

QUEENSLAND THEATRE

DEAR SON

Based on the book by Thomas Mayo
Adapted by Isaac Drandic and John Harvey
Directed by Isaac Drandic



Co-Producer

Production Partner



Part of Energy Queensland



Queensland Theatre acknowledges 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.



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



Dean Gibson

Chair, Queensland Theatre Board

Dear Queensland Theatre family,
There's something powerful about a letter — especially one passed from father to son. Words that carry memory, meaning, and the hope of being understood.

I have a son called Jed, and being his father is one of the most important things in my life: supporting him into manhood, guiding him, giving him experiences, teaching him, listening to him, learning from him, and above all, loving him.

Dear Son invites us into a collection of those words—reflections from First Nations men on what it means to be a father, a son, a man. Adapted by Isaac Drandic and John Harvey from Thomas Mayo's powerful book, this work brings together voices that are often unheard, offering them space to speak with honesty, humour and heart.

Through movement, music and story, *Dear Son* captures the emotional complexity of family—its joys, its challenges, and the lessons that are passed down or carried silently.

It gently asks us to listen. And for many, it may stir personal memories or spark long-overdue conversations.

Directed by our Head of First Nations Theatre Isaac Drandic, a Noongar man, and created in partnership with State Theatre Company South Australia, *Dear Son* is a production grounded in truth and generosity. Its strength lies not only in what is said on stage, but in how it resonates with audiences long after they leave the theatre.

Queensland Theatre is delighted to continue our partnership with Ergon Energy Network and Energex, as part of Energy Queensland, and we're proud to present this world premiere work in celebration of their ongoing commitment to First Nations storytelling and communities.

I know reflecting on fathers will be tough for some, but in sharing this moment with us, I hope it leaves you reflecting on your own stories, and the people who helped shape them.

With love,

Dean

28 JUN – 19 JUL 2025
BILLE BROWN THEATRE

DEAR SON

Letters and reflections from First Nations fathers and sons

Letters and reflections from First Nations fathers and sons

Based on the book by **Thomas Mayo**

Adapted by **Isaac Drandic** and **John Harvey**

Directed by **Isaac Drandic**

A world premiere featuring powerful letters of love, hope and healing from First Nations fathers and sons.

Together with his own heartfelt prose and poetry, author and editor Thomas Mayo, a Kaurareg Aboriginal and Kalkalgal, Erubamle Torres Strait Islander man, invited 12 contributors to write a letter to their son or father, bringing together a range of perspectives that offered a celebration of First Nations masculinity.

Featuring letters from Stan Grant, Troy Cassar-Daley, John Liddle, Charlie King, Joe Williams, Yessie Mosby, Joel Bayliss, Daniel James, Jack Latimore, Daniel Morrison, Tim Sculthorpe and Blak Douglas, what resulted was a gentle, honest and loving book for families to share around the world.

Now, renowned First Nations theatre makers Isaac Drandic (*37, Dear Brother*) and John Harvey (*Spear, Black Ties*) transform these letters into a world premiere page to stage adaptation, starring leading First Nations actors **Jimi Bani** (*Othello, My Name is Jimi*), **Waangenga Blanco** (*37, Patyegarang*), **Trevor Jamieson** (*The Secret River, Storm Boy*), **Kirk Page** (*Black Diggers, Redfern Now*) and **Aaron Pedersen** (*Cost of Living, Mystery Road*).

Through story and song, *Dear Son* is a landmark Australian work that honours the rich traditions and wisdoms of fathers passed down through generations, whilst exploring the challenges faced by First Nations men today. In this hand-penned message of resilience and joy for our First Nations future, witness the importance of family, the power of culture and the enduring strength of the human spirit.

Dear Son is deeply moving, simply unmissable theatre that speaks straight to the heart and reminds you: there is no shame in love, in softness, in being seen.

Creatives

Director and Co-Adaptor Isaac Drandic

Co-Adaptor John Harvey

Set Designer Kevin O'Brien

Costume Designer Delvene Cockatoo-Collins

Lighting Designer David Walters

Video Designer Craig Wilkinson

Composer and Sound Designer Wil Hughes

Choreography and Movement Director Waangenga Blanco

Associate Lighting Designer Eben Love

Associate Composer and Sound Designer Patrick Mau

Assistant Director Tibian Wyles

Assistant Construction and Set Designer Liam Maza

Vocal Coach Marcus Oborn

Happiness Consultant Vinnie Pedersen

Stage Manager Pip Loth

Assistant Stage Manager Yanni Dubler

Cast

Jimi Bani

Waangenga Blanco

Trevor Jamieson

Kirk Page

Aaron Pedersen

Location

Bille Brown Theatre

Queensland Theatre

78 Montague Road, South Brisbane

Duration

1 hour 30 minutes without interval,
subject to change without notice.

