

# VIETGONE

BY QUI NGUYEN

ORIGINAL MUSIC BY SHANE RETTIG  
DIRECTED BY DANIEL EVANS AND NGOC PHAN



QUEENSLAND THEATRE

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

Chúng tôi công nhận những chủ nhân truyền thống của mảnh đất mà chúng ta tụ họp ngày hôm nay, các sắc dân Jagera và Turrbal, cùng ngỗ lòng kính trọng đến các bậc trưởng thượng, trong quá khứ cũng như hiện tại, và tất cả những người Bản địa và đảo Torres Strait.





**Qui Nguyen is a playwright who makes us laugh even when we are not supposed to.**

**Lee Lewis**  
Artistic Director

*Vietgone* has the seed of what is deeply known by the playwright, the complexity of pain that lives in every displacement story, but he has breathed such life and imaginative flair into the story that he has created a play that people around the world want to see and want to make. The way he tells the truths that he has to offer is so wildly entertaining that I felt we had to offer this story to you as our final play in the 2023 Season.

Qui Nguyen is a playwright who makes us laugh even when we are not supposed to. He writes across theatre, film and television and his art is a shameless traverse, patchwork, homage to all forms. Watching the extraordinarily talented team of Daniel Evans and Ngọc Phan delight in the challenges Qui has put on paper has been thrilling. In this triumvirate, there is all the intelligence, heart and courage that you could ever hope to see on the Queensland Theatre stage.

Supporting this enterprise is an equally remarkable group of donors who have been catalysts for Queensland Theatre's Landmark Productions Fund, allowing us to create works of huge ambition like *Ladies in Black*, *Boy Swallows Universe*, *First Casualty*, *The Sunshine Club*, now *Vietgone*, and next year — *Round The Twist The Musical*. The vision of great art has always relied on the transformative power of philanthropy — this group understood that the world of helicopters, motorcycles, hip-hop and ninjas would call for a special commitment of support. Without them, the *Vietgone* leap of imagination would not be possible. Without them, the truth that Qui Nguyen knows would not have come to joyous life here in Brisbane.

We hope that this outrageously fun night in the theatre is an inspiration to all theatre makers to start with what you know and take that knowledge into realms we cannot yet imagine. The sky is the limit!

— Lee

4 — 18 NOV  
PLAYHOUSE, QPAC

*A wild road-trip romance through  
the heartland of America*

# VIETGONE

**BY QUI NGUYEN**

ORIGINAL MUSIC BY SHANE RETTIG

DIRECTED BY DANIEL EVANS AND NGOC PHAN

Saigon has fallen. Helicopter pilot Quang and strong-willed Tong have both narrowly escaped the end of the Vietnam War and find themselves in a new and deeply strange country.

Thrown together in the arrival camp in Arkansas, they must navigate a mystifying dust land of rednecks, bikers, hippies and cowboys. Tong wants to make a fresh start in the land of opportunity, while Quang just wants to get home. But what if the spark growing between them was to ignite?

With its in-your-face ninja action and pulse-pounding hip-hop music, Qui Nguyen's *Vietgone* is an inventive and genre-bending live-action theatrical cartoon — an irreverent, pulp fiction-style take on the love story that may (or may not) have led to his own birth.

## CREATIVES

**Co-Director** Ngọc Phan

**Co-Director** Daniel Evans

**Designer** Christina Smith

**Associate Costume Designer** Nathalie Ryner

**Lighting Designer** Bernie Tan-Hayes

**Composer/Sound Designer** Mike Willmet

**Sound System Designer** Michael Waters

**Video Designer** Nevin Howell

**Choreography and Movement** Kate Harman  
and Gavin Webber

**Hip Hop Consultant** Minh Nguyen

**Stage Manager** Yanni Dubler

**Assistant Stage Manager** Bridget O'Brien

## CONTRIBUTING ARTISTS

**Fight and Intimacy Director** NJ Price

**Voice and Dialect Coach** Gabrielle Rogers

**Vocal Coach** Luke Kennedy

**Cultural Consultant** Việt Trần

**Cultural Safety Advisor**

Katrina Irawati Graham

## CAST

**Nhan/Khue** Aljin Abella

**Giai/Bobby/Captain Chambers/Redneck**

**Biker/Hippie Dude/Asian Guy/American Guy**

Patrick Jhanur

**Playwright** Hieu Luong

**Tong** Kristie Nguy

**Asian Girl/American Girl/Thu/Huong/**

**Translator/Flower Girl** Ngọc Phan

**Quang** Will Tran

GENEROUSLY  
SUPPORTED BY

## LANDMARK PRODUCTIONS FUND

*Vietgone* is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.  
[www.concordtheatricals.com](http://www.concordtheatricals.com)

*Vietgone* was originally commissioned and developed by South Coast Repertory as part of SCR CrossRoads, with funding from the Time Warner Foundation.

This play is a recipient of the Edgerton Foundation New American Play Award.

*Vietgone* received a world premiere co-production by South Coast Repertory (Marc Masterson, Artistic Director, Paula Tomei, Managing Director) and Manhattan Theatre Club (Lynne Meadow, Artistic Director, Barry Grove, Executive Producer) at South Coast Repertory on October 4, 2015 and at Manhattan Theatre Club's Stage I Theatre on October 4, 2016. "Mammas Don't Let Your Babies Grow Up To Be Cowboys" by Patsy Bruce and Ed Bruce. Used by Permission of Sony/ATV Tree Publishing. All rights reserved.

## LOCATION

Playhouse, QPAC

Russell St

South Brisbane

## DURATION

2 hours and 30 minutes, including an interval.

## WARNINGS

This play contains depictions of both fictional and factual events relating to the war in Vietnam, 1955-1975. There are depictions of violence, the sound of guns and explosions, and the distressing imagery of deceased people.

