

# THE APPLETON LADIES' POTATO RACE

BY MELANIE TAIT  
DIRECTED BY PRISCILLA JACKMAN



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Judging by the laughter seeping through the rehearsal room walls and out into the office there has been so much joy in the making of this play.

**Lee Lewis**  
Artistic Director

Our production of *The Appleton Ladies' Potato Race* couldn't be more timely. This feel-good comedy actually revolves around a rather serious societal hot potato: equal pay for women.

Recently, during the FIFA Women's World Cup, we witnessed the whole of Australia unite behind the Matildas as they became household names. Despite rocketing into the semi-finals, changing the perception of women's sport, and winning the hearts of a nation, their pay packets pale in comparison to those of men playing at the same elite level — they get about 500 percent less.

Even a seeming move forward is sometimes a step back. In late August, the AFL announced they would award the same prize money for their men's and women's teams — but the catch is that for the men, it's split over four teams, and for the women, between eight teams.

The stakes are financially somewhat lower in *The Appleton Ladies' Potato Race*, but the principle is no less vital. Melanie Tait's gorgeous play is based on a true story about her hometown.

Mel has taken Mark Twain's advice to 'write what you know' but she has done what all great writers do... that is, to start with what you know and then play with it imaginatively.

And judging by the laughter seeping through the rehearsal room walls and out into the office there has been so much joy in the making of this play. Joy, I know for Brisbane-born Director Priscilla Jackman to get to come back and work in her home state. Joy for all the actors to create such full and alive characters — maybe too much joy in the love of lycra and the 1980s.

So, let's raise a glass to joy in theatre — the joy of a great story told by great actors, the joy of sharing laughter with friends, and the joy of knowing that community is our strength.

Thank you for coming out and enjoying live theatre, when you could just as easily have been a couch potato at home!

— Lee

7 – 28 OCT

BILLE BROWN THEATRE

# THE APPLETON LADIES' POTATO RACE

**BY MELANIE TAIT**

DIRECTED BY PRISCILLA JACKMAN

Welcome to Appleton, a tidy country town with a population of 1557. Stop in at the pub in the arvo, try your luck with the pokies and why not stay for the annual Potato Race?

It's the highlight of the year. Only this year Dr Penny Anderson is back home in Appleton, and she has a question. Why should the prize money for the race be more for the men than for the women?

Cousin Nikki thinks Penny is up herself. Long-time resident Barb is up for a change but her friend Bev isn't a fan of the tree-changers and their woke ways. Can they work together to smash through the glass ceiling, one potato sack at a time?

Playwright Melanie Tait takes real-life events and brings us a warm comedy showing the world that there's more than one way to win a race.

*Any town can feel small when  
you say you deserve more.*

#### **CREATIVES**

**Writer** Melanie Tait

**Director** Priscilla Jackman

**Set Designer** Michael Scott-Mitchell

**Costume Designer** Leigh Buchanan

**Lighting Designer** John Rayment

**Composer/Sound Designer** Brady Watkins

**Dramaturg** Priscilla Jackman

**Movement** NJ Price

**Voice and Dialogue Coach** Gabrielle Rogers

**Stage Manager** Grant Gravener

**Assistant Stage Manager** Nicole Neil

#### **CAST**

**Nikki** Rachel Gordon

**Rania** Natassia Halabi

**Bev** Barbara Lowing

**Penny** Libby Munro

**Barb** Valerie Bader

#### **LOCATION**

Bille Brown Theatre

Queensland Theatre

78 Montague Road

South Brisbane

#### **DURATION**

90 minutes, with no interval.

#### **WARNINGS**

This production contains coarse language, smoke, haze, strobe lighting, dynamic sound (race cap gun SFX) and dead blackouts.

