

QUEENSLAND
THEATRE CO.

SHAKE
& STIR
THEATRE CO.

F. Scott Fitzgerald's

THE GREAT GATSBY

Adapted by Daniel Evans and Nelle Lee
Directed by Daniel Evans and Nick Skubij

In association with
THE EMPIRE



Queensland Theatre Company and Shake & Stir Theatre Co acknowledge the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.



Criena Gehrke
Chief Executive
Queensland Theatre Company

In many ways, theatre is chemistry. When precisely the right elements come together, the chemical reaction literally changes the atomic structure of those original elements to make something entirely new. In the best theatrical experiments, there are sparks and chain reactions, consequences and transformation. And in this case, the glow of a green light.

The Great Gatsby brings together, for the first time, two of Queensland's most celebrated theatre companies, and the chemistry is real. The individual talents of QTC's Artistic Director Daniel Evans and Shake & Stir's co-Artistic Directors, Nick Skubij, Nelle Lee and Ross Balbuziente, are undeniable, but bring these elements together and they are almost nuclear. Along with some of Australia's leading designers and creatives, this team has created an exquisite Jazz Age of hedonism, aspiration, abandon, and excess. And those costumes by Christina Smith!

What crystallises in this reimagined adaptation (beautifully crafted by Dan and Nelle, with dramaturgy by Saffron Benner) is how the themes of *The Great Gatsby* still hold relevance: social class and inequality, moral decay and disillusionment, the complex nature of love and its repercussions, and perhaps most profoundly, the disintegration of the American Dream. As the party and the world turn to dust, what is left behind?

At the centre of this story are Jay Gatsby and Daisy Buchanan, brought to life by the exceptional Shiv Palekar and Jess Vickers in their Queensland Theatre Company mainstage debuts. In a world where Gatsby has become an adjective synonymous with excess, parties, and the green light, we can forget that this story is Nick Carraway's to tell, played beautifully by Ryan Hodson. And Jeremiah Wray (a favourite of both QTC and Shake & Stir audiences) returns to our stage as the infinitely unlikeable but complicated Tom Buchanan. At its heart, this production is an ensemble work, reliant on the collective energy generated by all fourteen performers in the cast, who fearlessly and generously bring the world of *The Great Gatsby* to life.

Great stories deserve to travel to great places, and our heartfelt thanks go to The Empire, Toowoomba. We are delighted to continue our relationship with this historic venue, presenting special out-of-town performances before the production travels back to QPAC.

As you settle in your seat, suspend your disbelief and give yourself over to the world of *The Great Gatsby*. Know that you, our audience, are the last and most important part of the chemical equation. You are the catalyst and why we make theatre. Let's begin.

— Criena

PS: Happy 20th birthday year, Shake & Stir Theatre Co. What a party this is!



QUEENSLAND THEATRE COMPANY IS ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH CREATIVE AUSTRALIA, ITS ARTS FUNDING AND ADVISORY BODY. QUEENSLAND THEATRE COMPANY IS SUPPORTED BY THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND.



Daniel Evans

Co-Director and Co-Adaptor
Artistic Director,
Queensland Theatre Company

“This is Gatsby not as an adjective nor as a museum piece, but as a living, breathing world here and now.”

Almost ten years ago, neuroscientists from University College London discovered that in live theatre an audience’s hearts often fell into sync with each other and beat as one. It’s a mind-blowing thought that across the next two-and-a-bit hours we’ll feel this, and every story in our season, quite literally, together. They also discovered that watching theatre can stimulate your cardiovascular system to the equivalent of a 28-minute workout. So, congratulations friend, tonight is an exercise in feeling and fitness.

Welcome to 2026! This year our Company cannot wait for our hearts to beat together across a season brimming with big feelings, bold collaborations and beautiful stories sparkling with desire, hope, love, pride, reimagining and reinvention... how fitting that we pop the cork this year in a co-production of *The Great Gatsby* with the Shake & Stir Theatre Co as part of their 20th Birthday!

This production has been conceived by an extraordinary team of artists – a collective of performers, designers, makers and maestros working at full tilt to reimagine Fitzgerald’s world for the stage. This is Gatsby not as an adjective nor as a museum piece, but as a living, breathing world here and now; lush, muscular, human and alive.

Here, memory, melancholy and martinis are poured in equal measure (and served with extra olives).

We have six extraordinary Company mainstage debuts as part of *The Great Gatsby* and it’s my great pleasure (in the spirit of Gatsby’s mentor Dan Cody) to extend a “Climb aboard, old sport” to Brigitte Freeme, Ryan Hodson, Loren Hunter, Ethan Lwin, Shiv Palekar and Jess Vickers. We are so thrilled to have you be part of reimagining this literary classic in the most exciting ways.

There are so many reasons Fitzgerald’s novel has ‘beat on’ – whole books have been written on the subject alone – but, for my gin rickey, the story does what great classics do: reverberate through time to tell us something about who we are now, how we got here and where we might be headed; for better and for worse.

Gatsby, both the man and the book, remind us that we can repeat the past – we can’t save it, or change it, and we don’t get it back – but that repetition, in and of itself, is an act of hope and hopelessness; everything and nothing might change – two things can be true at once – and in that sliver between the two is where dreams are made.

— Dan



Ross Balbuziente

Creative Producer
Artistic Director,
Shake & Stir Theatre Co



Nelle Lee

Co-Adaptor
Artistic Director,
Shake & Stir Theatre Co



Nick Skubij

Co-Director
Artistic Director,
Shake & Stir Theatre Co

We are thrilled to welcome you to *The Great Gatsby*. Classics like this stay with us for life. With each revisit, we uncover new layers because *we* change. *The times* change. *The Great Gatsby* beats on because its fundamental architecture is based in desire. Its examination of longing mirrors the fragile systems we construct to sustain our own myths. These themes remain as timeless, human and potent in the 2020s as in the 1920s.

F. Scott Fitzgerald’s masterpiece has lived on Shake & Stir’s dream list for many years. We are so delighted to tackle this bold creation as our first collaboration with Queensland Theatre Company, kicking off their season and beginning our 20th anniversary celebrations. It couldn’t be more fitting.

In approaching our retelling, Fitzgerald’s words equally share the spotlight with design. Rather than replicating his vivid vision of the American Dream, we chose to expose the artifice behind it. To build Gatsby’s glittering facade and dismantle it before your eyes.

Creating a work of this scale has been a collaborative investigation, driven by a desire to meet a familiar text anew. The world shifts and fractures, mirroring the instability beneath the glamour and

tracing tensions between spectacle and emptiness, intimacy and performance, aspiration and loss. We exist here in memory — and memory seduces, teases, and deceives. It’s been a joy.

This production exists because of extraordinary artists. We are incredibly grateful to dream alongside Dan Evans, co-helming the ship, and to Christina Smith, Trent Suidgeest, Guy Webster, and Nerida Matthaai for their brilliance and generosity. Deepest thanks to our ensemble of extraordinary actors, whose precision and vulnerability ground abstraction in human presence.

Sincere thanks to Criena Gehrke and all at Queensland Theatre Company for championing this collaboration. When partnerships like these come together, shared ambition becomes unstoppable — and together, we’ve built the Queensland dream team.

It’s been a privilege mixing this world together and sharing the cocktail with you.

Here’s to *Gatsby*! To us! And to YOU, Old Sport!

— Nick, Nelle & Ross

5 - 6 FEB 2026
THE EMPIRE, TOOWOOMBA

12 FEB - 8 MAR 2026
PLAYHOUSE, QPAC

F. Scott Fitzgerald's

THE GREAT GATSBY

Adapted by Daniel Evans and Nelle Lee
Directed by Daniel Evans and Nick Skubij

Can you repeat the past? Of course you can, Old Sport.

Welcome to The Jazz Age: a fever dream of dizzying excess where love, lies and liquor are in hot supply. Late to this glittering party arrives Nick Carraway, a blow-in from the Midwest, who's immediately drawn to the enigmatic playboy next door: Jay Gatsby.