It contains medium level, frequent coarse language; adult themes including drug and sexual references, depictions of discrimination, grief, the mistreatment of refugees and the aftermath of war. It also contains the use of theatrical smoke, herbal and e-cigarettes, incense, haze, dynamic sound, strobe lighting and lighting blackouts.

4 – 18 THÁNG 11  
PLAYHOUSE, QPAC

*Một chuyện tình ty nạn Việt Nam  
xuyên khắp nước Mỹ*

# VIETGONE

**KỊCH BẢN: QUÍ NGUYỄN**

**ÂM NHẠC: SHANE RETTIG**

**ĐẠO DIỄN: DANIEL EVANS VÀ NGỌC PHAN**

Thời điểm 1975, Sài Gòn đã mất. Quang và Tong trở thành người ty nạn trên một đất nước mới và hoàn toàn xa lạ.

Gặp nhau khi đến trại ty nạn ở Arkansas, họ phải vượt qua những trải nghiệm khó hiểu về những tay kỳ thị, những kẻ bực đời và những cao bồi. Tong muốn lập lại một cuộc sống mới trên miền đất hứa trong khi Quang chỉ muốn hồi hương. Nhưng nếu có một nhúm lửa bật lên giữa hai người thì sao?

Với những màn hành động táo bạo cùng nhạc hip hop giật gân, Vietgone của Quý Nguyễn là một vở kịch sáng tạo, sống động – một lối nhìn mới về chuyện tình có thể đã (hoặc không) dẫn tới sự chào đời của ông.

## **SÁNG TẠO**

**Co-Director** Ngọc Phan

**Co-Director** Daniel Evans

**Designer** Christina Smith

**Associate Costume Designer** Nathalie Ryner

**Lighting Designer** Bernie Tan-Hayes

**Composer/Sound Designer** Mike Willmott

**Sound System Designer** Michael Waters

**Video Designer** Nevin Howell

**Choreography and Movement** Kate Harman  
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**Asian Girl/American Girl/Thu/Huong/**

**Translator/Flower Girl** Ngọc Phan

**Quang** Will Tran

ĐƯỢC HỖ TRỢ BỞI

**LANDMARK  
PRODUCTIONS  
FUND**

## **ĐỊA ĐIỂM**

Playhouse, QPAC

Russell St

South Brisbane

## **THỜI GIAN**

2 tiếng 30 phút, kể cả giải lao.

## **CẢNH BÁO**

Đây là một vở kịch liên quan đến ba thế hệ người Việt: những người lớn lên trong thập niên 1970s vì đó là bối cảnh của câu chuyện này; thế hệ thập niên 1990s là thế hệ đầu tiên lớn lên ở Úc (hay ở Mỹ) mang hai dòng văn hoá và đang tìm hiểu về cội nguồn lịch sử Đông phương của cha mẹ họ trong một xã hội Tây phương; và sau cùng, thế hệ hiện tại vì phong cách trình bày của vở kịch kể lại những sự thật của quá khứ bằng những hình thức mới.

Vở kịch có những đoạn mô tả các sự kiện có thật cũng như tưởng tượng liên quan tới cuộc chiến tranh Việt Nam 1955-1975. Có những cảnh bạo lực, tiếng súng đạn và hình ảnh đau lòng của những người tử vong. Nó cũng thường có ngôn từ táo bạo, các chủ đề người lớn bao gồm việc nói về ma túy, tình dục, sự kỳ thị, chuyện thương tâm, việc đối xử sai lầm với người tỵ nạn và hậu quả của chiến tranh. Sẽ có việc sử dụng những kỹ xảo sân khấu như khói sân khấu, thuốc lá điện tử, nhang, khói mù, âm thanh nổi, đèn màu chớp tắt và sân khấu tối đen.



**Ngọc Phan**  
Co-Director



**Daniel Evans**  
Co-Director

In 1975, tens of thousands of Vietnamese civilians were evacuated from their homes to escape the Viet Cong as part of a US military campaign called Operation Frequent Wind. Families were separated. Lovers were torn apart. And lives were forever split in two. A large number of Vietnamese people would never return to their home, forced to take root in foreign countries and start over, to grow a new life in unfamiliar (and, at times, hostile) terrain.

Playwright Qui Nguyen's grandmother, Huong, told her grandson that when she arrived in America she had nothing. With little money or belongings to her name, she said that the only thing she could leave him in her old age were her stories: "that's all I have." In a beautiful ode to her life and legacy, Qui grew up to become a master storyteller (a very successful one of both the stage and screen) and *Vietgone* feels like his love-letter to both her and his parents.

*Vietgone* chronicles how Qui's mother, Tong, and father, Quang, met after the fall of Saigon in Fort Chaffee, Arkansas; one of several military barracks re-purposed to house Vietnamese refugees until they were fostered into the wider community. Like most love stories, their plot is not linear. Qui has structured the play in the way we

might experience stories handed-down to us through our parents — in fragments, not-quite-whole, with a little embellishment and some minor theatrics. We revolve backwards and forwards in time as we move through Saigon, across the South Pacific and along Route 66 at lightning pace as Quang searches for a way to get home.

This is a play about pushing upwards, pushing on, driving towards something impossible and making peace with what is tantalisingly out of reach.

Designer Christina Smith has worked with imagery of 'the horizon' and the Great American Highways — as a way to capture the feeling of being in an in-between space, a sort-of limbo. At the centre of the space is a monolithic billboard — a relic of the mid-west, of post war consumerism, where everything was bigger, shinier, more desirable and less attainable. Over the next hour and a bit, this industrial skeleton will become a ship, a military station and eventually: a monument to his parents' love.

