

QUEENSLAND THEATRE CO.

THE SAPPHIRES

Written by Tony Briggs
Directed by Wesley Enoch



Co-Producer

CANBERRA
THEATRE
CENTRE

Production Partner



The Sapphires was first produced by Melbourne Theatre Company in 2004.

Queensland Theatre Company 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.

Aboriginal and Torres Strait Islander audiences are respectfully advised that this program may contain images, names and references to people who have passed away.

In honour of The Sapphires

This production honours the women of The Sapphires, whose voices and strength gave rise to this story.

We dedicate this production to Dr Naomi Mayers OAM, an original member of The Sapphires, whose voice and strength helped bring this story to life. We honour her legacy and the path she helped pave for generations to follow.

We acknowledge the passing of Aunty Nay and pay our deepest respects to her family, community, and to Elders past and present.



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.



Isaac Drandic
Head of First Nations Theatre
Queensland Theatre Company

It's a special thing to gather in a theatre. To sit together, to listen, to feel, to be moved. And tonight, we celebrate something deeply powerful: the voices of Aboriginal women—past, present, and future.

The Sapphires is more than a beloved Australian story. It is a living legacy. Set against the backdrop of the Vietnam War—a time of global unrest, division, and change—it reminds us that even in uncertainty, music, love, and truth find a way through. And just like that time, we find ourselves now in a world searching for balance, searching for something better. Change is coming—we can feel it.

At the heart of that change are women. Blak women have always carried culture, story, and song. They are truth-tellers, healers, and leaders. Through their voices, they bring light into the world—cutting through silence, challenging injustice, and holding space for joy, resilience, and connection. The legacy of *The Sapphires* belongs to them.

We honour the real women who inspired this story—trailblazers who stood on stages when they weren't expected to be seen or heard. Women like Georgia Lee, who during World War II performed for American troops across Queensland, becoming one of the first Aboriginal women to record and share her voice with the world.

We also honour the extraordinary life and recent passing of Dr Naomi Mayers OAM, a proud Yorta Yorta and Wiradjuri woman and one of the original Sapphires. Aunty Nay was a pioneering force in Aboriginal health, helping to

establish the Aboriginal Medical Service Redfern in 1971—the first of its kind in the country and a model for community-controlled healthcare grounded in self-determination. Her life stands as a testament to service, vision, and commitment to her people. Tonight, we carry her legacy with us.

This production also marks something new: a new generation of performers stepping into this story—many making their Queensland Theatre Company debut. Their presence on this stage reflects our ongoing commitment to elevating Queensland talent and strengthening the First Nations theatre sector. Because storytelling matters. Through works like *Dear Son* and now *The Sapphires*, we continue to hold space for both our men's and women's voices, restoring balance, challenging dominant narratives, and offering truth, connection, and humanity.

That's what *The Sapphires* does. It sings. It shines. It reminds us who we are.

We are proud to share this production in partnership with Canberra Theatre Centre, our Co-Producer. We also extend our sincere thanks to our Production Partners, Ergon Energy Network and Energex, part of Energy Queensland, for their generous support.

Thank you for being here. Thank you for supporting First Nations theatre at Queensland Theatre Company. And thank you for being part of this ongoing story.

— Isaac

28 APR – 24 MAY 2026
BILLE BROWN THEATRE

THE SAPPHIRES

Written by **Tony Briggs**
Directed by **Wesley Enoch**

The iconic Australian musical returns

Four sisters from country Victoria dream of a stage far beyond their small-town roots. When their girl-group harmonies catch the attention of a big-city talent scout, their lives are changed forever.

Based on the incredible true story of writer Tony Briggs' mother, *The Sapphires* follows four Yorta Yorta women who blaze a trail from regional Victoria to the frontlines of Vietnam — entertaining American soldiers, breaking barriers and discovering love along the way.

Featuring '60s soul classics performed live including *Respect*, *Ain't No Mountain High Enough* and *The Shoop Shoop Song (It's in His Kiss)*, this joyous production transforms the intimate Bille Brown Theatre into an electrifying concert-style celebration — up close, personal and impossible to resist.

For more than two decades, the multi-award-winning play — and the hit film it inspired — have captivated audiences around the world. At its heart, *The Sapphires* is a proud story of First Nations women whose talent, humour and resilience lit up a remarkable moment in Australian history — a story that, for many years, remained largely untold.

Now the beloved musical returns in a sparkling new production, with the next generation of First Nations performers stepping into the legacy of the women who inspired the story, led by original director and theatre legend Wesley Enoch.

Big-hearted, infectious and full of soul, this celebration of sisterhood, culture and unforgettable music builds to a roof-raising finale — and promises the feel-good musical night out you'll love from the very first note.

Creatives

Writer Tony Briggs
Director Wesley Enoch
Musical Director Nathaniel Andrew
Choreographer Yolande Brown
Set and Costume Designer Richard Roberts
Lighting Designer Ben Hughes
Video Designer Craig Wilkinson
Sound Designer and Sound System Designer Isaac Ogilvie
Assistant Director Chenoa Deemal
Fight Choreographer NJ Price
Intimacy Coordinator Andrea Moor
Vocal Coach Naomi Andrew

Stage Manager Yanni Dubler
Assistant Stage Manager Lialize du Plessis
Stage Management Secondment Tara Kenn

Cast

Dave Lovelace Jack Bannister
Cynthia McCrae Ruby Henaway
Robby Cameron Leonard
Kay McCrae Aurora Liddle-Christie
Jimmy/Dance Captain Garret Lyon
Julie McCrae Tehya Makani
Joe Chris Nguyen
Gail McCrae Taeg Twist

Band

Bass Eli Badger
Drums Dimple Bani
Keys James Feagai

Location

Bille Brown Theatre
Queensland Theatre Company
78 Montague Road, South Brisbane

Duration

2 hours and 10 minutes, including interval,
subject to change without notice.

Warnings

This production contains coarse language, adult themes, and depictions of racism, war and violence, and the use of theatrical haze. It contains culturally sensitive content and may contain images of those who have passed.

Recommended for ages 12 years and over.

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

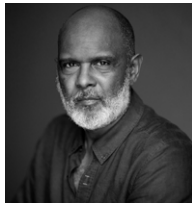
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The Sapphires was first produced by Melbourne Theatre Company in 2004.



Tony Briggs
Writer

It's a thrill to bring this story back to the stage, and even more so to share it with Brisbane audiences for the first time.

Having Wesley Enoch back in the director's chair means something deeper to me. It feels like a full-circle moment, more than two decades on. There's a shared history in this work, and a shared understanding of where it comes from and why it exists.

The genesis of this story wasn't in writing, but in the anecdotes my mother shared with me over time, recounting her youth and the experiences she carried. In hearing them, I realised I was being given access to a part of my own history I might never have known otherwise. Writing it became a way of holding onto that, honouring it, and making sure it didn't slip away. *The Sapphires* was born out of a need I couldn't ignore.

I had just come off a stage production that left the other performers and me emotionally spent. It was important work, but it carried a heaviness. I remember thinking, where are the other stories? Where are the ones that reflect who we are in full? Our joy, our humour, our pride, our strength. The stories that feel like home. Of course, those stories existed, but at the time it felt like our trauma was the only thing people expected to see on stage. As if it were the only version of Aboriginal experience worth telling. But that's never been the full picture.

I wanted to show what I knew. Family. The way we laugh and cry together and carry each other. I wanted to humanise my community in a way that hadn't often been seen on our stages.

I kept thinking about how I felt after seeing the original stage production of *Bran Nue*

Dae. That sense of pride, of lightness, of being seen properly. It stayed with me. I was inspired.

That's what I was chasing. To leave people with the same feeling. To sit in the joy, humour, and love, and recognise something real in the characters I created. Because that's who we are, too. And that deserves its place on stage.

