

THE  
STREET



JEAN GENET'S

# THE MAIDS

TRANSLATED BY MARTIN CRIMP

24 MAY –  
8 JUN '25

Supported by



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JEAN GENET'S  
**THE MAIDS**  
TRANSLATED BY MARTIN CRIMP

SEASON AT THE STREET THEATRE  
CANBERRA 24 MAY — 8 JUN 2025

ALL HER JOY THE PRODUCT OF OUR SHAME.

CAST

*In order of appearance*

**Christina Falsone**  
*Solange*

**Sophia Marzano**  
*Claire*

**Natasha Vickery**  
*The Mistress*

CREATIVE TEAM

*Playwright*  
*Jean Genet*

*Translated*  
*Martin Crimp*

*Director*  
*Caroline Stacey OAM*

*Set and Costume Design*  
*Kathleen Kershaw*

*Sound Design*  
*Kimmo Vennonen*

*Lighting Design*  
*Neil Simpson*

PRODUCTION TEAM

*Production Manager*  
*Neil Simpson*

*Stage Manager*  
*Zsuzsi Soboslay*

*Lighting Operator*  
*Emma Burrows*

*Sound Operator*  
*Kimmo Vennonen*

*Costume Maker*  
*Lucy Davies*

NAMES

*Publicity*  
*Su Hodge*

*Production Photography*  
*Nathan Smith Photography*

*Videography*  
*Craig Alexander*

*Poster Artwork*  
*Tobi Skerra*

*Marketing Artwork*  
*Tobi Skerra*

*A Street Produced Professional  
Theatre Production*

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Jean Genet's THE MAIDS is granted by  
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SYNOPSIS

Two sisters, Solange and Claire, are maids to their wealthy, glamorous mistress in a big city apartment. When their Mistress is out they pass time in her luxurious bedroom in an obsessive game of roleplaying 'servant and mistress' blurring reality and fantasy. Acting out the power structures which define their lives suddenly an impossible idea becomes a shocking tangible reality.

SETTING

The Mistress's bedroom



### Jean Genet Playwright

Jean Genet was born in Paris in 1910. An illegitimate child who never knew his parents, he was abandoned to the Public Assistance Authorities. He was ten when he was sent to a reformatory for stealing; thereafter he spent time in the prisons of nearly every country he visited in thirty years of prowling through the European underworld. In 1929, Genet enrolled in the French army and deserted in 1936 adopting the life of a vagabond and thief. With ten convictions for theft in France to his credit, he was, the eleventh time, condemned to life imprisonment. Eventually he was granted a pardon by President Auriol as a result of appeals from France's leading artists and writers led by Jean Cocteau. Although he did not begin writing until the age of thirty-two, he was one of the most productive French writers of the century. His first novel, *Our Lady of the Flowers* was written while he was in prison, followed by *Miracle of the Rose*, the autobiographical *The Thief's Journal*, *Querelle of Brest* and *Funeral Rites*. His autobiographical *Journal du voleur* (1949; *The Thief's Journal*) gives a complete and uninhibited account of his life as a tramp, pickpocket, and male prostitute in Barcelona, Antwerp, and various other cities. He wrote six plays: *The Balcony*, *The Blacks*, *The Screens*, *The Maids*, *Deathwatch* and *Splendid's* (the manuscript of which was rediscovered only in 1993). As a novelist Genet transformed erotic and often obscene subject matter into a poetic vision of the universe and, as a dramatist, he explored the complex problems of identity became a leading figure in the Theatre of the Absurd. Jean Genet died in 1986.



### Martin Crimp Translator

Martin Crimp, born 1956, is a British playwright whose 1997 play, *Attempts on her Life*, established his international reputation. His plays range from elliptical dramas of contemporary life — *Definitely the Bahamas*, *Dealing with Clair*, *The Country*, *The City*, *Men Asleep* — via the two satirical 'entertainments' *Attempts on her Life* and *In the Republic of Happiness* — to re-imaginings of Greek classics — *Cruel & Tender* and *The rest will be familiar to you from cinema* — the French language premiere of this play presented at the Théâtre de Gennevilliers and the Festival d'Avignon in 2019. His many translations of French plays include works by Genet, Ionesco, Koltès, Marivaux and Molière. Writing for Nothing, a collection of fiction, short plays and texts for opera was published by Faber & Faber in 2019. In 2020 Martin was awarded the Nyssen-Bansemer Theatre Prize.

# BIOGRAPHIES



## CHRISTINA FALSONE

### SOLANGE

Christina Falsone is a theatre and screen actor with an Advanced Diploma of Performing Arts (Acting) from the Actors Centre Australia (ACA). Previous productions include: *The House of Bernarda Alba* (Chaika Theatre); *King Lear* (Echo/The Q); *When the Rain Stops Falling* (SITCo); *Keep Smiling!* (TRS); *Anna in the Tropics* (BSharp Belvoir); *The Cronulla Project* (SBW Stables Theatre); *Meat Pies & Mortadella* (EMU); and *Death of a Salesman* (Seymour Centre) as well as four seasons with the Sydney Shakespeare Festival. Christina has previously worked with The Street Theatre on several new play creative developments for *The Story of the Oars*, *Doula*, *Coward Punch* and *This Rough Magic*. Christina's screen work has included roles on *Home & Away*, *Redfern Now*, *All Saints*, *Dangerous*, *Dark Minds* and *Deadly Women*.

