



MY YEAR WITHOUT SEX

BIOGRAPHIES

JESSICA GERGER

Jessica grew up in Australia and Austria, trained at Drama Centre London and has appeared in numerous UK television and theatre productions including 3 seasons of 'The Vegemite Tales', 'As If' for Carnival Films/Channel 4, 'Macbeth' at the Southwark Playhouse and 'EXITZ' for Inspired Movies. Other credits include 'Der Hund Muss Weg' for ORF Austria and 'A Country Practise' for JNP in Australia.

She has produced and performed in 'The Feigned Courtesans' by Aphra Behn and 'The Secret Death of Salvador Dali' by Stephen Sewell at The ORL London and 'Mr Happy Girl' at the Soho Theatre Studio.

BEVERLY BLANKENSHIP

Director and writer Beverly Blankenship grew up in Europe and the United States. She trained as an actress at the Max Reinhard Seminar in Vienna. After her first contract at the Salzburger Landestheater she went to Australia, where she started to direct and write. Beverly Blankenship returned to Europe in 1992 where her productions can now be seen at major Drama Theatres and Opera Houses.

For her production of Howard Bakers Scenes of an Execution she received the Skraup Prize of Vienna's Volkstheater for Best Production. She also directed Barker's Hang of the Gaol in Sydney and 7xLear for Vienna's Theater in der Drachengasse. For Theater in der Josefstadt she produced Alan Ayckbourn's Relatively Speaking and Tom Stoppard's The Real Thing. Her production of John Godber's Bouncers at the Theater in der Drachengasse was invited to Moscow. She directed Dacia Maraini's Maria Stuarda twice and performed the role of Maria in a third production. She produced Merlin or The Waste Land by Tankred Dorst and Ursula Ehler twice (Staatstheater Saarbrücken, Landestheater Salzburg).

Quite a few of the classics have come her way. She has directed Hamlet in Sydney, As You Like It at the Staatstheater Saarbrücken and the Salzburger Landestheater, Measure For Measure and Much Ado About Nothing for Vienna's Volkstheater. The Volkstheater also asked her to direct Racine's Phèdre. Schiller's St Joan of Orleans was produced by Beverly for the Staatstheater Saarbrücken. The Festspiele Reichenau gave her the chance to work on Arthur



Schnitzler's major plays: *Das weite Land*, *Zwischenspiel*, *Der einsame Weg*, *Professor Bernhardt*. She has directed Lessing's *Minna von Barnhelm* at the Theater St. Gallen and the adaptation of Stefan Zweig's novella *Rausch der Verwandlung* as well as Hauptmann's *Before the Sun sets* for Festspiele Reichenau.

Beverly Blankenship started directing opera some years ago. Mozart's *Don Giovanni* four times, at the Landestheater Linz, Städtische Bühnen Osnabrück, Festival Reinsberg and Oper Dortmund. Hans Werner Henze's *Der junge Lord* was her first contemporary opera. She produced the Henze at the Landestheater Linz, where she also directed Rossini's *La Cenerentola*, Strauss's *Der Rosenkavalier* and Prokofiev's *Love of the Three Oranges*. *The Love of the Three Oranges* premiered for a second season at the Staatstheater Nürnberg in May 2006 and Gounod's *FAUST* in March 2007. Nürnberg saw her interpretation of Offenbach's *Tales of Hoffmann*. She directed *La Cenerentola* for Städtische Bühnen Osnabrück and Verdi's *Un ballo in maschera* at Theater Bielefeld. Her second Verdi, *Don Carlo*, premiered at the Staatstheater Saarbrücken. Lehar's *Merry Widow* in Graz, Bizet's *Carmen* in Dortmund and the musical *Cabaret* in Salzburg followed. In February 2008 she will direct Lehar's *Land of Smiles* for the Volksooper in Vienna.

She gave her directing debut in film with *Der Hund muss weg* for the ORF (televised November 2000). Her first script *Shame* (with Michael Brindley) was a big success, shown internationally, garnering many prizes, including Best Script (Critic's Choice 1988, Australia). Gray Pictures produced an US remake. Her second filmscript is in the works: *Charles Darwin and the Question of Frontal Sex*.

Beverly also worked as a dramaturg (Playworks Sydney) and script editor (Australian Film Council). She was a member of the Australia Council's Arts Funding Board, supporting the development of new authors. She founded a new company, *Dramatic Services*, in order to develop and produce new work. *Dramatic Services'* first venture was the production of *Vivace*: The result of five authors, five composers and six performers collaborating to create innovative, narrative music theatre.

She has taught at the University of New South Wales, the University of Sydney, the Australian Arts Council, at the Universities of Zurich and Innsbruck as well as at the Prinzregenten Akademie in Munich and the KTU in Linz.