Warnings

Recommended for ages 14+.

This production contains culturally sensitive stories and may contain images of those who have passed. It contains mild coarse language and the use of theatrical haze.

Co-Producer



Production Partner



Part of Energy Queensland



Writing Between Generations – Bloodlines on Stage

Isaac Drandic

Director and Co-Adaptor

In many First Nations cultures, knowledge is passed not just through speech, but through story, silence, and gesture. But sometimes, when the words are too heavy to say out loud, we turn to paper. To write is not only to remember — it is to resist, to reclaim, and to reach across generations.

This story holds a letter that is not yet spoken. A letter from a son to his father. From a father to his son. A radical act of love written in a time of struggle. A letter that does not seek to fix what's broken but to understand where the break began.

To write in this way — from a Black man to his old man, and to his boy — is to thread truth through bloodlines. It is to say: *I see you. I come from you. I fight for you.*

This is not just a letter. It is a song without music. A protest without

shouting. A story that moves between ring and fire, between pride and pain.

But this production is more than a play — it is a gathering of story, spirit, and memory. At its heart is a conversation between a father and a son. But that conversation does not live only on the page or the stage. It lives in the hearts and histories of the men telling it.

Each actor in this production is, in their own life, a father, a son, or both. They carry with them not just a script, but real memories of their old men, their boys, their uncles and pops. They walk into this work with the weight of lived experience — the kind of experience that can't be taught in drama school, only lived and felt.

To perform this story — one that cuts so close to the bone — takes courage. Not just artistic courage, but cultural and emotional courage. These men

step onto this stage not to pretend, but to reveal. They allow the audience to witness something raw and rarely shared: the complexity of love between Black men. The silence, the shame, the pride, the distance — and the deep, unspoken knowing.

They are not just playing characters. They are standing in a long line of warriors and workers, of fathers who did their best with what they had, and sons who are trying to do better. This work is an offering. A ceremony. A letter back in time and forward again.

And through their performances, they remind us: the most radical thing we can do is love our fathers, love our sons, and find new ways to speak the truth between us.

In this space, we invite you to listen not only with your ears, but with your spirit. The words may not be your own, but the ache — the longing to be understood, to be seen — that is something we all carry.

With love and respect,

— Isaac



Isaac Drandic



John Harvey
Co-Adaptor

There's a saying – men don't talk.

Or rather, we don't 'talk talk'.

We talk about footy, cars, politics.

Anything, but what's really going on inside.

And that's okay, until you think that for all our silence, men take up a lot of space in this world. We lead companies. We lead communities. We lead countries. And yet, we remain painfully aware of toxic masculinity, violence against women, damage in our communities – even as the statistics refuse to shift.

The door to change has often felt closed or like a wound that won't heal. In these letters of *Dear Son*, thirteen brave Indigenous men invite us into their intimate relationship with their sons and fathers – and asks us to sit with vulnerability, truth and love.

The process of creating this work brought together Indigenous men - actors, director, writers into a room, drawn together by the book *Dear Son*. But as we began to speak about the letters, something shifted and we began to speak about our own personal lives. Stories we hadn't shared before. Not because we didn't trust each other – we've known each other for years – but because so often, as men, we carry things in silence. The book gave us permission to speak what had long been unspoken.

We felt the power of *Dear Son* immediately. It opened something in us – a space to share emotion, vulnerability and challenge. And that's the spirit that shapes this stage adaptation.

Our outer worlds, reflect our inner worlds. The world that we are trying to create – safe, kind, connected – begins when we unlock the world within. As Bob Marley's words remind us, echoing in the Cook Haus gatherings and backyard BBQs across our communities: "*emancipate yourself from mental slavery, none but ourselves can free our mind.*" There is no end point, no destination, simply a journey.

And we are sons of mothers, who knew our fathers, and brought us into this world, who gave us life, and loved us. Whose soft touch endured even when the world was against them, who put others before themselves. We are fathers of sons, and daughters who look to us to understand what a good man looks like. We have wives, partners and loved ones whose strength and love keeps the home fires burning, so that we can carry this story. We are thankful for all that you are, and all that you do.

We thank the actors, creatives and everyone from the villages of

Queensland Theatre and State Theatre Company of South Australia who came together to tell this story. And the financial partners who stand with us to tell this story, we thank you.

As co-writers, we're fathers, who lived across the road from each other – on the same street, with babies born on the same day. And there we were, wheelie bins in one hand, babies in the other, never imagining how much those little ones and our older ones - would shape us in ways we couldn't yet understand.

