SEASON 2026

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Pictured: Minjil Dance Group

Feel deep. Feel real.

Feel it with us.

WELCOME FROM CRIENA

Welcome to Queensland Theatre Company's 2026 season magazine, a bold new way to share our work with you.

Rather than a traditional brochure, this publication is filled with stories, ideas and voices that open a window into the artistry and ambition of our company. It is designed to be something you will want to read, keep and return to, capturing the depth and diversity of what we do on and off the stage.

This year marks Daniel Evans' inaugural season as Artistic Director and it is a season of scale, variety and sparkling imagination. Across these pages, you'll meet the artists reimagining classics for new audiences, the trailblazers shaping fresh voices and the communities who remind us why theatre matters in the first place.

Among the many stories you'll encounter are Benjamin Law's candid essay on growing up the son of a hoarder (and a secret hoarder himself); reflections from seven legendary artists on age and legacy; a celebration of young First Nations women on strength, resilience and the power of storytelling across generations; and an insider's look at the artistry and innovation that conjure entire worlds on stage. These are just a glimpse of what lies ahead.

Together, these stories speak to what makes Queensland Theatre Company a place where world-class artistry meets a distinctly Queensland spirit. Leading our First Nations Theatre development, Isaac Drandić is creating a base in Cairns that will help nurture and foster more of these precious stories. I invite you to discover more about this pioneering program in his article within these pages.

This season brings together voices from different generations and cultures, from seasoned performers and emerging artists, from writers, directors and the creative minds who make the magic happen behind the curtain. It is this chorus of perspectives – diverse, daring and

Pictured: Daniel Evans, Fiona MacDonald, Criena Gehrke, Isaac Drandić

deeply human – that gives a season its depth and makes our theatre a true reflection of the community we serve.

Think of this magazine as your companion for 2026. It is not about listing plays or credits, as that information is always available online. Instead, these articles are designed to deepen your connection to the people, ideas and conversations that shape our season. It is theatre experienced as it should be – all feeling, no filter.

I look forward to sharing this extraordinary year with you and welcoming you into the heart of Queensland Theatre Company.

Criena Gehrke
Chief Executive

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ALL FEELING. NO FILTER.

This Season is conceived as a Declaration.
And offered as a Gift.

We want to bring you
To the edge of your seat
Across divides
Through curiosity
Into wonder.

This is theatre that begins from the heart.
It beats hard. It spills over. It tells it how it is,
How it hurts and how it heals.

In 2026,
Let's meet.

Let's imagine that *what we carry alone*
Can become something *we could feel together.*

Let's imagine *all of this means something.*

And let's imagine; it's all for *you.*

Dan

PS. It is.

EIGHT UNMISSABLE JOURNEYS

The Great Gatsby

Adapted by Daniel Evans and Nelle Lee

5 – 6 February | The Empire Theatre, Toowoomba
12 February – 8 March | Playhouse, QPAC

The harder the party, the harder the fall.
F. Scott Fitzgerald's Jazz Age novel roars to the stage in a scintillating adaptation with the inimitable Shake & Stir Theatre Co. This dizzying fever dream of excess, escape and ambition debuts at Toowoomba's Art Deco Empire Theatre before packing QPAC's Playhouse with a powder-keg of lovelorn yearning, sharp poeticism and bootlegged beats. Come for the dry martini, stay for the timeless masterpiece, Old Sports.

Torch The Place

By Benjamin Law

10 – 29 March | Bille Brown Theatre

It's Mum's 60th. The kids have brought cake, presents... and a skip bin.
This hilarious comedy from Queensland-Boy-Turned-National-Icon Benjamin Law is inspired by his own experience with Australia's fastest-growing problem, compulsive hoarding. Balancing sharp wit with a deeply emotional reckoning around familial foibles and fault-lines, Ngọc Phan directs an ensemble you'll love in a show that "will make you laugh, cry and call your mum" (ArtsHub).

The Sapphires

Written by Tony Briggs

28 April – 24 May | Bille Brown Theatre

More soul than you can shake a sequin at!
This stellar musical chronicles the real-life story of four Yorta Yorta women who blazed a trail from their small country town to the frontlines of the Vietnam War, belting out Motown hits for the US soldiers. Boasting a swinging soundtrack that defined a generation, multi-award-winning director Wesley Enoch returns to direct a knockout new production of this powerful cultural anthem that celebrates the solidarity and soul of First Nations sisterhood.

Pride & Prejudice

Adapted by Wendy Mocke and Lewis Treston

10 – 26 July | Playhouse, QPAC

Fall in love all over again...
2025's smash-hit romp through Regency England is back! This sumptuous adaptation sashays onto the Playhouse stage for one more glorious turn about the room. Don your bonnet and fill your dance card with the most rapturously talented Queensland cast ever assembled in this "lavish and delightful" (Brisbane Times) ode to the mother of romantic comedies. This encore plays for a strictly limited season and will sell out. Make haste, most ardently.

Do Not Go Gentle

By Patricia Cornelius

11 – 30 August | Bille Brown Theatre

Rage, rage against the dying of the light.
A star-studded cast of Australian theatre veterans unite in this rallying cry for dignity, defiance and the fire that still burns in bodies grown old but spirits still strong. In this searing work by Patricia Cornelius, the icy expanse of Antarctica becomes a haunting, unflinching and ultimately heartening metaphor for old age. This winter, internationally acclaimed director Heather Fairbairn brings us a once-in-a-generation production not to be missed.

Strong Is The New Pretty

By Suzie Miller

1 – 19 September | Playhouse, QPAC

It's not just about a sport. It's about a revolution.
In this explosive World Premiere, revered Australian playwright Suzie Miller *(Prima Facie)* turns her talents to the untold story of how the AFLW went from a pipe dream to a sensation the sports world could no longer ignore. This footy-finals season, barrack your heart out for a performance that promises a nail-biting match for anyone wanting to be uplifted by a story of determination, legacy and pride.

Small Mouth Sounds

By Bess Wohl

13 October – 1 November | Bille Brown Theatre

Breathe in. Breathe out. Break down.
Embark on a silent retreat with a wayward bunch in this groundbreaking "play unlike any other" (Huffington Post), where silence is mandatory and comedy inevitable. Through awkward glances, suppressed sobs and the occasional yoga-induced meltdown, six strangers' vows of silence collide with their need to connect. Experienced through headphones, tune into an audio-immersive symphony by cutting-edge Queensland collective, Counterpilot.

Into The Woods

Music & Lyrics by Stephen Sondheim
Book by James Lapine

11 – 21 November | Glasshouse Theatre, QPAC

Be careful what you wish for.
Season 2026 ends in a spectacular crescendo as Queensland Theatre Company, Opera Queensland and Queensland Symphony Orchestra unite for Stephen Sondheim's spellbinding musical at QPAC's new Glasshouse Theatre. With a dazzling score and a roll call of fairy tale favourites, journey into the woods this festive season for a twisted fable exploring storytelling's tangled roots and the perils of what really happens *after* "happily ever after".

“We want to make theatre so that what we carry alone can become something we could feel together.”

— Daniel Evans

All of the Feelings

QTC’s new Artistic Director on theatre that gives us goosebumps, heartfelt laughter and pin-drop silences.

Daniel Evans doesn’t talk about theatre in terms of just ticket sales or targets. He talks about the goosebumps you get when an image, a line, the look on an actor’s face is more than a moment – it’s a revelation. Or the laughter that ripples through a crowd and the silence so heavy you swear the whole room has stopped breathing.

“That’s the currency. That’s why people come. Not for something they can have or hold, but for something intangible and unforgettable. Something that resonates inside them, shared with total strangers,” Evans says.

As Queensland Theatre Company’s new Artistic Director, Evans is promising an inaugural season that is, in his own words, “Heartcore… All Feeling. No Filter.”

“We want to move you – from laughter to tears, to the edge of your seats, into curiosity and wonder. We don’t just want to speak to audiences; we want to make theatre so that *what we carry alone* can become something *we could feel together.*”

This isn’t rhetoric – it’s a conviction decades in the making. Evans’ relationship with QTC began 25 years

ago, when a 16-year-old from the Sunshine Coast won the company’s Young Playwrights’ Award. His debut play was read by some of the state’s great actors under then Artistic Director Michael Gow. “That moment changed my life,” he reflects. “The privilege of this role now is making sure audiences feel that same electricity I felt every time they walk in.”

Transformation is Evans’ obsession. His career has been built on it – recasting ancient myths through a Queensland lens, crafting sucker-punch new plays and turning strangers’ most personal moments into unforgettable theatre with The Good Room, his company with long-time collaborator Amy Ingram. Together, they built original theatre from the raw material of real people’s stories: anonymous love letters, whispered confessions and tiny memories.

For him, the most personal stories often hit the most universal nerve. “I’ve always been fascinated by the stories that sit outside the spotlight,” Evans says. “That kind of storytelling is in the molecular DNA of who I am as a maker. We are all containers of experience – that’s where the magic is.”

Ask him about awards and he points instead to audiences – though his productions of *The Almighty Sometimes* and *Drizzle Boy* did sweep the Matildas. What he treasures most are the people who linger after the show to say: that was me. “That’s the real prize,” Evans says. “Sometimes the best theatre is where people feel seen.”

Now, as QTC Artistic Director, Evans is doubling down on Queensland – the place that shaped him. “It would’ve been easier to leave,” he admits. “But Queensland has always been my home and my muse. Our artists are bold, original and resilient because this place demands it. I want the rest of the country to feel that."

"Theatre isn't for one postcode. It belongs to all of Queensland."

— Daniel Evans

From the start, Evans has built his work around generosity and collaboration, re-designing processes to be more inclusive in an effort to create theatre that welcomes everyone to the table.

He is the first to declare the 2026 season has been a mammoth team effort between his colleagues, Isaac Drandić, Head of First Nations Theatre, and Fiona MacDonald, Head of Education and Young People. “It takes all of us working together to really create something as big, diverse and vibrant as Queensland.

“We’ve spoken about how the theatre we need now has to connect, not divide, and help build communities across our state. Our theatre isn’t for one postcode. It belongs to all of Queensland. This isn’t just a remit: it’s our dream: more theatre, in more places, for more people, more of the time. We are rooted in our home state, connected to our national family and always looking out to the world.”

Becoming Artistic Director is less a career shift than the continuation of a story two decades in the making. Evans insists the indie spirit still drives his programming. “In independent practice, you have to make event theatre – work that people can’t ignore.”

His debut season is shaped in direct response to this sentiment. “Every show is designed as an event – big feelings inside big worlds with big casts. Classics reimagined. Wild collaborations. Experiences, not just stories,” Evans says. “Theatre should jolt you. It should demand something of you and give something back.”

QTC’s 2026 Season embodies this electric exchange. “It’s our gift to audiences,” Evans shares. It fizzes with the thrill of fine champagne, seduces and challenges like the most daring of dance partners. “The champagne’s cold,” assures Evans. “And there’s confetti at the ready.”

In 2026, you’re invited to tune out the noise and listen to your heart – “the world’s most advanced GPS,” Evans says. “It’s free and it’s beating gloriously in your chest. It tethers us to truth, to love, to one another. Take your seat. Prepare for impact.”

Pictured: Shiv Palekar

The Art of Reimagining

Creatives come together to throw ‘the greatest party ever written’ when *The Great Gatsby* opens Season 2026.