Every Saturday night New York's Flappers, Freeloaders and Pleasure Seekers swill from Gatsby's generosity while rumours swirl about their mysterious host. Is he a racketeer? A mobster? A bootlegger? A saint? Nick soon discovers the forlorn Gatsby is a man who has everything he wants - except the only woman he's ever loved ... Daisy.

Considered one of the greatest novels ever written, F. Scott Fitzgerald's literary masterpiece comes roaring to the stage in a stylish and scintillating adaptation where dreams shimmer then shatter, hearts beat achingly out of time and everyone's chasing their own green light.

Queensland Theatre Company and Shake & Stir Theatre Co spirit you away to that elusive gin-soaked Summer of 1922, where love and longing is served on the rocks. From the creative teams that brought you *Pride & Prejudice*, *A Few Good Men*, *Frankenstein*, *A Christmas Carol* and *GRIMM*, alongside a cast of magnetic performers, this Gatsby is shaken, not stirred.

Creatives

Co-Director and Co-Adaptor Daniel Evans
Co-Adaptor Nelle Lee
Co-Director Nick Skubij
Movement Director, Choreographer and Intimacy Coordinator Nerida Matthaai
Set and Costume Designer Christina Smith
Lighting Designer Trent Suidgeest
Composer and Sound Designer Guy Webster
Dramaturg Saffron Benner
Associate Costume Designer Nat Ryner
Fight Director Nigel Poulton
Accent Consultant Helen Howard
Dialect and Vocal Coach Gabrielle Rogers

Creative Producer Ross Balbuziente
Stage Manager Yann Dubler
Deputy Stage Manager Maddison Penglis
Assistant Stage Manager Georgia Gould
Company Manager Bridget O'Brien
Rehearsal Observation Grace Sankey

Cast

Nick Carraway Ryan Hodson
Catherine / Mint Julep / Ensemble Loren Hunter
Myrtle Wilson / Ensemble Nelle Lee
George Wilson / Klipspringer / Ensemble Ethan Lwin
Jordan Baker / Ensemble Libby Munro
Meyer 'Wolfy' Wolfsheim / Ensemble Donn  Ngabo
Lucille McKee / Owl Eyes / Ensemble Rachel Nutchey
Jay Gatsby / Ensemble Shiv Palekar
Daisy Buchanan / Ensemble Jess Vickers
Tom Buchanan / Ensemble Jeremiah Wray

Onstage Cover / Ensemble Brigitte Freeme
Onstage Cover / Ensemble Sean Sinclair

Location

The Empire
54-56 Neil St, Toowoomba

Playhouse
Queensland Performing Arts Centre
Russell St, South Brisbane

Duration

2 hours and 30 minutes including interval,
subject to change without notice.

Warnings

This production contains mature themes, sexual references, depictions of racism, domestic violence, strong language, and the simulated use of drugs, alcohol and smoking. It also includes depictions of suicide, the use of imitation firearms, theatrical smoke and haze, dynamic sound effects, and flashing lights. Recommended for audiences aged 14 years and over.

The use of photographic or recording equipment is not permitted inside the theatre.

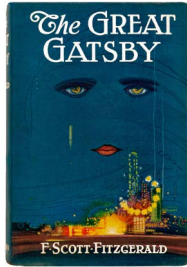
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THE EMPIRE



From the Creatives

Daniel Evans, Nelle Lee & Nick Skubij



Published in 1925, *The Great Gatsby* barely sold a copy. By 1940, F. Scott Fitzgerald had earned just \$13.13 from what he considered “a consciously artistic achievement” and died believing he’d failed. Then in 1945, 155,000 Armed Services Editions of the novel landed in the pockets of GIs. Bored, wounded and homesick soldiers devoured these pocket-sized paperbacks and veterans became teachers; syllabuses followed.

A wartime giveaway turned the novel into part of the American literary canon. Gradually, Fitzgerald’s dream became a posthumous reality.

War looms large over *The Great Gatsby* and, while Fitzgerald himself never served at the front, his two protagonists did. This ‘tectonic movement’ hangs over the novel and the new freedoms and fortunes it ushered into American society bristle beneath the events of that New York summer in 1922. Women could drive cars and meet beaux unchaperoned; returning soldiers faced a racially and socially divided nation unfamiliar from the trenches.

The Harlem Renaissance had begun, and a social revolution was underway.

The war — together with the socio-political tensions of the time — makes

for a heart of darkness that beats at the centre of Gatsby’s world of wild celebration, cool jazz, reckless driving and free-flowing alcohol. This friction became the catalyst for our adaptation, activated by one of literature’s most disarming narrators: Nick Carraway.

Nick’s seductive but ultimately unreliable first-person account of his midsummer fever dream pulls us through the Characters (fantastical, grasping, sardonic and alone), the Eggs (Old Money of the East and New Money of the West), the Parties (both sparkling and sordid) and the Wars (the one that had been, the one only *we know* will come). This, then, is a memory play; as in the novel, Nick skims over details, shirks blame and, despite his best efforts not to, falls into *feeling*. Our directorial choices and design frame have been guided by Nick’s description of the way he feels about the brave new world in which he finds himself that, despite the title, Nick cannot help but be the protagonist. This is an adaptation from his side of the story.

Here, the world is conceived from how memory might function for Nick; fragmentary and fleeting, through lightning bolts of vivid clarity, but never the whole picture. He recalls the stark

Midwest whiteness of East Egg, the lurid colour of Myrtle’s apartment, the golden grill of Gatsby’s car and macabre, bizarre images — the looming eyes of Eckleburg, the intermittent green light. This is how the lens of memory turns what really happened into personal perspective. Memory, after all, is our own truth with the volume and lights turned up.

Christina Smith’s set and costume design become a psychological space of magic, illusion and imagination — the toolkit of our bondsman-turned-writer Nick Carraway — and the bedrock of theatre. It’s a combination underscored by Guy Webster’s scintillating soundtrack that tips its hat to jazz across eras. We loved the idea that *Gatsby* — like his guest list, where everyone is welcome — brings a rhythm from the future. It’s an impulse that informed Movement Director, Choreographer and Intimacy Coordinator Nerida Matthaei, who dug through the archives of 1920s reference material to find surprising moves that we still see on our dancefloors today. Nerida’s choreography also helps us capture the romanticism and lyricism of F. Scott’s prose, using the body to summon snatches of the dangerous energy of a world on a tipping point. Similarly, Trent Suidgeest’s lighting design summons dazzle and darkness; appearing and disappearing fragments of story from smoke, conjuring fabulous parties alongside moments of romantic tragedy.

Gatsby — by his very name — demands an ambitious production and we are deeply indebted to a cavalcade of creatives, makers and maestros who

have lent their incredible talents to the realisation of this production. Not least among them are our army of costume makers led by Associate Costume Designer Nat Ryner, Dramaturg Saffron Benner, Producers Ari Palani and Ross Balbuziente, the Stage Management team of Yanni Dubler, Maddison Penglis, and Georgia Gould. And, of course, our cast, who play upwards of 85 characters between them in a marathon of costume changes, voice, song, dance and daring.

This fabulous ensemble — Ryan Hodson, Loren Hunter, Nelle Lee, Ethan Lwin, Libby Munro, Donné Ngabo, Rachel Nutchey, Shiv Palekar, Jess Vickers, Jeremiah Wray, Brigitte Freeme and Sean Sinclair — have left us breathless with their courage, talent and stamina.

The deck was stacked in 1920s America — by race, by class, by gender — and violence, both loud and quiet, enforced who belonged and who did not. The American Dream promised that anyone could rise, but it was never really everyone’s dream to achieve. A century on, the fallacy of this dream threatens another tectonic movement that is shifting global social order forever.

The Great Gatsby is not a period piece but a living warning about unchecked desire — ambition dressed as obsession, power built on exclusion, and the stories we tell ourselves to keep reaching for what we fear to lose. Beneath the champagne and spectacle is a man alone in a crowd, grasping for a promise just out of reach; and in 2026 that promise feels horrifyingly familiar, because the lie still sparkles — and we are still willing to believe it.