If you or someone you know needs information or support, these organisations are there to help:

**Beyond Blue** 1300 224 636

**13YARN** 13 92 76

**Lifeline** 13 11 14

**Headspace** [headspace.org.au](http://headspace.org.au)



**Melanie Tait**  
Writer

**My ultimate wish is that you leave the theatre having fallen in love with our potato ladies.**

When Priscilla Jackman and I were developing *The Appleton Ladies' Potato Race* for Ensemble Theatre over 2018/2019, sometimes we'd talk to each other on the phone three times a day about the play. We'd debate the decisions of the five women you're about to meet and the politics surrounding their lives — and at times our own lives couldn't help dripping into their experiences, their ups and downs.

What you're seeing here is the result of one of the most wonderful collaborations of my artistic life. I wish every play could be brought to life with an artistic partner like Priscilla.

This play has gathered up a momentum of its own since that first outing in 2019 — it's been performed around Australia and New Zealand professionally and in community theatres by (at the time of writing) 17 companies. A movie of the play has been filmed.

Yet, this is the production I've been most excited about since that original production at Ensemble Theatre. Priscilla reuniting with the play that has given us both so much, directing this incredible cast, in the beautiful Bille Brown Theatre, for the extraordinary Queensland Theatre.

As a theatre community, we'll be gathering together to see the play in its most beautiful, truthful form.

The political is always, ultimately, incredibly personal. We see it play out on a micro level in our lives every single day. The gender pay gap continues to blight the financial prosperity and freedom of women the world over, from the sports field to the boardroom. You don't need stats to tell you this: you can look at your own pay packet, or your wife's, or your friend's to see this. We've just been swept up in the Women's FIFA World Cup, seeing crowds unlike ever before watching teams who play their sport with nothing near pay parity with their male counterparts. My ultimate wish is that you leave the theatre having fallen in love with our potato ladies, then go out to battle that gap with all your might (I've got a great Bonnie Tyler/John Farnham Spotify playlist to fire you up, if you need some extra juice!).

Here's to making *The Appleton Ladies' Potato Race* a 'museum' piece of theatre!

— Melanie



Rachel Gordon, Libby Munro



**Priscilla Jackman**  
Director

To share Melanie Tait’s stunning play, with my hometown audiences, literally makes my heart sing.

When Lee first invited me to work on *The Appleton Ladies’ Potato Race* with Queensland Theatre in the 2023 Season, my heart literally skipped a beat. Not only has creating work in Brisbane always been very important to me, but the synergy of this opportunity — to share Melanie Tait’s stunning play, with my hometown audiences, literally makes my heart sing.

Melanie and I have been very close creative collaborators and the dearest of friends for over 20 years. Our first work together, *The Vegemite Tales*, was a hit play Melanie wrote and produced in London in the early 2000s, with over nine sell-out seasons. Many years later, Melanie talked to me about her own personal efforts to equalise the prize money of her hometown’s famous potato race, and her vision for this thwarted experience as inspiration for our second work together. We began to dream big through our little play.

*The Appleton Ladies’ Potato Race* is about the ‘sink or swim’ challenges of change; about connection, disconnection and reconnecting. It is about the quest to find our people and carve out a place in a world in which

we participate as equals. It’s about our relationship with history, rejection and acceptance, seeing the world as it really is and daring to ask if it can be something more.

Wrapped in Melanie’s characteristic, infectious charm and quintessential Australian humour, *The Appleton Ladies’ Potato Race* is a beautifully crafted story about five women, from a small country town. But its huge heart doesn’t shy away from packing a political punch. It asks, how do we honour the traditions of our past, and still move forward as a society into the future? How do we celebrate with pride and acceptance who we have been, while also collectively deciding the values of who we are becoming? It is about small lives that are momentarily disrupted by something bigger. Yet in the midst of inevitable change, it also asks how we find home, and recognise our eternal drive as humans to belong.

— Priscilla





Priscilla Jackman, Rachel Gordon, Libby Munro



Priscilla Jackman

# Creatives

## Melanie Tait Writer



Melanie Tait is a playwright and screenwriter with a proven record in Australia and the UK.