Published in 1925, *The Great Gatsby* barely sold a copy. By 1940, F. Scott Fitzgerald had earned $13.13 and died thinking he’d failed. The turnaround arrived in khaki. In 1945, 155,000 Armed Services Editions landed in GI pockets. Soldiers read it, shared it and brought it home. Veterans became teachers; syllabuses followed. A wartime giveaway turned the novel into the American literary canon.

Cut to 2026. Audiences have obsessed over the Jazz Age novel for close to a century. Translated into over 40 languages, *The Great Gatsby* has been the muse of many artists, from ballet to Broadway, radio plays to video games.

The most recent outing being Baz Luhrmann’s 2013 epic starring Leonardo DiCaprio as the enigmatic Jay Gatsby. More than a decade later, Queensland Theatre Company and Shake & Stir Theatre Co, in a first-time collaboration, turn a considered and creative lens to the acclaimed novel.

It comes as no surprise, then, that the first question Shake & Stir’s Co-Founder Nelle Lee is asked when she reveals she’s adapting *The Great Gatsby* for the stage is: “Who’s your Leo?”

Given the star power of the last man to fill Gatsby’s shoes, Lee understands the interest but is quick to jump in with a thoughtful correction.

“It’s a much bigger conversation and a much bigger character to fill than just ‘who’s your Leo?’ It’s ‘who’s your Gatsby and who and what does he represent?” Lee explains.

“Gatsby is famous because of the nature of the piece, a novel where the character has become more famous than the text itself.”

The formidable task of inhabiting the celebrated character falls to Shiv Palekar, an Indian-born, Hong Kong-raised actor with a performance career forged on the stages of Sydney, Melbourne and New York.

He confesses he had neither read Fitzgerald's Jazz Age novel nor seen Luhrmann's film before landing the role.

While he rectifies this by poring over the novel and watching film adaptations with a critical eye, Palekar explains that his approach is to understand rather than emulate the tragic millionaire.

"I'm trying to excavate the heartline of this character as much as I can, to understand the world in which he was living, the values people had, the social mores and so on.

"The tricky thing about taking on such a well-known character is to tread your own path to avoid mimicry or direct comparison and create a version that is your own.

"Of course, there will be moments where traits might overlap but I don't think that's necessarily a bad thing because it's human nature to seek out touchstones and familiarities."

That tightrope between the familiar and the fresh binds Shake & Stir, a Queensland-based, nationally respected company that celebrates 20 years in 2026.

Nelle Lee and her co-founders, Ross Balbuziente and Nick Skubij, understand the intricacies and artistry of reimagining classics for new audiences and mediums better than most.

From its foundation of producing Shakespearean hot takes for high school students, Shake & Stir has adapted literary masterpieces as diverse as Orwell's *1984* and *Animal Farm*, Brontë's *Jane Eyre*, Stoker's *Dracula* and Dickens' *A Christmas Carol*.

"When we are bringing something from page to stage, we want to do it with respect to the text because the reason these stories have endured and why they are beloved is because so many people feel an attachment or a resonance with them," Lee says.

"We want to be respectful of the original text but also breathe fresh air into it to give it a new life and make it something exciting and entertaining for a modern audience."

The debut production is a long time coming. Reimagining *The Great Gatsby* was always high on Shake & Stir's wish list until Luhrmann announced his film.

"Fresh adaptations give us a chance to look at texts that have, in some way, formed our culture and society and question everything."

— Shiv Palekar

"In this story, The Past and The Present are two star-crossed sweethearts and The American Dream leaves all its lovers hopelessly unrequited."

— Daniel Evans

"When the film started getting this buzz and everybody started talking about it, we knew we had to make a careful call about our programming – would we do it now or would we leave it?" Lee recollects.

"But it was always popping up in conversations and programming meetings, so when we started talking to Dan Evans and the team at QTC, the title naturally came up again.

"Dan told us his vision for Season 2026 and all the pieces lined up. This is a story about one of the greatest parties ever written, about a man famous for his celebrations, about big characters and big dreams – the timing finally felt so right."

Evans fires an audacious season-opening salvo with this century-old story of hedonism, aspiration and abandon.

"This world is filled with the rampant parties and peals of jazz that have become so synonymous with the novel's namesake that the word 'Gatsby' has achieved adjective status," he says.

"But the heart of this story is a tragic romance and not just between A Boy and A Girl. In this story, The Past and The Present are two star-crossed sweethearts and The American Dream leaves all its lovers hopelessly unrequited.

"For me, the novel is about the way we chase after the things we think will fill us and how (when you get right down to it!) we are what we choose to hold onto – for better or worse.

"The text is something of a mirage; it shifts and changes each time you read it. That's what makes it a classic: each time the work offers itself anew."

It's a sentiment that resonates with the leading man and his on-stage romantic foil, QTC Young Ensemble graduate actor Meg Fraser, who plays the flawed heroine Daisy Buchanan.

"The beauty of theatre, and humans, is that no two interpretations are ever the same. Some might see humour where others feel sadness," Fraser says.

"For me, building my relationship with a character like Daisy always starts with the world of the story. It's such a rich time in history and there's something so compelling about the 'Roaring Twenties' and Fitzgerald's glamorous yet deeply tragic world.

"It's an incredible opportunity to explore a text with fresh eyes, to find something new in it, while honouring what's always made it resonate."

Palekar adds that revisiting time-honoured classics offers an opportunity to learn about human nature.

"Fresh adaptations give us a chance to look at texts that have, in some way, formed our culture and society and question everything: Is this still us? What has changed, what has stayed the same and why?

"Fresh perspectives allow us to continue the conversation about who we might want to be.

"*The Great Gatsby* holds such excellent, evocative writing, it aches with romance and nostalgia and a need for connection and simplicity behind all the grandeur and status anxiety."

F. Scott Fitzgerald's

The Great Gatsby

Adapted by
Daniel Evans and
Nelle Lee

Directed by
Daniel Evans and
Nick Skubij

5 Feb – 6 Feb
The Empire Theatre

12 Feb – 8 Mar
Playhouse, QPAC

CAST INCLUDES
Meg Fraser
Ryan Hodson
Shiv Palekar
Jeremiah Wray

CREATIVES
Set & Costume Designer
Christina Smith
Associate Costume Designer
Nat Ryner
Lighting Designer
Trent Suidgeest
Composer & Sound Designer
Guy Webster
Choreographer
Nerida Matthaei
Creative Producer
Ross Balbuziente

Co-Producer
SHAKE & STIR THEATRE CO

In association with
THE EMPIRE

Me, Marie Kondo and Mess

Written by **Benjamin Law**

Benjamin Law is one of Australia's sharpest and funniest social commentators, acclaimed for his bestselling books (The Family Law, Gaysia) and TV creations (The Family Law, Wellmania). When he turned his gaze to the stage with Torch the Place, his first mainstage play, Benjamin brought the same wit, empathy and cultural insight to a story inspired by his own family's experiences with compulsive hoarding. In this personal essay, he traces the roots of that inspiration and how mess, memory and meaning can shape the stories we tell.

As a kid on the Sunshine Coast, I was incapable of letting physical objects go. If I made a masterpiece out of playdough, my triumph was quickly replaced by panic. *How could I keep this forever?* When I got my school's Aussie of the Month award – a golden badge we got to wear for a month, then pass onto the next winner – I cried when I had to relinquish it. I anthropomorphised plush animals – my Keroppi doll from Hong Kong; my plush killer whale from Sea World – and slept with them until they took over my bed (well into my teens). Maybe it was a childhood response to the fear of oblivion. Because if something can't be kept or preserved forever, what's the point of existence? Look, I was a pretty intense kid.

Eventually I grew out of it, but then I was growing up *with* it. Like so many migrant Australians, my parents struggled to let things go too. In my memoir, *The Family Law,* I wrote about living with compulsive hoarding before I knew how to name it. "We were sentimental to the point where it became pathological," I wrote. "We kept everything: every book we ever read, all the tennis trophies and tenpin bowling medals we won. Things accumulated like plaque, growing out ramshackle from the walls. As we grew, the house contracted. We found ourselves tiptoeing around piles of ancient magazines and shoeboxes of old school projects, and I became too embarrassed to have friends sleep over." In adulthood, I discovered this was small-fry compared to some of my friends' experiences. One friend's parents' hoarding got so bad, the parents began to smell. Another's parents hoarded living animals.

Even if you're not one of the estimated 1.2 million (not a typo) Australians living with compulsive hoarding, you've probably witnessed it. The local house with trolleys and rusted car shells in the yard. All the TV specials, from Oprah to Marie Kondo. (Admission: I really like Marie Kondo.) Shock reality TV horrors like *Hoarders*, *Buried Alive*, *Britain's Biggest Hoarders*, *The Hoarder Next Door*, *Hoarders: Family Secrets* ... you get the idea. There's ghoulish delight in seeing how bad things can get, replaced with a prim satisfaction at seeing epic messes so promptly cleaned up.

But for many hoarders, swift clean-outs are dangerous. Some report emotional distress at similar levels to those who've experienced sexual assault. Suicides happen in the aftermath. Yet at the same time, it's also paramount these people live with hygiene, safety and dignity. It's a diabolical Catch-22.

Pictured: Benjamin Law

Pictured: Denise Chan, Hsiao-Ling Tang, Logan So, Kristie Nguy

"... the abundance of inexpensive and easily accessible objects makes it the disorder of the decade."

— Randy O. Frost & Gail Steketee

Stuff: Compulsive Hoarding and the Meaning of Things

In order to help, we must understand. In their 2010 book *Stuff: Compulsive Hoarding and the Meaning of Things*, Dr. Gail Steketee and Dr. Randy O. Frost wrote that, until recently, we didn't know what led to compulsive hoarding, let alone avenues for treatment. This has led to false assumptions taking hold, like the idea hoarders must come from lives of deprivation: a response to a mindset of frugality in a world of abundance. (Not true. There are plenty of rich hoarders.) We assume hoarders are untidy and slovenly. But hoarders have almost medical-level concerns about hygiene and tidiness, though obviously to their own unique criteria. What is true is that the root cause of compulsive hoarding is usually trauma. People who hoard don't have broken minds. They have broken hearts.

There's also another way of looking at compulsive hoarding: that the mind of a compulsive hoarder has its own magnificence. Those who hoard imbue objects with meaning others simply miss. In objects that'd be considered useless to anyone else – mundane items others would regard as trash – hoarders can see a million different uses, myriad reasons why they're special, and have countless stories behind their origin. "Hoarders do appear to think in more complex ways," Steketee and Frost write. "In particular, their minds seem flooded with details about possessions that the rest of us overlook."

Which is why I can't judge. Full admission: I'm still a hoarder too. All writers are. Not of physical objects anymore, but of collected stories, anecdotes and details. Writers obsessively file and archive and stow away notes – *just in case* – which is classic hoarding behaviour, when you think about it. All of us working in a similar pursuit, of finding some meaning in this grand mess that is life.

Pictured: Kristie Nguy

Torch The Place

By
Benjamin Law

Directed by
Ngọc Phan

10 Mar
– 29 Mar
Bille Brown Theatre

CAST INCLUDES

Denise Chan
Kristie Nguy
Logan So
Hsiao-Ling Tang

CREATIVES

Assistant Director
Emily Burton

Set & Costume Designer
Jeremy Allen

Lighting Designer
Briana Clark

Composer & Sound Designer
Wil Hughes

Torch the Place was first produced by Melbourne Theatre Company in 2020.