At its heart, *The Sapphires* is a celebration of the Aboriginal community, particularly the women. Their strength, their beauty, their humour, and the way they hold everything together, often without recognition. These are the women I grew up around. The backbone of our communities. The ones who carry culture, family, and spirit forward, no matter what's placed in front of them. This story is for them.

One of those women, and one of my greatest inspirations, was my Aunt, Naomi Mayers. Her spirit, her strength, and the way she moved through the world helped shape not only who I am, but how these women live on stage. With her recent passing, her presence in this story feels even more personal. This story carries a part of her and always will.

I've always believed our stories should hold more than just what's been done to us. They should also carry what we give to each other. The laughter, the music, the connection, the pride. The parts of our lives that bring us together and move us forward. Because there is power in joy. There is strength in choosing to celebrate who we are. Bringing this story back now, in this place, reminds me why it had to be written in the first place. And why it still matters.

— Tony



Prof Wesley Enoch AM
Director

There is a particular authority that comes with a true story in our communities. Not because it is fixed or unchanging, but because it has been carried across generations through memory, voice and spirit.

These stories are based on real people and real achievements, and we honour those people. In Aboriginal culture, story is our archive. It is how we remember, how we teach, and how we understand our place in the world.

The Sapphires sits within this tradition.

This is one of many true stories I've had the privilege to work on, and each time I return to it, I'm reminded that theatre is more than entertainment or distraction. Theatre is continuation.

Long before stages and spotlights, we gathered to share stories that made sense of the world around us. Today, theatre still carries that responsibility, documenting history in ways that help us understand who we are now.

We live in a time where the line between informing and entertaining has blurred. The media often trades in spectacle, and so it falls to artists to hold and share deeper truths. We see war now through our screens... constant, immediate, and often numbing.

But *The Sapphires* reminds us of a moment when war first entered Australian living rooms through television, and how profoundly it shaped those who witnessed it.

At its heart, this is not just a story about four young Aboriginal women travelling to Vietnam to sing. It is a story of possibility.

Set just months after the 1967 Referendum, these women stepped into a world that had only just begun to acknowledge them. They didn't wait for permission. They chose ambition. They chose to be heard. And in doing so, they redefined what was possible.

In 2026, as we reflect on more recent moments of national reckoning, we are also witnessing the fragility of progress. Rights can be challenged, gains can be undone. Which is why stories like this matter. They remind us to stay the path. That we must keep singing our ambitions into being.

This past Easter, one of the original *Sapphires* passed away. Their personal contribution has always been an inspiration but now more than ever we are reminded that the passing on of stories helps remember them, celebrate them and remind those who come later of their significant contribution to the world we live in today. To borrow from the 2018 NAIDOC Theme - "Because of Her, We Can!"

This production honours the spirit of courage, joy, and imagining beyond limitation.

Because these stories are not just about the past.

They are about who we are becoming.

— Wesley



Richard Roberts
Set and Costume Designer

I have had a long association with *The Sapphires*. I designed the set for its first production, directed by Wesley, at Melbourne Theatre Company in 2004, and again for a subsequent production in 2010 for Black Swan Theatre Company and Belvoir, also directed by Wesley. Getting a second chance to design a play doesn't happen very often, and having the opportunity to return to one for a third time is virtually unheard of. So it was a lovely surprise, a year or so ago, to receive a call from Wesley asking if I'd be interested in revisiting *The Sapphires* with him — this time to design both the set and the costumes. I said yes immediately.

The play takes place in Australia and Vietnam at the height of the Vietnam War — a time when, for the first time, visceral images of that conflict were being broadcast into the comfortable living rooms of Australia. When we conceived those earlier productions, any mention of projection or video would prompt eye rolls around the production table. The technology was rudimentary compared to what we are used to seeing on stage today, and very expensive.

Two decades on, that has changed. So it was the first thing we decided — to create a stage space that could deliver powerful images of both the war and domestic Australia at the time, and allow those images to become an important part of the storytelling.

The set itself is a simple, flexible space that evokes some of the qualities of a television studio, as well as a structure built for a concert. More than anything, it is a mechanism able to deliver the many locations in which the story takes place. Within that, the props carry the detail, conveying a sense of period, place, style and colour, with the trailer, in particular, becoming a defining element.

The same holds for the costumes. The aim has been to evoke the period without tipping into parody — tempting though that may be, with flares, bell-bottoms and beehives. It is a careful balance, allowing the character and spirit of the time to come through without overwhelming the story.

— Richard



Inside The Story: The Original Sapphires

The stage is makeshift, the audience invisible.

Somewhere in Vietnam, Laurel Robinson is getting ready to sing. There are no rows of chairs waiting, no clear sign that a show is about to begin. She and the others change out the back and prepare anyway, because that is what performers do: they get ready before the room tells them it is ready for them.

Then the noise begins.

“We heard all this noise,” Robinson remembers. “And when I peeped out to have a look, I could see all these tanks rolling in, rolling up to the stage with soldiers all over them.”

It is a surreal image: not an audience arriving through a foyer, but a line of tanks pulling up to a stage, young men climbing into view, the machinery of war briefly becoming theatre seating. Robinson does not overstate it. She simply remembers it as one of the best shows they ever did.

When it was over, the scene vanished almost as quickly as it had appeared.



The original Sapphires: Laurel Robinson, Naomi Mayers and Beverley Briggs.

“When we came out, no one was there. We just saw them disappearing into the jungle... That’s a vision I’ll always carry with me for the rest of my life.”

Before Vietnam, life was smaller, busier, more ordinary. Robinson was sixteen, working night shifts as a telephone operator and singing in clubs after work.

The music sat around the edges of life before it became the thing that changed it. There was no grand plan, only talent, opportunity and a willingness to keep turning up.

Soul music arrived by degrees.

“We grew up with listening to country and western,” Robinson says.

Then cousins brought records home. Visiting Black entertainers and sportsmen came through Australia. A new sound entered the room and stayed there. The sound didn’t arrive all at once. It was something they learned to carry.

“We had to be taught a little bit how to sing it and how to get it across,” Robinson says.

She recalls being taught by the New Zealand Māori band they travelled with to Vietnam — how to breathe, how to phrase, how to carry the feeling across. It sits in the detail — breath, phrasing, timing, trust.

For Tony Briggs, who wrote *The Sapphires* inspired by his mother Laurel Robinson’s stories, the story never arrived as one clean account. It came through family memory in pieces — vivid here, unfinished there, some parts repeated, others held back until later.

“I had to, like, extract little bits and pieces,” he says.

From those pieces came not only Vietnam, but the Philippines and Singapore; not only performance, but family history. Robinson speaks of her mother’s sisters being taken away, of grief that took years to be spoken aloud.



Laurel Robinson and Lois Peeler.

Those fragments stayed together — the music, the touring, the family history — carried in the same stories.

On stage now, those moments sit alongside each other. The harmonies are bright, the humour lands, the women hold the room — four young women learning as they go, carrying their families with them, stepping into impossible circumstances and making a show of it anyway.

The sound carries, but it isn’t the only thing that lingers.

There is also the image of them — already ready, already waiting — before anything has arrived.

Singing Soul: You Have to Feel It



Nathaniel Andrew

In the rehearsal room, the sound doesn't start fully formed.

It begins carefully. One voice offers something, another waits to meet it, the group listening for where they sit together. Nathaniel Andrew, Musical Director for *The Sapphires*, notices that early delicacy in the room — not uncertainty, exactly, but care.

"No one wants to overstep too early," he says.

For this revival, Andrew has created fresh arrangements that allow familiar songs to live inside this cast, this production and this moment. The work sits in how the music is approached — how it's understood, where it comes

from, and how each performer finds their way into it.