— John



John Harvey, Photograph by Tibian Wyles



Aaron Pedersen



Trevor Jamieson



Kirk Page, Jimi Bani

Creatives

Isaac Drandic

Director and Co-Adaptor



Queensland Theatre: *Dear Brother*, 37 (with Melbourne Theatre Company), *At What Cost?* (with Belvoir St Theatre); *City of Gold* (with Griffin Theatre Company). **Other Credits:** As Director: Victorian Opera: *The Visitors*; JUTE Theatre: *From*

Campfire to Stage Light; Performing Lines: *Hide the Dog*, *The Season*; La Boite Theatre: *From Darkness, Bigger and Blacker*; ILBIJERRI Theatre Company/ Belvoir: *Coranderrk*; ILBIJERRI Theatre Company/ Arts House: *Blood on the Dance Floor*; Archie Roach Foundation: *Into the Bloodstream*. **Positions:** Head of First Nations Theatre (Current Position), Associate Artistic Director, Resident Dramaturg, Associate Artist, Queensland Theatre; Associate Director, ILBIJERRI Theatre Company; Resident Artist, Playwrighting Australia. Isaac is a Noongar man. **Awards:** 2025 Matilda Awards - Best Direction and Best Mainstage Production 37; 2018 Green Room Awards - Best Direction and Best Mainstage Production *The Season*.

John Harvey

Co-Adaptor



Queensland Theatre: Debut. **Other Credits:** As Writer: Malthouse Theatre: *The Return*, *Heart is a Wasteland* (with Ilbijerri Theatre - National Tour); As Co-Writer: Ilbijerri Theatre: *Black Ties*; As Director: Orana Arts: *A Little Piece of Heaven*

(with Yirramboi Arts Festival). Film: As Director & Writer: *Still We Rise*; *Water* (ABC); *Out of Range* (SBS). As Director, Co-Writer & Producer: *Off Country*; As Director & Co-Writer: *Katele* (*Mudskipper*); As Producer: *Spear* (Toronto International Film Festival); *Sand (The Turning)* (Berlinale); *The Warriors* (ABC). Commissions: Australian Centre for Moving Image (ACMI): *Canopy* (multi-channel installation; adapted into a large-scale mural - Melbourne Metro); As Video Component Producer: Ricardo Idagi: *Upi Mop Le*. Positions: Creative Director, Brown Cabs; Writers Residencies: Malthouse Theatre and Footscray Arts; 2024 Inaugural First Nations Writers Residency, New York City and Boston; Board Member,

Bangarra Dance Theatre. **Awards:** Victorian Premier's Literary Award *The Return*; AIDC & ADG Best Documentary Awards *Still We Rise*; ADG Best Documentary Award *Off Country* (As Co-Director); FlickerFest & Melbourne International Film Festival - Best Australian Short Awards *Katele* (*Mudskipper*) (As Co-Writer); 2023 Sidney Myer Creative Fellow recipient.

Kevin O'Brien

Set Designer



Queensland Theatre: *Dear Brother*, *The Button Event*. **Other Credits:** La Boite Theatre: *A Streetcar Named Desire*, *From Darkness, Bigger and Blacker*; Moogahlin: *The Weekend* (with Sydney Festival); Urban Theatre Projects (Sydney): *Blak Box* (with

Barangaroo, Melbourne Royal Botanic Gardens; Metro Arts: *Where We Meet*. **Exhibition Design:** Various exhibitions for Gallery of Modern Art, Institute of Modern Art, National Museum of Australia, National Gallery of Australia, Queensland Museum, Venice Art and Architecture Biennales. **Film:** Set Design and Production: *Katele* (*Mudskipper*). **Positions:** Adjunct Professor, Architecture, University of Sydney. **Awards:** 2023 Flickerfest International Short Film Festival Winner - Best Australian Short Film *Katele* (*Mudskipper*) by John Harvey; 2024 Venice Arts Biennale - Golden Lion for Archie Moore's *Kith and Kin* (Exhibition Design).

Delvene Cockatoo-Collins

Costume Designer



Queensland Theatre: *Dear Brother*. **Other Credits:** La Boite Theatre: *Capricorn*. Collections for Cairns Indigenous Art Fair: *Dilly Bag*, *Mat Making*; Darwin Aboriginal Art Fair's Indigenous Fashion Projects: *Country to Couture*. **Awards:** Matilda Award

- Best Costume Design *Capricorn*. Delvene is a Quandamooka artist based on Minjerribah, North Stradbroke Island.