Carrying the Fire

Rhythm, soul and sisterhood – Aunty Roxanne McDonald on the enduring spirit of *The Sapphires*.

Written by **Lauren Appo**

It's 1968 and war is raging in Vietnam.

Tens of thousands of Australian troops are at the frontline – on land, over sea and in the air.

So too are a small but mighty contingent of entertainers, dispatched to keep morale high and provide a brief distraction from the theatre of war.

Among them was an entertainer with a familial connection to actor and Queensland Theatre Company Indigenous Reference Group member, Aunty Roxanne McDonald.

"My cousin was a go-go dancer who went over to Vietnam to entertain the soldiers. She even met and married a US serviceman!" McDonald says of her late cousin.

So, it's with keen anticipation she waits for the stage lights to rise again on *The Sapphires* and illuminate the brilliant young First Nations women stepping into the shoes of the powerhouse performers at the centre of the story.

The uplifting play centres on four Yorta Yorta women – sisters Laurel Robinson and Lois Peeler and their cousins, Beverly Briggs and Naomi Mayers – who made history when they sang powerful soul music to soldiers in Vietnam.

Their story is one of resilience, Tidda-hood and the transformational power of music.

In a world grappling with political unrest, racial injustice and war, *The Sapphires* returns, reminding us of the spirit of those women and how the truths they carried still shine.

"I think this story has endured because it was truly groundbreaking; it's a story that captures hearts and minds and really uplifts people," McDonald says.

"The Sapphires is such a positive and upbeat look into the lives of First Nations women and how they overcame such struggles. This is a story that couldn't be shared at the time these beautiful women did such remarkable things overseas because of how our people were still viewed.

"This is a timeless story, a positive story, that will bring people together and share a proud moment in our history that is relevant for First Nations people and all Australians."

Guided by creative powerhouses Tony Briggs and Wesley Enoch, Queensland Theatre Company's new production is more than a revival; it's a cultural celebration, a truth-telling theatre and a vibrant call to joy.

Together, they're shaping a production that honours the past while celebrating the future, a future embodied by the next generation of bright, shining stars.

It is also an homage to family, with playwright Briggs honouring his mother, Laurel, by immortalising her and her place in First Nations history in this multi-award-winning play and its hit film adaptation.

"Tony captures the story of his family and helps us all shine a light on the amazing achievements of Blak women through the ages," says Enoch, a director renowned for his bold and theatrical storytelling. "These women are sassy, beautiful, tough, talented and know how to fight for justice and celebrate their culture."

"This is a timeless story, a positive story, that will bring people together and share a proud moment in our history."

— Aunty Roxanne McDonald
Elder in Residence

"It's a great night at the theatre and a great night of honouring our history to build a better future."

It's been more than 20 years since *The Sapphires* made its stage debut, with a 2011 film reigniting interest in the feel-good story.

Big jobs bring out our best.

We're all about delivering a safe, reliable and affordable electricity supply to the communities we serve.

ERGON ENERGY NETWORK | energex

Part Of Energy Queensland

To learn more visit

Energex.com.au

Pictured: Wesley Enoch

Queensland Theatre Company's Head of First Nations Theatre, Isaac Drandić, offers a powerful lens on why *The Sapphires* is a vital element of Season 2026.

"I wanted this season to honour and celebrate Aboriginal women. After masculine-heavy works like *37*, *Dear Brother* and *Dear Son*, it felt right, culturally and artistically, to balance the energy with the feminine," Drandić explains.

"From a cultural perspective, it's the proper thing to do; from an artistic perspective, it's the perfect chance to elevate Queensland's phenomenal First Nations talent and sing up a glittery storm.

"I can't wait for audiences to be swept up in the music, spirit and joy of this story. You'll fall in love with *The Sapphires*, I already have!"

Drandić's words echo the broader vision of the season and really speak to me as someone who devours books like a soldier on the front line.

I've often found myself behind enemy lines, reading stories of First Nations peoples steeped in sorrow.

Too often, the characters are broken, stereotyped and stripped of joy. But *The Sapphires* offers something different: an inspiring glimpse into real Aboriginal lives. Real problems. Real talent.

It sings with strength, resilience and joy: something the pages too often forget to show.

The four First Nations artists stepping into the shoes of the central characters remain a closely guarded secret for now but represent fresh voices and exciting new talent.

McDonald is brimming with excitement to see the next generation of performers breathe new life into these beloved characters.

"It's always been my dream and my hope to have these young ones take up the torch and continue telling our stories," she says with pride. "They're going to bring a different energy and beautiful voices to the roles – to be part of something so big feels so profound for all of us."

"My advice to them is 'don't hold back'. Don't be afraid of taking on such big roles; just be yourselves and make them your own.

"They're telling a story for all of us mob and for all of Australia – and they'll be brilliant!"

And with every note they sing, every step they dance and every story they tell, they'll remind us that the spirit of *The Sapphires* is alive, evolving and more radiant than ever.

This production is truth-telling at its finest. It's a reminder that our culture, and our deep love for it, sustains us through life's most challenging moments.

It's a celebration of the enduring spirit of Aboriginal women then, now and always.

So, mark your calendars. *The Sapphires* is not just a highlight of Season 2026; it's an unmissable event.

Come for the music, stay for the message and leave with your heart full.

The Sapphires

Written by
Tony Briggs

Directed by
Wesley Enoch

28 Apr – 24 May
Bille Brown Theatre

CAST INCLUDES
Aurora Liddle-Christie
Chris Nguyen
Taeg Twist

CREATIVES
Set & Costume Designer
Richard Roberts
Lighting Designer
Ben Hughes

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

Production Partner

ERGON ENERGY NETWORK | energex

Part Of Energy Queensland

Reframing the Stage

Inside a bold new model placing First Nations voices at the centre of theatre-making.

When Queensland Theatre Company established a dedicated First Nations Theatre Unit in 2024, it created something unique in the Australian arts landscape: a permanent home within a state theatre company devoted to First Nations storytelling. More than a program of productions, it is a structure designed to commission new voices, nurture artists and shape a long-term vision guided by First Nations leadership.

At the helm is acclaimed director, playwright and Noongar man Isaac Drandić, who in his first year as Head of First Nations Theatre has been laying the foundations for what comes next. Based in Gimuy (Cairns) – a deliberate choice that connects the program to both Brisbane and the Torres Strait – Drandić works across Queensland to develop artists, communities and stories.

For him, the role is as much about people as it is about productions. "Cairns is a natural fit," Drandić says. "The stories here are embedded in culture, but too often they stay within community or in museums. Our responsibility is to make sure those stories remain living – shared with new generations and wider audiences."

That ethos underpins the 2026 season, where the breadth of First Nations theatre is evident. On the mainstage, *The Sapphires* returns under the direction of Wesley Enoch, offering audiences the joy of Motown music in a deeply rooted story of Aboriginal women in 1960s Australia. In Sydney, *Dear Son* continues its journey after premiering in Brisbane and Adelaide last year; the work has struck a powerful chord through its exploration of fatherhood, vulnerability and identity.

"[These stories] carry thousands of years of wisdom about land, people and community, and that's what makes them resonate far beyond Queensland."

— Isaac Drandić

And in development are two major new works: *Forgotten Songlines,* created in partnership with Yidinydji cultural group Minjil, which brings ancestral narratives of the Great Barrier Reef and Atherton Tablelands to contemporary audiences; and *Biw a Githalay (The Crab and the Mangrove Tree),* an interactive children's theatre work led by Saibai Island Elders and families, celebrating language and lore while confronting the realities of climate change.

For Drandić, the power of these works lies in where they come from. "A Yidinydji story can only come from here. A Saibai Island story can only come from here," he says. "They carry thousands of years of wisdom about land, people and community, and that's what makes them resonate far beyond Queensland."

The ambition of QTC's First Nations theatre unit is clear: to embed First Nations perspectives at every level of theatre-making – writing, directing, design, performance – and to do so in ways that are community-driven and artist-led. It is not about adapting stories to fit Western forms, but about developing new forms that reflect the lands and cultures from which they come. "Every collaboration is real and every new work is shaped by the people who live it and hold the knowledge," he says.

The impact of this approach is already being felt. Works such as *Dear Son* have sparked conversations and personal reckonings well beyond the theatre walls; new developments promise to bring the ingrained knowledge of First Nations cultures into dialogue with contemporary performance; and younger audiences are being invited into vibrant cultural worlds that connect generations.

As the state looks toward Brisbane 2032, the opportunity and responsibility is immense. But Drandić is focused on the groundwork: building trust, developing artists and ensuring that every story is told with care, authenticity and respect.

"We're building the foundations now," he reflects. "In time, these works will stand on any stage in the world and people will know exactly where they come from."

Forgotten Songlines
In Development

A theatrical reclamation of Yidinydji creation stories, blending traditional song, dance and language with symphonic sound. This ambitious new work traces the formation of the Great Barrier Reef and volcanic Atherton lakes, sharing ancient knowledge that aligns with modern science.

Biw a Githalay
(The Crab and the Mangrove Tree)
In Development

An interactive children's work grounded in Saibai Island storytelling, created with Elders, mothers and grandmothers. Told in Kalaw Kawaw Ya and Torres Strait Creole, it celebrates harmony in nature through puppetry, dance and song while honouring culture under the threat of climate change.

Dear Son
Belvoir St Theatre / Sydney Festival

Adapted from Thomas Mayo's acclaimed book, *Dear Son* continues its national journey after its Brisbane and Adelaide premiere seasons in 2025, touring to Belvoir St for Sydney Festival in January 2026. Blending letters, story and song, this landmark work celebrates First Nations masculinity, family and culture with honesty, resilience and love.

Queensland Government

Our First Nations Development Program is supported by the Queensland Government through Arts Queensland.

A Single Girl's Guide to Regency England

*with bonus Regency Red-Flags

Written by **Bridget Boyle**

Pictured: Maddison Burridge

***Pride & Prejudice* took Queensland by storm in 2025, and not just metaphorically. The sell-out season drew rave reviews, standing ovations and ticket waitlists a mile long. Then Tropical Cyclone Alfred blew in, forcing cancellations and leaving thousands of would-be audience members heartbroken. So we're back. If you love your romance big, your comedy bigger and your Darcys perfectly brooding, this one's for you.**

It's Eighteen-something or other. England. The Regent is on the throne and Napoleon is causing a ruckus over on the Continent. For a single girl with big dreams, it's tough out there – for every Mr Darcy in a wet shirt, there's a Mr Collins with a smarmy smile. Girl, we've got you.

REGENCY ROMANCE RULE #1

Blame it on the boogie

Always remember, dancing is a certain step towards falling in love. Whether it be a simple country dance, a classy quadrille or a steamy waltz (with his hand on your back to guide you as you twirl about the room, this is as lit as Regency parties get), more hearts are won on the dance floor than any other place. Let's face it, the opportunities for meet-cutes in Regency England are ... limited. It's not like you can go in for a drunken snog at the work Xmas party. So, get yourself invited to as many balls, romps and informal hops as possible. Sooner or later, you'll meet someone who dances to the beat of the same drum as you do. Or at least is independently wealthy and doesn't mind that your own estate is entailed.