Qui wrote this play for his sixteen year old self — for that kid who loved rap and ninja movies but hadn't seen a Vietnamese face like his on television or in cinemas... or centre stage.

*Vietgone* is something of a write-back, an opportunity to take up space





Daniel Evans, Ngọc Phan

and re-score the story. In Qui's play: Viet women are not exoticised but given agency. Viet men are made into *leading* men — action heroes in the driver's seat. The characters are the authors of their own representation and self-expression: they rap, they ninja-battle, they speak to us in their own words, on their terms.

Taking on this gambit are actors Will Tran, Kristie Nguy, Hieu Luong, Aljin Abella, Ngọc Phan and Patrick Jhanur. Between them they play over 20 characters and execute 100 costume changes. No small feat. Watching them rise to tackle this theatrical mash-up has been a real highlight. Second only to being able to work together as Co-Directors. Although we come from different personal, cultural, and artistic places: we've met somewhere in the centre — to collaborate on a special project that brings together our own two worlds with respect, integrity and the view to paving a new way of collaborating in Australian theatre.

We dedicate our work on this show to the spirit of Vietnamese people — their bravery, their camaraderie, their capacity to find strength to start again — has been the beating heart of this process and production. We've been so lucky to feel its pulse through our cultural consultant Uncle Việt, hip hop aficionado Minh Nguyen, the parents of some of our cast and the stories offered to us along the way.

This is an American story but the refugee experience at its centre is universal, recognisable to many in our Viet community. We've learnt what Tong and Quang will come to understand — what Qui had to reconcile in his own self — that 'home', like the shimmering horizon, is not a physical destination — it is the people you make it with... in circumstances you could never have seen coming... in a life that may be small but, in the hands of a great Playwright, can be writ large and magnificent for the whole world to see.

— Ngọc and Dan



Chi Vu

Scholar and Pulitzer Prize-winning author, Viet Thanh Nguyen writes in his book, *Nothing Ever Dies* that "all wars are fought twice, the first time on the battlefield, the second time in memory." However, the memorialisation of the fallen soldiers on all sides of a conflict is difficult because "memory, like war, is often asymmetrical".<sup>1</sup>

For the men and women from the former South Vietnam, this observation is even more poignant because South Vietnam was not America's enemy in the Vietnam War, but its ally. The stories of people like the characters in Qui Nguyen's remarkable play, *Vietgone*, have been silenced and even suppressed.

As recorded in *One Crowded Hour*, Australian combat cameraman Neil Davis believed that "the impression given to the world was that the Americans were doing almost all of the fighting [in the Vietnam War], while the inefficient and cowardly ARVN [Army of the Republic of South Vietnam] were sitting back and doing nothing. That was not true, and the international press should accept responsibility for not telling the truth. It was inaccuracy by omission".<sup>2</sup>

Similarly, Monash University historian, Professor Nathalie Huynh Chau Nguyen states that "South Vietnam

## Lives shaped by history

Qui Nguyen's *Vietgone* superbly captures the epic narratives of lives shaped by history.

was a central participant in the Vietnam War, but its history and the histories of South Vietnamese soldiers and civilians have largely been erased in the vast historiography of the war".<sup>3</sup>

The powerful images of the final days of South Vietnam have been depicted in significant artistic works such as Viet Thanh Nguyen's novel, *The Sympathizer*; Schönberg and Boubliil's musical *Miss Saigon*, and now in *Vietgone* — though the playwright Qui Nguyen himself describes *Vietgone* as "the anti-*Miss Saigon*".<sup>4</sup>

Closer to home, my resilient and brave sister, Châu was primary schoolaged during the wartime period. This is how she recalls the days leading up to the Fall of Saigon on 30 April 1975: "We went up to the rooftop garden and saw bullets firing — lights — in the area of Tân Sơn Nhất airport. On television, we watched the images of US helicopters taking off with people dropping off." She watched as people were unable to cling onto the bottom skids of the overloaded choppers.

This was how the evacuation — codenamed Operation Frequent Wind — commenced for any remaining Americans and 'at-risk' South Vietnamese people (those who served or worked with the Americans). It is estimated that ten thousand people clamoured outside the embassy

gates to try to escape. Meanwhile, South Vietnamese air force pilots flew helicopters loaded with their families on board and landed on the decks of American ships.

The vast majority of refugees, however, fled Vietnam in the years after these historic events. Over the following two decades, "the extent of state repression that occurred in post-war communist Vietnam led to the mass exodus of more than two million people from Vietnam," explains Nathalie Huynh Chau Nguyen. Repression by the state included internment and torture in 're-education' camps for former members of the South Vietnamese army and forced labour on collective farms in the 'New Economic Zones' for residents of Saigon, which had been renamed Ho Chi Minh City.

Vietnamese asylum seekers risked their lives despite the threat of predation by pirates and drowning as a result of overcrowded, makeshift boats. Those who managed to reach refugee camps in Malaysia, Indonesia, Thailand, or the Philippines were eventually resettled around the world, including more than a million in the United States and 80,000 in Australia. Prime Minister Malcolm Fraser is credited with making the politically courageous decision to allow Vietnamese refugees to resettle in what was still a very white Australia.<sup>5</sup>

In 2025, it will be the 50th anniversary of the end of the Vietnam War. The Vietnamese community is now well-established in Australia. Like the waves of Greek and Italian immigrants who preceded the Vietnamese, the hardships faced by the first generation have allowed the second generation to reach for success. This younger generation, người Úc gốc Việt or

'Australians with Vietnamese roots,' are making remarkable contributions to this country. Their stories have been captured by talented writers such as Anh Do, Nam Le, Tracey Lien, Cat Thao Nguyen, Hoa Pham, Sheila Ngoc Pham, Vivian Pham, André Dao, just to name a few. Last year, in south-west Sydney, former child refugee Dai Le was elected to the Australian House of Representatives.