Christina Smith
Set and Costume Designer



This adaptation of *The Great Gatsby* is designed around the key ideas of memory and illusion. The world of the production is not a fixed or reliable reality, but a landscape shaped by recollection which is vivid, heightened, fragmented and incomplete. This approach informs both the set and costume design, where elements are deliberately exaggerated or simplified to reflect the way memory distorts experience, such as a single dominant colour that overwhelms and drenches a scene, suggesting how certain impressions linger more strongly than others whilst the finer details dissolve into the abstraction.

The notion of illusion operates in parallel, with wealth and glamour presented as a seductive veneer, featuring surfaces that promise fulfilment but conceal emptiness beneath. These facades are gradually revealed to be constructions, exposing the labour and machinery required to sustain them. This is embodied through the meta-theatrical presence of the Valley of the Ashes, which is revealed as the industrial world of the theatre itself. Scenic transitions reveal rigging and backstage mechanics, undermining the fantasy and reminding the audience of the work that underpins the shiny spectacle. Presiding over this world are

the ever-present eyes of T. J. Eckleburg, rendered as a faded advertisement on the rear wall of the theatre. They function as a silent witness, surveying the characters' attempts to sustain their illusions and serving as a distant and passive moral presence.

While the 1920s provides an essential stylistic reference point, the design does not attempt historical replication. This is not a museum reconstruction of Fitzgerald's era, but a contemporary interpretation shaped for a modern audience. Costume incorporates anachronistic elements from later periods through to the present day. Characters who are emotionally or ideologically trapped in the past remain closer to period dress, while those who embody progress or forward momentum adopt increasingly modern silhouettes.

What you see on stage is not only the work of the performers, writers, directors and design team, but a reflection of the skilled artisans—costume makers, scenic artists, workshop and props staff—whose labour gives form to ideas and makes the world of the play tangible. I am eternally thankful for their dedication and artistry.

— Christina



Creatives

Daniel Evans

Co-Director and Co-Adaptor



Queensland Theatre Company:

As Director: *A Few Good Men, Pride & Prejudice, Medea, Vietgone, Drizzle Boy, The Almighty Sometimes, The Seagull, I Want To Know What Love Is, The China Incident.* As Writer: *The Seagull,*

Six Hundred Ways To Filter A Sunset, Oedipus Doesn't Live Here Anymore. **Other Credits:** As Director: La Boite Theatre: *Away, The Tragedy of King Richard the Third; Myths Made Here: Medea, Cinderella;* The Good Room: *Let's Be Friends Fur-Ever, One Bottle Later, That's What She Said, I've Been Meaning To Ask You, I Just Came To Say Goodbye, I Want To Know What Love Is, I Should Have Drunk More Champagne, Rabbit, Single Admissions, Holy Guacamole;* The Little Red Company: *How To Make Snow;* Queensland University of Technology (QUT): *Algorithm, Three Sisters, Incognito, Ivanov;* Griffith University: *Mr Burns, The Comedy of Errors;* University of the Sunshine Coast: *Così;* Australian Theatre for Young People: *Oedipus Doesn't Live Here Anymore;* As Dramaturg: *Polytoxic; Demolition;* The Little Red Company: *Lady Beattle.* **Television:** As Producer: *The Traitors, Beauty and The Geek, Big Brother.* **Training:** Bachelor of Creative Industries (Interdisciplinary Studies), QUT. Positions: Artistic Director (2024 - Current), Associate Artistic Director (2024), Associate Artist (2021 - 2023), Queensland Theatre Company; Festival Director (2022), MELT; Raise The Roof Creative Director (2022), Brisbane Festival; Co-Founder & Artistic Director (2008 - present), The Good Room; Senior Writer (2006 - 2010), Frankie Magazine; Co-Director (2008 - 2009), National Young Writers' Festival. **Awards:** Sydney Theatre Award - Best Work for Young People *I've Been Meaning To Ask You;* Matilda Awards - Best Director *The Almighty Sometimes, Drizzle Boy, Cinderella,* Best Mainstage Production *Drizzle Boy, The Almighty Sometimes;* Queensland Premier's Drama Award - *Oedipus Doesn't Live Here Anymore.*

Nelle Lee

Co-Adaptor / Myrtle Wilson / Ensemble



Queensland Theatre Company:

As Actor: *The Crucible, Maxine Mellor's Mystery Project, Property of the Clan.* **Shake & Stir Theatre Co:** As Adaptor and Writer: *GRIMM, James and the Giant Peach, Frankenstein, Tae Tae in the Land of Yaaas!, The Twits, Fourthcoming, Jane Eyre,*

A Christmas Carol, George's Marvellous Medicine, Dracula, Tequila Mockingbird, 1984, Out Damn Snot, Statespeare. As Actor: *GRIMM, The Twits, Jane Eyre, Fantastic Mr Fox, A Christmas Carol, George's Marvellous Medicine, Roald Dahl's Revolting Rhymes & Dirty Beasts, Wuthering Heights, Animal Farm, Dracula, 1984, Tequila Mockingbird, Statespeare, Out Damn Snot* (with La Boite Theatre). **Film:** *The Inbetweeners 2, JUCY;* Upcoming: *All My Friends Are Back In Brisbane.* **Television:** *Sea Patrol* (Season 2 & 3), *Mortified.* **Training:** Bachelor of Theatre Arts (Acting), University of Southern Queensland (UniSQ). **Positions:** Co-Artistic Director (2006 - Present), Shake & Stir Theatre Co. **Awards:** USQ Alumnus Award, Arts Faculty Award (2011); Matilda Awards - Numerous including Gold Matilda Award (2020 & 2014), Best Musical or Cabaret *Green Day's American Idiot,* Best Mainstage Production *Animal Farm;* Helpmann Award - Best Presentation for Children Nomination (2012 & 2016), Best Regional Touring Production Nomination (2016).

Nick Skubij

Co-Director



Queensland Theatre Company:

As Actor: *Romeo & Juliet.* **Shake & Stir Theatre Co:** As Director: *The Lovers, Frankenstein, Fourteen, Fourthcoming, Wuthering Heights, Statespeare, La Bohème, FIZZ!* (with Opera Queensland); As Adaptor and Writer: *Fourteen, Jane Eyre,*

Fantastic Mr Fox, George's Marvellous Medicine, Dracula, Wuthering Heights, 1984, Animal Farm, Out Damn Snot; As Actor: *A Christmas Carol, The Twits, Fantastic Mr Fox* (with Sydney Theatre Company), *George's Marvellous Medicine, Dracula, Revolting Rhymes & Dirty Beasts, Tequila Mockingbird, Animal Farm, Statespeare, Out Damn Snot* (with La Boite Theatre). **Other Credits:** As Actor: Queensland Performing Arts Centre:

Eurobeat; Brisbane Festival: *The Fiveways;* The Grin and Tonic Theatre Troupe: *Macbeth, Franz Kafka's The Trial, As You Like it, Titus Andronicus;* JUTE Theatre Company: *Citizen Jane, Crackle, Snap, Pop, Surviving Jonah Salt.* **Television:** *Toybox* (Season 2). **Positions:** Co-Artistic Director (2006 - Present), Shake & Stir Theatre Co. **Awards:** Matilda Awards - Numerous including Gold Matilda Award (2020 & 2014), Best Musical or Cabaret *Green Day's American Idiot,* Best Mainstage Production *Animal Farm;* Helpmann Award - Best Presentation for Children Nomination (2012 & 2016), Best Regional Touring Production Nomination (2016).

