

**THURSDAY'S
CHILD
THEATRE**

WWW.THURSDAYSCILDTHEATRE.COM

BETRAYAL

by Harold Pinter



**20
25**

Scenes

SCENE ONE: Pub. Spring.	1977
-------------------------	------

SCENE TWO: Jerry's House. Study. Spring.	1977
--	------

SCENE THREE: Flat. Winter.	1975
----------------------------	------

SCENE FOUR: Robert & Emma's House. Living Room. Autumn.	1974
---	------

SCENE FIVE: Hotel Room. Venice. Summer.	1973
---	------

SCENE SIX: Flat. Summer.	1973, Later
--------------------------	----------------

SCENE SEVEN: Restaurant. Summer.	1973, Later
----------------------------------	----------------

SCENE EIGHT: Flat. Summer.	1971
----------------------------	------

SCENE NINE: Robert & Emma's House. Bedroom. Winter.	1968
---	------



THURSDAY'S CHILD THEATRE

Thursday's Child was founded in 2020 to collaborate with female and gender diverse creatives on juicy texts with progressive voices at their heart. We're on a journey to delight, ignite debate, and unite Melbourne audiences by sparking hope in our potential to grow and change as a society. Our sold-out production *Slut* by Patricia Cornelius was reviewed as "close to perfection" and was featured as a must-see viewing in *The Age*.



Betrayal

by Harold Pinter

'The greatest and the most moving of Pinter's plays ... [a] masterpiece.' - The Telegraph

Fresh from standing-room-only runs on Broadway and London's West End, Thursday's Child presents Harold Pinter's masterpiece *Betrayal* – a searing exploration of love, deception and desire.

The Olivier Award-winning play charts the story of an illicit affair thrillingly told in reverse, from the end of a marriage to the first forbidden spark.

Inspired by Pinter's seven-year affair with BBC presenter Joan Bakewell, *Betrayal* is as intricate as a spy novel, full of double-crosses and shifting loyalties. With razor-sharp dialogue, biting humour and extraordinary emotional impact, *Betrayal* is Pinter at his passionate best.

Written by Harold Pinter

Directed by Rachel Baring

Performed by Michaela Bedel, Heath Ivey-Law, and Gabriel Partington

Stage Management by Mikaela Innes and Lauren Kemp

Lighting by Kris Chainey

Set & Costume by Ella Firms

Produced by Michaela Bedel and Rachel Baring

Sound by Leahannah Ceff

Assistant Produced by Shay Bedel

THURSDAY'S CHILD THEATRE

Images by Sarah Walker (2025)



Critical Acclaim

Slut by Patricia Cornelius

“Baring and the remarkable cast find hope in the heartbreak and pain. By moving through their anger, the characters bring honesty and hope to the stage; in doing so, they help us find our own hope.” - **Time Out.**

“This is a production that for me comes close to perfection”. - **Theatre Press.**

“In the wake of the landmark #metoo trial that convicted Harvey Weinstein of rape, Patricia Cornelius’ play Slut could not be more salient.” - **The Age/Sydney Morning Herald.**

“The production is so masterfully put together, it flies by, tickling your ribs and punching you in the gut.” - **Theatre First.**

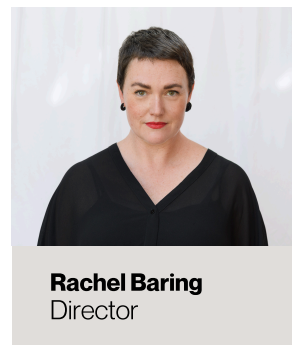
“Their execution is seamless... Director Rachel Baring has done an excellent job highlighting a troubling phenomenon of our times...Slut is an intense experience that is most worthwhile investing in.” - **The Blurb.**

“This stellar cast of four... send shivers down your spine.” - **Theatre Travels.**



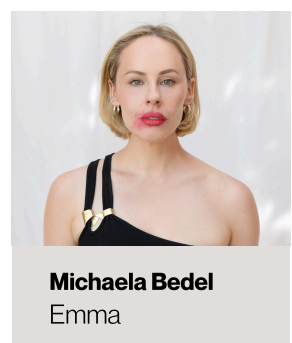
The Team.

Rachel has been directing for 15 years and has had work performed in the UK, America, and every state of Australia. Her previous credits include *Hildegard/Knef* and *Too Ready Mirror* for Darebin Arts Speakeasy, *Marie Antoinette* (HeartStrings Productions), *Brustwarze* – The Wart on My Breast (Melbourne Comedy Festival), *Murder Ballads*, and *The Goat; or Who is Sylvia* (5Pound Theatre). In 2015, she was part of the Women's Directing Program at the MTC. Rachel is a NIDA graduate (Directing, 2011).



Rachel Baring
Director

Michaela is an actor, producer and founder of Thursday's Child. Her credits include the US TV series *Preacher*, feature films *We Will Never Die* and *Searching in the Dark Night*, *Slut* by Patricia Cornelius, playing Juliet and Lady Macbeth in over 300 performances for Complete Works Theatre. She has a Master of Marketing Communications from the University of Melbourne and worked for Melbourne Fringe Festival, Loop Project and Space Bar, SummerFest, and independent projects.