"When performers first step into this style, one of the biggest discoveries is that it's not just about singing the notes 'correctly,'" Andrew says. "It's about understanding and feeling where the music comes from and what it carries with it."

In practice, that discovery is often physical. Breath changes a phrase. A vowel changes where the sound sits. The smallest adjustment can release the voice from tension and let the music move more freely through the body.

"Small shifts in pronunciation can completely change how the voice sits,

how the sound resonates, and how the energy moves through the body," he says.

Early in rehearsal, Andrew says, performers can want to act the song before it has settled. The feeling arrives before the body is ready to carry it, and the voice tightens around the intention. So the process shifts slightly — finding breath before volume, shape before force, trust before full release.

You can hear that change in the room. Voices come in slightly under, then stronger the next time. Someone holds back, then leans in. What begins as a careful exchange becomes something shared. You can almost hear the room relax: breath landing lower, shoulders releasing, the harmony beginning to sit where effort had been.

Each performer brings a different tone, instinct and emotional access to the music. Andrew's arrangements don't flatten those differences; they rely on them. The point is not for four voices to become identical, but for each to keep

its own colour while finding the blend. "Everyone has their own colour," he says, "but together it creates something cohesive and powerful."

In *The Sapphires*, that blend is where the music settles. One voice leads, another supports, another colours the edge of the sound. The precision is there, but it doesn't feel tight; it opens something up.

By the time it reaches the stage, those adjustments sit underneath the sound — breath, phrasing, language, the way each voice meets the others.

Andrew describes the moment a song really lands as something almost involuntary: a smile before thought, a foot beginning to tap, the chest tightening, the breath deepening.

"The music bypasses all the usual filters and goes straight to the soul," he says.

And when asked what he hopes audiences feel in their body when the music lands, his answer is simple.

"Love and happiness."



Ruby Henaway, Tehya Makani, Aurora Liddle-Christie and Taeg Twist

Moving Together: Finding the Rhythm

In the rehearsal room, there's often a moment at the start where the question sits quietly: am I a dancer?

It doesn't always get spoken, but Yolande Brown recognises it straight away — that small hesitation before movement fully arrives. As Choreographer for *The Sapphires*, she doesn't try to move past it. She lets it sit, knowing what tends to follow.

"Dancing is one of the most natural human instincts," she says.

In those early rehearsals, the movement can feel held back — approached carefully, placed rather than lived. Brown describes what follows as a "joyful remembering," a return to something already there.

You can see it happen. Someone marks the movement lightly at first, keeping it contained, then lets it travel further the next time. Another watches, then joins in. With each pass, the choreography begins to sit differently in the body — less placed, more inhabited.



Yolande Brown. Photo by David Kelly.

At first, the focus is on accuracy: the shape of a step, the timing of a turn, where the body needs to be. The attention shifts as the performers begin listening to each other, responding rather than anticipating, letting the movement connect to character, to story, and to the people around them.

Musicals ask performers to juggle a lot — it's like speaking three languages at once: movement, music and text.

At the beginning, those layers can feel slightly out of sync, or a bit effortful. Something might look right, but not quite feel right yet. Then, slowly, it all starts to click.

The shift is clear to watch. The performers stop pushing and start being carried — by the rhythm, by each other, by the story. The movement softens, the groove settles in, and everything becomes more grounded, more connected, more alive.

When it lands, the room shifts with it. "You can feel it straight away — it's like the room lights up," Brown says. The performers aren't thinking ahead; they're responding — to the music, to each other, to the moment they're in.

"There's this shared current that runs through the cast and out into the audience," she says.

It might look effortless, but it doesn't arrive that way. Brown describes a change in the body when the movement settles: a calmness in how weight is carried, and a fullness that doesn't hold back.

"There's an effortless fullness of movement," she says.

Each performer brings something distinct — their own rhythm, instinct,



Ruby Henaway, Aurora Liddle-Christie,
Taeg Twist and Tehya Makani.
Photo by David Kelly.

and way of moving — and the choreography holds those differences while still creating something shared across the stage. It might look spontaneous, but it has been shaped over time, adjusted until it holds together as a group.

There's a lot happening underneath it — the relationships, the history, and the emotional undercurrent moving through the piece.

At the same time, it leaves room for something lighter — a sense of freedom that makes you feel like you could step into it, just for a moment, and follow along.

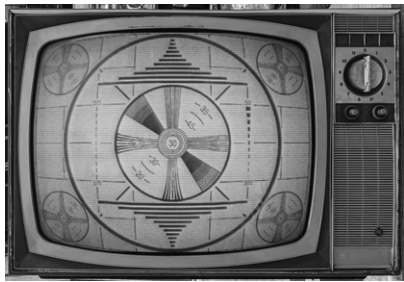
By the time it reaches the stage, the effort has settled into something else. Sitting in the theatre, you don't think about the steps. You feel it move between them — and then beyond.

Broadcast to the World: On Screen and On Stage

Before the show begins, there is a television.

A single vintage black-and-white set sits centre stage, idling on a test pattern, waiting for broadcast. For Craig Wilkinson, Video Designer on *The Sapphires*, that image anchors the production firmly in time and place while quietly shaping how the story is experienced.

“We begin with a single vintage black-and-white television centre stage, idling on a test pattern, waiting for broadcast,” Wilkinson says.



By the 1960s, television ownership had surged, and the Vietnam War became the first conflict to be widely broadcast

into people’s homes. News footage, often captured alongside troops, could be seen within days, sometimes hours. What had once felt distant arrived suddenly through the screen.

“Media becomes a lens through which the world of these women is framed — war, pop culture, and the personal politics unfolding closer to home,” he says.

The scenic world is grounded in the language of a television studio of the era. Projection expands that language, allowing the stage to move between the literal and the psychological without losing its theatrical frame.

“Projection expands this language, allowing the stage to slip between the literal and the psychological,” Wilkinson says.

Video functions less as scenery and more as a narrative tool, helping guide the audience through the story. A broadcast image can locate a moment. The screen moves in and out of the scene, shaping how time, place and memory sit alongside the performers.

Working with archival material brings its own weight. The images are specific, and they belong to a particular history.

“Working with archival material inevitably brings you face to face with the reality of the period and the Vietnam War itself,” Wilkinson says.

Images such as Nick Ut’s photograph of Phan Thị Kim Phúc remain confronting reminders of the human cost behind the headlines.

Today, images arrive differently: refreshed endlessly, consumed quickly. In contrast, the 1960s demanded attention.

“You tuned in, you watched, you absorbed,” Wilkinson says.

That shift sits inside the design.

Because this story is grounded in real events, the design sits in a careful balance between authenticity and interpretation. The historical backdrop is ever-present, but it also operates as something more subtle.

“The historical backdrop is ever-present, but it also operates as a kind of Trojan horse,” Wilkinson says.

It is woven into a story about music, identity and who we are as a nation. From the 1967 Australian referendum to more recent moments of national reflection, the parallels between past and present remain close.

There is also a moment in this production where video enables what has previously been impossible to stage. An airplane sequence, considered too complex in earlier versions, comes to life through a hybrid of film language

and theatrical thinking: a handful of airplane chairs, some curtains, a television and haze.



Aurora Liddle-Christie, Taeg Twist, Ruby Henaway, Jack Bannister and Tehya Makani.
Photo by Craig Wilkinson.

“With a handful of airplane chairs, some curtains, a television, and some haze, the scene lifts off without ever leaving the halls of QTC,” Wilkinson says.

The illusion is built as much on theatrical imagination as it is on technology. The pieces remain visible, but together they carry the scene.

Sitting in the theatre, the screen is never separate from the story. It holds the world around these women — broadcast, framed, questioned — while they step forward into it.

Creatives

Tony Briggs Writer



Queensland Theatre Company:

As Actor: *Black is the New White* (with Sydney Theatre Company).