While the specific circumstances of resettlement were experienced differently in the USA compared with Australia, Qui Nguyen's *Vietgone* superbly captures the epic narratives of lives shaped by history.

— Chi Vu

Chi Vu is a playwright and author whose works have been published in *The Macquarie PEN Anthology of Australian Literature* and *Joyful Strains: Making Australia Home*.

#### Reference List

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<sup>1</sup> 2017, p.153

<sup>2</sup> Bowden 1987, p.121

<sup>3</sup> Australian Historical Association 2018

<sup>4</sup> American Theatre 2017

<sup>5</sup> The dismantling of the 'White Australia Policy' took place in 1973 by the Whitlam Labor Government.





Aljin Abella, Will Tran



Hieu Luong, Patrick Jhanur

# Creatives

## Qui Nguyen Writer



Qui Nguyen is a screenwriter, director, playwright, and Co-Founder of the OBIE-winning Vampire Cowboys. He and his work, known for its use of pop-culture, stage violence, puppetry, and multimedia, has been called "Culturally Savvy Comedy"; "Tour

de Force Theatre", and "Infectious Fun" by the NY Times, TimeOut, and Variety.

Qui's currently with Walt Disney Animation Studios where he wrote *Raya and the Last Dragon* and wrote/co-directed *Strange World*. Other television and film credits include *Dispatches from Elsewhere* (AMC), *The Society* (Netflix), *Incorporated* (SyFy), *Peg+CAT* (PBS), and *Marvel Studios*.

As a playwright, notable plays include *Vietgone*, *Poor Yella Rednecks*, *Revenge Song*, and the critically acclaimed *Vampire Cowboys* productions of *She Kills Monsters*, *Soul Samurai*, *The Inexplicable Redemption of Agent G*, *Alice in Slasherland*, *Fight Girl Battle World*, and *Living Dead in Denmark*.

His scripts are published by Concord Theatricals/Samuel French, Playscripts, and Broadway Play Publishing.

Notable honours include a 2016 Daytime Emmy Award for Outstanding Writing in a Preschool Animated Program (*Peg+Cat*), 2016 Steinberg New Play Award (*Vietgone*), 2015 NY Community Trust Helen Merrill Playwriting Award, 2014 Sundance Institute/Time Warner Fellowship, 2013 AATE Distinguished Play Award (*She Kills Monsters*) and 2012 & 2009 GLAAD Media Award nominations for his plays *She Kills Monsters* and *Soul Samurai*.

He is a proud member of the WGA, The Animation Guild, Dramatists Guild of America, Ensemble Studio Theatre, The Ma-Yi Writers Lab, and an alumni of New Dramatists, Youngblood, and the Marvel Studios Writers Program.

Currently, Qui's developing new plays with Manhattan Theater Club/Geffen Playhouse, The Atlantic, Cincinnati Playhouse in the Park, and Center Theatre Group/The Goodman.

## Daniel Evans Co-Director



**Queensland Theatre:** As Director: *Drizzle Boy*, *The Almighty Sometimes*, *The Seagull*, *I Want To Know What Love Is*, *The China Incident*. As Writer: *The Seagull*, *Six Hundred Ways To Filter A Sunset*, *Oedipus Doesn't Live*

*Here Anymore*. **Other credits:** As Director: La Boite: *Away*, *The Tragedy Of King Richard The Third*; Myths Made Here: *Medea*, *Cinderella*; The Good Room: *Let's Be Friends Fur-Ever*, *One Bottle Later*, *That's What She Said*, *I've Been Meaning To Ask You*, *I Just Came To Say Goodbye*, *I Want To Know What Love Is*, *I Should Have Drunk More Champagne*, *Rabbit*, *Single Admissions*, *Holy Guacamole*; The Little Red Company: *How To Make Snow*; QUT: *Algorithm*, *Three Sisters*, *Incognito*, *Ivanov*; Griffith University: *Mr Burns*, *The Comedy of Errors*; University of the Sunshine Coast: *Così*; Australian Theatre for Young People: *Oedipus Doesn't Live Here Anymore*. As Dramaturg: Polytoxic: *Demolition*; The Little Red Company: *Lady Beetle*. **Television:** *The Traitors*, *Beauty and The Geek*, *Big Brother*. **Training:** Bachelor of Creative Industries (Interdisciplinary Studies). **Positions:** Associate Artist (2021 – present), Queensland Theatre; Festival Director (2022), MELT; Raise The Roof Creative Director (2022), Brisbane Festival; Co-Founder & Artistic Director (2008 – Present), The Good Room; Senior Writer (2006–10), Frankie Magazine; Co-Director (2008, 2009), National Young Writers' Festival. **Awards:** Sydney Theatre Awards – Best Work for Young People *I've Been Meaning To Ask You*; Matilda Awards – Best Director *Cinderella*; Queensland Premier's Drama Award – *Oedipus Doesn't Live Here Anymore*.

## Ngọc Phan Co-Director



**Queensland Theatre:** Mainstage Debut, *Impending Everyone* (Young Artists' Ensemble). **Other credits:** As Director: Brisbane Girls Grammar: *She Kills Monsters*. **Positions:** Associate Artist, Queensland Theatre (2014); Artist Company (2021-22),

Artist-in-residence (2016, 2018), La Boite. **Training:** Advanced Diploma of Performing Arts (Acting), WAAPA.