REGENCY ROMANCE RULE #2

Ain't no hollaback girl

Just because you don't have the right to vote or own property after you marry, doesn't mean you have to be a meek, pick-me girl. Answer him back. Call him on his nonsense. Have fun with it. One cannot always be laughing at a man without now and then stumbling on something witty. Chances are, he'll relish not being fawned over, be intrigued by your intelligent banter and fall for you. If not, you'll at least get some sparkling dialogue out of it and something to laugh about with your sisters.

Which leads us nicely to...

REGENCY ROMANCE RULE #3

Sisters are doing it for themselves

Your sisters are your ultimate wingwomen – cherish them. You'll need them to run interference when Regency Red-Flags approach, as a shoulder to cry on when he calls you "tolerable" and, most importantly, someone to laugh at the ridiculousness of it all with. Also, you might marry two guys who are best friends and get to live happily ever after on neighbouring estates!

And finally, really, most important of all...

REGENCY ROMANCE RULE #4

All the women, independent

Ignore the other rules.

You don't actually have to do the romance thing if it's not your thing. Stay single. Live in that attic with your bestie. Become the village witch. Punish your enemies. Don't die in childbirth.

Who knows, with all that extra time you get from not being in a relationship, you might write a novel that, hundreds of years later, people are still reading and making theatre shows about.

"Chances are, he'll relish not being fawned over, be intrigued by your intelligent banter and fall for you."

— Bridget Boyle

Pictured: Chenoa Deemal, Maddison Burridge, Gael Ballantyne, Perry Mooney, Daphne Chen

Pictured: Andrew Hearle

Pictured: Jeremiah Wray, Maddison Burridge

And as a bonus extra, here are our top four Regency Red-Flags. If you encounter ANY of these, IMMEDIATELY scrub him from your dance card, no matter how good he looks in those high pants and shiny boots.

REGENCY RED-FLAG #1

Beware the RPM (Regency Performative Male)

If he seems too good to be true, he probably is. First appearances can be deceiving, so check whether he *really* likes the same authors you do, or if he's just trying to get under your bonnet because he thinks your daddy's rich.

REGENCY RED-FLAG #2

Lady Catherine de Bleurgh

He's only asking you to marry him because his wealthy patroness says he should.

And he's your cousin.

And he's really, really, really annoying.

Run away!

REGENCY RED FLAG #3

Women beware women

Look, not all sisters are, like, good sisters. When they're HIS sisters, and they have big dreams for him that don't include you, tread very, very carefully. They will act friendly but they are NOT to be trusted. Smile politely and don't believe anything they say. Don't worry, if he's really into you, he'll ignore them when it comes to matters of the heart.

And finally:

REGENCY RED FLAG #4

This one is literal, not metaphorical

Ok, we're not going to lie, this one is hard. It will go against every instinct you have. You will question this as your heart flutters and your head swoons as you see this particular brand of Regency player on the dance floor. DON'T FALL FOR A RED COAT. We know, we know, they look hot in those scarlet suits with the shiny buttons. But they are as fickle as the summer breeze that scatters the rose petals in Pemberley.

Fasten your bonnets, girls. And happy hunting!

Jane Austen's

Pride & Prejudice

Adapted by **Wendy Mocke** and **Lewis Treston**

Directed by **Bridget Boyle** and **Daniel Evans**

10 Jul – 26 Jul
Playhouse, QPAC

CAST INCLUDES

Gael Ballantyne
Maddison Burridge
William Carseldine
Courtney Cavallaro
Daphne Chen
Chenoa Deemal
Janaki Gerard
Andrew Hearle
Stephen Hirst
Cameron Hurry
Amy Ingram
Perry Mooney
Bryan Probets
Jeremiah Wray

CREATIVES

Designer
Christina Smith

Lighting Designer
Jason Glenwright

Composer & Sound Designer
Guy Webster

Intimacy Coordinator, Choreographer & Movement Director
Nerida Matthaei

Dramaturg
Saffron Benner

Vocal Coach
Gabrielle Rogers

Pictured: Daniel Evans, Saffron Benner

A Blueprint for Building Worlds

Developing artists is about laying the groundwork, growing capacity and opening doors.

Saffron Benner, one of Queensland's most acclaimed dramaturgs, serves as our Head of Artistic Development. She is both an architect of new work and an advocate for ideas-led process. From the front lines of many a creative process, Saffron shares her six hot takes on the importance of centring artists in the process of making high-impact theatre.

1. Always Back the Artist
They're the ones fearless enough to tell the truth. They shine a spotlight on the places we're too scared to look, the places we didn't even know existed. They make us snort-laugh, ugly-cry and squirm in our seats. They turn something we thought we knew into something we've never seen before.

2. What's the Big Idea?
Everything starts with a spark – a hook that lingers, gets its claws in and clings on for dear life. We're always looking for the idea that demands to be witnessed and felt by a room full of strangers who suddenly aren't so strange.

3. Artists are Emotional Engineers
Artists aren't just storytellers; they're social systems hackers, chaos translators, brainstormers and trailblazers, mythbusters and mythmakers. We see mess. They see patterns.

4. Stand Back
Making theatre is messy. It's born under flickering fluorescents, on butchers paper and a whiteboard tattooed with the last team's brilliance. Scripts aren't sacred in the early stages of a new work: they're torn apart, argued over, tried, tested and Frankensteined until they can stand on their own and stare you down. And when they do... well, that's one of the best feelings in the world.

5. The Grind
Rewrites. Revisions. Reimaginings: there's no genius with a muse. Picture obsession, sleepless nights, rewriting the same line 50 times, smashing it apart and starting over. Because it can always be sharper. Funnier. Better. It's never 'finished'. Brilliance isn't a bolt of lightning. It's endurance and artists are high-performance athletes.

6. The Resolution
Theatre doesn't shake your hand. It crashes into you. Artists build worlds, crack them open and pull you in. They remind us that the immovable can be moved if we work together and that's why we do it.

DOOR 3
Announced in March

Our beloved indie theatre season reopens its doors in 2026, offering space and support to three Queensland collectives. We provide a start-up cash contribution, a six-week residency in the Diane Cilento Studio, and 100% of the box office proceeds. When you see a DOOR 3 show, your support goes directly to the artists.

Queensland Premier's Drama Award
In Development

The Queensland Premier's Drama Award returns to allow a playwright, theatre maker, collective or company to create a new work that is as audacious and expansive as our state. The winner receives a $30,000 prize, a full commission fee and a world premiere production in our 2027 season.

Artistic Development
Year-Round

We're here for artists. Our First Readers Circle meets quarterly to assess new ideas for new works. We offer practical Masterclasses with leading artists, and we're paving more pathways into the industry through our First Nations Industry Attachments, Assistant Directorships and new Rehearsal Observation Deck.

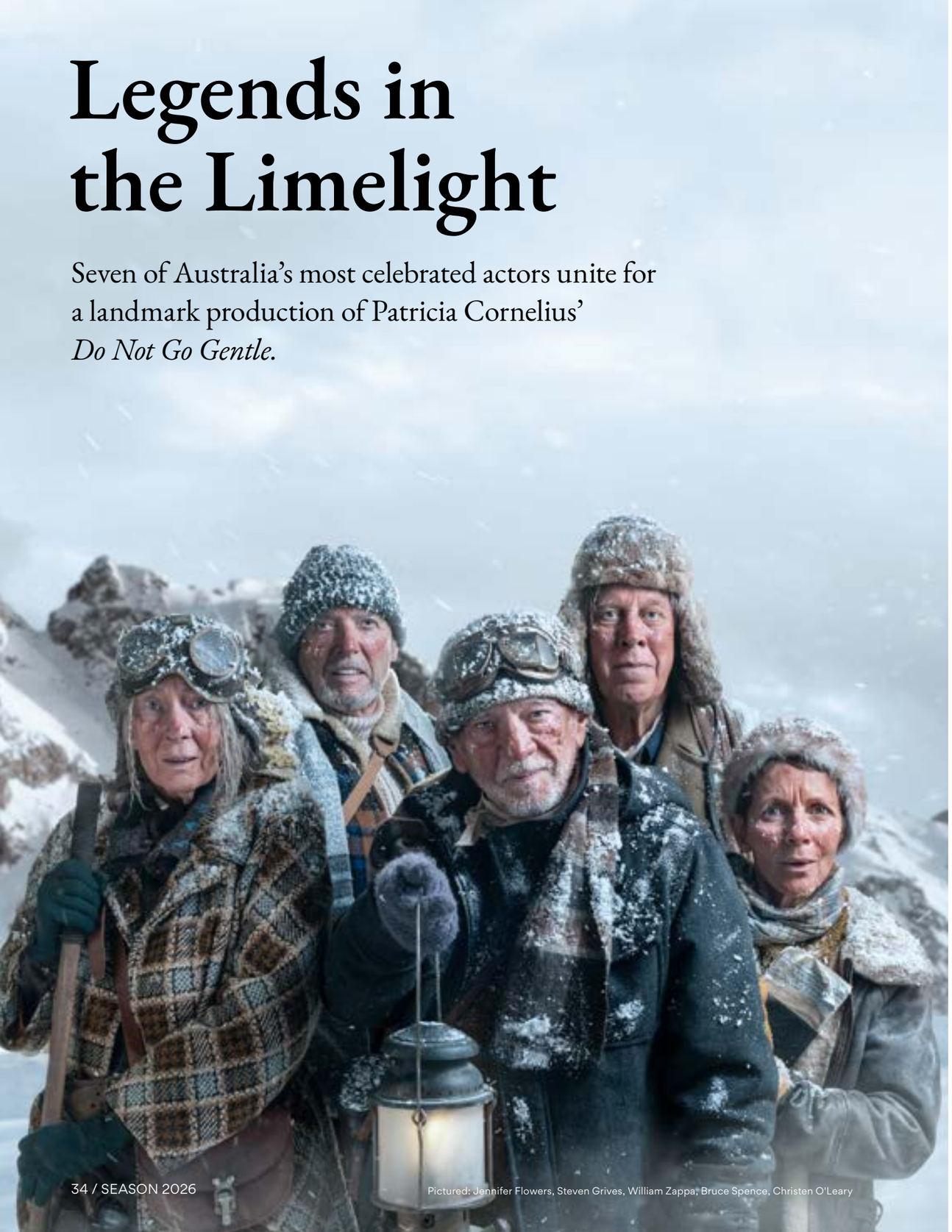
Pictured: Sarah Ann McLeod, Sarah Ogden

Pictured: Daniel Evans, Maddison Burridge, Nerida Matthaei

Pictured: Nerida Matthaei, Maddison Burridge

Legends in the Limelight

Seven of Australia's most celebrated actors unite for a landmark production of Patricia Cornelius' *Do Not Go Gentle.*



Pictured: Jennifer Flowers, Steven Grives, William Zappa, Bruce Spence, Christen O'Leary

Do Not Go Gentle is more than a play – it's a theatrical event that honours both artistry and legacy.

Patricia Cornelius' acclaimed work reimagines Robert Scott's Antarctic expedition as a powerful metaphor for the trials of later life, confronting the inevitability of decline with sharp wit and profound humanity.