Other Credits:

As Writer:

The Sapphires. As Actor:

Malthouse Theatre: *Macbeth (an undoing)*; Melbourne Theatre Company: *Storm Boy, Twelfth*

Night; ILBIJERRI Theatre Company: *Which Way Home, Coranderk, Yanagai! Yanagai!*; Black Swan State Theatre Company/State Theatre Company South Australia: *The Female of the Species*; State Theatre Company South Australia: *The Memory of Water*; Black Swan State Theatre Company:

Jandamarra, A Midsummer Night's Dream, Corrugation Road; NYID (European Tour): *K, Scenes from the Beginning to the End*; Playback Theatre: *Stolen*; Melbourne Workers Theatre: *Who's Afraid of the Working Class* (National Tour), *Up the Ladder*; Court House Theatre: *Harry's War*; Black Swan State Theatre Company/Playback Theatre Company: *Burning Time*. **Film:** As Creator and Writer:

The Sapphires. As Actor: *Force of Nature, Healing, The Sapphires, Bran Nue Dae, Australian Rules, The Life of Harry Dare, Joey*. **Television:** As Actor: *The Newsreader* (Season 2-3), *Population 11, Fires, The Twelve, Rake* (Season 5), *Seven Types of Ambiguity, Nowhere Boys* (Season 3), *Cleverman* (Season 1-2), *Ready for This, Wentworth, The Broken Shore, Redfern Now, The Slap, The Circuit, Stingers, Banjo Paterson's The Man From Snowy River, Blue Heelers, Ratbag Hero, Comedy Company, Neighbours*. As Co-Creator, Writer, Executive Producer: *The Warriors*. As Director's Attachment: *Jack Irish, The Warriors*. **Short Film:**

As Actor: *Ties That Bind Us, The Oysterman, The Djarr Djarrs, The Order*. As Director: *Elders*. As Executive Producer: *Tantrum*. **Audiobook:**

The Time Traveller's Guide to Not Dying, The Yield, The Orchard. **Positions:** Artistic Director, Birraranga Film Festival; Company Director, Typecast Entertainment. **Awards:** Helpmann Awards - Best Play, Best New Australian Work *The Sapphires*;

AWGIE Awards - Most Outstanding Script, Major Award for Most Outstanding Script, Best Feature Film Adaptation *The Sapphires*; AACTA Awards - Best Film, Best Feature Adaptation *The Sapphires* (plus nine additional AACTA Awards); ARIA Awards - Nomination for Best Original Soundtrack/Cast/Show Album *The Sapphires*; Deadly Awards - Lifetime Achievement Award; NAIDOC Awards -

Artist of the Year; Sahasrara International Film Festival - Best Short Film *Elders*. Tony resides in Naarm and is a proud Yorta Yorta and Wurundjeri man.

Prof Wesley Enoch AM Director



Queensland Theatre Company:

As Writer and Director: *The Sunshine Club*. As Director: *The Odd Couple, Happy Days, Country Song* (with Queensland Performing Arts Centre), *Black Diggers* (with Sydney Festival), *Gasp!*, *Design For Living, Trollop, Mother Courage and Her Children* (with QPAC), *Managing Carmen* (with Black Swan State Theatre Company), *Head Full of Love, Elizabeth, BombsHELLs, Fountains Beyond, Black-ed Up, Radiance* (with Koomba Jdarra Indigenous Performing Arts). As Actor: *One Woman's Song*. **Other Credits:** Writing and directing highlights include national and international productions of *The 7 Stages of Grieving, Black Medea, The Story of the Miracles at Cookie's Table, The Sapphires, A Raisin in the Sun, The Visitors, Stolen, Riverland, Appropriate, Black Cockatoo, I Am Eora, The Man from Mukinupin, Yibiyung, Parramatta Girls, Capricornia, The Cherry Pickers*. Company highlights include Sydney Theatre Company, Company B/Belvoir St Theatre, Melbourne Theatre Company, Black Swan State Theatre Company, State Theatre Company South Australia, Bell Shakespeare, Malthouse Theatre, Griffin Theatre Company, La Boite Theatre, Melbourne Workers Theatre, Ensemble Theatre, Windmill Theatre Company, ILBIJERRI, Moogahlin Performing Arts, Koomba Jdarra Indigenous Performing Arts, Erth Visual & Physical, JUTE Theatre Company and La Mama Theatre. Festival highlights include Adelaide Festival, Sydney Festival, Perth Festival, Melbourne Festival, National Festival Canberra, Brisbane Festival and Darwin Festival.

Positions: Chair (Present), Creative Australia; Deputy Vice-Chancellor Indigenous Australians (Present), QUT, Co-Chair (Present), Annamila First Nations Foundation; Creative Consultant, Segment Director and Indigenous Consultant, Commonwealth Games Gold Coast 2018 and Melbourne 2006; Artistic Director (2016 - 2021), Sydney Festival; Artistic Director (2010 - 2015), Queensland Theatre Company; Artistic Director Australian Delegation, Festival of Pacific Arts 2008; Associate Artistic Director (2007 - 2010), Company B; Trustee (2006 - 2013), Sydney Opera House; Associate Artistic Director (2006 - 2008), Belvoir St Theatre; Artistic Director (2003 - 2006), ILBIJERRI; Resident Director (2000 - 2001), Sydney Theatre Company;

Artistic Director (1994 - 1997), Kooemba Jdarra Indigenous Performing Arts. **Awards:** Helpmann Awards - Best Play, Best New Australian Work *The Sapphires*; Best Presentation for Children *Riverland*; AWGIE Awards - Dorothy Crawford Award for Outstanding Contribution to the Profession and the Industry; The Patrick White Award - *The Story of the Miracles at Cookie's Table*; Matilda Awards - Best Direction *The Sunshine Club*; Deadly Awards - Best Direction *The Sunshine Club*; Queensland Performing Arts Centre Award - Contribution to Theatre. Wesley hails from Stradbroke Island (Minjerribah) and is a proud Quandamooka man.

**Nathaniel Andrew
Musical Director**



Queensland Theatre Company:

Debut. **Other Credits:** As Band

Leader: Opera Queensland:

Straight from the Strait. As

Musical Director: Hit

Productions: *The Sapphires*;

Aboriginal Centre for the

Performing Arts: *Soul Revue,*

Melodies from Heaven, Black

Electric, Knock Knock, Awakening. As Musician: Central Queensland Conservatorium of Music: *The Wiz*. **Training:** Master of Music (Jazz Studies), University of Cincinnati; Graduate Certificate in Research, University of Tasmania; Bachelor of Music (Jazz Studies), Central Queensland University.

Positions: Senior Manager (2025 - Present), Alyelhentye Nawu/APRA AMCOS; Senior Manager (2023 - 2025), Education and Special Projects Manager (2022 - 2023), National Aboriginal and Torres Strait Islander Music Office/APRA AMCOS; Regional Arts Fund Engagement Lead (2021 - 2022) Flying Arts Alliance; Head of Music (2014 - 2018) Aboriginal Centre for the Performing Arts. Nathaniel is a proud Yorta Yorta and Wurundjeri man of Ni-Vanuatu heritage.