Christina Smith  
Designer



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

**Other credits:** As Set and Costume Designer: highlights

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

Nathalie Ryner  
Associate Costume Designer



**Queensland Theatre:** As Costume Designer: *Our Town, City of Gold*. As Costume Consultant: *Antigone*. **Other credits:** As Costume Designer: Dead Puppet Society: *Ishmael*; La Boite: *From Darkness, Medea*; Dance North: *Surge*;

The Danger Ensemble: *Caligula*; Briefs: *The Second Coming*. As Costume Supervisor: Sydney Opera House: *Amadeus*; La Boite: *A Doll's House, Wizard of Oz, Holding the Man, Così*; Bangarra: *Blak*; Polytoxic: *The Rat Trap*; QPAC: *The Flying Orchestra, Cabaret*. As Costumier: Bazmark Productions: *La Boheme*; Opera Australia: *Orpheus of the Underworld, The Pearl Fishers, Lucia di Lammermoor, Mikado*. **Film:** As Costumier: *Star Wars: Episode III – Revenge of the Sith, The Matrix Reloaded, The Matrix Revolutions, The Frontier*. **Television:** *Dynasty: The Making of a Guilty Pleasure*. As Costume Designer: *Hi-5* (US edition). **Positions:** Costume



Manager (Current), Queensland Theatre. **Awards:** Matilda Award nomination – *Co-Design Caligula*. **Training:** Fashion Design Diploma, Ecole Jeoffrin Byrs International Paris; Diploma in Theatre Costume, Sydney Institute Tafe.

Bernie Tan-Hayes  
Lighting Designer



**Queensland Theatre:** *Tiny Beautiful Things, God of Carnage*. **Other credits:** Opera Queensland: *The Marriage of Figaro, The Human Voice, The Call, Festival of Outback Opera*; Griffin Theatre Company: *Quack, Strange*

*Attractor, Modern International Dead, Tiger Country, October, King Tide*; Sydney Theatre Company: *Travesties, Macbeth*; Ensemble Theatre Company: *The Little Dog Laughed, Ninety, Brooklyn Boy, Are You There, Derrida in Love, The Busy World is Hushed*; La Boite: *Amigos*; NORPA: *Mr BBQ, The Flood*; Queensland Music Festival: *Bob Cats Dancing, Charters Towers the Musical*; Erth Visual and Physical: *Gondwana, Nargen and the Stars*; New Zealand Opera: *La Boheme and Eugene Onegin*; Pinch Gut Opera: *Semele, The Fairy Queen, Orfeo, Dardenus, Idomeneo, Juditha Triumphans, David*

and Jonathan, Lormindo, *Orpheus + Eurydice*; Brisbane Festival: *Miracle in Brisbane*; Sydney Conservatorium of Music: *Die Fledermaus*, *Dialogue of The Carmelites*, *Pirates of Penzance*; Opera Australia: *Opera In the Bowl*, *Meet in Beijing Festival*, *Yarrabah Community Opera*. **Positions:** Technology and Content Principal, FPOV; Touring Technical Manager/Lighting Designer: Sydney Theatre Company, Melbourne Theatre Company, Belvoir St Theatre; Associate Lighting Designer, Nick Schlieper.

**Mike Willmet**  
Composer/Sound Designer



**Queensland Theatre:** *The Almighty Sometimes*. **Other credits:** Counterpilot: *Not A Cult\**, *Adrift*, *Escape From Monotony*, *Breaking*, *The Salon*, *The Library of Dead Expectations*, *IMB Institute of Light*, *Avoidable Perils*, *Truth*

*Machine*, *Statum*, *Crunch Time*, *Spectate*, *This Is Capital City*, *Clarity In Transit*; The Good Room: *Let's Be Friends Forever*, *Dirty Laundry*, *One Bottle Later*; Liesel Zink: *Awesome – A State of Wonder & Fear*, *The Stance*, *Inter*, *Balloons & Granite*, *Plain English* (with TasDance), *The Miranda Warning* (with LINK Dance Company), *Synapse* (with Expressions Dance Company), *Fifteen*, *A Collection of Various Selves*; Metro Arts: *Ephemera*, *Squad Goals*, *Aurelian*, *Room 328*; Dead Puppet Society: *March Of The Reef*; The Stitchery Collective: *From Home With Love*,

*Franklin Villa Stories*; Stompin: *NoWhere*, *Mirror Mirror*; Brisbane Festival: *Summer Play Factor*, *River Of Light*. **Training:** Master of Music, QUT; Graduate Certificate Academic Practice, QUT; Bachelor of Creative Industries (Visual Art), QUT. **Positions:** Sound Designer & Creative (2014-Current), Counterpilot; *Invisible Cities* Technical Design Placement (2019), 59 Productions & Rambert; Songwriter & Touring Musician (2008-15), My Fiction. **Awards:** Matilda Award – Judges Award *Adrift*, Matilda Award – Best New Australian Work *Crunch Time*, Matilda Award nominations – Best Design (Sound or Composition) *Adrift*, *The Almighty Sometimes*; Adelaide Fringe Awards – Bank SA Best Film, Digital or Interactive Award, Melbourne Tour Ready Award & Hong Kong Tour Ready Award *Truth Machine*; QMusic Song Awards – People's Choice Award *Every June* (My Fiction).