Nerida Matthaei

Movement Director, Choreographer and Intimacy Coordinator



Queensland Theatre Company:

Pride & Prejudice, Boy Swallows Universe, Nearer the Gods, Comfort, Jasper Jones, Once in Royal David's City, My Name is Jimi, Macbeth, Black Diggers, Constellations (Youth Ensemble), *PRAMKICKER* (DOOR 3 with

MO Theatre). **Other Credits:** Phluxus2 Dance Collective: *The Next 14 Seconds, Angel Monster, Proximal, Mort, the paratrooper project, de-generator, Don'ts For Dancers, Boiling Point, The Opposite of Prompt, Chinese Whispers/ Broken Telephone, The Machine That Carries The Soul, indepenDANCE project;* La Boite Theatre: *Yoke* (with Aha Ensemble), *Explain Normal* (with Aha Ensemble); Brisbane Festival: *Trent Dalton's Love Stories* (with Queensland Performing Arts Centre), *How To Spell Love* (with Metro Arts); Queensland Ballet: *Dangerous Liaisons;* Sadari Movement Lab: *Bottari;* Polytoxic Dance Theatre: *Dangerous Goods, Demolition, Apocalypticstick, Dali After Dark, The Backup Service, Rat Trap;* The Crackup Sister: *Big Red Bash* (2020 - 2023); The Good Room: *I've Been Meaning To Ask You, That's What She Said, I Just Came to Say Goodbye;* Red Leap Theatre: *The Arrival;* Myths Made Here: *Cinderella;* QAGOMA: *Heard, Fact of Matter; The Royal Ballet* (with QPAC); We All Dance; Indelibility Arts: *She;* Belloo Creative: *The Woman Remembers, Sand;* The Danger Ensemble: *We Would Not Kiss, Touch or Frighten You In the Dark, Caligula, The Wizard of Oz* (with La Boite Theatre); Riyadh Season: *Saudi National Day Celebrations* (2019), *Leila, The Land of Imagination;* Jack Morton Worldwide: *Commonwealth Games Opening Ceremony* (2018); Ausdance National: *Australian*

Dance Awards Finale (2018). Music Videos: *Dune Rats Up, Ewes Karydas Lemonade.* **Positions:** Artistic Director and Founder, Phluxus2 Dance Collective (2006-present); Vice Chair and Board Member, Ausdance Queensland (2020-2025); Artist in Residence, Chateau D'Orquevaux; Guest Choreographer, Motion Mongolia. **Awards:** Stage Buzz Awards - Best Mainstage Comedy, Runner-Up Best Director, Best Mainstage Audience Engagement *PRAMKICKER,* Best Mainstage Choreography Nomination, Best Ensemble Nomination, Best Mainstage Audience Interaction Nomination *The Next 14 Seconds;* Munich Next Wave Film Festival - Best Dance Film *Proximal;* Seoul Short Film Festival - Best Dance Film *Proximal;* Edinburgh Fringe Festival - Best of The Fest (2022 & 2023) *Angel Monster;* World Dance Alliance - Best Emerging Researcher. **Training:** Doctor of Creative Industries (Research), Bachelor of Creative Industries Honours (Dance), Queensland University of Technology (QUT); International Intimacy Coordination Accreditation (Stage & Screen), Intimacy Professionals Association.

Christina Smith

Set and Costume Designer



Queensland Theatre Company:

Pride & Prejudice, Vietgone, Drizzle Boy, Mother Courage and Her Children, Gasp!, The Odd Couple, Female of the Species, Other Desert Cities (with Black Swan State Theatre Company). **Other**

Credits: As Set and Costume Designer: Melbourne Theatre Company: *Mother Play, Seventeen, The Heartbreak Choir, Berlin, A View from the Bridge, Gloria, The Architect, Elling, Clybourne Park;* Seattle Opera: *Madame Butterfly;* State Opera South Australia: *La Traviata* (with New Zealand Opera and Opera Queensland); Malthouse Theatre: *Telethon Kid, Porncake, Black Medea;* Black Swan State Theatre Company: *Angels in America, As You Like It, A Streetcar Named Desire, Rising Water.* As Set Designer: Melbourne Theatre Company: *Jacky, Hay Fever;* Victorian Opera: *The Who's Tommy, Salome, The Flying Dutchman;* The Production Company: *Ragtime, Thoroughly Modern Millie, Brigadoon.* As Costume Designer: Victorian Opera: *Parsifal.* **Training:** Western Australian Academy of Performing Arts (WAAPA). **Positions:** Senior Lecturer in Design for Live Performance, Victorian College of the Arts (University of Melbourne). **Awards:** Green Room Award - Best Set Design *Salome,* Best Theatre Design Honour, *Daylight, Julia 3.*

Trent Suidgeest

Lighting Designer



Queensland Theatre Company: *Calamity Jane, Prima Facie, Managing Carmen* (with Black Swan State Theatre Co), *Gasp!, Other Desert Cities*. **Shake & Stir Theatre Co:** *The Lovers, GRIMM, Frankenstein, Tae Tae In The Land Of Yaaas!, Fourteen*. **Other**

Credits: Sydney Theatre Company: *The Shiralee, Picnic At Hanging Rock, Stolen, The Tenant of Wildfell Hall, Appropriate, Muriel's Wedding The Musical* (with Global Creatures), *Accidental Death of an Anarchist, Talk, Hay Fever*; Crossroads Live and Sydney Opera House: *Elf: The Musical*; Hayes Theatre Co: *Phar Lap The Musical, Dubbo Championship Wrestling, Young Frankenstein, Calamity Jane, Gypsy*; Dark Mofo: *Night Mass* (2023-2026); Strawberry Fields Festival: *Stages and Site* (2024-2025); Woodward Productions: *A Very Naughty Christmas* (2023-2024); Opera Australia: *Carmen, The Eighth Wonder, The Rabbits* (with Barking Gecko Theatre); Sugary Rum, LPD Productions and Sydney Opera House: *RENT*; Redline Productions and Sydney Festival: *Betty Blokk-Buster Reimagined*; Griffin Theatre Company: *Prima Facie, First Love Is The Revolution, The Homosexuals or 'Faggots'* (with Malthouse Theatre); Darlinghurst Theatre Company: *The Rise and Fall of Little Voice*; The Production Company: *Jesus Christ Superstar, Dusty, The Boy From Oz, Nice Work If You Can Get It*; Ambassador Theatre Group: *The Beast*; Belvoir St Theatre and Black Swan State Theatre Company: *The Sapphires*; Ensemble Theatre: *Black Cockatoo, Folk*; Performing Lines: *I Am Eora* (with Sydney Festival); Melbourne Theatre Company and Black Swan State Theatre Company: *National Interest*; Black Swan State Theatre Company: over 20 designs; Yirra Yaakin: *Waltzing The Wilarra*. As Set and Lighting Designer: Club House Productions: *44 Sex Acts In One Week*; Black Swan State Theatre Company: *Shrine, Dinner, Death of a Salesman*. As Assistant Lighting Designer: International Theatre Amsterdam and Wiener Festwochen: *Kings Of War*. **Training:** Western Australian Academy of Performing Arts (WAAPA). **Awards:** Sydney Theatre Award - Best Mainstage Lighting *Stolen*; 2015 Mike Walsh Fellowship. **Website:** www.trentsuidgeest.com

Guy Webster

Composer and Sound Designer



Queensland Theatre Company: *Back to Bilo* (with Belloo Creative), *Pride & Prejudice, Cost of Living, Drizzle Boy, L'Appartement, Constellations, The Button Event, The Effect* (with Sydney Theatre Company), *The Seagull, Brisbane, Venus In*

Fur, Kelly, Orphans. **Shake & Stir Theatre Co:** *Frankenstein, A Christmas Carol, 1984, GRIMM, James and the Giant Peach, Tae Tae in the Land of YAAAS, Fourteen, The Twits, Jane Eyre, Fantastic Mr Fox, Forthcoming, George's Marvellous Medicine, Wuthering Heights, Tequila Mockingbird, Dracula, Revolting Rhymes, Animal Farm, Out Damn Shot, Statespeare*. **Other Credits:** La Boite Theatre: *Congratulations Get Rich, The Poison Of Polygamy, An Ideal Husband, Naked & Screaming, From Darkness, Lysa & The Freeborn Dames, Blackrock, A Streetcar Named Desire, The Tragedy of King Richard III, As You Like It, Ruben Guthrie, I Love You Bro, The White Earth, The Narcissist, Kitchen Diva, Summer Wonderland, Creche and Burn, Urban Dingoes*; Belloo Creative: *Boy Lost*; Playlab Theatre: *White China, Brutal Utopias, Blue Bones, Horizon, Magpie*; Brisbane Festival: *Skylore: The Rainbow Serpent, Neeirgo - Spirit of the Whale, Riverfire, Art Boat Stories Of Country*; Shock Therapy Arts: *Locked In, Medea, Viral, Welcome to Sameville, Locked In*; Lisa Wilson and Nathan Sibthorpe: *Bunker*; National Gallery Singapore: *Closer*; Institute Of Contemporary Art London: *Shifting Intimacies*; National Art Museum of China/ University of California/BIOS Athens/Ars Electronica Festival Austria/Australian Centre for the Moving Image: *Intimate Transactions*. **Awards:** Matilda Awards - Best Design Sound or Composition *Bunker*; Prix Ars Electronica - Interactive Art, Honourable Mention.