Yolande Brown Choreographer



Queensland Theatre Company:

As Choreographer: *The Sunshine Club*. **Other Credits:** As Creator,

Director, Co-writer, Songwriter

and Choreographer: Bangarra

Dance Theatre/QPAC/Sydney

Festival: *The Bogong's Song:*

A Call to Country. As

Choreographer: Queensland Performing Arts Centre (QPAC)/Opera Australia: *The Drover's Wife*; Queensland Ballet: *Nhamgan Ngali Nyin, we all see*

you; Stompin Youth Dance Company: *Nowhere*; Bangarra Dance Theatre: *Imprint*; Queensland University of Technology (QUT): *The Tipping Point, A Hard Lot to Swallow*. As Associate Director and Choreographer: Carriageworks/Sydney Festival: *I Am Eora*. As Co-Choreographer: Bangarra Dance Theatre: *Dark Emu*. As Associate Director: Ensemble Theatre: *Black Cockatoo*. As Senior Dance Artist: Bangarra Dance Theatre: *Mathinna, Patyegarang, Blak, Terrain, Belong, Of Earth and Sky, Fire, True Stories, Spirit, Kinship, Boomerang, Unaipon, Bush, Walkabout, Corroboree, Skin*; The Australian Ballet/Bangarra Dance Theatre: *Warumuk, Amalgamate, Rites*; Sydney Festival: *Kaidan*; Opera Queensland: *Die Fledermaus*. As Actor/Singer: *The Lion, The Witch and The Wardrobe*. Music: As Vocalist: Radical Son: *Gamma Festival, Albury in the Park, Parramatta Festival, Bello Winter Festival*. As Recording Vocalist/Pianist: Bangarra Dance Theatre soundtracks including *Mathinna, Patyegarang, Blak, Terrain, Belong, Artefact, Unaipon*; Sydney Theatre Company: *Vere, Capricornia*. As Composer: Australia Council for the Arts: *Further to Fall*. **Film:** *Spear*; As Voice Over: *IMAGINE. Training:* Bachelor of Arts (Dance), QUT; CMUS A Piano, AMEB. **Positions:** Co-CEO and Creative Lead (2022-2025), AIME; Knowledge Ground Coordinator and Curator (2016-20), Senior Dance Artist (1999-2015), Bangarra Dance Theatre; Winhanga-rra Presenter (2016-22); Panel Member (2021-22), First Nations Arts and Cultures Panel, Arts Queensland; Board Member, Legs on the Wall. **Awards:** Australian Students Prize of Excellence; Queensland University of Technology Outstanding Alumni Award; Deadly Award - Best Dancer. Yolande hails from Brisbane (Meanjin) and is a proud Bidjara woman.

Richard Roberts Set and Costume Designer



Queensland Theatre Company:

The Sunshine Club, Othello,

Death of a Salesman, Noises Off

(with Melbourne Theatre

Company), *Much Ado About*

Nothing, Tartuffe, Design for

Living, Managing Carmen (with

Black Swan State Theatre

Company), *Fountains Beyond*. **Other Credits:** Melbourne Theatre Company: *Last Man Standing, Solomon And Marion, Next To Normal, The Gift, Frost/Nixon, Macbeth, Dreams In An Empty City, As You Like It, Hedda Gabler, The Sapphires, All My Sons*; Melbourne Festival/Sydney Festival: *The Season*; Sydney Theatre Company: *Australia Day* (with Melbourne Theatre Company), *True West,*

Riflewind; TML Enterprises: *Fiddler on the Roof*; Black Swan State Theatre Company: *The Caucasian Chalk Circle*, *Glengarry Glen Ross*; Wander Productions: *Scaramouche Jones*; Belvoir St Theatre: *The Sapphires* (with Black Swan State Theatre Company); Opera Australia: *Rigoletto*, *Don Pasquale*, *The Magic Flute*, *Die Fledermaus* (with West Australian Opera); Victorian Opera: *Cunning Little Vixen*, *Nixon in China*, *The Magic Flute*, *Baroque Triple Bill*, *Don Giovanni*, *The Coronation of Poppea*, *The Marriage of Figaro*; Opera Queensland: *Ruddigore*; New Zealand Opera: *Rigoletto*; The Australian Ballet: *Requiem*, *Molto Vivace*, *Raymonda*; Queensland Ballet/West Australian Ballet: *La Sylphide*, *La Fille Mal Gardée*.
Television: *The Battlers*, *Five Times Dizzy*, *I Own The Racecourse*. **Positions:** Deputy Director (Present), Head of Design and Production (2020 - 2024), Head of Production (2000 - 2007), Victorian College of the Arts, The University of Melbourne; Head of Design (2013 - 2015), The Hong Kong Academy for Performing Arts; Head of Design (1991 - 1996), Western Australian Academy of Performing Arts (WAAPA). **Awards:** Green Room Awards – Best Design for Drama *Stolen*, *Life After George*, Best Design in Dance *Requiem*, *Molto Vivace*.

Ben Hughes

Lighting Designer



Queensland Theatre Company: *A Few Good Men*, *Round The Twist The Musical*, *37* (with Melbourne Theatre Company) *The Almighty Sometimes*, *The Sunshine Club*, *Return To The Dirt*, *Boy Swallows Universe*, *Triple X* (with Sydney Theatre

Company), *Mouthpiece*, *Antigone*, *L'appartement*, *Twelfth Night*. **Other Credits:** Sydney Theatre Company: *Poison Of Polygamy* (with La Boite Theatre), *Black Is The New White* (National Tour); Queensland Performing Arts Centre (QPAC): *Jersey Boys* (with Prospero Arts), *Is That You Ruthie?* (with Oombarra Productions), *Breaking The Castle*; Brisbane Festival: *Love Stories* (with QPAC), *Bananaland* (with QPAC), *Salamander*; Opera Queensland: *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir); La Boite Theatre: *IRL*, *The Last Five Years*, *Away, Naked And Screaming*, *The Neighbourhood*, *From Darkness*; Prospero Arts: *Singin' In The Rain*, *Wizard Of Oz*; Meryl Tankard: *Two Feet* (Adelaide Festival and Hong Kong Arts Festival); Australasian Dance Collective: *Bad Nature*, *Three 2.0*, *Forgery*, *Aftermath*, *The Dinner Party* (The Host); Queensland Ballet: *Bespoke*, *Strictly Gershwin*,

The Masters Series, *Giselle*; Dead Puppet Society: *Peter and the Starcatcher*, *Holding Achilles*.
Awards: Matilda Awards - Best Lighting Design *A Few Good Men*, *Salamander*; Australian Production Design Guild Award Nominations *Medea*, *Twelfth Night*, *Boy Swallows Universe*; Matilda Award numerous Nominations - Best Lighting Design including *Peter and the Starcatcher*, *Boy Swallows Universe*, *L'appartement*, *Switzerland*, *Good Muslim Boy*, *The Crucible*, *John Gabriel Borkman*, *Mother Courage* and *Her Children* and Best Set Design *Caligula* (co-design).

Craig Wilkinson APDG

Video Designer



Queensland Theatre Company: *Dear Son*, *Round The Twist The Musical* (with Queensland Performing Arts Centre), *Boy Swallows Universe* (with Brisbane Festival/QPAC), *First Casualty*, *The Mountaintop*, *Gasp!*, *Country Song*. **Other**

Credits: Sydney Theatre Company: *Dracula* (West End and Sydney); The Australian Ballet/Bangarra Dance Theatre: *Flora*; Bangarra Dance Theatre: *Illume*; Belvoir St Theatre/Andrew Henry Presents: *Grief Is The Thing With Feathers*; Brisbane Festival/QPAC: *Trent Dalton's Love Stories*; John Frost for Crossroads Live: *Annie The Musical*, *Grease The Musical*; Queensland Ballet: *Cinderella*, *The Little Mermaid*; Counterpilot/optikal bloc: *Avoidable Perils*; Shake & Stir Theatre Co: *1984*, *Frankenstein*, *James And The Giant Peach*, *Fantastic Mr Fox*, *Fourthcoming*, *A Christmas Carol*, *Green Day's American Idiot*; Circa/Aardman Animation: *Shaun The Sheep's Circus Show*; Broadway Entertainment Group: *Dein Perry's Tap Dogs*; Woodward Productions: *The Mystery Of The Valkyrie*. As Australian/New Zealand Associate Video Designer: TEG Dainty: *Jim Steinman's Bat Out of Hell: The Musical*. **Positions:** Creative Director (Present), optikal bloc, Seasonal Lecturer in Video Design (2015-2024), Queensland University of Technology (QUT). **Awards:** Australian Production Design Guild Award - Video Design for a Live Performance or Event *Dracula*, *Boy Swallows Universe*, *Avoidable Perils*, *First Casualty*; Sydney Theatre Awards - Best Stage Design of a Mainstage Production *Grief is the Thing With Feathers* (with Simon Phillips, Nick Schlieper and Jon Weber); Matilda Awards Best Video Design *Dear Son*, *Boy Swallows Universe*, *Fantastic Mr Fox*, *A Christmas Carol*, *Pale Blue Dot*; Matilda Awards Gold Matilda for body of work; Brisbane City Council Lord Mayor's Creative Fellowship 2022.