**Michael Waters**  
Sound System Designer



**Queensland Theatre:** *Fangirls*, *Twelfth Night*, *Ladies In Black*. **Other credits:** As Sound Designer: Global Creatures: *Muriel's Wedding*; Opera Australia: *The Rabbits*, *My Fair Lady*, *Anything Goes*, *The King And I*, *Orpheus In The*

*Underworld*; The Gordon Frost Organisation: *Saturday Night Fever*, *Dream Lover - The Bobby Darin Musical*, *A Funny Thing Happened On The Way To The Forum*, *Annie*, *Doctor Zhivago* (World Premiere); Louise Withers & Associates: *Mamma Mia!*; TML: *Fiddler On The Roof*; Dainty Consolidated Entertainment: *Singin' In The Rain*, *Hugh Jackman's Broadway To Oz*; Ben Gannon: *The Boy From Oz*; Backrow Productions: *Priscilla - Queen of The Desert* (World Premiere); NewTheatricals: *The Woman In Black*; Dennis Smith: *Dusty – The Original Pop Diva* (World Premiere); Jacobsen's: *Dirty Dancing – The Classic Story on Stage* (World Premiere), DAE: *Singin' In The Rain*. As Soundscape Designer: Dreamingful Productions: *ATOMIC – The Musical* (Australia, New York). **Awards:** Helpmann Award – Best Sound Design *Muriel's Wedding*, *King and I*, *The Women In Black*, *Dusty - The Original Pop Diva*; Helpmann Award – Best Sound Design nominations *Fiddler on the Roof*, *Anything Goes*, *Boy From Oz* (with Hugh Jackman), *Singin' In The Rain*; Green Room Award – Best Sound Design *My Fair Lady*, *Dirty Dancing - The Classic Story On Stage*; Green Room Award nominations – Best Sound Design *The King and I*, *A Funny Thing Happened on The Way to the Forum*, *Saturday Night Fever*.



Ngoc Phan, Aljin Abella



## Nevin Howell Video Designer



**Queensland Theatre:** *Drizzle Boy*. **Other credits:** Playlab Theatre: *White China*; Redlands Performing Arts Centre: *SACHÉM: The Bigger Picture*; Brisbane Festival: *Common People Dance Eisteddfod*; Metro Arts: *Where We Meet*;

Digi Youth Arts: *COOKED* (with The Good Room); Wynnum Fringe: *Maddie Is The New Karen*; QMusic; optikal bloc; Backbone Youth Arts; Counterplot; Festival of Australian Student Theatre; Markwell Presents; Zen Zen Zo Physical Theatre Company. **Training:** Bachelor of Fine Arts (Drama), QUT.

## Kate Harman Choreography and Movement



**Queensland Theatre:** Debut. **Other credits:** The Farm: *Stunt Double, Depthless, Glass Child, Cockfight, The Ninth Wave, Tide, Hold me closer Tony Danza, Break, Throttle*; La Boite: *Mathematics of Longing*; Australasian Dance Collective:

*Something there is that doesn't love a wall*; PVCtanz (Germany): *Marcht und Rebel, Little Pig, Food Chain, You're a Winner*; KLARA Theatre (Switzerland): *Hochstapler und Falschspieler, Letzte Welten*. **Training:** Associate Degree in Dance, QUT. **Positions:** Artistic Director (current), The Farm; Performer/collaborator, PVC Tanz (2009-13), Dancenorth (2005-09), KLARA Theater (2009-11). **Awards:** Helpmann Award – *Tide*; Drover's Award – Best Touring Production *Cockfight*.

## Gavin Webber Choreography and Movement



**Queensland Theatre:** Debut. **Other credits:** The Farm: *Stunt Double, Hold me closer Tony Danza, Glass Child, Cockfight, Tide, Ninth Wave, Throttle*; Dancenorth: *Underground, Remember Me, Nightcafe*; Splintergroup: *lawn, roadkill*; La

Boite: *Mathematics of Longing*; Perth Theatre Company: *Equus*; Theater Freiburg (Germany): *Someone Else, Little Pig, Letzte Welten*; Co3 Contemporary Dance: *Frank Enstein* (with The Farm), *What's Left*. **Positions:** Artistic Director and Performer (Current), *The Farm*; Artistic Director

(2005-09), Dancenorth; Co-Founder/Artistic Director, Splintergroup; Performer: Australian Dance Theatre, Ultima Vez (Belgium); Teacher: Ultima Vez, Sasha Waltz and Guests, Jan Fabre, Chunky Move, Les Ballets C de la B, Australian Dance Theatre, Impulsatanz Festival. **Film:** *A Perpetual State of What the F@#!!?!?!*; *Frontier*. **Awards:** Sydney Myer Individual Artist Award; Helpmann Award – *Tide*; Greenroom Awards – *lawn, roadkill, Underground*; Performing Arts WA Dance Award – Best Director/Choreographer *Frank Enstein*, Drover's Award – Best Touring Production *Cockfight*.

## Minh Nguyen Hip Hop Consultant



**Queensland Theatre:** Debut. **Other credits:** As Vocalist: Chong Ali; BEMAC: *Culture Train*. **Positions:** Event Producer, Southside by Night; Assistant Producer: BrisAsia Festival; Teaching Artist, The Love Inn. **Awards:** Queensland Music Award Finalist.

## Yanni Dubler Stage Manager



**Queensland Theatre:** As Stage Manager: *Antigone, The Button Event*. As Deputy Stage Manager: *Return to the Dirt, Boy Swallows Universe*. As Assistant Stage Manager: *L'Appartement, Hydra, Nearer the Gods, Jasper Jones, St*

*Mary's in Exile, Brisbane, Black Diggers, Boston Marriage, Gloria. The Penultimate* (Traction). **Other credits:** As Deputy Stage Manager: Michael Cassel Group: *Harry Potter and the Cursed Child*. As Stage Manager: Circa: *Shaun the Sheep's Circus Show* (2021-23 tours); shake & stir theatre co: *Fantastic Mr Fox* (2020-21 tours), *A Christmas Carol* (2020, 2021), *Dracula* (2017 tour), *George's Marvellous Medicine* (2016-17 tour), *Tequila Mockingbird* (2016 tour), *Wuthering Heights* (2016 tour), *Revoluting Rhymes & Dirty Beasts* (2015 tour); Queensland Ballet: *Strictly Gershwin, Senior Program Showcase, The Nutcracker* (2018, 2019), *The Little Green Road to Fairyland* (2019 tour), *Prelude '17*; Queensland Music Festival: *Opera at Jimbour*; Flipside Circus: *Dogs in the Schoolyard*; Too Close to the Sun: *The Bluebird Mechanicals*; Kay & McLean Productions: *North by Northwest* (2018-19 tour); George P. Johnson: *Invictus Games Sydney 2018*