At its heart is an extraordinary ensemble of veteran actors – artists whose voices and craft have shaped Australian theatre. Together, they now share the stage in a story that reflects their own journeys of age, memory and endurance.

Pictured: Christen O'Leary, Jennifer Flowers

Andrew Buchanan

"My mother is in aged care – I find the work hits me on a very deep and personal level." *Do Not Go Gentle* doesn't feel metaphoric for Andrew Buchanan; it feels immediate. "Time teaches you that life cannot be controlled. It demands you be courageous, honest and open. We all will march on into the unknown. Get your bearings and pack a compass."

That compass has guided Buchanan through three decades on Queensland stages. His path is lit by productions remembered for their people and spirit, more than their prestige: the thrill of sparring with the late Carol Burns in *The Female of the Species*, the pride of a "distinctly Queensland" *Othello*, the rare joy of sharing the stage with his wife in *L'Appartement*. And then there was the juggernaut of *Boy Swallows Universe:* "What a ride!" he grins.

If the work has taught him anything, it is to trust. "Early on, I was reaching for a character – someone other than me. I didn't really know who I was. Now I know that I'm enough."

Jennifer Flowers

"One last glorious adventure into old age." That's how Jennifer Flowers describes *Do Not Go Gentle*, and it's what excites her most about returning to the rehearsal room. "The Antarctic metaphor is a challenge to embrace this journey with the same resilience and grace the explorers had, and I would hope their heroism and courage would inspire all of us."

Flowers has carried that sense of discovery through every stage of her career. From acting to directing to teaching, each discipline has shaped the other, broadening her devotion to the written word. "Bringing a script to life in real time is one of the great gifts of theatre," she says. "Character, meaning, musicality, subtext, rhythm, story... the more deeply we dig into a text, the more that communicates to an audience."

It's a love affair that began in childhood. She still remembers the thrill of donning a purple cloak and paper crown at the age of five and "swanning about to a nursery rhyme." For Flowers, *Do Not Go Gentle* is the perfect invitation to keep swanning – this time into the epic unknown.

Steven Grives

Actor Steven Grives has spent more than six decades on stage and screen, but at 76, he finds *Do Not Go Gentle* striking closer than most. "It resonates every single day." He extrapolates, using an image as simple as it is profound. "I look at a tree and think about how strange it is that it has witnessed so many human lives that have come and gone, including my own, and yet it still grows strong."

For Grives, that is the heart of the play: endurance in the face of loss. "Life is about resilience. Every one of us will experience the pain of losing someone we are close to." Those experiences inevitably lead him to the big questions: why life can be cruel, what it means to exist and what lies beyond. "Life is merely a stage and our consciousness lives on, maybe in a different form or dimension, but it cannot be destroyed. We are all cosmic dust, and as such, we return to the cosmos."

He admits he's "an old hippy from way back", fascinated by moments of uncanny connection. "How many times have you telepathically tuned into another's thoughts? 'I was just about to say that.' For me, the brain is just a receiver like a television, but the content, where does it come from and why?" In *Do Not Go Gentle*, those questions don't demand neat answers. Instead, Grives says, they are shared with an audience – strangers gathered in the dark, holding space for endurance, mystery and compassion.

Pictured: Marilyn Richardson

"Never stop getting the most out of living, despite whatever affliction might come your way... There is always something remarkable in everyday adventures."
— Bruce Spence

Pictured: Bruce Spence

Christen O'Leary

Christen O'Leary's connection to *Do Not Go Gentle* is both professional and deeply personal. "I do feel I am venturing into a new part of my journey," she reflects. "I've now lost both my parents, my children are young adults and I'm fast approaching 60. It takes resilience to face this life, but there is spirit and grit and beauty in every human being right up until that final breath."

That spirit and beauty have punctuated many of O'Leary's defining career milestones. She recalls the thrill of her first professional mainstage role with QTC in *A Month in the Country*, directed by Robyn Nevin. Another landmark came with her acclaimed turn as Judy Garland in QTC's award-winning *End of the Rainbow*. Yet the true "prize" was Wesley Enoch's *The Sunshine Club*, where she met her now-husband, musician and composer Andrew McNaughton.

At the heart of it all lies a lifelong devotion to the stage. "My mother first drew me to the stage," O'Leary recalls. "She was passionate about the arts, a drama and music teacher, and she taught me throughout my childhood." That early spark has carried her through decades in theatre – even if, as she admits, her "love" for performing can waver with age. "But inspiring performances from others always reignite my own passion."

Marilyn Richardson

At 89, opera singer Marilyn Richardson continues to embrace new challenges. In 2023 she made her stage play debut in Sydney Theatre Company's *Do Not Go Gentle*. Now, she reprises the role with QTC, continuing a journey as unexpected as it is inspiring. "Isn't that simply life?" she says, reflecting on the Antarctic expedition at the heart of the play.

Music has been her guiding light from the very beginning. "Mother was a lovely classical pianist, Father played by ear – anything from ragtime to *The Warsaw Concerto*. I loved it all." That foundation propelled her into an extraordinary career: *Lulu* and *Salome* in Switzerland, *Aida* in the Sydney Opera House Concert Hall with Don Smith, and Wagner productions where voice and orchestra seemed to shake the walls. Schoenberg's *Pierrot Lunaire* became such a signature that it was affectionately known as "Marilyn's Pierrot."

Now, stepping into Cornelius' play once more, Richardson is disarmingly direct: "This is a play about ageing, memory and resilience. I'm right in the middle of it all."

Bruce Spence

"I'm 80 years old – that should answer the question," Bruce Spence says with characteristic candour when asked how *Do Not Go Gentle* resonates with him. In his words, the play captures "simple folk at the end of their lives, attempting something monumental".

Even in the face of frailty, he admires its spirit of adventure: "Despite dementia, constipation, arthritis, impending death, these characters choose adventure, to 'fight the dying of the light'." His hope for audiences is equally direct: "Never stop getting the most out of living, despite whatever affliction might come your way... There is always something remarkable in everyday adventures."

It's a philosophy Spence has embodied throughout his remarkable career. More than 55 years on stage and screen have taken him from the wild invention of Melbourne's Pram Factory Theatre – birthplace of the Australian Performing Group – to the global phenomenon of *Mad Max 2: The Road Warrior*, where his turn as the eccentric Gyrocopter pilot became iconic. What unites those extremes is a taste for the unpredictable and the grand, whether in a Carlton warehouse or on a Hollywood backlot.

William Zappa

"We all have moments when our ambitions are tested, and accepting success or failure is part of life's lesson." For William Zappa, Cornelius' play feels like a mirror of life itself: bold, uncertain and demanding resolve. "There comes a time when all of these themes ring loudly and personally."

Zappa has always sought out roles that tested him. *Death of a Salesman* remains a pinnacle – "a role that requires every aspect of an actor's craft: physical, vocal, emotional, imagination, research and heart." But great discoveries have come from elsewhere too: the ambition of Richard III, the passion of Antony, the wit of Don Juan, the guile of Thénardier. Most recently, his nine-hour adaptation of *The Iliad* stretched his artistry to its fullest, an odyssey of words and endurance.

Even with such a legacy, curiosity still drives him. "Acting is complex and it needs ego to get out of the picture... When one has survived in any industry for a long time, you've got better at what you do, and being able to pass on those skills is a privilege."

Do Not Go Gentle

By
Patricia Cornelius

Directed by
Heather Fairbairn

11 Aug
– 30 Aug
Bille Brown Theatre

CAST INCLUDES
Andrew Buchanan
Jennifer Flowers
Steven Grives
Christen O'Leary
Marilyn Richardson
Bruce Spence
William Zappa

CREATIVES
Assistant Director
Kate Wilson
Set & Costume Designer
Simone Romaniuk
Lighting Designer
David Walters
Composer
Alan John

From Centre Square to Centre Stage

Strong is the New Pretty marks the real-life story of women who refused to stay on the sidelines.

Pictured: Amy Ingram

Forget booting a Sherrin cleanly through the goal posts, soaring sky-high to mark a screamer or hurtling the length of the field to execute a perfect run-down tackle. The true superpower of an AFLW player? Resilience.

June 2026 marks 10 years since AFL Chairman Mike Fitzpatrick and CEO Gillon McLachlan stood on the hallowed ground of the MCG and made history, announcing the eight clubs comprising the inaugural AFLW competition.

"Our game is on the cusp of changing forever and changing for the better," Fitzpatrick told the assembled media, club officials and newly minted players.

While two men fronted the cameras to share the long-overdue news, the league's quiet revolution was the product of the persistence and passion of pioneering women drawn from all levels of the game – grassroots players to groundskeepers to the AFL's first female commissioner.

It is this unvarnished story, rather than the shiny media moment, that will play out on stages when Suzie Miller's *Strong is the New Pretty* receives its world premiere in 2026.

A strength of the play is its ability to make uncomfortable conversations about equality, value, authenticity and change feel comfortable, says AFL Europe Ambassador Michelle Morgan.

"The barriers are real and the pace of change is still too slow for women and girls."

— Michelle Morgan

Pictured: Amy Ingram

"*Strong is the New Pretty* is a play that can and will help shift the dial because it is rooted in human stories," Morgan says. "The barriers are real and the pace of change is still too slow for women and girls.

"What the AFLW has shown is that there is no one definition of strength or femininity and that resilience is a superpower, especially when it comes to breaking down stereotypes."

Strong is the New Pretty takes audiences on a journey from the sidelines and change rooms, through to the highest levels of decision-making, telling a story of honesty, grit and unrelenting determination.

Like every club in the AFLW competition, *Strong is the New Pretty* has drafted a winning team of women to bring the story from the centre square to centre stage.

Versatile Brisbane actor Amy Ingram has carved out a career playing women who are fearless, funny and fiercely human. She speaks of the palpable thrill of stepping into a brand-new role, stamping it with her inimitable style and strength.

"I love being at the ground level when a new work is created," Ingram professes. "It is thrilling, it is exciting and no one knows how it is going to turn out. But, there is a moment in the rehearsal room when everything clicks and you can feel that things are starting to work.

"I believe in new stories, in finding new voices, in giving audiences opportunities to be a part of something that hopefully will change the way they see the world, too."

Ingram – who stars alongside Sheridan Harbridge and Lucy Bell – identifies with the tenacity of the competition's founders who kicked down doors to enter a space from which they were once excluded.

"I'm not exactly kicking down doors but appearing through a side window I found and then refusing to be kicked out!" she counters. "The fight to have a voice or to be seen and heard never goes away. I hope audiences leave with a huge smile and some dried tears on their faces."

In Conversation with Suzie Miller

Social justice beats at the heart of Suzie Miller's work. The lawyer-turned-prolific playwright has dozens of trailblazing works to her name, sharply observing and shrewdly dissecting matters of consent, inequality, integrity, justice, truth, ethics and human emotions. Miller first teamed up with director Lee Lewis to premiere her taut and gripping one-woman play, *Prima Facie*, in 2019 and the duo reunites to debut Miller's timely new work, *Strong is the New Pretty.*

Q. What first sparked the idea for Strong is the New Pretty?
A. I was born and raised in Melbourne, absolutely saturated in AFL culture, but as a young girl, the fact that it was only boys playing and umpiring meant that I felt excluded. Women might have been playing AFL for generations in communities or home-spun teams, yet had never really been acknowledged, organised into a visible sporting league or professionalised, until the advent of the AFLW.