David Walters

Lighting Designer



Queensland Theatre: *Dear Brother*, don't ask what the bird look like, *Bernhardt/Hamlet*, *Emerald City*, *Nearer The Gods*, *The Wider Earth*, *Motherland*, *Quartet*, *Ladies in Black*, *Brisbane*, *Boston Marriage*, *Gloria*, *Macbeth*, *Australia Day*,

Venus in Fur, *End of the Rainbow*, *Romeo & Juliet*, *Pygmalion*, *Grimm Tales*, *The August Moon*, *Rabbit Hole*, *The Glass Menagerie*, *The Memory of Water*, *A Day in the Death of Joe Egg*, *Molly Sweeney*, *Chilling and Killing My Annabel Lee*, *The Skin of Our Teeth*, *Vertigo and the Virginia*, *Long Day's Journey into Night*, *Amy's View*, *Master Class*, *After the Ball*, *Summer Rain*, *Arcadia*, *The Hope of the World*, *Money and Friends*, *Gilgamesh*, *The Shaugraun*, *Broken Glass*, *Shadow and Splendour*, *The Marriage of Figaro*, *The Game of Love and Chance*, *On The Whippingside*, *The Crucible*, *Essington Lewis: I Am Work*, *Mrs Klein*, *The Cherry Orchard*, *Seven Little Australians*, *Season's Greetings*, *The Merry Wives of Windsor*, *A Month In The Country*, *Top Silk*, *Moby Dick*, *The Taming Of The Shrew*, *Ghosts*, *Major Barbara*, *The Barrets of Wimpole Street*, *Snoopy*, *Chorus of Disapproval*, *Briefs*, *God's Best Country*, *Hard Times*, *The Bloke*, *Les Liaisons Dangereuses*, *Night And Day*, *The Recruiting Officer*, *A Month Of Sundays*, *A Spring Song*, *The Man from Mukinupin*, *A Different Drummer*, *Fuente Ovejuna*, *Salonika*, *The Venetian Twins*. **Other**

Credits: Various credits for Melbourne Theatre Company, Sydney Theatre Company, State Theatre Company of South Australia, Bell Shakespeare Company, PlayLab, QUT, QPAC, Jute, Handspan, Playbox, La Boite Theatre, Rock'n'Roll Circus, Nimrod, Company B, Dead Puppet Society, Expressions Dance Company, Queensland Ballet, Australian Ballet, Opera Queensland, Opera Australia, Topology, Camerata, Boxties, Zen Zen Zo, as well as Iceland's National Theatre, National Opera, and Reykjavik City Theatre. **Positions:** Adjunct Associate Professor in Drama, QUT. **Awards:** Matilda Awards/Commendations in 1988, 1990, 1992, 1993, 2001, 2002, 2004, 2007, 2008, 2012, and 2018; ABF Lifetime Achievement Award.

Craig Wilkinson APDG

Video Designer



Queensland Theatre: *Round The Twist The Musical* (QPAC), *Boy Swallows Universe* (Brisbane Festival, QPAC), *First Casualty*, *The Mountaintop*, *Gasp!*. **Other Credits:** Sydney Theatre Company: *Dracula*; Bangarra Dance Theatre: *Illume*; Brisbane

Festival / QPAC: *Trent Dalton's Love Stories*; Crossroads Live: *Annie The Musical*, *Grease The Musical*; Queensland Ballet: *Cinderella*, *The Little Mermaid*, *My Brilliant Career*; Counterpilot: *Avoidable Perils*; Shake & Stir Theatre Co / QPAC: *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*; TEG Dainty: *Jim Steinman's Bat Of Hell The Musical* (Australian Associate Video Designer).

Awards: Australian Production Design Guild Award — Video Design for a Live Performance or Event for *Boy Swallows Universe*, *Avoidable Perils*, and *First Casualty*; Sydney Theatre Awards — nomination for Best Stage Design of a Mainstage Production for *Dracula* (with Marg Horwell); Matilda Award — Best Video Design for *Boy Swallows Universe*, *Fantastic Mr Fox* and *A Christmas Carol*; Brisbane City Council Lord Mayor's Creative Fellowship 2022.