Isaac Ogilvie

Sound Designer and Sound System Designer



Queensland Theatre Company: As Associate Sound Designer: *Round The Twist The Musical* (with Queensland Performing Arts Centre); As Sound Consultant: *Boy Swallows Universe* (with Brisbane Festival and QPAC), *Twelfth Night*, *The 39 Steps*; As Head of Sound:

Mouthpiece; As Swing Audio Operator: *Jasper Jones*; As Sound Secondment: *Once in Royal David's City*. **Other Credits:** As Technical Director: TML Enterprises: *Now You See Me Live* (Australia and Singapore Tour), *Cirque Alice* (Australia and Singapore Tour); As Head of Sound: Dead Puppet Society: *Peter & the Starcatcher* (Australian Tour), JPJ Audio: *Hamilton* (International Tour). As Deputy Head of Sound: JPJ Audio: *Hamilton* (Australian Tour), *Shrek the Musical* (Australian Tour), *Muriel's Wedding The Musical* (Australian Tour). As Acting Deputy Head of Sound: JPJ Audio: *Priscilla*, *Queen of the Desert* (Australian Tour). As Broadcast Audio Operator: Point Source Solutions: *APEC Global Leaders Summit Papua New Guinea*. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT); Cert. 3 in Live Production Theatre and Events, National Technical Training. **Positions:** Technical Manager (2024), Captivate AV; Technical Coordinator (2018), Brisbane Festival; Show Control Technician (2014 - 2018), Australian Outback Spectacular.

Chenoa Deamal

Assistant Director



Queensland Theatre Company: *Pride & Prejudice*, *The Longest Minute* (with debate productions/JUTE Theatre Company), *An Octoroon*, *The 7 Stages of Grieving* (with The Grin and Tonic Theatre Troupe), *St Mary's in Exile*, *Mother Courage*. **Other Credits:** Melbourne

Theatre Company: *The Black Woman of Gippsland*; Queensland Performing Arts Centre (QPAC): *Is That You, Ruthie?*; Performing Lines: *Sunshine Super Girl*; La Boite Theatre: *TIDDAS*; Playlab Theatre: *RISING*; Belvoir St Theatre: *Curse*; Ensemble Theatre: *Black Cockatoo*, *Sorting Out Rachel*; The New Natives Theatre Company: *Holy Day*; Corrugated Iron Youth Arts: *Mr Takahashi & Other Falling Secrets*; Darlinghurst Theatre Company: *A Man with Five*

Children; Imaginary Theatre: *The Voices in the Walls*; Riverside Theatre Company: *Rainbow's End*; Centre Stage: *The Works of William Shakespeare* by *Chicks*; Metro Arts: *Red Sanctuary*. **Film:** *Audrey*. **Television:** *Goolagong*, *Safe Home*, *Summer Love*, *Tropo*, *Spatalot*. **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT); Advanced Diploma of the Performing Arts, ACPA. **Awards:** Actors' & Entertainers' Benevolent Fund of Queensland – Carol Burns Award; Matilda Award – Best Performance in a Leading Role (Mainstage Production) *Is That You, Ruthie?*. Chenoa is a proud Thiihaarr Warra (Guugu Yimithiri), Kaanju and Ayapathu woman.

NJ Price

Fight Choreographer



Queensland Theatre Company: *Torch The Place*, *Malacañang Made Us*, *SUPERHEREOS* (DOOR 3), *Medea*, *Vietgone*, *The Appleton Ladies' Potato Race*, *As You Like It*, *Drizzle Boy*, *The Almighty Sometimes*, *The Sunshine Club*, *Bernhardt/Hamlet*, *L'appartement*, *Death of*

a Salesman, *The Longest Minute*, *Twelfth Night*, *Hedda*, *An Octoroon*, *Constellations*, *Happy Days*, *Ladies in Black*, *Oedipus Doesn't Live Here Anymore*, *Australia Day*, *The Mountaintop*, *The Effect*, *The Seagull*, *Black Diggers*, *Gasp!*, *I Want To Know What Love Is*, *Mother Courage and Her Children*, *The Pitch*, *End of The Rainbow*, *Venus in Fur*, *Fat Pig*, *Kelly*, *Head Full of Love*, *Seeding Bed*, *Pygmalion*, *The Removalists*, *No Man's Land*, *Cat On A Hot Tin Roof*, *Man Equals Man*, *Water Falling Down*, *Waiting For Godot*, *Eating Ice Cream With Your Eyes Closed*, *Thom Pain*, *The Female of the Species*, *That Face*, *The Little Dog Laughed*, *The Orphanage Project*, various credits for Youth Ensemble and The Scene Project. **Other Credits:** Sydney Theatre Company: *Cost of Living*, *The Visitors* (with Moogahlin Performing Arts); La Boite Theatre: *Congratulations*, *Get Rich!*, *We're All Gonna Die!* (with Dead Puppets Society), *Macbeth*, *Single Asian Female*, *Naked and Screaming*, *The Dead Devils of Cockle Creek*; Various credits for debate productions, Opera Queensland, Harvest Rain Theatre Company, Backbone Youth Arts, 4MBS, The Grin and Tonic Theatre Troupe, Blacklight, Vena Cava Productions, Ignatians Musical Society, Queensland Conservatorium, Starlight, The Good Room, That Theatre, Pretend Productions, The University of Queensland, University of Southern Queensland (UniSQ), Queensland University of Technology (QUT),

Aboriginal Centre for Performing Arts, Brisbane Grammar School, Citipointe Christian College, Savoyards, Woodward Productions, Dragspeare, Cut & Run Productions, QUT Musical Society, JMC Academy, Assembly of Elephants, Emmanuel College, Brisbane Festival, Queensland Academies of Creative Industries, HIT Productions, Playlab Theatre, Ad Astra Theatre, Small Crown Productions. **Film:** *The Edge, The Last Meal, By The Horns, Slice of Life, \$wagapino, Any Other Sunday, Hafu, Dualis, The Last Cigarette, Silver Stiletto.* **Training:** Coleg Powys (Wales); Mountview Academy of Theatre Arts (London). **Positions:** Accredited Teacher, British Academy of Dramatic Combat; Fight Director, Society of Australian Fight Directors; Teacher, Indelability Arts. **Awards:** British Academy of Dramatic Combat - Advanced with Recommendation; British Academy of Fencing - 5-Star Foil, 4-Star Sabre; National All Styles Martial Arts Tournament (2018) - Australian Champion, Women's Advanced, Australian Champion, Veterans Division.