Her first play *The Vegemite Tales* won critical and popular acclaim, playing eight years in London, including two on the West End. Melanie's

second play *The Appleton Ladies' Potato Race* premiered at the Ensemble Theatre in Sydney in March 2019 and toured nationally in 2021. It's had seasons right around Australia including at the State Theatre Company of South Australia and an upcoming production at Queensland Theatre.

The feature film adaptation of *The Appleton Ladies' Potato Race* is currently streaming on Paramount+, Melanie wrote the screenplay.

Melanie's third play, *A Broadcast Coup*, opened in January 2023 at Ensemble Theatre as part of Sydney Festival. *The Queen's Nanny* will open in September 2024.

Her original television series *Good Eggs* is in development with Screen Tasmania, Screen Australia and 3rd Gen Productions.

Melanie has plays under commission at Melbourne Theatre Company, Ensemble Theatre, Sydney Festival and Blue Cow Theatre Tasmania.

## Priscilla Jackman Director



**Queensland Theatre:** *White Pearl* (with Sydney Theatre Company). **Other Credits:** Sydney Theatre Company: *RBG: Of Many One*, *Still Point Turning: The Catherine McGregor Story*; Opera Australia: *The Barber of Seville*

(National Tour), *Bluebeard's Castle*, *The Magic Flute* (NSW Schools Tour), *The Barber of Seville* (NSW & Victoria Schools Tour); National Theatre of Parramatta: *Girls in Boys Cars*; Ensemble Theatre: *The Appleton Ladies' Potato Race*, *The Importance of Being Earnest* (Play Reading); Bell Shakespeare: *The Revengers Tragedy* (Play In A Day), *The Changeling* (Play In A Day); NIDA: *Eurydike + Orpheus*, *Ghosts*, *Love and Honour*. As Assistant Director: Sydney Theatre Company: *The Father*, *The Hanging*; Ensemble Theatre: *Good*

*People*, *Barefoot in the Park*. **Training:** Masters of Directing, National Institute of Dramatic Art (NIDA). **Awards:** Opera Foundation for Young Australians — Berlin Opera Award; Ensemble Theatre — Sandra Bates Director's Award; Sydney Theatre Award — Best Ensemble *White Pearl*, Best Actor *RBG: Of Many One*.

## Michael Scott-Mitchell Set Designer



### Queensland Theatre:

*Gift to the Gorgon*, *The Tempest*, *Long Day's Journey Into Night*, *Navigating, Amigos*, *Ying Tong* — *A Walk With The Goons*, *Boundary Street*. **Other Credits:** highlights include:

Sydney Theatre Company: *Still*

*Point Turning*, *Arcadia*, *Arms and the Man*, *Switzerland*, *Storm Boy*; Opera Australia: *Madame Butterfly*, *The Merry Widow*, *Tosca*, *L'elisir D'amore*, *Tannhauser*; Ensemble Theatre: *Diplomacy*, *The Appleton Ladies' Potato Race*, *The Last Five Years*; State Opera of South Australia: *Wagner's Ring Cycle* (2004); Broadway/US: *Doctor Zhivago*, *Freeze Frame*; Sydney 2000 Olympic Games cauldron, 15th Asian Games, UAE 48 National Day, Doha 2006 Asian Games. **Training:** Architecture, Sydney University; Bachelor of Dramatic Art — Design, NIDA. **Positions:** Professor of Practice — Art and Design, University of New South Wales; Head of Design, Director, Deputy Director/Deputy CEO, NIDA. **Awards:** Helpmann Award — Best Scenic Design *Wagner's Ring Cycle*; 6 Production Design Guild Awards; 2 Greenroom Awards; 1 Theatre Critics Award; 1 Adelaide Critics Award; Sydney Olympic Cauldron — Heritage Listing.