Michaela Bedel
Emma

Heath holds a Bachelor of Dramatic Arts (Acting) from the National Institute of Dramatic Art (2012). His credits since graduating include *A Butcher of Distinction* (Unhappen), *Awkward Conversations With Animals...* (Unhappen), *Wilde Tales* (Suitcase Civilians), *The Eisteddfod* (LZA Theatre), *Too Ready Mirror* (Darebin Speakeasy Program), *Three Sisters* (La Mama Theatre) and *Much Ado About Nothing* (Australian Shakespeare Company).



HEATH IVY-LAW
Robert

The Team.

Gabriel Partington's credits include *Traps* by Caryl Churchill, *Sowing Seeds* at Gasworks Arts Park, *Soul of Possum* at YIRRAMBOI and Castlemaine State Festival, and *Rust* by TBC Theatre for Midsumma Festival. Gabriel has worked with companies including Attic Erratic, Complete Works, Four Larks, Malthouse, and 15 Minutes from Anywhere. He regularly collaborates with The Indirect Object on national and international touring projects, including experimental theatre piece *For the love of an orange*, which was presented at the 2015 Prague Quadrennial. Gabriel is a 2009 VCA graduate.



Gabriel Partington
Jerry

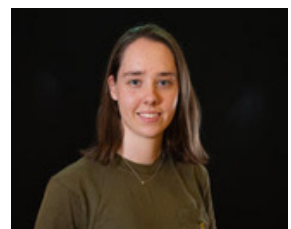
Mikaela 'Mik' Innes (they/she) is a proudly queer, gender and body-diverse actor, performer and theatre-maker. Originally from Boorloo (Perth), they relocated to Naarm (Melbourne) in 2019 to study a Bachelor of Music (Music Theatre) at the Australian Institute of Music (AIM). Performance highlights include Logainne in The 25th Annual Putnam County Spelling Bee (AIM), Owl and the Albatross (Theatre Works) and Unsorted (Midsumma/Theatre Works).

Also a stage and production manager, they recently launched Mik Manages, providing production and technical support while continuing their passion for performance and storytelling.



Mikaela Innes
Stage Manager

Lauren is a Naarm/Melbourne-based Stage Manager, Designer, and Technician, recently graduating from Melbourne Polytechnic. She's worked across stage management, lighting, sound, set, and video, with credits including Temporal Snaps (Malvern Theatre Company), Punch! (Bam Arts), and The Most of It (Time Train). In 2024, she joined Malvern Theatre Company's Emerging Leaders Program. Lauren also trained in puppetry with Lemony S's Puppet Lab and has puppeteered in Shakespeare Aliens, Things That Wiggle and Squirm, and Rocky's Birthday Wish. She was Head Puppet Designer for Medusa (Four Letter Word Theatre) and Firebringer (UMMTA).



Lauren Kemp
Stage Manager

The Team.

Ella Firms is an emerging Set & Costume Designer based in Melbourne. Having graduated from the Western Australian Academy of Performing Arts with a Bachelor of Performing Arts (Production Design), she was the recipient of the David Hough Award for Most Outstanding Designer 2024. During her studies, Ella worked across a range of genres including drama, opera and devised performance making. Most recently, she designed the set and costumes for Nora: A Doll's House, directed by Sonya Soares. Other recent credits include costume design for WAAPA's productions of The Marriage of Figaro and The Harp in the South: Part 2, as well as set design for Orlando. Ella's primary motivation as a designer is storytelling. She strives to create work that is both visually compelling and emotionally resonant.



Ella Firms
Set & Costume

Kris Chainey is a Naarm based Lighting Designer. Notable credits include The Leenane Trilogy (2014) and Shrine (2017) with The Kin Collective, Julius Caesar (2023) with Richard Murphet and Melbourne Shakespeare Company, Cactus (2023) with Katie Cawthorne and Madeline Nunn, Point8Six (2016/22) with Kirsten von Bibra, the multiple award winning Bighouse Dreaming (2018-21) with Declan Furber Gillick, Mark Wilson and Susannah Day, and Crocodiles (2023), Technique (2022), Prehistoric (2018) We Get It (2015-16), and The Motion of Light in Water (2014-15) with Elbow Room.



Kris Chainey
Lighting Design

Leahannah Ceff is a Naarm/Melbourne-based sound designer, composer, and musician with a background in film and theatre. With 20+ years' experience as a vocalist and flautist, she blends modern classical, jazz, progressive rock, minimalism, and experimental electronica in her sound design. Leahannah has worked across genres including drama, sci-fi, thrillers, and comedy. Since completing her Bachelor of Applied Music Composition at Box Hill Institute (2023), she has designed sound for numerous films, including Peverata (2024), and Theatre Works' Ghosts (2024), written by Jodi Gallagher after Henrik Ibsen.



Leahannah Ceff
Sound Design

The Team.

Shay Bedel, has a background in marketing and administration, visual arts, music and performance. She is passionate about theatre and art that centres women's stories. Shay has 15+ years of singing experience, photography training and completed the 'Broadway Bound' program at The Victorian College of the Arts in 2011.



Shay Bedel
Assistant Producer