## SOPHIA MARZANO

### CLAIRE

Sophia Marzano is an actress and singer from Canberra who studied music and psychology at the Australian National University before attaining a Bachelor of Acting Studies from Queensland Conservatorium Griffith University in 2024. While at university in Queensland, theatre credits include: *Vernon God Little* (Cremorne Theatre, QPAC); *Tartuffe* (QLD Multicultural Centre) *Common Ground*; *A Midsummer Night's Dream* (Burke Street Studio Theatre); *The Cherry Orchard*; *Grimm Tales* (Burke Street Studios). Sophia hopes to work in performing arts in both Australia and America. The Maids is Sophia's professional debut on the mainstage at The Street Theatre.

## NATASHA VICKERY

### THE MISTRESS

Natasha Vickery is an actor, music theatre performer and voiceover artist. She graduated from WAAPA in 2017, where she was the recipient of the Whiddon International Artist Scholarship and her credits include Viola in Shakespeare's *Twelfth Night*, Liz Essendine in Present Laughter and Polly Peachum in *The Threepenny Opera*. Her theatre credits include: *Diocleasian* (Pinchgut Opera Company); *The Word Before Shakespeare* by Bob Ellis (Riverside Theatres), *Assassins* (Black Swan State Theatre Company); *Dostoyevsky's Crime and Punishment*; *Urinetown* (The Hayes Theatre Co). Her Canberra credits include: the regional tour of *Playhouse Creatures* (Pigeonhole Theatre); *Belfast Girls*; *Wolf Lullaby*; *King Lear* (Echo Theatre Co); *As You Like It* (Lakespeare); *Three Tall Women*; *Collected Stories* and *Seagull* (Chaika Theatre Co). Natasha is a proud MEAA member.



## CAROLINE STACEY OAM

### DIRECTOR

Caroline Stacey OAM is the Artistic Director/CEO of The Street Theatre, Canberra's award-winning arts powerhouse. A multi-award winning director including Canberra Artist of the Year (2012), and the recipient of an OAM in 2022 Caroline has an extensive career as a festival director leading Castlemaine State Festival for seven years and as a stage director of theatre and opera working for companies as diverse as West Australian Opera, Adelaide Symphony Orchestra, Melbourne International Arts Festival, Sydney Opera House, Queensland Music Festival, Victorian Opera, Canterbury Opera, Melbourne Opera, Saltpillar Theatre, and Downstage Theatre (NZ). Works directed for The Street include: *Waiting for Godot*; *Crime and Punishment*; *In His Words*, *Twenty Minutes with the Devil*; *Breaking The Castle*; *Flight Memory*; *A Doll's House, Part 2*; *Venus in Fur*; *Diary of a Madman*; *The Weight of Light*; *Boys Will Be Boys*; *Cold Light*; *Constellations*; *The Chain Bridge*; *The Faithful Servant*; *MP*; *To Silence*; *The Give and Take*; *Where I End & You Begin*; *Jacques Brel is Alive and Well and Living in Paris*; *Dido and Aeneas*; *Capital*, *Medea*; *The Jade Harp*; *Albert Herring*; *The Six Memos*; *From A Black Sky*.



## KATHLEEN KERSHAW

### SET AND COSTUME DESIGN

Kathleen Kershaw works as a set and costume designer for live performance. Her work includes Set and Costume Design for: *The Girl Who Glows*; *Crime and Punishment* (The Street Theatre); *Prem Patr* (NIDA, Orange Moon, NToP); *The Job I Took* (NIDA); *Terror*; *Good Works* (Mill Theatre); *Work, But This Time Like You Mean It*; *You Can't Tell Anyone* (Canberra Youth Theatre); *King Lear* (Echo Theatre); *Mary Stuart* (Chaika Theatre). Associate Set and Costume Design: *Waiting for Godot* (The Street Theatre). Costume design for: *Picnic at Hanging Rock* (NIDA); *Loot* (New Theatre); *Promises, Promises*; *The Apple Tree*; *Kiss Me Kate* (Neglected Musicals).

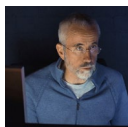


## NEIL SIMPSON

### LIGHTING DESIGN

Neil Simpson is a seasoned arts professional with a Bachelor of Music from the University of Newcastle and over 15 years of experience working across a variety of creative roles and educational programs. Before relocating to Canberra to take up the role of Technical Manager of The Street Theatre in 2024, Neil worked as the in-house Theatre Technician and later seconded to Operation Team Leader at Performance Arts Culture Cessnock fostering a strong understanding of theatrical lighting and collaboration. His work for the *Crack Theatre Festival* part of This is Not Art, *Newcastle Jazz Festival* and *Newcastle Improvised Music Association* opened opportunities to create immersive environments and visual experiences for audiences. Work for The Street Theatre includes production manager for *Waiting for Godot* and the *Canberra Comedy Festival*. Neil makes his debut in mainstage lighting design for *The Maids*.