Wil Hughes

Composer and Sound Designer



Queensland Theatre: *Dear Brother*, *37*, *Rice*, *The Scene Project*. **Other Credits:** La Boite Theatre: *Yoga Play* (with National Theatre of Parramatta), *Closer*, *IRL*, *Capricorn*, *Tiddas*, *Single Asian Female*, *The Dead Devils of Cockle Creek*, *The*

Village, *A Midsummer Night's Dream*, *The Wind in the Willows*; Opera Queensland: *Straight from the Strait*; Queensland Performing Arts Centre: *Is That You Ruthie?*; Belvoir St Theatre: *Blue*; Playlab Theatre: *Face to Face*; Australasian Dance Collective: *Lucie In The Sky*, *Arc*, *Still Life*; Queensland Ballet: *Cinderella*, *Mind Your Head*, *From Within*, *Sonder*, *B- Sides*; That Production Company: *Every Brilliant Thing*, *Kill Climate Deniers*. **Film:** *Made It With My Hands* (SBS); *Still Life* (ADC, Kiosk); *Bird Drone* (ScreenWest). **Awards:** Recipient

of Best Music accolades: Australian Screen Music Awards, California Independent Film Festival (USA), Festival du Film Marveilleux (France). **Member:** Australian Guild of Screen Composers; Australian Theatre Composers Guild.

Waangenga Blanco

Choreography and Movement
Director/Cast



Queensland Theatre: *Dear Brother*, 37 (with Melbourne Theatre Company). **Other Credits:** As Choreographer and Dancer: Griffin Theatre Company; *Sand*. Eryka Badu: *Merasa*. Australian Indigenous Mentoring: *Big Story*. Gravity

and other Myths: *The Pulse*. Splendour in the Grass: *Blak Rainbow*. Bangarra Dance Theatre: *I.B.I.S* (2015 National Tour). As Dancer: Asia Topa: *Bunyi Bunyi Bumi*. Sarah Black: *Value for Money*. Sydney Festival: *Pigalle*. Bangarra Dance Theatre: 14 years as a dancer with Bangarra with particular mention of *Patyegarang*, *Spear*, *Waramuk* (with Australian Ballet), *Rites of Spring* (with Australian Ballet), *Blak*. **Film:** *Ten Pound Poms*, *Seriously Red*, *Bran Nue Dae*, *The Turning*, *Mudskipper*, *Spear*, *Firestarter*, *Life of a Songman*. **Awards:** Australian Dance Awards — Outstanding Performance by a Male Dancer; Green Room Award — Outstanding Male Dancer *Patyegarang*; Helpmann Award — Best Male Dancer. Waangenga is a proud Indigenous man who descends from the Pajinka Wik in Cape York and Meriam Mer, the furthest eastern island in the Torres Strait.

Eben Love

Associate Lighting Designer



Queensland Theatre: Debut. **Other Credits:** Head of Lighting: JUTE: *From Campfire to Stagelight* (Tour); Production Manager: Brisbane Festival: *Siva Mai Club*. Positions: Venue Supervisor (Current), Assorted roles across lighting,

programming and operating, Bulmba-ja; Lighting Design & Production Manager, Tropical Arts.

Traineeship: Cairns Centre of Contemporary Arts (now Bulmba-ja). Eben is a proud Ngarrindjeri man born.

Patrick Mau

Associate Composer and
Sound Designer



Queensland Theatre: Debut. **Other Credits:** As Music Composer: Cairns Regional Council: *Kids Rock The Show*; As Producer and Actor: Patrick Mau: *The Show Will Go On*. **Film:** *Elements* (SBS/NITV). **Television:** *Islands of Australia* (Seven

Network). **Positions:** Managing Director, Music Producer, Owner; One Blood Hidden Image Entertainment Group. **Discography:** *Blue Lotus*; *The Awakening* (2016), *The Show Will Go On* (2014), *Shut Tha Gate* (2008), *My blood my people* (2005).

Awards: 2020 QMusic Award - Best Song of the Year - Indigenous Arrived; 2020 National Indigenous Music Awards nominations - Best Artist of the Year, Best Album of the Year *Blue Lotus*; *The Awakening*. Mau is a proud Torres Strait Islander Dhoeybaw man of the Guda Maluigal nations.

Tibian Wyles

Assistant Director/Cover



Queensland Theatre: As Co-Writer and Actor: *Dear Brother*, As Actor: 37 (with Melbourne Theatre Company), *Country Song*, *Black Diggers*. **Other Credits:** As Actor: ILBIJERRI Theatre Company: *Big Name No Blankets*; HIT Productions: *The*

Sunshine Club, *The Sapphires*; Performing Lines: *Hide The Dog*; Blak Social: *Queens City*. Training: Advanced Diploma, The Aboriginal Centre for the Performing Arts. **Positions:** Member, DJUKI MALA. Tibian is a proud Warrgamay, Girramay and Kalkadoon man from North Queensland.

Liam Maza

Assistant Construction and
Set Designer



Queensland Theatre: Debut. **Television:** As Set Designer and Constructor: Tanks Arts Centre: *Birmba*. **Positions:** Script Assessor, Queensland Premier's Drama Award (two occasions). **Experience:** Remote and Regional Northern Territory and

Queensland: Building, community development, social and legal services. *Dear Son* represents a significant learning opportunity for Liam by working alongside industry leaders.