Saffron Benner

Dramaturg



Queensland Theatre Company: *Pride & Prejudice, Drizzle Boy, The Seagull, Oedipus Doesn't Live Here Anymore, Fractions, Maxine Mellor's Mystery Project* (with State Library of Queensland). **Shake & Stir Theatre Co:** *GRIMM*. **Other Credits:** La Boite Theatre: *An*

Ideal Husband, Caesar, Lyssa and the Freeborn Dames, X-Stacey, Georgia; Playlab Theatre: *Brutal*

Utopias; debase productions: *Popping Lead Balloons*; Leah Shelton: *Batshit, On Heat, Terror Australis*; Brisbane Festival and The Good Room: *Let's Be Friends Forever, I've Been Meaning to Ask You, I just came to say goodbye*; Adelaide Festival Centre: *Hits*; Australian Theatre for Young People (ATYP): *Desiree Din and the Red Forest*; Tasmanian Theatre Company: *Born from Animals*; Brisbane Girls Grammar School: *Spontaneous Human Combustion*; Brisbane Grammar School: *The Boy We Lost at Sea*; Queensland University of Technology (QUT): *Three Sisters, Algorithm*; Theatre Works: *WellBless, Drive*; Brown's Mart: *New Babylon*. **Positions:** Head of Artistic Development, Queensland Theatre Company (2025-Current); Executive Director, Playlab (2008-2010); Dramaturg, Queensland Premier's Drama Award (2010, 2015, 2020, 2023); Dramaturg, ATYP Fresh Ink Program (2015, 2016, 2022); In-House Dramaturg, La Boite Theatre (2021-2022); Dramaturg, Playlab Theatre Sparks Program (2019-2021); Dramaturg, Frankston Arts Theatre HATCH Program (2018); National Arts Education Editor and Feature Writer, Lowdown Magazine (2008-2010); Dramaturg, Metro Arts Creative Development Festival (2008); Dramaturg World Interplay (2009); Dramaturg, Queensland Theatre Company Young Playwrights Award (2007-2009); Guest Dramaturg, Banff Play Rites Colony, Canada (2000).

Nat Ryner

Associate Costume Designer



Queensland Theatre Company: As Costume Designer: *Our Town, City of Gold*. As Costume Design Associate: *POTUS, Or Behind Every Great Dumbass are Seven Women Trying to Keep Him Alive, Vietgone*. As Costume Mentor: *Dear Brother*. As Costume Consultant: *Antigone*.

Other Credits: As Costume Designer: *Dead Puppet Society: Ishmael*; La Boite Theatre: *From Darkness, Medea*; Dance North: *Surge*; The Danger Ensemble: *Caligula*; Briefs: *The Second Coming*. As Costume Supervisor: Sydney Opera House: *Amadeus*; La Boite Theatre: *A Doll's House, The Wizard of Oz, Holding the Man, Così*; Bangarra Dance Theatre: *Blak*; Polytoxic: *The Rat Trap*; Queensland Performing Arts Centre (QPAC): *The Flying Orchestra, Cabaret*. As Costumier: Bazmark Productions: *La Boheme*; Opera Australia: *Orpheus of the Underworld, The Pearl Fishers, Lucia di Lammermoor, Mikado*. **Film:** As Costumier: *Star Wars: Episode III — Revenge of the Sith, The Matrix*

Reloaded, The Matrix Revolutions, Dynasty: The Making of a Guilty Pleasure, The Frontier. **Television:** *Hi-5*. **Training:** Fashion Design Diploma, Ecole Jeoffrin Byrs International Paris; Diploma in Theatre Costume, Sydney Institute TAFE. **Positions:** Costume Manager (Current), Queensland Theatre Company. **Awards:** Matilda Awards - Co-Design nomination *Caligula*.

Nigel Poulton

Fight Director



Queensland Theatre Company: *A Few Good Men, Gaslight, First Casualty, Boy Swallows Universe, Triple X, City of Gold, Scenes from a Marriage, Hydra, Black is the New White, Noises Off!, Jasper Jones, Much Ado About Nothing, Switzerland, Macbeth, Fractions*. **Shake & Stir**

Theatre Co: *The Lovers, 1984, Frankenstein, Dracula*. **Other Credits:** Sydney Theatre Company: *Oil, The Visitors, Constellations, On the Beach, Do Not Go Gentle, Fences, A Raisin in the Sun, Strange Case of Dr Jekyll and Mr Hyde, Top Coat, Grand Horizons, Appropriate, Playing Beatie Bow, Rules for Living, The Deep Blue Sea, The Beauty Queen of Leenane, Cat on a Hot Tin Roof, The Harp in the South, Blackie Blackie Brown, Accidental Death of an Anarchist, The Resistible Rise of Arturo Ui, Saint Joan, Speed the Plow, Three Sisters, Noises Off!, Cyrano de Bergerac, The Removalists, Romeo & Juliet*; Melbourne Theatre Company: *The Removalists, A Streetcar Named Desire, Bernhardt/ Hamlet, Shakespeare in Love, Jasper Jones, Three Little Words, Queen Lear, Hamlet, Realism, Don Juan in Soho, Macbeth, The Glass Soldier, Cyrano de Bergerac*; Bell Shakespeare: *Coriolanus, The Poetry of Violence, King Lear, Romeo and Juliet, Hamlet, A Midsummer Night's Dream, Twelfth Night, The Lovers, Much Ado About Nothing, The Miser, Antony and Cleopatra, Richard III, Othello, The Dream, Macbeth, Julius Caesar, As You Like It, Servant of Two Masters*; La Boite Theatre: *Closer, Tiddas, IRL, Capricorn, Miss Peony, The Poison of Polygamy, An Ideal Husband, The Last Five Years, Julius Caesar, Romeo and Juliet, Blackrock, Prizefighter, Richard III, Così, A Hoax, Hamlet*; Belvoir St Theatre: *The Spare Room, The Wrong Gods, Big Girls Don't Cry, August: Osage County, The Curious Incident of the Dog in the Night-Time, Never Closer, Holding the Man, The Master and Margarita, The Jungle and the Sea, Light Shining in Buckinghamshire, At What Cost, Cherry Orchard, Miss Peony, My Brilliant Career, Cursed!, Packer*

and Sons, *Counting and Cracking, Dance of Death, Sami in Paradise, The Sugar House, Prizefighter*; As Choreographer: The Finnish National Ballet; The Australian Ballet; The New York City Ballet; Metropolitan Opera; Opera Australia; Opera Queensland; TEG Dainty; GWB Entertainment; Ensemble Theatre. **Film:** *Primitive War, Thor: Love and Thunder, Escape From Spiderhead, Occupation: Rainfall, Pirates of the Caribbean: Salazar's Revenge, Deadline Gallipoli, The Water Diviner, Winter's Tale, Vikingdom, Salt, I Am Legend, The Bourne Legacy.* **Television:** *Monarch: Legacy of Monsters, Nautilus, Deadloch, Poker Face, Sea Patrol, The Good Wife, Boardwalk Empire, The Sopranos, 30 Rock, Law & Order.* **Training:** Certified Intimacy Director and Intimacy Coordinator (IDC); Fight Master, Society of American Fight Directors; Fight Director, Society of Australian Fight Directors; Honorary Fight Director, Fight Directors Canada, Advanced Training in Theatrical Biomechanics. **Awards:** Green Room Awards – Outstanding Contribution to the Stage.