Opening and Closing Ceremonies; La Boite: *The Mathematics of Longing*; Jack Morton Worldwide: GC2018 Commonwealth Games Opening and Closing Ceremonies; Access Arts: *Undercover Artist Festival*; Sunshine Coast Chamber Music Festival, Brisbane Powerhouse, QPAC, Brisbane Writers Festival, World Athletics, Australian Girls Choir, Woodford Folk Festival, Collusion Music. As Assistant Stage Manager: Queensland Ballet: *Coppelia*. **Training:** Bachelor of Fine Arts (Technical Production), QUT.

**Bridget O'Brien**  
Assistant Stage Manager



**Queensland Theatre:** *Family Values, As You Like It, First Casualty*. **Other credits:** Opera Australia: *La Traviata, Mefistofele*; Opera Queensland: *Così fan tutte, The Sopranos*; Queensland Conservatorium Griffith University: *Underworld,*

*Iolanthe, Mr Burns, The Deepest Deep, Street Scene, Measure for Measure, Val Machin Scenes 2021, The Rover, Dido and Aeneas, Béatrice et Bénédicte*; Playlab Theatre: *White China*. **Training:** Bachelor of Music in Performance (2018); Stage Management Apprenticeship, Berlin Opera Academy (2019); Stage Management Apprenticeship, Komische Oper Berlin (2020).



Yanni Dubler

**Cast**

**Aljin Abella**  
Nhan/Khue



**Queensland Theatre:** Debut. **Other credits:** Melbourne Theatre Company: *The Sapphires, Shakespeare In Love, Archimedes' War, Moths*; Malthouse Theatre: *The Good Person of Szechuan, The Temple*; Belvoir: *The Sapphires*;

Black Swan Theatre Company: *The Sapphires*; Theatre of Image/Bell Shakespeare: *Monkey Journey To The West*; Disney Theatrical Australia: *Aladdin, Frozen*; Opera Australia/GFO: *Anything Goes*; The Production Company: *La Cage Aux Folles, Anything Goes*; FortyFiveDownstairs: *Triumph*; Little Death Productions: *Strangers in Between*; Carnegie 18: *The New Black*. **Film:** *Ali's Wedding, I Love You Too, Who Wants to be a Terrorist?* **Television:** *The Artful Dodger, Marco Polo, Power Rangers Jungle Fury, Underbelly Files - The Man Who Got Away, The Dr Blake Mysteries, Offspring, Hunter & Hornet, City Homicide, Neighbours, Noah & Saskia, Bootleg, Guinevere Jones, Legacy of the Silver Shadow, Horace & Tina, Blue Healers, High Flyers, Just Punishment*. **Web series:** *Hunter & Hornet*. **Animation:** *Zero-Point*. **Training:** Bachelor of Dramatic Arts (Acting), NIDA. **Awards:** Green Room Award nominations - Best Supporting Actor in a Musical *Aladdin, La Cage Aux Folles*, Best Theatre Ensemble *The Temple*; International Academy of Web Television (IAWTV) Award nomination - Best Male Performance in a Comedy *Hunter & Hornet*.

**Patrick Jhanur**  
Giai/Bobby/Captain Chambers/  
Redneck Biker/Hippie Dude/Asian  
Guy/American Guy



**Queensland Theatre:** *Taming of the Shrew*. **Other credits:** Sydney Theatre Company: *Banging Denmark*; La Boite: *Single Asian Female* (with Belvoir St Theatre), *An Ideal Husband*; State Theatre Company South Australia:

*Terrestrial*; Kings Cross Theatre: *Australian Open*; Dead Puppet Society: *Ishmael*. **Film:** *I Am Woman, Cane, Halfsies, Joy Boy, Thrush*. **Television:** *Sea Patrol Series 2, Latecomers, RIOT, Diary of an Uber Driver, The Checkout, Troppo, Darby and Joan*. **Training:** Bachelor of Fine Arts (Acting), QUT. **Awards:** Casting Guild of Australia - Rising Star Award.

Hieu Luong  
Playwright



**Queensland Theatre:** Debut.  
**Other credits:** Beenleigh Theatre Group: *Jasper Jones*.  
**Television:** *The Obscure Files*.  
**Web series:** *Orbit*. **Training:** Screen Actor's Studio, NIDA.

Kristie Nguy  
Tong



**Queensland Theatre:** Debut.  
**Other credits:** Comedy Theatre: *MIDNIGHT: The Cinderella Musical*; Chapel off Chapel: *A Funny Thing Happened on the Way to the Forum*; Victorian College of the Arts (VCA): *Urinetown, Merrily We Roll*

*Along, Mongrel, Hello Again*; Hamer Hall: *Morning Melodies*; Regent Theatre: *Chess the Musical in Concert*; Theatreworks: *The House on Fire at the Edge of the World*. **Television:** *Scrublands, Finest Quality Music Video* (KYE). **Training:** Bachelor of Fine Arts (Music Theatre), VCA; Showfit Full Time. **Awards:** VCA Artists of Colour Initiative Semi-finalist – Ron Freedman Memorial Award.