Associate Professor Andrea Moor Intimacy Coordinator

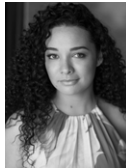


Queensland Theatre Company: As Actor: *Family Values, Hedda, Gabler, Switzerland, Design For Living, Romeo & Juliet, Pygmalion, An Oak Tree, Let the Sunshine In* (with Melbourne Theatre Company), *The Crucible, Who's Afraid of Virginia Woolf?, Absurd Person Singular, Vincent*

in Brixton. As Director: *Quartet, Grounded, Boston Marriage, Australia Day, Venus in Fur, Water Falling Down.* **Other Credits:** As Actor: La Boite Theatre: *Yoga Play, The Narcissist*; Kooemba Jdarra: *Bitin' Back*; ...and Moor Theatre: *Tender*; Griffin Theatre: *Myth, Propaganda & Disaster, Flame, The Return, Kayak, Witchplay, Away*; Sydney Theatre Company: *Furious, The Visit, Titus Andronicus, Re-Crete the Rehearsal, Siren, An Ideal Husband, Emerald City, The Bitter Tears of Petra Von Kant, The Game of Love & Chance, Woman in Mind, Map of the World*; Ensemble Theatre: *The Old Boy, The Ninth Step, The Family, Diving for Pearls*; Marion Street Theatre: *The Newspaper of Claremont Street*; The National Institute of Dramatic Art (NIDA): *The Aunts Story*; Pork Chop: *Rosencrantz and Guildenstern Are Dead.* As Director: JUTE Theatre Company: *Intimacy*; Queensland University of Technology (QUT): *The Laramie Project, The Ladies, The Watsons*; NIDA: *The Roaring Girl, Furious*; Western Australian Academy of Performing Arts

(WAAPA): *Festen, Top Girls*; University of Southern Queensland (UniSQ): *The Tempest*; ...and MoorTheatre: *Tender, Ghost Writer, Beautiful.* **Film:** *Elvis, Mistletoe Ranch, A Royal in Paradise, Nims Island 2, Mental, Subdivision, Bitter and Twisted, Left Ear, The Man Who Sued God, Oscar and Lucinda, Soft Fruit, Strange Planet, Airtight, Round the Bend, Travelling North.* **Television:** *Darby & Joan, True Colours, Harrow, Safe Harbour, Mortified, H2O, Home & Away, All Saints, White Collar Blue, BackBerner, Heartbreak High, Water Rats, GP, Flying Doctors, A Country Practice, Army Wives.* **Positions:** Resident Director, Associate Artist, Board Member (Previous), Queensland Theatre Company; Associate Professor in Acting (Present), QUT; Intimacy Coordinator, Intimacy on Set UK. **Training:** Bachelor of Acting, NIDA; Doctorate of Creative Industries, QUT. **Awards:** Churchill Fellowship (2014); Marten Bequest Fellowship (1994); Edinburgh Fringe Festival - London Monthly Review Best Actress (1991); Matilda Awards - Gold Matilda, Best Supporting Actress.

Naomi Andrew Vocal Coach



Queensland Theatre Company: Debut. **Other Credits:** HIT Productions: *The Sapphires*; Various credits for Women In Voice, Brisbane Vocal Jazz Festival, Brisbane Festival, Clancestry, Dark Mofo, Festival of Voices, Taste of Summer (Tasmania), Adelaide Fringe

Festival. **Training:** Bachelor of Music (Jazz and Pop), Central Queensland Conservatorium Of Music; Masters of Music (Vocal Pedagogy), Queensland Conservatorium Griffith University. **Positions:** Creative Programs Lead (2025 - Present), National Co-ordinator SongMakers Program (2024 - 2025), APRA AMCOS; Entertainment and Programming Manager (2022 - 2024) Onstage Entertainment; Associate Producer (2019 - 2021), Birrarangga Film Festival. Naomi is a proud Butchulla and South Sea Islander woman.

Yanni Dubler Stage Manager



Queensland Theatre Company: As Stage Manager: *The Great Gatsby, 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.* **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 (QPAC); Shake & Stir Theatre Co; 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; GMF; 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.

Lialize du Plessis Assistant Stage Manager



Queensland Theatre Company: As Stage Manager: *So Many Splintered Parts* (DOOR 3 with Assembly of Elephants). **Other Credits:** As Stage Manager: Queensland Performing Arts Centre (QPAC): *Brisbane Festival Club*; Queensland Conservatorium: *Puccini*

Double Bill. As Assistant Stage Manager: Queensland Ballet: *Soiree*; Queensland Symphony Orchestra: *Symphony Under the Stars Port Douglas Carnivale.* **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).



Wesley Enoch and Yanni Dubler

Cast

Jack Bannister

Dave Lovelace



Queensland Theatre Company: *A Few Good Men*. **Other Credits:** La Boite Theatre: *Lysa and the Freeborn Dames, Romeo and Juliet*; Crossroads Live: *And Then There Were None, The Mousetrap*. **Film:** *Birdeater, State of Nature,*

Greyhound 2. **Television:** *Pieces of Her*. **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT).

Ruby Henaway

Cynthia McCrae



Queensland Theatre Company: Debut. **Other Credits:** Black Swan State Theatre Company: *Caral*; Sport For Jove: *The Player Kings*; The Old Fitz Theatre: *The Lonesome West*. **Training:** Bachelor of

Arts (Acting), WAAPA.

Aurora Liddle-Christie

Kay McCrae



Queensland Theatre Company: Debut. **Other Credits:** La Boite Theatre: *The Neighbourhood*; The Good Room/Indelibility Arts: *She*; Digi Youth Arts: *Indij-uh-nu-s*; Zen Zen Zo Physical Theatre: *In the Company of Shadows, Dusk*; Chance

Collective: *Sludge Bank*. Festivals: *Clancestry: Growing Back*; Queensland Music Festival: *Hoods*; WOW Festival: *Domesticity*; Quandamooka Festival: *Balka Bitni*. **Film:** *My Win Is Yours*.

Training: Bachelor of Fine Arts (Drama), Queensland University of Technology (QUT).

Tehya Makani

Julie McCrae



Queensland Theatre Company: Debut. **Other Credits:** Opera Australia: *Bran Nue Dae*; Big hART: *Songs For Freedom, Punkaliyarra* (Perth Festival/Mona Foma); HIT Productions: *The Sunshine Club*. **Television:** *Warm Props*. **Training:**

Certificate IV in Aboriginal Performance, Western Australian Academy of Performing Arts (WAAPA). Tehya is a proud Yawuru, Wadjarri, Pitjanjarra and Wadjuk woman.

Cameron Leonard

Robby



Queensland Theatre Company: Debut. **Film:** *Bear Country, Sleeping Dogs, Land Of Bad, Love and Penguins, Bloody Hell*. **Television:** *Young Rock* (Seasons 1-2), *Lunatics*. **Short Film:** *Outlet, One Another, Never Goin' Back*. **Training:** Associate

of Applied Arts Degree in Acting Performance, KD Conservatory (Texas); Fiona Perry Studio.

Garret Lyon

Jimmy/Dance Captain



Queensland Theatre Company: *The Sunshine Club* (with Queensland Performing Arts Centre). **Other Credits:** Hayes Theatre Co: *The Lucky Country*; HIT Productions: *The Sunshine Club*; Blak Social: *Queens City*; Tyson Goddard: *Rhythmology*;

Altitude Theatre: *Once on This Island*; Aboriginal Centre for the Performing Arts: *The Wiz* (with Queensland Performing Arts Centre); Oz Works: *Aladdin, The Flying Carpet Show*. As Writer/Director/Producer/Music Director/Vocalist: *Clancestry: Biggest Mob Love* (with Queensland Performing Arts Centre); YIRRAMBOI Festival: *Crazy In Love* (with City of Melbourne). As Featured Soloist: *Epiphany Productions: Lord Mayor's Seniors Christmas Party*. As Featured Vocalist/Songwriter: *Oscar Theatre Company: Boy & Girl*. As Featured Performer: *Dubai World Expo 2022*. As Featured Performer: *Triple A 98.9 FM: Brisbane Blacks Live*. **Television:** *The Voice* (Season 12), *Everyone's A Critic*. As Co-Host/Co-Choreographer: *Move It Mob Style*. Garret is a proud Darumbal and Wulli-Wulli man.