Helen Howard

Accent Consultant



Queensland Theatre Company: *A Day in the Death of Joe Egg, The Memory of Water, Betrayal, Private Fears in Public Places, Absurd Person Singular, That Face, Stones in his Pockets, Private Lives, Constellations, The 39 Steps, L'Appartement.* **Shake & Stir Theatre Co:** *Jane Eyre.*

Film: *Peter Pan, The Chronicles of Narnia: The Voyage of the Dawn Treader, Slide, The Ruins, Swinging Safari, Mental, Grace Beside Me, The Family Law, Tidelands, The Portable Door, Interceptor, Nautilus, Good Cop Bad Cop, Balls Up, The Anaconda;* Upcoming: *Balls Up, Mosquito Bowl, Subversion.* **Training:** Mountview Theatre School.

Ross Balbuziente

Creative Producer



Queensland Theatre Company: As Actor: *Romeo & Juliet.* **Shake & Stir Theatre Co:** As Director: *James and the Giant Peach, Tae Tae in the Land of Yaaas!, The Twits, Fantastic Mr Fox* (with Sydney Theatre Company), *George's Marvellous Medicine, Roald Dahl's Revolting*

Rhymes & Dirty Beasts, Statespeare, Out Damn Snot (with La Boite Theatre); As Actor: *A Christmas Carol, Dracula, Wuthering Heights, 1984, Tequila Mockingbird, Animal Farm, Statespeare.* **Other Credits:** As Director: Opera Queensland: *The Adventures of Figaro, The Frog Prince, Hansel & Gretel, FiZZ!* (with Shake & Stir Theatre Co). As Actor: La Boite Theatre: *Julius Caesar;* JUTE Theatre Company: *Citizen Jane;* Warehouse Theatre: *Assassins* (with Queensland Performing Arts Centre); The Grin and Tonic Theatre Troupe: *As You Like It, The Comedy of Errors, Titus Andronicus and Monkey and His Magic Journey to the West;* Global Stage London: *Shakespeare's Strangers.* **Positions:** Co-Artistic Director (2006 – Present), Shake & Stir Theatre Co. **Awards:** Matilda Awards – Numerous including Gold Matilda Award (2020 & 2014), Best Musical or Cabaret *Green Day's American Idiot,* Best Mainstage Production *Animal Farm;* Helpmann Award - Best Presentation for Children Nomination (2012 & 2016), Best Regional Touring Production Nomination (2016).

Yanni Dubler

Stage Manager



Queensland Theatre Company: As Stage Manager: *A Few Good Men, Vietgone, Antigone, The Button Event.* As Deputy Stage Manager: *Boy Swallows Universe.* As Assistant Stage Manager: *Dear Son, Cost of Living, Return to the Dirt, L'Appartement, Hydra, Nearer*

The Gods, Jasper Jones, St Mary's in Exile, Brisbane, Boston Marriage, Gloria. **Other:** *Undercover Artist Festival* (for Access Arts), *Traction 2017 - The Penultimate.* **Shake & Stir Theatre Co:** *Fantastic Mr Fox* (Tour), *A Christmas Carol, Dracula, George's Marvellous Medicine, Tequila Mockingbird* (Tour), *Wuthering Heights* (Tour), *Revolting Rhymes & Dirty Beasts* (Tour). **Other Credits:** As Stage Manager: Dead Puppet Society: *Peter and the Starcatcher;* Australasian Dance Collective: *Blue, Three;*

Queensland Ballet: *Love & Legacy, Senior Program Showcase, The Nutcracker, The Little Green Road to Fairyland* (Tour), *Prelude '17;* Circa: *Shaun the Sheep's Circus Show;* Queensland Performing Arts Centre; World Athletics; Flipside Circus; Too Close to the Sun; Kay & McLean Productions; George P. Johnson; La Boite Theatre; Jack Morton Worldwide; CDP Theatre Producers; Brisbane Powerhouse; Fringe World; Sunshine Coast Chamber Music Festival; QMF; Brisbane Writers Festival; Australian Girls Choir; Woodford Folk Festival; Collusion Music; As Show Caller: The Little Red Company: *Lord Mayor's Christmas Carols;* As Deputy Stage Manager: Michael Cassel Group: *Harry Potter and the Cursed Child;* As Assistant Stage Manager: Queensland Ballet; Cochrane Entertainment. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT). **Positions:** Head of Stage Management, Queensland Theatre Company.

Maddison Penglis

Deputy Stage Manager



Queensland Theatre Company: As Stage Manager: *Pride & Prejudice, Drizzle Boy* (Regional Tour), *Medea, Tiny Beautiful Things.* As Assistant Stage Manager: *A Few Good Men.* **Shake & Stir Theatre Co:** As Stage Manager: *Animal Farm* (National Tour), *QLD Youth*

Shakespeare Festival. As Assistant Stage Manager: *Frankenstein, Tae Tae in the Land of Yaaas!, The Twits, Jane Eyre* (National Tour), *Fantastic Mr Fox,*

Revolting Rhymes & Dirty Beasts (National Tour), *A Christmas Carol, George's Marvellous Medicine* (National Tour), *QLD Youth Shakespeare Festival.*

Other Credits: As Stage Manager: JUTE Theatre Company: *Genius;* Woodward Productions: *The Mystery of the Valkyrie;* The Naughty Corner Collective: *Maze;* As Company Stage Manager: CDP Theatre Producers: *Magic Beach* (Tour); As Deputy Stage Manager: Dead Puppet Society: *Peter and the Starcatcher;* As Assistant Stage Manager: Bleach Festival: *Chez Nous on Chevron;* Sydney Festival 2019: Carriageworks; Sydney Festival 2018: Sydney Opera House; As Event Coordinator: Sydney Festival 2022 & 2023: Sydney Opera House; As Assistant Event Coordinator: Sydney Festival 2021: Town Hall. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).

Georgia Gould

Assistant Stage Manager



Queensland Theatre Company: As Assistant Stage Manager: *Drizzle Boy* (Regional Tour), 37 (with Melbourne Theatre Company). As Stage Manager: *The Importance of Being Earnest* (Youth Ensemble). **Other Credits:** As Assistant Stage Manager: Woodward

Productions and Neil Gooding Productions: *The Complete Works of William Shakespeare Abridged, Shirley Valentine.* **Training:** Bachelor Of Fine Arts (Technical Production), Queensland University of Technology (QUT).

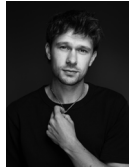


Jess Vickers and Shiv Palekar

Cast

Ryan Hodson

Nick Carraway



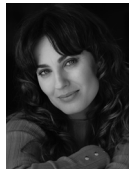
Queensland Theatre Company: Debut. **Shake & Stir Theatre Co:** *The Twits, Fourteen*. **Other Credits:** La Boite Theatre:

Blackrock; Bell Shakespeare: *Romeo and Juliet, The Players*; Australian Theatre for Young People (ATYP): *Past the*

Shallows, Intersection: Arrival; Queen Hades Productions and The Old Fitz Theatre: *Posh*; Legit Theatre Company and KXT: *Dumb Kids*; Immersive Theatre and Viral Ventures: *The Great Gatsby*; Ratcatch: *Animal*; New Ghosts Theatre Company: *Yen*; bAKEHOUSE Theatre Co: *Coram Boy*; Queensland University of Technology (QUT): *Detroit, Eurydice, Anna Karenina, The Merchant of Venice, Children of the Sun*. **Training:** Bachelor of Fine Arts Acting, QUT. **Awards:** Tasmanian Theatre Award - Best Ensemble *Past The Shallows*.