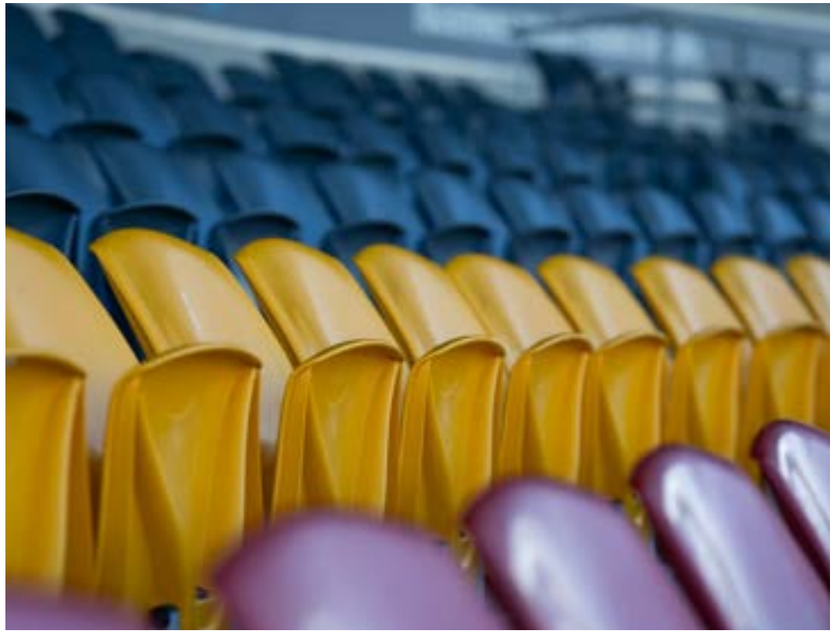
Q. How did your own experiences of sport or girlhood shape this story?
A. I was highly aware as a young girl that women were excluded from spaces and, even worse than that, their voices were not heard loudly. I do remember wanting to be in the spaces where boys were, wanting to have a voice and a platform, and I didn't understand why I wasn't allowed to have that.

Q. Prima Facie **reframed the legal system and struck a chord worldwide. What parallels do you see between that work and** Strong is the New Pretty?
A. I examine the systems and the structures within which society operates and look at them through different portals to ask why they exist and what we can do to shape them to include the perspective and lived experience of women.

Strong is the New Pretty examines and interrogates how women work differently to men and must dance around the patriarchal structures that are so globally endemic. It celebrates and templates a different way to effect change.

There was not one ringleader behind the rise of AFLW. Many women collaborated quietly behind the scenes, methodically working through those structures to make women's perspectives "seen". These women instigated this league in a non-hierarchical manner and created something extraordinary by doing it their way.

Q. How do you navigate the balance between activism and artistry and your storytelling?
A. I think it's interesting that it's considered activism to centre women's voices because I'm a woman and I'm a writer, so I write what I know. I don't write specifically for activism; I write because, to me, storytelling is a powerful way of illustrating where contemporary values and alignments are not working and how people and humanity suffer as a consequence of that.



Strong is the New Pretty seizes on an extraordinary moment of activism in Australia. It celebrates the women who effected incredible change and created a league in a space where most believed there was no room for women's football.

Q. What makes your creative partnership with Lee Lewis so personally fulfilling?
A. Lee Lewis is at the absolute top of her game as a theatre director... Her dramaturgy is sharp, clarified and wholly engaged with the style and the thematics of the writing. I met Lee early in my career and, when we came together to create *Prima Facie* with Sheridan Harbridge, I realised that working with her was an absolute gift.

Q. How does this play challenge the ideas of strength, resilience and femininity?
A. In many ways, the intersection of strength, resilience and femininity comes about not only in the sport itself but in the way the sport was structured around women. Ultimately, the women who instigated the AFLW created a structure and system within a larger male-dominated system that strongly promoted a female vision.

I hope that *Strong is the New Pretty* starts a wave of women celebrating the fact that they do things differently. Women in boardrooms all over Australia, women who are leaders and women in government, are attempting to do that every day. They're all trying desperately to change the way things are done so that they can create a space for women coming up behind them.

Q. What do you hope the audience experiences as they watch this play unfold?
A. The delight in watching how something came into being out of nothing, purely because a group of women believed in the idea of a fair go. I hope people come away inspired, excited and thrilled that now little girls are growing up who don't know a time when women didn't play professional AFL. To me, that is extraordinary. The young girl that I was would never in a million years have dreamed that that was possible.

Q. How do you see this work inspiring the next generations of girls?
A. I hope that mothers, grandmothers and daughters all come together. I hope that fathers bring their daughters and their sons. It's not just a play for women; it's a play that shows how you can do things differently – and that different way of seeing things can inspire whole communities, institutions, leagues, governments and countries.

Strong Is The New Pretty

By
Suzie Miller

Directed by
Lee Lewis

WORLD PREMIERE

1 Sep
– 19 Sep
Playhouse, QPAC

CAST INCLUDES
Lucy Bell
Sheridan Harbridge
Amy Ingram

Strong is the New Pretty is a Brisbane Festival, Sydney Theatre Company and Trish Wadley Productions Co-Production, originally commissioned by Trish Wadley Productions.

Co-Producers

BRISBANE FESTIVAL

Queensland Government
BRISBANE CITY

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This project has been assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.

Pictured: Stephen Geronimos

The Sound of Silence

Shhh. Hear that? It's your inner monologue. Ignore it.

That's the playful provocation at the heart of *Small Mouth Sounds*, a comedy set in the stillness of a nature retreat where a group of urban escapees attempt to find peace, purpose and maybe themselves... without saying a word.

With minimal dialogue and maximum emotional chaos, Bess Wohl's award-winning play transforms silence into a symphony of human connection. Awkward glances, suppressed sobs and yoga-induced meltdowns take the place of witty repartee, becoming both painfully relatable and riotously funny.

For Co-Director Nathan Sibthorpe, who makes his Queensland Theatre Company mainstage debut with this work, silence is not empty space but rather the raw material of the production.

"There's nothing like 350 people sitting in a theatre sharing a silence," Sibthorpe says. "We all know how easily it could be broken – one voice, one laugh, one slip – yet it holds. That collective restraint is thrilling."

In *Small Mouth Sounds,* silence itself becomes a character, thick with tension, ripe with comedy and brimming with possibility. "The silence cracks open the kind of dark comedy you can only find in live theatre," Sibthorpe explains.

As co-founder and Artistic Director of Queensland's leading experimental collective, Counterpilot, Sibthorpe has long explored the potency of sound in live performance, with several of the company's 16 original works delivered to audiences through headphones.

That DNA is central to *Small Mouth Sounds,* which becomes QTC's first-ever binaural production – a "3D sound" experience, as Sibthorpe describes it. Every audience member will wear headphones, hearing the minutiae of the retreat with startling intimacy: the brush of bare feet on soil, the snap of a twig, the rustle of leaves, the quiet sigh of a stranger.

"Through this technology, we can feel like we're immediately next to an individual crying in a sleeping bag,"

"The silence cracks open the kind of dark comedy you can only find in live theatre."

— Nathan Sibthorpe

Sibthorpe says. "It's emotional ASMR – a live sound design that shifts our proximity and perspective in an instant."

QTC's Director of Technical and Production, Daniel Maddison, says sound does more than amplify silence.

"As audiences, we're already immersed in digital technology every day – it's in our pockets, at our fingertips," Maddison says. "In the theatre, our job is to use that same technology not as a distraction but as a doorway into something more profound.

"Binaural sound gives us the ability to whisk people away – to place them inside a forest, to have a bird call behind their shoulder, to let them feel a breath that isn't their own. It's a whole different kind of theatrical immersion and one that many audiences will have never experienced before.

"As Queensland's state theatre company, we have a responsibility to embrace innovation and keep delivering experiences for our audiences that are thrilling, unforgettable and uniquely theatrical."

Among the play's most distinctive touches is its unseen leader, a retreat director who is only ever heard, never seen.

This disembodied voice becomes a unifying thread, guiding both the participants on stage and the people in the audience through the retreat, levelling the divide between performer and spectator.

"That shared experience is really important," Sibthorpe explains. "The audience isn't simply watching a group of people on retreat. In hearing only what they hear, you are placed in the same position as them. You're a fellow participant, bound by the same instructions, the same promises, the same mystery. You're in it together."

That connection is both the play's promise and its punchline. Each character arrives at the retreat carrying some kind of pain or trauma, hoping to heal in silence. Their inner turmoils become the unspoken soundtrack of the production, exposing the comedy and absurdity of constantly trying to better ourselves.

"It is delightfully awkward and strange, and very, very funny," Sibthorpe says. "But it also sneaks up with some big existential questions. Who are we when we're left alone with ourselves? What masks slip when there's nothing left to say? And what happens when silence becomes the loudest voice in the room?"

The answers, it seems, are somewhere in the silence.

Small Mouth Sounds

By
Bess Wohl

Directed by
Bridget Boyle and
Nathan Sibthorpe

13 Oct – 1 Nov
Bille Brown Theatre

CAST INCLUDES
Stephen Geronimos
Barbara Lowing

CREATIVES
Set & Costume Designer
Isabel Hudson
Lighting Designer
Christine Felmingham
Composer & Sound Designer
Mike Willmett

Supported by
counterpilot

Pictured: Nina Korbe

Three Giants Go Into the Woods

Queensland Theatre Company, Opera Queensland and Queensland Symphony Orchestra join forces to conjure Sondheim's spellbinding fairy tale musical.

Once upon a time in Queensland, three giants set their sights on exploring an enchanted forest. They were not the legends of bedtime tales but the state's great cultural storytellers – Queensland Theatre Company, Opera Queensland and Queensland Symphony Orchestra – stepping onto the same stage for the very first time. Their quest? To conjure Stephen Sondheim and James Lapine's *Into the Woods*, a modern classic that turns familiar fairy tales inside out and still gleams with wit and whimsy, even four decades after its premiere.

Queensland Theatre Company Chief Executive Criena Gehrke sees the production as both a celebration and a declaration. "This is about more than presenting a great musical," she says. "It's about showing what happens when Queensland's major companies unite. We are each extraordinary in our own right, but together we can create something truly magical that transports audiences and leaves them seeing the world a little bit differently."

The choice of *Into the Woods* feels charmed. In 2026, Opera Queensland spins a year of fairy tales, staging Antonín Dvořák's *Rusalka*, inspired by *The Little Mermaid,* and Rossini's *La Cenerentola,* based on *Cinderella*. For CEO and Artistic Director Patrick Nolan, adding Sondheim's tangled tapestry of magic, mischief and mortality was irresistible. "*Into the Woods* is both playful and profound," Nolan says. "It delves into the same themes of parents and children, fear of the unknown, bravery, desire, lust – all of those wonderfully human concerns that fairy tales have always grappled with."

Nolan will direct the production, marking the beginning of a new chapter in Brisbane's cultural life as one of the first works staged in the city's brand-new Glasshouse Theatre. He recalls walking through the half-finished building last year, scaffolding rising like beanstalks around him. "Even then it was breathtaking," he says. "Theatres are magic lanterns: you enter not knowing what to expect and emerge transformed. The Glasshouse, with its soaring windows and sense of possibility, will spark imaginations in remarkable ways."