## Leigh Buchanan Costume Designer



**Queensland Theatre:** As Costume Designer: Debut.

**Other Credits:** As Costume Designer: Opera Queensland: *Songs to Die For*; The Little Red Company: *Lady Beattie*; Shake & Stir: *Dracula*, *Wuthering Heights*; Oscar Theatre

Company: *Spring Awakening*. As Cutter/Costumier: Queensland Theatre; Opera Queensland; La Boite Theatre Company; Victorian Opera; Sydney Opera House (with Redline Productions). **Film & TV:** As Cutter/Costumier: *Elvis*, *The Drover's Wife*, *Aquaman*, *Tidelands*, *God's Favourite Idiot*, *In Our Blood*, *My Mistress*.

John Rayment  
Lighting Designer



**Queensland Theatre:** Debut.  
**Other Credits:** Brisbane Festival: *Winners, Surrogate Cities, City of Lights* (2011-2013), *Freeze Frame, Legs on the Wall, Turangalila* (with Queensland Symphony Orchestra), *Salome* (with

Queensland Symphony Orchestra); Queensland Music Festival: *Tristan & Isolde* (with Queensland Symphony Orchestra); Gold Coast 2018 Commonwealth Games: Opening Ceremony, Closing Ceremony; Sydney 2000 Olympic Games: Opening Ceremony, Closing Ceremony; Sydney 2000 Paralympic Games: Opening Ceremony, Closing Ceremony; Deaflympics 2009 Taipei: Opening Ceremony; Singapore National Day Parade; Hong Kong Symphony of Lights; Global Creatures: *Walking with Dinosaurs* (Arena Spectacular); Sydney Opera House: *Handa Opera on Sydney Harbour*; Sydney Theatre Company; Belvoir St Theatre; State Theatre Company South Australia; Sydney Dance Company; The Australian Ballet; Royal New Zealand Ballet; English National Ballet; Opera Australia; Australian Brandenburg Orchestra; State Opera South Australia; Victorian State Opera; Shanghai City Entertainment Group.

Brady Watkins  
Sound Designer/Composer



**Queensland Theatre:** *A Thousand Points From Zero, Tiny Beautiful Things, First Casualty, A Dream Play, Othello, Bernhardt/Hamlet, Metamorphoses, Moth, Wisdom, The Trial.* **Other Credits:** Playlab Theatre:

*Unconditional* (with Brisbane Festival and Brisbane Powerhouse); Offside Theatre Company: *Sexual Misconduct of the Middle Classes*; La Boite Theatre Company: *The Last Five Years, Away, Bigger and Blacker, The Neighbourhood*; Dead Puppet Society: *SWARM, The Wider Earth* (2022 National Tour); THAT Production Company: *Sea Wall*; Refraction Theatre: *The Revisionist*; Rocket Boy Ensemble: *Reagan Kelly*. As Sound Operator: Queensland Theatre: *Who's Afraid of Virginia Woolf* (with STCSA), *Triple X, Our Town, Antigone*; Woodward Productions: *Sweet Charity, Edges: A Song Cycle*; Underground Broadway: *Spring Awakening, Don't Call Me Ishmael*; La Boite Theatre Company: *Neon Tiger*. As Ableton Programmer: Brisbane Festival: *BANANALAND*

(with QPAC). As Sound Consultant: Queensland Theatre: *As You Like It, Drizzle Boy, Family Values, The Almighty Sometimes, Robyn Archer: An Australian Songbook, White Pearl, Taming of The Shrew.* **Training:** Bachelor of Music Technology, Queensland Conservatorium of Music.  
**Positions:** Composer/Sound Designer, Artist Company, La Boite (2021-22). **Awards:** Matilda Award Nomination — Best Sound Design *Sea Wall*; Queensland Reconciliation Award — Partnerships *Othello*.