Pip Loth

Stage Manager



Queensland Theatre: *Othello, City of Gold, My Name is Jimi, Constellations, Blank, Gloria.*

Other Credits: As Company Stage Manager: Neil Gooding Productions & Woodward Productions: *Shirley Valentine*; As Company Production

Manager: Brisbane Festival & QPAC: *Love Stories*; As Stage Manager: Dancenorth Australia: *Lighting the Dark, Wayfinder* (Australian Tour); GWB Entertainment: *Jagged Little Pill*; Crossroads Live: *Agatha Christie's The Mousetrap* (Australian Tour); Tinderbox Productions: *Blackbox*; Queensland Performing Arts Centre: *Is That You, Ruthie?*; La Boite Theatre: *Bigger and Blacker, From Darkness, The Neighbourhood, A Midsummer Nights Dream*; EMS Entertainment: *Barbie Live! The Musical* (East Pacific Tour); As Deputy Stage Manager: Brisbane Festival: *Bananaland*; As Assistant Stage Manager: DreamWorks and Global Creatures: *How to Train Your Dragon Live Spectacular*; The Gordon Frost Organisation: *Driving Miss Daisy*. **Positions:** Production Coordinator, Queensland Theatre; Lecturer (Stage Management & Technical Theatre), University of Southern Queensland. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology; Diploma of Live Production, Southbank Institute of TAFE; Certificate II in Furniture Making and Finishing, Yeronga TAFE.

Yanni Dubler

Assistant Stage Manager



Queensland Theatre: As Stage Manager - *Vietgone, Antigone, The Button Event*. As Deputy Stage Manager - *Boy Swallows Universe*. As Assistant Stage Manager - *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* (Tour); 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*; shake & stir, Flipside Circus,

Too Close to the Sun, Kay & McLean Productions, George P. Johnson, La Boite Theatre Company, Jack Morton Worldwide, CDP Theatre Producers, Brisbane Powerhouse, Fringe World, World Athletics, Sunshine Coast Chamber Music Festival, QMF, QPAC, 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), QUT. **Positions:** Head of Stage Management, Queensland Theatre.

Marcus Oborn

Vocal Coach



Queensland Theatre: As Vocal Coach: *Dear Brother*. **Other Credits:** As Vocal Coach: La Boite Theatre: *Macbeth, Assembly+*; Ad Astra: *Proof, Speaking In Tongues*; Pip Theatre: *Banging Denmark, Accidental Death of an Anarchist*; University of Southern

Queensland: *Whitlam, Beached, The Mercy Seat, The Crucible, Macbeth, The Wolves, Sex with Robots and Other Devices, Lieutenant of Inishmore, Oedipus, Constellations, A Dream Play, Love and Information, Fire*. **Training:** Patsy Rodenburg Associate, Patsy Rodenburg Associates Ltd.; Bachelor of Creative Arts (Theatre), University of Southern Queensland; Doctor of Philosophy Candidate, University of Southern Queensland. **Positions:** Lecturer, University of Southern Queensland School of Creative Arts (2017-present) and School of Law & Justice (2023-present); Lecturer, Australian Performing Arts Conservatory (2023-present); Coordinator, BrisVO (2024-present).

Awards: Alan Edwards Memorial Scholarship, University of Southern Queensland.

Vinnie Pedersen

Happiness Consultant



Queensland Theatre: Debut. **Other Credits:** Melbourne Theatre Company: *Cost of Living*; Sydney Theatre Company: *The Visitors*. **Film:** *My Brother Vinnie, The Red, High Ground*. **Television:** *High Country, Mystery Road, Water Rats, Jack Irish, The Circuit, City Homicide, MDA, Wildside*.

Cast

Jimi Bani

Cast



Queensland Theatre: *Othello*, *Who's Afraid of Virginia Woolf?*, *Our Town*, *Hedda*, *My Name Is Jimi*. **Other credits:** Grin & Tonic Theatre Troupe: *The Boy Who Found His Way Home* (with Torres Strait Regional Authority, Gab Titui Cultural Centre, Bani

Consultancy); Belvoir St Theatre: *Title And Deed*, *Peter Pan*, *The Sapphires*, *Yibiyung*; Barbican Centre (London): *Shadow King*; Sydney Theatre Company: *Storm Boy*, *Romeo and Juliet*; Malthouse Theatre: *Shadow King*, *The Dragon*; JUTE Theatre/Lone Star Productions: *Half & Half*; Black Swan State Theatre Company: *The Sapphires* (Korea tour), *Jandamarra*; Deckchair Theatre: *Krakouer*; Western Australian Academy of Performing Arts (WAAPA): *UnAustralia*, *Love & Human Remains*, *The Country Remains*, *The Winter's Tale*, *Stories From The Suburban Road*, *Three Sisters*, *Dream Pay*. **Film:** *A Thin Black Line*.