Into the Woods gathers the characters we think we know – Cinderella, Little Red Riding Hood, Jack with his beanstalk, Rapunzel high in her tower, a Baker and his Wife with an impossible longing – and sends them into the forest in pursuit of their hearts' desires. What begins as the comfort of "once upon a time" deepens into something far more complex, as wishes come true and stories intertwine, revealing what lies beyond "happily ever after".

Queensland Symphony Orchestra CEO Michael Sterzinger describes the project as a thrilling chance for the orchestra to weave its magic in new ways. "Sondheim's scores are among the most rewarding musicals an orchestra can perform – expertly scored for the various instruments, emotionally layered and full of unexpected turns," he says. "For our players, working hand-in-hand with singers and actors on Sondheim's music is both a delight and an artistic reward. The audience will enjoy the orchestral soundworld, which is so essential in bringing alive timeless musical fairy tales like *Into the Woods.*"

That spirit of collaboration is at the heart of the endeavour. "Opera is, by nature, a collaborative art form –

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"Here are three of Queensland's great companies coming together to stage one of the great musicals of the 20th Century."
— Criena Gehrke

it can't exist without the combined skills of many," Nolan says. "Uniting with Queensland Theatre Company and Queensland Symphony Orchestra feels organic and genuinely thrilling. Each company brings something singular: QTC's theatrical mastery, the depth and power of the QSO and Opera Queensland's own musical tradition. Together, we become more than the sum of our parts."

The creative team is already imagining a world where the woods whisper and shadows shift, conjuring a space of enchantment and surprise. It's a setting worthy of the extraordinary characters who, over the past 40 years, have been immortalised on stage and screen – from Bernadette Peters' sly and spellbinding Witch to Meryl Streep's Oscar-nominated turn, from Sara Bareilles' Tony-nominated Baker's Wife to Anna Kendrick's wide-eyed Cinderella.

Queensland audiences can now anticipate their own constellation of stars stepping into those fabled shoes. An A-list cast of musical theatre and opera greats will be announced in early 2026, with two names already confirmed: rising star and First Nations soprano Nina Korbe and Helpmann Award-winning musical theatre leading lady Amy Lehpamer.

For Gehrke, the collaboration presents an opportunity for audiences to experience something groundbreaking. "Here are three of Queensland's great companies coming together to stage one of the great musicals of the 20th Century. There's enormous power and excitement in that, and I think we're all destined to experience immense joy and wonder."

Three giants are about to step into the woods. And while fairy tales may promise "happily ever after," this collaboration promises something richer still: an enchanted space where art forms entwine, companies converge and audiences are invited to lose and find themselves all at once.

As Gehrke puts it, "We want this to be a production people talk about for years, not only for its scale, but for the sense of possibility it represents. Who knows what magic we might find there?"

Into The Woods

Music and Lyrics by
Stephen Sondheim

Book by
James Lapine

Directed by
Patrick Nolan

11 Nov
– 21 Nov
Glasshouse Theatre, QPAC

CAST INCLUDES
Nina Korbe
Amy Lehpamer

FEATURING
Queensland Symphony Orchestra

Co-Producer
OPERA QUEENSLAND

Stagecraft Partner
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Ask any long-time Season Ticket Holder and they'll tell you: it's not just about saving money (though that's a welcome bonus), it's about rhythm. About knowing that, throughout the year, your calendar is punctuated with nights of great theatre – stories that surprise you, challenge you, stay with you.

Being a Season Ticket Holder means you're at the heart of the action. Before single tickets go on sale, you've already secured the best seats in the house. You know exactly where you'll be sitting when the lights go down, whether it's your favourite spot on the aisle or that sweet spot in the centre of Row G.

And if life happens – as it so often does – you're covered. Miss a performance? Forget to exchange? Season Ticket Holders can simply call the Ticketing Team for $30 replacement tickets, no stress, no fuss.

The value adds up too. The more plays you choose, the bigger the savings, with an 8 Play Package offering up to 20% off compared to buying single tickets. Add the flexibility of paying in instalments and theatre becomes not just inspiring, but entirely practical.

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Booking online is the fastest and simplest way to secure your tickets. Our updated system makes it easy to choose the plays you want to see, select your preferred seats and complete your purchase in just a few quick steps.

For detailed information, please visit
queenslandtheatre.com.au/season-tickets

Contact Us

If you need assistance booking your Season Ticket, one of our friendly team can answer any questions you may have. You can call us Monday to Friday, 9:30am – 4:30pm on **1800 355 528.**

Come And Visit Us

Our friendly team are available to help you book your Season Ticket. You can visit us Monday to Friday, 9:30am – 4:30pm at 78 Montague Road, South Brisbane.

We're thrilled to team up with nationally acclaimed writer–actor Matthew Whittet on a brand-new production of School Dance, brought to the stage by our Young Company. Set in '1980-something', three self-confessed nerds edge toward the school social only to discover one of them is literally becoming invisible. Filled with big drama, bigger hair and iconic '80s vibes, School Dance is a hilarious, heart-thumping adventure about standing up, standing out and seeing the friends who truly see you.

Pictured: Lachlan Krueger, Archie Wyer, Leonardo Murrieta-Lagos, Jaimee Jessop, Arabelle Chang

Inspiring the Next Generation Now

For 56 years, we have invested in and collaborated with our state's brightest and most brilliant young artists.

These young people have gone on to become our artistic directors, creative producers, playwrights, leading actors, lighting designers, stage managers, CEOs and more. We're proud that our young artist program alums maintain fond memories and heartfelt testimonials of the early and enduring impacts of their time in our company.

Queensland Theatre Company's Head of Education & Young People, Fiona MacDonald, champions programs where young people can be themselves, find their tribe and meaningfully explore their artistry.

"When I attended Theatre Residency Week as a drama-tragic from regional Queensland on a scholarship, I couldn't believe I got to spend my holidays in the big smoke, surrounded by peers who were just as curious about theatre as I was.

"That week made the dream of a life spent living and breathing the performing arts feel like a real possibility. I could never have imagined that one day I'd be responsible for carrying the mantle of a project that's in the DNA of both the company and my own artistic career."

We collaborate with over 4,000 young people in regional and remote areas every year. We also invite more than 2,000 young people into the Company to engage with our season and programs as recognised makers of culture in their own right.

In 2026, we're doubling down on our investment in young artists by expanding our Young Company beyond performers to include high school-aged students who are interested in design and technical production. This is our way of feeding the pipeline of Queensland talent – out front and behind the scenes – as we stand shoulder to shoulder with our future leaders and visionaries.

Young Company
School Dance 3 – 11 July

High school-aged performers, designers and technicians: we want you! Work with industry professionals, gain hands-on experience, build skills and create our bold, annual production by, for, and with South East Queensland's hottest new talent. Auditions for Matthew Whittet's *School Dance* are in late 2025 with tickets on sale in April 2026.

Theatre Residency Week
September School Holidays

About 100 13 to 18-year-olds come together to experience a week-long creative bootcamp. Learning from some of Queensland's finest theatre makers, Theatre Residency Week participants devise, design and dance their way to a final showcase that's equal parts performance, celebration and pure heart. It's more than a camp; it's a theatrical rite of passage.

Level Up!
All year

Level Up! with a **Mini Masterclass** where you'll learn the skills needed to become a next-level theatre maker from the stars of *Pride & Prejudice* or the backstage crew of *The Sapphires*. Or, join **The Write Club** where you'll spend the year drafting and crafting your own play guided by Queensland's best writers, directors and dramaturgs.

The Education and Young People's programs are proudly supported by generous donors and partners.

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Thanks for your patience with the construction in both our terminals while we build an even better Brisbane Airport.

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MADE TO MOVE

Queensland Theatre Company's stories begin on Country, emerge from communities and travel to stages across the state.

From the tropics of Cairns to the surf of Coolangatta, the red dust of Roma to the heart of Capella. We start the year in Toowoomba with *The Great Gatsby,* travel to over 30 venues across the state in July and August with *The Scene Project* and end the year on the road with *Calamity Jane*. These are stories made by Queenslanders that belong to Queenslanders – they're made to move.

The Great Gatsby
The Empire, Toowoomba | 5 – 6 February

We begin Season 2026 by roaring to Toowoomba to turn on the green light for our epic production of *The Great Gatsby.* Daniel Evans dreamed this show into existence while sitting in the beautiful Art Deco restoration of the Empire Theatre – the diamond of the Darling Downs – that was built at the time F. Scott Fitzgerald was writing his jaded critique of The American Dream. See it first when it debuts in The Garden City in February.

The Scene Project
Touring QLD | August - September

In regional and remote areas, where access to professional arts experiences can be scarce, *The Scene Project* is a game-changer. Bringing high-calibre artistic mentorship directly to students, it builds confidence, connection and creative literacy. A resounding remix of curriculum, creativity, process and place, *The Scene Project* gives young people a statewide stage to discover their power through performance. Information packs for teachers are available via our website.

Calamity Jane's Whip Crack Away Tour
Touring QLD | October - November

After a sell-out season in Brisbane, this bold reimagining of a classic musical is saddling up for a Queensland-wide regional tour. Led by our own cabaret daredevil, Naomi Price, *Calamity Jane* isn't just a show – it's a must-see experience where audiences are roped into the action. Don't miss this all-singing, all-dancing production where you'll need to "beg, borrow, hold up a stagecoach" (Brisbane Times) to get a ticket. On sale November 2025.

Calamity Jane is presented in association with One Eyed Man Productions, Neglected Musicals and Hayes Theatre

"What I love about touring is getting to see the magic in your own backyard – Queensland is one of the most stunning places on the planet."

— Naomi Price

Queensland Government

Our Regional Touring Program is supported by the Queensland Government through Arts Queensland.

Up and Away

QTC's long-standing partnership with Brisbane Airport is a story of vision, collaboration and community.

At Queensland Theatre Company, we believe the stage is not just for actors. It's a platform for visionaries, for communities and for the partners who share in our bold stories. When business and the arts move together, extraordinary things happen: connections deepen, people grow and whole cities flourish.

Few partnerships capture this spirit more beautifully than our 21-year relationship with Brisbane Airport. What began in 2005 as a shared commitment to Brisbane has become a creative journey, with Brisbane Airport stepping far beyond the role of sponsor to become a co-creator of experiences that enrich lives and inspire audiences.

Together we have championed the next generation of storytellers through the Artist in Residence program, ignited young imaginations with *Little Play Days* in 2025 and renamed our Courtyard to Milmerriba, honouring the First Nations heritage of this place. And then there are the smaller, quieter gestures: colleagues discovering theatre for the first time, volunteers rewarded with an unforgettable night, community partners invited behind the curtain to glimpse the magic of rehearsal.

For Sarah Whyte, Head of Communications & Brand Marketing at Brisbane Airport, those moments are deeply personal. "There's nothing like watching someone experience theatre for the first time – the excitement is contagious. Once you've felt it, you can't help but want to share it," she says.

That ripple of connection has reached far beyond the airport's walls. Through this enduring partnership, Brisbane Airport has welcomed guests from Multicultural Australia and the QPASTT Youth Voice Program, rewarded its volunteer Ambassadors with unforgettable theatre experiences and amplified community initiatives like the Lost Property Auction and Community Giving Fund through the powerful lens of the arts.

