

CLAUDIA BARRIE

DIRECTOR/ PRODUCER

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Artistic Director & Producer: Mad March Hare Theatre Company (2011-2019)

DIRECTING CV (Theatre)

INDUSTRY:

2022 **How to Defend Yourself** Red Line Productions (Old Fitz)
2020 **Girl Friend** New Ghosts Theatre Company (Belvoir 25A)
2019 **The Cripple of Inishmaan** MMH/ Red Line (Old Fitz)
2019 **Girl in the Machine** National Theatre of Parramatta (Lennox Theatre)
2018 **You Got Older** MMH/Bakehouse (KXT)
2018 **Eurydice** MMH/Red Line (Old Fitz)
2018 **DNA** Last One Standing (KXT)
2017 **Time Stands Still** Eclipse Productions (Tap Gallery)
2017 **Dry Land** MMH/Outhouse (KXT)
2017 **Bengal Tiger at the Baghdad Zoo** MMH/Red Line (Old Fitz)
2016 **Belleville** MMH/ Red Line (Old Fitz)
2015 **Those Who Fall in Love...**Loud Mouth Theatre Company
2015 **The Diary of Anne Frank** New Theatre (Assistant Director to Sam Thomas)
2015 **Slut: The Play** ACTT (Associate Director with Maeliossa Stafford)
2015 **Shivered** MMH (PACT)
2005 **Friday Night Drinks** Bareskin Productions

SPECIAL EVENTS:

2020 **Incognito**, Rehearsed Reading (Flight Path Theatre Fundraiser)
2017 **Martin Lysicrates Prize** (Griffin Theatre)
2015 **Scrub** 24 Hour Party Play (Rock Surfers)

DRAMA COLLEGES/UNIVERSITIES:

2021 **The Iphigenia Quartet** ACA (Third Year Actors)
2021 **A Midsummer Nights Dream** ACA (Third Year Actors)
2021 **A Moment on the Lips** ACA (Second Year Actors)
2021 **The Beaux Stratagem** ACA (3rd Year Actors)
2020 **A Lie of the Mind**, WAAPA (3rd year Actors)
2020 **Twelfth Night** Excelsia College (2nd Year Actors)
2020 **The Last Days of Judas Iscariot**, Sydney Theatre School (Adv Diploma)
2020 **Lie of the Mind** WAAPA (3rd Year Actors)
2019 **The Rover** Actors Centre Australia (3rd Year Actors)
2019 **Cloudstreet**, NIDA Play Project (First Year Actors)

PRODUCING (THEATRE)

- 2019 **The Cripple of Inishmaan** MMH/ Red Line (Old Fitz)
2018 **You Got Older** Mad March Hare (KXT)
2018 **Eurydice** Mad March Hare/Red Line (Old Fitz)
2017 **Dry Land** Mad March Hare /Outhouse (KXT)
2017 **Bengal Tiger at the Baghdad Zoo** Mad March Hare /Red Line (Old Fitz)
2016 **Belleville** Mad March Hare / Red Line (Old Fitz)
2015 **Dark Vanilla Jungle** Mad March Hare (Old 505/ Sydney Fringe Festival)
2015 **Shivered** Mad March Hare (PACT)
2014 **A Moment on the Lips** Mad March Hare (Old Fitz)
2012 **Still** Mad March Hare (Old 505)
2011 **Baby with the Bathwater** Mad March Hare (New Theatre/Sydney Fringe Festival)
2006 **Dole Diary** Bareskin Productions (PACT)
2005 **Friday Night Drinks** Bareskin Productions (Roxbury Hotel)

DIRECTING SHOWREEL: See website: madmarchtheatreco.com

TEACHING:

- 2019-Present – ACA Tutor and Guest Director (Bachelor of Performance)
2019 – NIDA- First Year Play Project
2017-Present: Regular tutor for ATYP. Year 10- 12 Scene and Monologue, Holiday workshops (all ages)
2016-Present: Casual tutor for Brent Street School of Performing Arts (all ages)
2008- 2019: Casual Primary School Teacher (Department of Education)

TRAINING:

- 2004 - BACHELOR OF PERFORMANCE-ACTING. (THEATRE NEPEAN)- University of Western Sydney
2006-2008 – POSTGRADUATE DEGREE – EDUCATION, (Primary) -University of Western Sydney

SHORTLISTED: The Andrew Cameron Fellowship 2018 (Belvoir)

REVIEWS: DIRECTING

The Cripple of Inishmaan (2019)

★★★★ The Sydney Morning Herald

★★★★ The Music

★★★★ Reviews by Judith

★★★★ Stage Noise

You Got Older (2018)

★★★★ *An impressively high level of craft* - **The Sydney Morning Herald**

★★★★ *Pitch perfect performances* - **The Audrey Journal**

★★★★ *Beautifully observed...this excellent production feels disarmingly real* - **The Sunday Telegraph**

Dry Land (2017)

"If you only go to the theatre once in 2017, now is the time to do it. Claudia Barrie's production of Dry Land is exactly the response we need in our contemporary climate." **Upstaged Reviews**

"Barrie's strength as guiding light for actors, shines brilliantly in Dry Land. A work that is absolutely uncompromising, deeply evocative and resonant." **Suzy Goes See**

Dry Land (cont)

★★★★ *An undeniably bold work. One that laces the commonly hidden part of women's lives centre stage.* **Daily Review**

★★★★ *A very fine production with some of the best performances you'll see all year...Seems to suck all the oxygen out of the room.* **Jason Blake -Sydney Morning Herald**

★★★★★ *A public reckoning with the experience of being a young woman. A play that you can feel collide with your body.* **Time Out**

Bengal Tiger at the Baghdad Zoo (2017)

★★★★ *Brilliantly executed* **Ben Neutze- Daily Review**

“★★★★ Strong and detailed....powerful and stirring.... emotionally gripping...” Jason Blake- Time Out

Bengal Tiger at the Baghdad Zoo (2017) – cont:

“A sublime example of evocative collaboration, Bengal Tiger at the Baghdad Zoo finds its place among the provocative, transgressive and universal. Highly Recommended.” **Lisa Thatcher**

“The production’s extraordinary intensity is determined to have us embroiled. It is powerful work.” **Suzy Goes See**

“An unexpected pleasure. One of the highest order...Do not miss this production if you cherish theatrical excellence.” **Kevin Jackson’s Theatre Diary**

Belleville (2016)

“Mad March Hare have done a wonderful job bringing Belleville to the Sydney stage at the Old Fitz Theatre. This is a deep, complex play directed by someone in full control of the material and her cast. Chilling and the dangerous...Don’t miss this one.” **Lisa Thatcher**

“Full of intrigue and danger ..confidently designed by a team who taps into the undercurrents and subtexts of the writing, to address the less deliberate parts of our consciousness.” **Suzy Goes See**

Shivered (2015)

‘Director Claudia Barrie’s production of this temporally shifting, multi-stranded drama is secure, clearly thought out and strikingly staged’ **Jason Blake- Sydney Morning Herald**

‘Exquisite direction by Claudia Barrie , a laudable cast and Philip Ridley’s gripping play: this is a production that should be elevated to the forefront of Sydney’s theatre scene.’ **Absolute Theatre**

‘The Independent sector of the Sydney Theatre scene has a finger on the living pulse of the world and its dramatic literature. Go’ **Kevin Jackson's Theatre Diary**