Loren Hunter

Catherine / Mint Julep / Ensemble



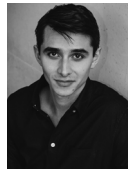
Queensland Theatre Company: Debut. **Shake & Stir Theatre Co:** *The Lovers*. **Other Credits:**

Prospero Arts: *Sweet Charity, The Wizard of Oz, Jersey Boys*; Louise Withers & Associates: *Six the Musical* (National Tour, Australia and New Zealand

Tour); BB Arts Entertainment and Two Doors Productions: *American Psycho*; Hayes Theatre Co: *Evie May, Rent*; The Production Company: *The Boy from Oz, Dusty*; Free-Rain Theatre Company: *Wicked*; David Spicer Productions: *Georgy Girl*; Global Creatures: *Strictly Ballroom, King Kong*; Hucklebuck Productions: *Self*; Bell Shakespeare: *The Lovers* (Workshop). **Concerts:** RIZER and The Little Red Company: *Lord Mayor's Christmas Carols*; Luckiest Productions: *David Campbell Back in the Swing Tour*. **Training:** Western Australian Academy of Performing Arts (WAAPA).

Ethan Lwin

George Wilson / Klipspringer / Ensemble



Queensland Theatre Company: *SUPERHEROES* (DOOR 3 with Bodysnatchers), *Chroma Town* (The Scene Project). **Other Credits:** Greygum Productions and Tinderbox Productions: *Black Box*; The Good Room and The Little Red

Company: *Let's Be Friends Forever*; The Reaction Theory: *The Unspoken Word is Joe*; Queensland University of Technology (QUT): *Love and Money, Three Sisters, Incognito, The Season at Sarsaparilla, Richard III, Lungs*. **Film:** Upcoming: *Godzilla x Kong: Supernova*. **Short Film:** *The Stretching Moment*. **Television:** *Tropo, Human Error, Young Rock, Joe vs Carole*. **Training:** Bachelor of Fine Arts (Acting), QUT.

Libby Munro

Jordan Baker / Ensemble



Queensland Theatre Company: *The Appleton Ladies' Potato Race, Our Town, Noises Off!* (with Melbourne Theatre Company), *Disgraced* (with Melbourne Theatre Company), *Grounded, Venus in Fur*. **Other Credits:** Ensemble Theatre:

Dream Home; Louise Withers & Associates: *A Murder Is Announced*; National Institute of Dramatic Art (NIDA): *The Collection* (with Graduating Directors); Sydney Theatre Company: *Gallipoli*. **Film:** *The Hunted, Wild Woman, Mommy Would Never Hurt You, The Unsettling, Broken Dolls, Eight, Bullets for the Dead, The Bind*. **Television:** *Joe vs Carole, Tropo, All Saints: MRU, Hiding, SLiDE, Review with Myles Barlow*. **Positions:** Finalist Judge, ARFF Paris 2020; Founding Member, Women in Theatre and Screen (WITS). **Training:** NIDA, Bachelor of Dramatic Art (Acting); Australian Film Television and Radio School (AFTRS), Advanced Diploma in Screenwriting (Feature Film). **Awards:** Matilda Awards - Best Female Actor in a Leading Role *Grounded*, Best Female Actor in a Leading Role *Venus in Fur*, Best Supporting Actor Nomination *Disgraced*; Gold Movie Awards (London) - Best Actress *The Hunted*; St Kilda International Film Festival - Best Australian Short Film Nomination *The Hunted*.

Donné Ngabo

Meyer 'Wolfy' Wolfsheim / Ensemble



Queensland Theatre Company: *A Few Good Men*. **Other Credits:** Melbourne Theatre Company: *Retrograde*. **Film:** Upcoming: *Subversion*; Previous: *Last Days, Spa Weekend*. **Training:** Bachelor of Arts (Acting), Western

Australian Academy of Performing Arts (WAAPA).

Rachel Nutchey

Lucille McKee / Owl Eyes / Ensemble



Queensland Theatre Company: *SUPERHEROES* (DOOR 3 with BODYSNATCHERS); *Bernhardt/Hamlet, We Are the Mutable* (The Scene Project). **Other Credits:** TheatreINQ: *Amadeus, Bloody Mary*; La Boite Theatre: *IRL; THAT*

Production Company: *Duck Duck Goose*; The Reaction Theory: *The Unspoken Word is Joe*. **Television:** *Young Rock*. **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT).

Shiv Palekar

Jay Gatsby / Ensemble



Queensland Theatre Company: Debut. **Other Credits:** Belvoir St Theatre: *Counting and Cracking*; Sydney Theatre Company: *4000 Miles, The Tempest, The Real Thing, The Beauty Queen of Leenane, Disgraced*; Melbourne Theatre

Company: *The Sound Inside*; Griffin Theatre Company: *The Almighty Sometimes*; Bell Shakespeare: *The Merchant of Venice, The Players*; The Corinthian Food Store Collective: *This, This Is Mine*. **Film:** *The Greenhouse*. **Short Film:** *Among Men*. **Television:** *Return to Paradise, Neighbours, Shantaram*. **Awards:** Sydney Theatre Awards - Best Supporting Actor Nomination *The Beauty Queen of Leenane*, Best Actor Nomination *Counting and Cracking*; Green Room Awards - Outstanding Ensemble *Counting and Cracking*, Outstanding Performance Nomination *The Sound Inside*. **Positions:** Associate Artist and Founding Member, The Corinthian Food Store Collective. **Training:** National Institute of Dramatic Art (NIDA).

Jess Vickers

Daisy Buchanan / Ensemble



Queensland Theatre Company: Debut. **Other Credits:** OVO Theatre: *The Great Gatsby* (United Kingdom); Sonia Friedman Productions: *Harry Potter and the Cursed Child* (West End); Michael Cassel Arts: *Harry Potter and the*

Cursed Child (Melbourne); Neglected Musicals: *Meet Me in St Louis* (with Hayes Theatre Co); Luckiest Productions: *Gypsy*; Sydney Opera House and The Theatre Division: *Miracle City*; TML Productions: *Fiddler on the Roof*; CDP Productions: *The Gruffalo's Child*; National Institute of Dramatic Arts (NIDA): *Sunday in the Park with George, Kasimir & Karoline, Woyzeck, In a Pink Tu Tu, The False Servant, The Light in the Piazza*. **Short Film:** *#30*. **Web Series:** *Loose Bitch*. **Awards:** Manhattan Short Film Festival - Best Actor Nomination *#30*. **Training:** NIDA.

Jeremiah Wray

Tom Buchanan / Ensemble

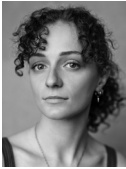


Queensland Theatre Company: *A Few Good Men, Calamity Jane, Pride & Prejudice, Round The Twist The Musical*. **Shake & Stir Theatre Co:** *Frankenstein, James and the Giant Peach*. **Other Credits:** AKA Australia: *Bluey's Big Play*; Michael Cassel

Group: *Harry Potter and the Cursed Child*; Dead Puppet Society: *Echoes in the Dust*; The Naughty Corner: *MAZE*; The Hive: *Conviction*; 4MBS Brisbane Shakespeare Festival: *A Midsummer Night's Dream*; Metro Arts: *Reagan Kelly*; National Institute of Dramatic Art (NIDA): *Love and Money, Hello Again, A Midsummer Night's Dream, Woyzeck*. **Television:** *Young Rock, Reef Break*. **Training:** Bachelor of Arts (Acting), NIDA.

Brigitte Freeme

Onstage Cover / Ensemble



Queensland Theatre Company:

The Laramie Project (with Griffith University). **Other Credits:** Glass Half Full

Productions and Woodward Productions: *Plied and Prejudice*; Dead Puppet Society: *Flamingos Roving*;

Sophia Hodych & PIP Theatre: *Art of Courage*; Ad Astra Theatre Company: *Top Girls*; 4MBS Brisbane Shakespeare Festival: *The Tempest, Romeo and Juliet*; Queensland Conservatorium (Griffith University): *Mr Burns*. **Television:** *Dustfall, Black Snow: Jack of Clubs*. **Training:** Bachelor of Acting, Queensland Conservatorium (Griffith University). **Awards:** Matilda Awards - Best Supporting Actor in an Independent Production Nomination *Top Girls*.