Chris Nguyen

Joe



Queensland Theatre Company: *Scenes From A Yellow Peril* (DOOR 3 with The Reaction Theory). **Other Credits:** The Reaction Theory: *Scenes From A Yellow Peril* (with Queensland Performing Arts Centre); TITS AKIMBO: *Sex and*

Slumberland; Queensland Conservatorium Griffith University: *Oresteia, Festen, Pash!*; Synergy Production Co.: *The Human Centipede Parody Musical*; Ad Astra Theatre: *The Laramie Project*.

Film: *Cruel Hands*. **Television:** *Good Cop/Bad Cop*. **Training:** Bachelor of Acting, Queensland Conservatorium Griffith University. **Awards:** Matilda Awards – Best Independent Production, Best Ensemble *Scenes From A Yellow Peril*.

Taeg Twist

Gail McCrae



Queensland Theatre Company: Debut. **Other Credits:** As Actor: JUTE Theatre Company: *Get Your Geek On, Bukal, Back on Track*; YIRRAMBOI: *Oh My God I'm Blak!*; ILBIJERRI Theatre Company: *10 in 10*; Cairns Choral Society: *Grease, Avenue*

Q. As Actor and Facilitator: ILBIJERRI Theatre Company: *The Score*. As Dramaturg: JUTE Theatre Company: *Fearless, don't ask what the bird look like, Let There Be Light*; Queensland Theatre Company: *Flowers In Antarctica* (The Scene Project), *Let There Be Light* (Creative in Cairns); You're Dreaming?: *Deadly*. As Facilitator: JUTE Theatre Company: *Dare to Dream* (2018 and 2021 Residency Programs), JUTE Actors Studio (2018 - 2019); National Institute of Dramatic Art: *NIDA Connect*; Queensland Theatre Company: Theatre Residency Week (2022 - 2023); Safer Streets (2020); Cape York Girls Academy (2019). As Vocalist: Qantas Choir: *Shanghai World Expo, The Oprah Winfrey Show, Melbourne Grand Prix, Olympians Arrival Home*; Gondwana Choirs: *Woodford Folk Festival, Jandamarra: Sing for the Country (Ngalanybarra Muwayi)*, *2015 China Tour, 2013 Kimberley Western Australia Tour, Deadly Awards, Business Council of Australia Dinner*; AFL Women's: *Dreamtime in Darwin*. **Short Film:** *Brevity*. **Positions:** Teaching Artist (2022), Queensland Theatre Company; First Nations Playwright (2022), JUTE Theatre Company. Taeg is a proud Birri Gubba Birriah and Ngāti Whātua 2Spirit person from Waibene in the Zenadh Kesh.



Ruby Henaway, Aurora Liddle-Christie, Taeg Twist and Tehya Makani



Yanni Dubler, Wesley Enoch and Yolande Brown



Garret Lyon and Ruby Henaway



The cast of *The Sapphires*

Band

Eli Badger Bass



Queensland Theatre Company: Debut. **Other Credits:** As Performer/Audio Engineer: re:group performance collective: *UFO*; As AV Manager: National Folk Festival; As Engineer: Four Winds.

Training: Bachelor of Music, Queensland Conservatorium Griffith University. **Positions:** Audio Engineer and Music Producer (2021 - Present), Freelance; Event Coordinator, Sound Engineer and Stage Manager (2022 - Present), Brisbane Economic Development Agency; Audio/Visual Technician (2023 - Present), Graetzmedia and Undercurrent Productions; Audio/Visual Technician (2018 - 2021), Bega Valley Commemorative Civic Centre.

Dimple Bani Drums



Queensland Theatre Company: Debut. **Other Credits:** As Percussionist/Guitarist: Opera Queensland: *Straight from the Strait*. As Percussionist/Guitarist/Vocalist: Aboriginal Centre for Performing Arts (ACPA): *Blak Electric*. As

Drummer/Percussionist: ACPA/Queensland Performing Arts Centre (QPAC): *Up The Ladder*. As Drummer: *54 Below: Lionel Cole: The Beautiful Souls & Emotion*. American Australian Association: *2020 G'DAY USA Arts Gala*; Brisbane Powerhouse: *VoxOnyx*; Commonwealth Games 2018 (Cairns Co-Host Opening). **Festivals:** BIGSOUND, Brisbane Festival, Cairns Festival, Festival of Voices, Cairns Indigenous Art Fair (CIAF), Laura Quinkan Indigenous Dance Festival, Yabun Festival, Yarrabah Music and Cultural Festival, Clancestry, Stylin' Up Festival. **Training:** Major in Music, Aboriginal Centre for the Performing Arts; Jazz and Popular Music, Central Queensland Conservatorium Of Music. Dimple Bani is a direct descendant of king Bari, kuyku mabayag (head man), from koeu buway Wagadagam. He is Koedal (crocodile), he is Baydham zugubal (shark constellation) and he is Kuki guuba (Northwest wind).

James Feagai Keys



Queensland Theatre Company: Debut. **Other Credits:** As Assistant Musical Director: HIT Productions: *The Sapphires*; As Musical Director and Repetiteur: *Jesus Christ Superstar, La Cage Aux Folles, Les Misérables, A Chorus Line,*

Fame, Closer To Heaven. **Bands:** Banawurun, Laneous & The Family Yah. **Artists:** Stan Walker, Emily Williams, Isaiah Firebrace, Jarryd James, Jungaji, Jamiesha. **Festivals:** The Gathering, Studio 188, Woodford Folk Festival. **Film:** As Session Keyboard: *The Pout-Pout Fish* (Jordin Sparks Coming Back To Me). **Training:** Classical and Jazz Piano, Queensland Conservatorium Griffith University. **Positions:** Lecturer in Piano; Southern Cross University (2024 - Present); Founder and Keyboardist, Jamiesha (2010 - Present). **Awards:** Deadly Awards - Deadly Vibe Award *Banawurun*; Australian Songwriters Association - *Until We're Free* (Jamiesha); Global Music Awards - Bronze *Until We're Free* (Jamiesha); Queensland Music Awards - Indigenous/World Music Bettin On Blak (Jungaji), Hip-Hop Nomination *Bloodshed* (Jamiesha).

THANK YOU

Queensland Theatre Company proudly acknowledges all donors whose generous support creates great theatre. Every gift supports transformative theatre experiences in communities across Queensland.

VISIONARIES GIVING PROGRAM

Rainmakers

Tim Fairfax AC & Gina Fairfax AC Ian & Cass George	The Jelley Family Foundation Cathryn Mittelheuser AM	The Rekindle Foundation
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Artistic Director's Circle

Barbara Bedwell Barbara Duhig	Elizabeth Jameson AM & Dr Abbe Anderson	Kate & Andrew Lister
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Leaders

Nic Christodoulou Frazer Family Foundation John & Gay Hull	Colin & Noela Kratzing Denise O'Boyle Laura & Kevin Perkins	Nigel & Liz Prior Shepherd Family Foundation Anonymous (2)
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Benefactors

Christopher & Margot Blue Phillip Carruthers & Sharni Cockburn Ruth & Ian Gough AM	Dr Geoffrey Hirst AM & Dr Sally Wilde Jeannette Harrison-Ince & Keith Ince Judith Musgrave Family Foundation	Greg & Wendy O'Meara Anonymous
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Canberra Theatre Centre acknowledges the Ngunnawal people as traditional custodians of the ACT and recognise any other people or families with connection to the lands of the ACT and region. We acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

Canberra Theatre Centre is part of the Cultural Facilities Corporation, which receives funding from the ACT Government.

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