Television: *Black Comedy*, *Blue Water Empire*, *Ready for This*, *The People Speak*, *Redfern Now*, *Mabo*, *The Straits*, *R.A.N (Remote Area Nurse)*.

Awards: Equity Ensemble Awards - Outstanding Performance by an Ensemble in a Television or Miniseries *Mabo*; BOFA Awards - Best Actor *Mabo*, *The Straits*; Deadly Awards - Male Actor of the Year *Mabo*, *The Straits*. Training: WAAPA.

Trevor Jamieson

Cast



Queensland Theatre: *Black Diggers* (with Sydney Festival).

Other Credits: Sydney Theatre Company: *Storm Boy* (with Barking Gecko Theatre), *The Secret River*; Windmill Performing Arts/Big hART: *Nyuntu Ngali*; Belvoir St

Theatre/Big hART: *Namatjira*; Belvoir St Theatre: *As You Like It*; Malthouse Theatre/Big hART:

Namatjira; Canberra Theatre Centre/Big hART:

Ngapartji 1; Stalker Theatre Co: *Burning Daylight*,

Salamanca, *Crying Baby*; Black Swan State

Theatre Company: *Bran Nue Dae*, *Merry-Go-*

Round in the Sea, *Corrugation Road*, *Yandy*;

Deckchair Theatre: *King for This Place*; Festival of Perth/Sydney Festival/Adelaide Festival/Dreaming

Festival/Big hART: *Ngapartji Ngapartji*. **Film:**

Rabbit Proof Fence. **Television:** *The Secret River*,

Heartland, *Lockie Leonard*, *My Place*, *Around the*

Block, *Death of the Megabeasts*, *Three Acts of*

Murder, *Done Dirt Cheap*, *Kings in Grass Castles*,

My Bed Your Bed. **Awards:** Sydney Theatre

Awards - Best Actor in a Lead Role *Ngapartji Ngapartji* (2008).



Jimi Bani

Kirk Page

Cast



Queensland Theatre: *Black Diggers* (with Sydney Festival).

Other Credits: As Actor:

Brisbane Festival: *Love Stories*;

Bangarra: *Wudjang: Not The*

Past; Performing Lines:

Sunshine Super Girl; Sydney

Theatre Company: *The Harp in*

the South, A Midsummer Night's Dream, The Sunshine Club; Belvoir St Theatre: *Conversations with the Dead, The Dreamers*; Griffin Theatre Company: *Silent Disco*; Bell Shakespeare: *My Girranjundi*; Merrigong Theatre Company: *Death in Bowengabbie*; Malthouse Theatre: *One Night the Moon*; Black Swan State Theatre Company: *Corrugation Road*; Ilbjerri Theatre Company: *Coranderrk*; Melbourne International Arts Festival: *My Lovers' Bones*; Back Row Productions: *Priscilla Queen of the Desert The Musical*; CDP Theatre: *Snugglepot & Cuddlepie*; HotHouse Theatre: *Australia the Show!*; KooembaJdarra Indigenous Performing Arts: *Binny's Backyard, Going to the Island*; Legs on the Wall: *4 on the Floor, Runners Up, EORA Crossing and On the Case*. As Choreographer: Griffin Theatre Company: *Swim*. As Director: NORPA: *My Cousin Frank*. **Television:** *Redfern Now, Mystery Road*. **Training:** National Aboriginal and Islander Skills Development Association (NAISDA). **Awards:** Logie Nomination – Most Outstanding Actor *Redfern Now*.

Aaron Pedersen

Cast



Queensland Theatre: *Eating Ice Cream With Your Eyes Closed*.

Other Credits: Melbourne

Theatre Company: *Cost of*

Living, King Lear; Sydney

Theatre Company: *The Visitors,*

Signs of Life, The Club; Black

Swan State Theatre Company:

The Accidental Death of an Anarchist. **Film:** *It Will Find You, The Red, High Ground, Dirt Music, 1%, Killing Ground, Spear, The Fear Of Darkness, Goldstone, Mystery Road, The Darkside, Bad Karma, My Brother Vinnie, Queen Of Hearts, Darklovestory, Saturday Night, Dead Heart*.