Sean Sinclair

Onstage Cover / Ensemble



Queensland Theatre Company:

Calamity Jane. **Other Credits:** Michael Cassel Group: *Hamilton, & Juliet, Beautiful: The Carole King Musical*; Disney Theatrical Group: *Frozen, Aladdin*; Prospero Arts and Queensland Performing Arts

Centre (QPAC): *Sweet Charity*; Hayes Theatre Co: *Women on the Verge of a Nervous Breakdown*; USA Tour, China Tour & Berlin Tour Launch: *The Tap Pack*. **Training:** Bachelor of Music (Music Theatre), Australian Institute of Music.



Jess Vickers and Ryan Hodson



Jeremiah Wray, Ryan Hodson and Loren Hunter



Jess Vickers, Ethan Lwin, Shiv Palekar, Libby Munro and ensemble

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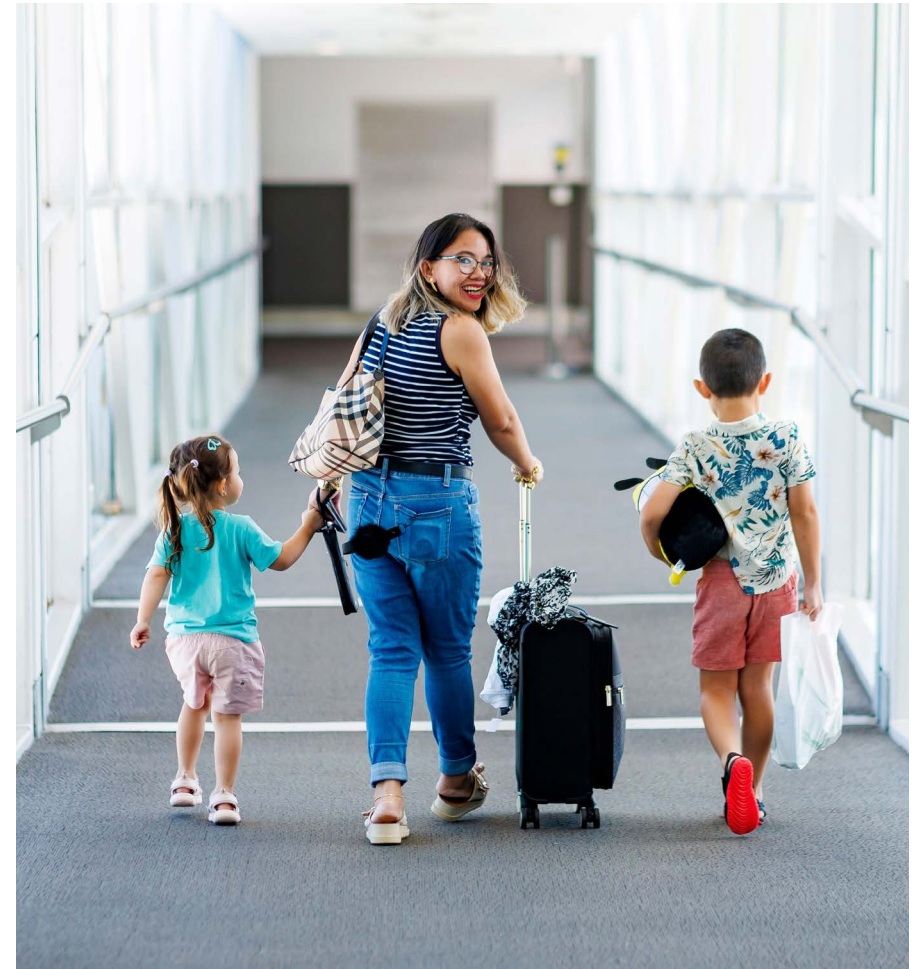
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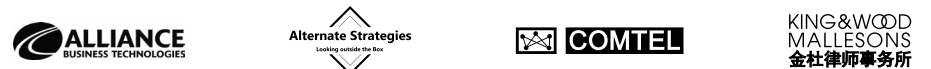
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QUEENSLAND PERFORMING ARTS CENTRE
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The Honourable John-Paul Langbroek MP
Minister for Education and the Arts

Sharon Schimming
Director-General, Department of Education

QPAC rests on the lands of the Yuggera and Turrbal peoples. We acknowledge the Traditional Custodians of this country and recognise their rich cultural heritage and enduring connection to the land, waters and skies.

Aboriginal and Torres Strait Islander peoples are this country's original storytellers, and it is our privilege to continue to share stories and be a place of gathering on this land that has been a meeting place for millennia.

THANK YOU TO OUR DONORS

QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts.

Tim Fairfax AC and Gina Fairfax AC, Dr Lee Coaldrake and Professor Peter Coaldrake AO, Leigh Tabrett PSM, Susan Rix AM, Julian Myers, Dr Sally Pitkin AO, Dare Power, Dr Cathryn Mittelheuser AM, Sandi Hoskins, Ningana Trust, Leigh Wheeler, Alida Rae Mayze and John Mayze, Lance Hockridge and Suzanne Hockridge, Brendon Mann and Brendan Smith, Judith Musgrave Family Foundation, Queensland Community Foundation, de Groot's Charitable Fund, Professor Andrew Lister and Ms Kate Lister, Greg O'Meara and Wendy O'Meara, Virginia Bishop, Joachim Erpf and Paula Erpf, Dr Colin Kratzing and Mrs Noela Kratzing, Ian Gough AM and Ruth Gough, Barbara Snelling, Frank Alpert and Karen Alpert, Dr Ailbhe Cunningham and Dr Frank Cunningham, Ann Sherry AO, John White and Judith Hoey, Rodd Chignell and Wendy Chignell, Jacqueline Walters, Terri Butler, Jenny Morton, Alana Jensen, Klaus Beckmann and several donors who wish to remain anonymous.

We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison.



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Primary Instructors
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Shake & Stir Theatre Co
12 Merivale St
South Brisbane QLD 4101
07 3358 6025
shakeandstir.com.au

Shake & Stir Theatre Co is one of the largest privately owned and operated theatre companies in Australia and in 2026 proudly celebrates its 20th birthday. Its founders, Ross Balbuziente, Nelle Lee, and Nick Skubij, remain the Co-Artistic Directors today.

Whether presenting staged adaptations of classic literature, contemporary Shakespeare for young people, major music theatre events, or contemporary new work, Shake & Stir is renowned as a producer of exceptional entertainment, combining cutting-edge production values with contemporary relevance and diverse audience appeal.

ANZ touring work includes: *The Lovers*, *GRIMM*, *Agatha Christie's The Mousetrap*, *James and the Giant Peach*, *Frankenstein*, *Tae Tae in the Land of YAAAS!*, *The Twits*, *Fourthcoming*, *Jane Eyre*, *Fantastic Mr Fox*, *A Christmas Carol*, the Australian premiere of *Green Day's American Idiot*, *George's Marvellous Medicine*, *Endgame*, *Roald Dahl's Revolting Rhymes & Dirty Beasts*, *Dracula*, *Wuthering Heights*, *1984*, *Tequila Mockingbird*, *Out Damn Snot*, *Animal Farm*, and *Statespeare*.

The company is widely acknowledged as Australia's national touring theatre company and has co-produced hit seasons with companies including Sydney Theatre Company, Opera Queensland and State Opera South Australia. It has toured works to every major performing arts centre in Australia and New Zealand.

Internationally, the company are originating co-producers of *A Knight's Tale* (UK) and the multiple Tony Award-nominated, smash-hit new musical *Just in Time*, starring Tony Award winner Jonathan Groff (US/Broadway). Other commercial co-productions include *Sister Act the Musical* and *2:22 A Ghost Story*.

The company's productions have received or been nominated for multiple local, national, and international awards, including Tony, Drama Desk, Grammy, Helpmann, PAC Australia, and Matilda Awards.

QUEENSLAND THEATRE CO.

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Information correct at time of printing.



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