Libby Munro, Priscilla Jackman



Francesca Waters

## Grant Gravener Stage Manager



**Queensland Theatre:** *As You Like It, Family Values, Othello*. **Other Credits:** As Stage Manager: Opera Queensland: *Così fan tutte*; Sun Opera: *The Nurses at Vung Tau* (World Premiere Brisbane 2022); Opera Australia: As Stage

Manager Swing: *The Phantom of the Opera* (Handa Opera on Sydney Harbour 2022); Gordon Frost Organisation: As Venue Manager: *Magic Mike Live* (Sydney/Melbourne Tour 2021); Cirque du Soleil: As General Stage Manager: *Corteo* Arena Version (Montreal Restaging/North American and European Tours 2018–2020), *Luzia* (Montreal Creation/North American Tour 2016–2017); As General Stage Manager/Artistic Assistant: *Corteo* (North American/Japanese/European/South American Tours 2007–2015); As Assistant Stage Manager: *Quidam* (Asia-Pacific Tour 2005–2006).

## Nicole Neil Assistant Stage Manager



**Queensland Theatre:** As Stage Manager: *Robyn Archer: An Australian Songbook, The Holidays, The Shot* (The Scene Project), *The Wider Earth* (with Dead Puppet Society, Sydney season). As Assistant Stage Manager: *Drizzle Boy, First*

*Casualty, Taming of the Shrew, Much Ado About Nothing*. **Other Credits:** As Stage Manager: Dead Puppet Society: *Ishmael, Laser Beak Man* (with La Boite Theatre Company); La Boite Theatre Company: *Naked and Screaming, Neon Tiger*. As Deputy Stage Manager: Dead Puppets Society: *Holding Achilles*; Opera Queensland: *The Sopranos, The Marriage of Figaro, Orpheus & Eurydice* (with Circa), *Tosca, Peter Grimes, The Merry Widow, Ruddigore*. As Assistant Stage Manager: La Boite Theatre Company: *A Streetcar Named Desire*; Opera Australia: *Handa Opera on Sydney Harbour — West Side Story, Handa Opera on Sydney Harbour — La Bohème*; Opera Queensland: *The Pearlfishers, The Barber of Seville*; Shake & Stir Theatre Co: *American Idiot, George's Marvellous Medicine*. **Training:** Bachelor of Fine Arts (Technical Production), Bachelor of Fine Arts (Drama), QUT.



Libby Munro

## Cast

Valerie Bader  
Barb Ling



**Queensland Theatre:** Debut.  
**Other Credits:** Sydney Theatre Company: *Talk, Children Of the Sun, M. Rock, The Wharf Review*; Ensemble Theatre: *Suddenly Last Summer, A Christmas Production, Killing Katie, The Appleton Ladies*

*Potato Race*; Melbourne Theatre Company: *Australia Day* ATYP: *M. Rock*; National Theatre of Parramatta: *Jesus Wants Me For A Sunbeam*; Belvoir: *Cursed!*; CDP Theatre Producers/Sydney Opera House: *Babies' Proms: Jingle Bell Jazz*; Harrison Productions: *Stainless Steel Rat Christine*; Dunston Productions: *Tim, Inside Out*; Company B: *Parramatta Girls*; Bell Shakespeare Company: *The Comedy of Errors*; Sydney Festival: *Symphonic Fairytales*; Sydney Symphony Orchestra: *Funny Girl: The Musical In Concert*; Alphaville: *Maralinga*; Hit Productions: *Barmaids*; Griffin Theatre Company: *Wicked Sisters*. **Film:** *Rip Tide, Truth, Black & White & Sex, Say Nothing, Close Contact, Crackers, The Roly Poly Man, Hoodwink, Now then After, The Chuck In*. **Television:** *Bump (Season 2), The Crew's Ship, The Let Down, Dead Lucky, Devil's Playground, East of Everything, All Saints, Come In Spinner, The True Believers, The Harp In The South*. **Awards:** Glugs Award Nomination — Most Outstanding Performance; Helpmann Award Nomination — Best Female Supporting Actor in a Play; AFI Nomination; CONDA (City of Newcastle Drama Award) — Best Supporting Actress.