Television: *High Country, The Gloaming, Mystery Road, Total Control, Mystery Road, A Place To Call Home, Blue Murder: Killer Cop, Jack Irish, The Let Down, Jack Irish: Dead Point, It's A Date, The Code, Jack Irish: Black Tide, Jack Irish: Bad Debts, Double Trouble, The Circuit, City Homicide, East West 101, Too Late, Grange, Blackjack: Dead Memory, The Secret Life Of Us, Grass Roots, MDA, Water Rats, Crocadoo II, Wildside, Crocadoo, Territorians, Heartland*. **Awards:** Rolling Stone Australia Awards – Actor of the Year *Mystery Road*; AACTA International Award – Best Actor in a Series *Mystery Road*; Film Critics Circle of Australia Award – Best Actor *Goldstone, Mystery Road*; The Equity Award – Outstanding Performance by an Ensemble Series in a Drama Series *Mystery Road, Series 1 and Series 2*; Green Room Award – Outstanding Male Dancer *Patyegarang*.

Contributors

Dear Son is based on the book by **Thomas Mayo** and the book's contributors are as follows.

Thomas Mayo

A Kaurareg, Kalkgal and Erubamle man

Stan Grant

A Wiradjuri, Kamilaroi and Dharawal man

Troy Cassar-Daley

A Gumbaynggirr and Bundjalung man

Yessie Mosby

A Kulkalgal man

Charlie King

A Gurinjdj man

Blak Douglas

A Dhungatti man

Daniel Morrison

A Noongar, Yamatji and Gija man

Jack Latimore

A Birpai-Thungutti man

Joel Bayliss

A Wambaya and Gudanjji man

Johnny Liddle

An Arrernte and Luritja man

Joe Williams

A Wiradjuri and Wolgalu man

Daniel James

A Yorta Yorta and Gunaikurnai man

Tim Sculthorpe

A palawa man

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Jimi Bani



Trevor Jamieson



Waangenga Blanco, Aaron Pedersen



Kirk Page



Waangenga Bianco



Aaron Pedersen, Kirk Page, Jimi Bani

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We believe in the power of theatre to elevate First Nations voices and challenge stereotypes. By supporting *Dear Son*, we reaffirm our commitment to storytelling that fosters understanding and connection across generations.



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Executive and Chief
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A photograph of three shirtless men standing on a stage or set. They are wearing trousers and are illuminated by blue and purple stage lights. The background is dark with some vertical poles and small lights. The text 'QUEENSLAND THEATRE' is overlaid at the top.

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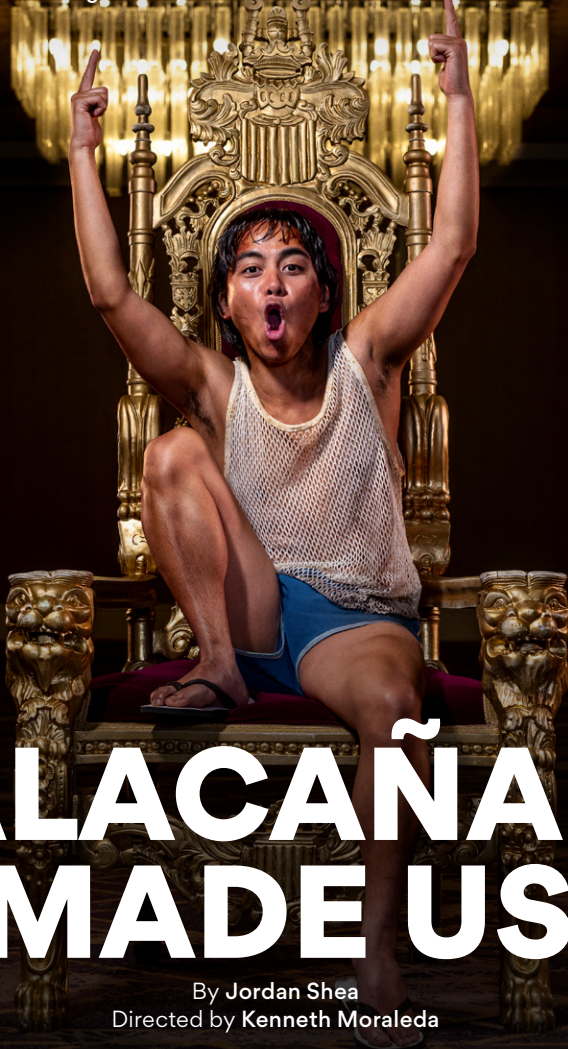
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Directed by Kenneth Moraleda



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Information correct at time of printing.

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Leo Herreygers, Ione Milne

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REHEARSAL PHOTOGRAPHY

Morgan Roberts

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