Ngọc Phan  
Asian Girl/American Girl/Thu/Huong/  
Translator/Flower Girl



**Queensland Theatre:**  
*Boy Swallows Universe, Toy Symphony* (Play Club), *Good Grief* (The Scene Project).  
**Other credits:** La Boite: *Away, A Streetcar Named Desire, The Mathematics of Longing, The Village*; The Good Room: *That's*

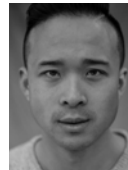
*What She Said*; Playlab Theatre: *Horizon*; Shock Therapy Productions: *Medea*; The Farm: *Stunt Double, Throttle*; *Now Look Here: Splendour*; Anywhere Festival: *Dolores*; La Boite Indie: *Hedonism's Second Album*; Antics Theatre: *Speaking in Tongues*; Melbourne Theatre Company: *Laurinda*; Elbow Room: *What I'm Here For, The Motion of Light in Water, After All This*; Canute Productions: *Sadako and the Thousand Paper Cranes*. **Film:** *Audrey, And the Ocean Agreed, Kidnapped, Australia Day, Pawna, At World's End, The Men that Come, The Black Balloon*. **Television:** *Rock Island Mysteries, Tidelands, Schapelle, Sea Patrol, Terra Nova, Secrets and Lies*. **Web series:** *Freudian Slip*.



Patrick Jhanur, Daniel Evans, Kristie Nguy

**Positions:** Associate Artist, Queensland Theatre (2014); Artist Company (2021-22), Artist-in-residence (2016, 2018), La Boite. **Training:** Advanced Diploma of Performing Arts (Acting), WAAPA.

Will Tran  
Quang



**Queensland Theatre:** Debut.  
**Other credits:** As Actor: The Street: *This Rough Magic* (creative development), *People Inside Me* (creative development), *Dido and Aeneas*. As Dancer/Choreographer: Anders, UK:

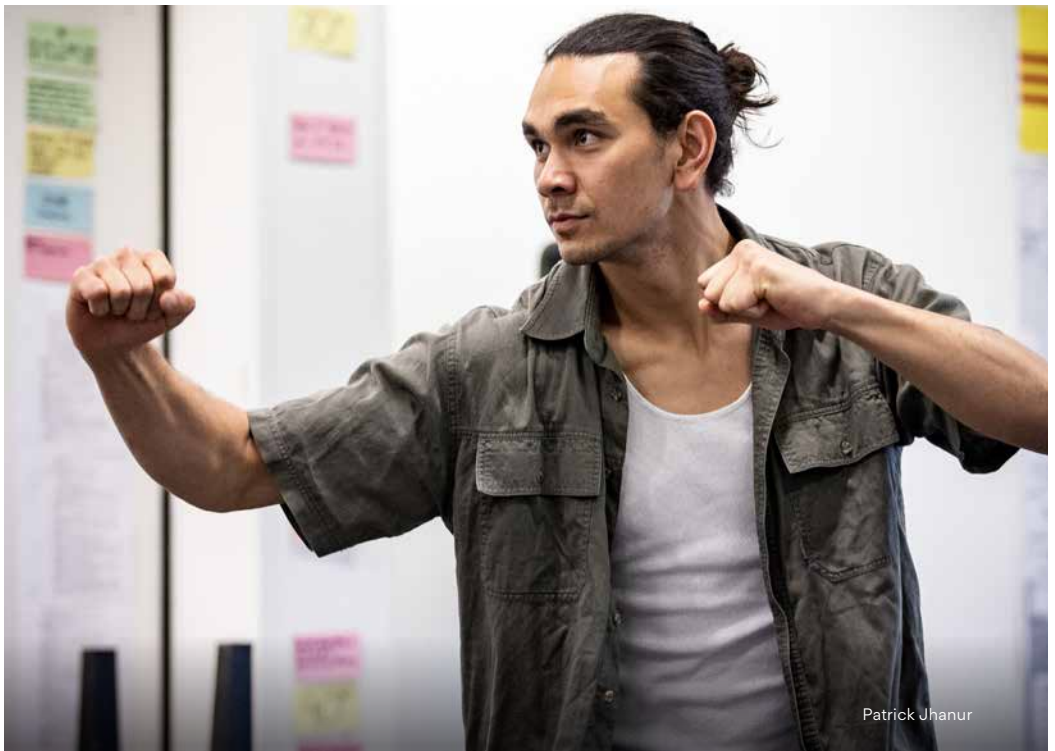
*Wish You Were Mine*; Bliss n Eso/Mario, AUS: *Believe*. Facilitated workshops across France, Switzerland, Hong Kong, Austria, Moldova, London, Slovenia, Greece, Germany and Australia. **Film:** *Hawaa*. **Television:** *Paper Dolls, The Heights, Amazing Grace, So You Think You Can Dance*, TV Presenter (Southern Cross Austereo). **Commercials:** My Car, Shaw Winery, 3M, American Express, Visit CBR, Microsoft Office 365, Visit Canberra, Floriade, Amaysim, Airtasker, HP, Motorola, National Zoo and Aquarium. **Training:** Urban Dance Camp (Germany); Taekwondo Oh Do Kwan (Black Belt); Training in Boxing and Kick Boxing; Casting Director Workshops, The Australian Film & Television Academy; Lights Camera Accent; The Audition Technique.



Will Tran, Aljin Abella



Patrick Jhanur, Kristie Nguy



Patrick Jhanur



Aljin Abella, Daniel Evans, Will Tran

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Ngoc Phan, Patrick Jhanur



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**GASLIGHT**

**37**

**MEDEA**

**COST OF LIVING**

**POTUS,**

**OR BEHIND EVERY GREAT DUMBASS ARE  
SEVEN WOMEN TRYING TO KEEP HIM ALIVE**

**DEAR BROTHER**

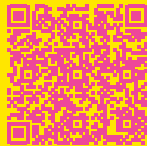
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