## KIMMO VENNONEN

### SOUND DESIGN

Kimmo Vennonen won the MEAA Green Room Award in 2010 for creative and innovative sound design. In 1991 his work on Collaborations with Jim Denley won the prestigious Prix Italia for the ABC. He studied immersive sound in a geodesic dome, becoming an ANU Visiting Fellow in the late nineties. He has run a music mastering studio at Gorman Arts Centre since 1997. Designs for The Street include: *Waiting for Godot*; *Crime and Punishment*; *The Girl Who Glows*; *In His Words*; *Art*; *Breaking The Castle*; *Flight Memory*; *Metamorphosis*; *Icarus*; *Revolt. She Said. Revolt Again*; *Cold Light*; *The Faithful Servant*; *The Chain Bridge*; *Where I End and You Begin*; *Bartleby*; *All This Living*. Other work includes *The Slip Lane* (AITC); *Ghosts in the Scheme* (bigHart); *Verbatim*; *Antigone* (CYT); *Blue Roof*; *The Lost Thing*; *Pearl vs the World* (Jigsaw Theatre).



## ZSUZSI SOBOSLAY

### STAGE MANAGER

Zsuzsi has worked in various capacities in association with The Street as actor, writer, director and movement consultant [ *The Chain Bridge*, *The Story of the Oars*, *Cold Light*, *Anthems and Angels* ], in various script developments and for The Hive. She has appeared in *The Shoe-Horn Sonata* and *White Rabbit Red Rabbit* for The Mill Theatre and in the opera *Victory Over the Sun* [Sydney Chamber Opera./The Street at NGA].

She created *L'Optimisme* on the life of Jane Avril, muse to Toulouse Lautrec for NGA Enlighten [2013], the immersive *The Compassion Plays* [Gorman Arts Centre, 2016] on refugee experience; and *The Culture Hub* and *Moon Stories* [2018-19], as culturally-diverse, intergenerational, multidisciplinary works developed in community.

Films include *Snatchers* [The Horse Media] and the Lea/Nugent/Healy award-winning dance-on-film *And....Breathe*.

In 2020 she created *ReStorying*, an online resource project to help replenish artists affected by Covid19. <https://vimeo.com/showcase/8703501>

She is currently developing a multi-artform story exchange and podcast program, The Story Chapel, focussed on underrepresented voices including the experience of those working with birth, death and in transitions.

[www.bodyecology.com.au/arts-practice](http://www.bodyecology.com.au/arts-practice)

This is her first outing as Stage Manager with The Street.



## ACKNOWLEDGEMENTS

Supported by



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We thank our Street Supporters for their generous donations, ensuring employment for Canberra artists to bring their excellence to the stage.

[WWW.THESTREET.ORG.AU](http://WWW.THESTREET.ORG.AU)  
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## ABOUT THE STREET

### Inquiry and Imagination

The Street Theatre is Canberra's creative powerhouse of inquiry, ideas and imagination, currently led by acclaimed stage director Caroline Stacey OAM. An award-winning home of live performance in the ACT and a major investor in new theatre, music work and artists in Canberra over the last decade. The Street commissions, develops, produces and presents live performance that help us talk to who we are and the world around us. The Street believes in the remarkable capacity of Canberra artists to speak to our time, and the need for them to be given creative space to make work of vision, ambition, and courage that talks to diverse audiences across Australia.

Just as Canberra is considered a petri-dish for new policies, ideas and cultural products within the broader national landscape, The Street serves a vital role as a key creative generator of new work and regenerator of place and community within the nation's political heart. The Street was the recipient of a 2020 Sidney Myer Performing Arts Award for outstanding achievement and is an ACT Government Arts Centre and an essential contributor to the well-being of residents in the ACT and artistic vibrancy in the region.

[WWW.THESTREET.ORG.AU](http://WWW.THESTREET.ORG.AU)

## THE STREET - STAFF

### Artistic Director/CEO

*Caroline Stacey OAM*

### Producer

*Dean Ellis*

### Neil Simpson

*Technical Manager*

### Communications/Publicity

*Su Hodge*

### Customer Service & Ticketing

*Pierce Craswell*

### Front of House

*Pierce Craswell, Lauren Crean,  
Eloise Kenny, Elio Robertson*

### The Street Board

*Susan Blain, Joanna Hall,  
Christina Graves, Igor Kochovski,  
Megan Malcom, Adam  
Stankevicius*

### In Collaboration with:

### Brand & Design

*Tobi Skerra*

### Video

*Craig Alexander*

### Photography

*Nathan Smith Photography  
Novel Photographic*

We acknowledge the Ngunnawal and Ngambri peoples as the Traditional Owners of the lands on which The Street Theatre stands and where we live and create. We recognise their continuing connection to land, waters, knowledge and culture, and pay our respects to their Elders past, present and future.



## FIND US

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[THESTREET.ORG.AU](http://THESTREET.ORG.AU)

The Street is managed by The Stagemaster Inc., a not-for-profit organisation. The Street is supported by the ACT government through artsACT and is an ACT Government Arts Centre.