And of course, there are the productions themselves – the nights that stay with you long after the curtain falls. Sarah recalls Justine Clarke's luminous performance in *Julia* as "outstanding" alongside unforgettable experiences like *Tiny Beautiful Things* and *Don't Ask What the Bird Look Like*. Looking ahead, she's most excited for the return of *Pride & Prejudice* in 2026, calling it "an absolute must-see."

For QTC, the legacy of this partnership lies not in transactions but in transformation. "For us, it's never about logos or lanyards," Chief Executive Criena Gehrke says. "It's about what happens when people step into the theatre together – the sense of wonder, of recognition, of connection. That's the true measure of a partnership like this."

Every partnership is crafted with care, shaped to reflect the ambitions and values of the organisations who choose to journey with us. From professional development for teams to intimate encounters with our artists, or initiatives that touch the wider community, each collaboration is designed to leave a lasting impression.

We invite you to imagine how your story might unfold on our stage.

To learn more about becoming a corporate partner, email **development@queenslandtheatre.com.au.**

PLAY A SUPPORTING ROLE

We are passionate about giving artists and creatives the chance to grow their craft and forge a future in theatre – whether centre stage or backstage. Nurture the next generation, creating a sustainable pipeline of Queensland faces, voices and talent.

Join us in shaping the future of theatre through:

Future Makers
Fund scholarships, internships and practical training for emerging artists and theatre-makers, ensuring a thriving and sustainable creative community.

Ground Breakers
Drive innovation through cutting-edge tools, technology and new storytelling forms that bring bold ideas to life.

Story Shapers
Support the development of original, homegrown stories that speak to Queensland audiences and reach stages around the world.

Here's the difference your gift can make:

$500 enables five artists to attend a masterclass.

$3,000 sponsors a member of our Young Artists Ensemble for a year.

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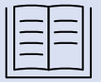

$20,000 brings a new Australian story or script into development.

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Dr Linda Lorenza
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ACCESSIBILITY

Queensland Theatre Company is committed to making our performances accessible to all theatre lovers. We offer a range of accessible services throughout our season.

AD
Audio Described

In collaboration with Vantagepoint, we provide Audio Described services on specific performances. This service allows blind or low vision patrons to enjoy our shows as trained describers capture the performance in live narration, via a ListenTech assistive listening device.

Auslan Interpreted

In collaboration with Auslan Stage Left, we offer Auslan Interpreted services for specific performances and events. With suitable seating reserved to ensure optimal sightlines, interpreters are positioned in view and relay the dialogue into sign language, in real-time.

RP
Relaxed Performances

Open to everyone, we offer Relaxed Performances focused on modifying the sensory environment and relaxing theatre 'rules', whilst maintaining the creative integrity of the show. All who benefit from a relaxed environment are welcome, with resources provided to help you prepare for your visit.

Tactile Tours

Scheduled on the same dates as Audio Described performances, Tactile Tours offer blind and low vision patrons the chance to touch and examine props and costumes, and hear the cast and crew describe the visual aspects of the production.

All Queensland Theatre Company performances can accommodate:

- Assistance Animals
- Companion Cards
- No Steps and Limited Steps
- Assistive Listening Technology
- Wheelchair and Pram Access

To learn more about these services or if you have an access need that is not addressed, please visit **queenslandtheatre.com.au/accessibility**, or contact our Ticketing Team on **1800 355 528** Monday to Friday, 9:30am – 4:30pm or **sales@queenslandtheatre.com.au**

YOUR VISIT

Bille Brown Theatre
78 Montague Road,
South Brisbane

Situated on the corner of Montague Road and Boundary Street. The foyer bar opens 90 minutes before each performance, offering a range of beverages and light snacks.

Parking
Secure undercover parking at Bille Brown Theatre can be pre-purchased via our website. Metered street parking is available along Montague Road and adjoining streets.

Glasshouse Theatre and Playhouse, QPAC
Cnr Grey and Russell Streets,
South Bank

Located at the South Bank Parklands end of QPAC, opposite the ABC building. Enter via stairs or lift on Russell Street. Both theatres are serviced by multiple bars with beverages, snacks and light meals available.

Parking
Pre-purchase via QTIX for QPAC shows. Other paid parking can be found in the vicinity, including Cultural Precinct, Brisbane Convention & Exhibition Centre and South Bank Parklands.

Public Transport

Queensland Theatre Company and QPAC are both within a 12 minute walk from South Brisbane train station and the Cultural Centre busway.
To plan your journey, visit **translink.com.au**

For full and detailed information covering all aspects of your theatre experience, please visit **queenslandtheatre.com.au/bookings**

Up Close and Personal with the Artists

The Brief

Come and hear cast and creatives speak to the production you are about to experience. Our briefings are free events held in the theatre a few days before the first Preview.

Night with the Artists

Curious about the creative process behind a show? Consider booking Night with the Artists performances on selected Tuesday evening shows, featuring a post-show discussion with the cast.

EAT & DRINK LOCAL

From quick bites to fine dining, discover our partner restaurants ready to welcome you before or after the show.

Chu the Phat

A unique range of pan-Asian street food with great-value banquets and plenty of gluten-free options.

Marlowe

An Australian bistro offering a menu that is thoughtfully curated to reflect seasonal produce.

Southside Restaurant

Serving east-Asian cuisine with a love of Chinese tradition and pouring wines from the great regions of the world.

Midtown Bar

A NYC inspired bar that offers the perfect setting for sipping cocktails with elevated dining or snack options.

Bird's Nest

Traditional Japanese yakitori and approachable modern cuisine for every taste and dietary requirement.

CBD Café at Rydges South Bank

Convenient local café serving seasonal dishes, pastries, coffee and relaxed dining.

2026 SEASON

F. Scott Fitzgerald's
The Great Gatsby
Adapted by **Daniel Evans** and **Nelle Lee**
Directed by **Daniel Evans** and **Nick Skubij**

5 FEB – 6 FEB
EMPIRE THEATRE

12 FEB – 8 MAR
PLAYHOUSE, QPAC
The Brief, Tuesday 10 Feb at 6pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			5 1pm 7:30pm	6 7:30pm	7 –	8 –
9 –	10 –	11 –	12 7:30pm	13 7:30pm	14 7:30pm	15 2pm
16 –	17 6:30pm	18 1pm 6:30pm	19 7:30pm	20 7:30pm	21 2pm 7:30pm	22 2pm
23 –	24 11am 6:30pm	25 1pm 6:30pm	26 7:30pm	27 7:30pm Auslan	28 2pm AD 7:30pm	1 2pm
2 –	3 6:30PM	4 1pm 6:30pm	5 7:30pm	6 7:30pm	7 2pm RP 7:30pm	8 2pm

Torch The Place
By **Benjamin Law**
Directed by **Ngọc Phan**

10 MAR – 29 MAR
BILLE BROWN THEATRE
The Brief, Tuesday 3 Mar at 6pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	10 6:30pm	11 6:30pm	12 7:30pm	13 7:30pm	14 2pm 7:30pm	15 2pm
16 –	17 6:30pm	18 1pm 6:30pm	19 7:30pm	20 7:30pm Auslan	21 2pm 7:30pm	22 2pm
23 –	24 6:30pm	25 1pm 6:30pm	26 7:30pm	27 7:30pm	28 2pm RP 7:30pm	29 2pm AD

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

28 APR – 24 MAY
BILLE BROWN THEATRE
The Brief, Tuesday 21 Apr at 6pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	28 6:30pm	29 6:30pm	30 7:30pm	1 7:30pm	2 2pm 7:30pm	3 2pm
4 –	5 6:30pm	6 1pm 6:30pm	7 7:30pm	8 7:30pm Auslan	9 2pm 7:30pm	10 2pm
11 –	12 6:30pm	13 1pm 6:30pm	14 7:30pm	15 7:30pm	16 2pm AD 7:30pm	17 2pm
18 –	19 6:30pm	20 1pm 6:30pm	21 7:30pm	22 7:30pm	23 2pm RP 7:30pm	24 2pm

Jane Austen's
Pride & Prejudice
Adapted by **Wendy Mocke** and **Lewis Treston**
Directed by **Bridget Boyle** and **Daniel Evans**

10 JUL – 26 JUL
PLAYHOUSE, QPAC

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				10 7:30pm	11 2pm 7:30pm	12 2pm
13 –	14 6:30pm	15 1pm 6:30pm	16 7:30pm	17 7:30pm Auslan	18 2pm 7:30pm	19 2pm
20 –	21 11am 6:30pm	22 6:30pm	23 7:30pm	24 7:30pm	25 2pm AD 7:30pm	26 2pm

CALENDAR DATES

Do Not Go Gentle
By **Patricia Cornelius**
Directed by **Heather Fairbairn**

11 AUG – 30 AUG
BILLE BROWN THEATRE
The Brief, Tuesday 4 Aug at 6pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	11 6:30pm	12 6:30pm	13 7:30pm	14 7:30pm	15 2pm 7:30pm	16 2pm
17 –	18 6:30pm	19 1pm 6:30pm	20 7:30pm	21 7:30pm Auslan	22 2pm 7:30pm	23 2pm
24 –	25 6:30pm	26 1pm 6:30pm	27 7:30pm	28 7:30pm	29 2pm AD 7:30pm	30 2pm

Strong Is The New Pretty
By **Suzie Miller**
Directed by **Lee Lewis**

1 SEP – 19 SEP
PLAYHOUSE, QPAC

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1 6:30pm	2 6:30pm	3 7:30pm	4 7:30pm	5 2pm 7:30pm	6 2pm
7 –	8 6:30pm	9 1:00pm 6:30pm	10 7:30pm	11 7:30pm Auslan	12 2pm 7:30pm	13 2pm
14 –	15 6:30pm	16 1:00pm 6:30pm	17 7:30pm	18 7:30pm	19 2pm AD 7:30pm	

Small Mouth Sounds
By **Bess Wohl**
Directed by **Bridget Boyle** and **Nathan Sibthorpe**

13 OCT – 1 NOV
BILLE BROWN THEATRE
The Brief, Tuesday 6 Oct at 6pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	13 6:30pm	14 6:30pm	15 7:30pm	16 7:30pm	17 2pm 7:30pm	18 2pm
19 –	20 6:30pm	21 1pm 6:30pm	22 7:30pm	23 7:30pm Auslan	24 2pm 7:30pm	25 2pm
26 –	27 6:30pm	28 1pm 6:30pm	29 7:30pm	30 7:30pm	31 2pm AD 7:30pm	1 2pm

Into The Woods
Music and Lyrics By **Stephen Sondheim**
Book By **James Lapine**
Directed by **Patrick Nolan**

11 NOV – 21 NOV
GLASSHOUSE THEATRE, QPAC

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		11 1pm 7pm	12 7pm	13 7:30pm	14 2pm 7:30pm	15 2pm
16 –	17 –	18 1pm 7pm	19 7pm	20 7:30pm Auslan	21 2pm AD 7:30pm	

AD Audio Described · Auslan Auslan Interpreted · RP Relaxed Performance · Tactile Tour · Preview · Opening Night · Night with the Artists · Visionaries

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All information in this magazine is correct at the time of printing and is subject to change.