Rachel Gordon  
Nikki Armstrong



**Queensland Theatre:** *The Almighty Sometimes, Jasper Jones, Boston Marriage, Let the Sunshine* (with Melbourne Theatre Company), *Ninety* (with Melbourne Theatre Company). **Other Credits:** Sydney Theatre Company: *The Real Thing*,

*Concussion, Don Juan*; Griffin Theatre Company: *Between Two Waves, Concussion, Light Particle*; Melbourne Theatre Company: *Jasper Jones*; Ensemble Theatre: *Mr Bailey's Minder, Outdated, The Norman Conquests Trilogy, Odd Man Out, Managing Carmen, Wit*; Darlinghurst Theatre: *Daylight Saving*; Bell Shakespeare: *King Lear*,

*Macbeth*. **Film:** *Angel of Mine, Thunderstruck*. **Television:** *Queen of Oz, The Twelve, Back in Very Small Business, The Secret Daughter, The Letdown, The Moody's, The Gentleman's Guide to Knife Fighting, A Moody Christmas, Home and Away, Neighbours, Blue Heelers, The Coast, The Cooks, Farscape, White Collar Blue, All Saints*. **Training:** NIDA. Rachel is a proud member of MEAA.

Natassia Halabi  
Rania Hamid



**Queensland Theatre:** Debut. **Film:** *Anonymous Killers, Regionrat, Born To Be Blue, Soledad, The Enchanted, Designer Pups*. **Television:** *NCIS Los Angeles, Bloodlands*. **Training:** Lesly Kahn & Co, Los Angeles; The Les Chantery

Studio, Sydney. **Awards:** Festigious International Film Festival — Best Ensemble *Regionrat*; Tracking Board's Launch Pad Screenwriting Competition — Top 10 Finalist; Shore Script Screenwriting Competition — Top 10 Finalist.

Barbara Lowing  
Bev Anderson



**Queensland Theatre:** *The Taming of the Shrew, Good Grief, The Seagull, Motherland, Australia Day, The China Incident, Toy Symphony* (with State Theatre Company South Australia), *The Prisoner of 2nd Avenue, Hamlet, Away* (with Griffin Theatre Company), *The Memory of Water, Cooking with Elvis, Top Dogs, Antigone*,



Priscilla Jackman, Rachel Gordon

*Navigating, Explosions, The Works, The Gift of the Gorgon, The Barretts of Wimpole Street, Les Liaison Dangereuses.* **Other Credits:** Dead Puppet Society: *Ishmael, The Wider Earth, The Harbinger* (with La Boite Theatre Company); Belloo Creative: *Motherland, Rovers*; Playlet Theatre: *Magpie*; La Boite Theatre Company: *Lysa and the Freeborn Dames, The Removalist, Closer, First Asylum, The Taming of the Shrew, The Matilda Women*; Shake & Stir Theatre Company: *Tequila Mockingbird*; State Theatre Company South Australia: *Hamlet, November*; Melbourne Theatre Company: *Top Silk, Navigating*; JUTE: *Here We All Are Assembled, Joh for PM* (with Brisbane Powerhouse and Queensland Music Festival); The Empire Theatre: *April's Fool*; Brisbane Festival: *Ozone*; The Hole in the Wall Theatre Company: *Hamlet, The Alchemist.* **Film:** *The Royal Hotel, Double or Nothing, Inner Dialogue.* **Television:** *Mako Mermaids, Tidelands, Film School: The Musical, The Family Law, Hoges, Secrets and Lies, Cyber Girl, Misery Guts, Stringer, Medivac, Hero's II: The Return.* **Training:** Western Australian Academy of Performing Arts (WAAPA). **Awards:** Matilda Award — Best Ensemble *Closer*, Best Actress *Away*, Gold Matilda Award Body of Work, Gold Matilda Award *Tequila Mockingbird*, Silver Matilda Award *Tequila Mockingbird*, Silver Matilda Award Best Independent Production *Motherland*; Equity Peer Award — Best Actress *Away*, Best Ensemble *Away*, Montana International

Documentary Film Festival — *The Lost Years*; CINE 2nd Annual Film Festival — Screening Award Montana. Barbara is a proud member of MEAA.

**Libby Munro**  
**Penny Anderson**

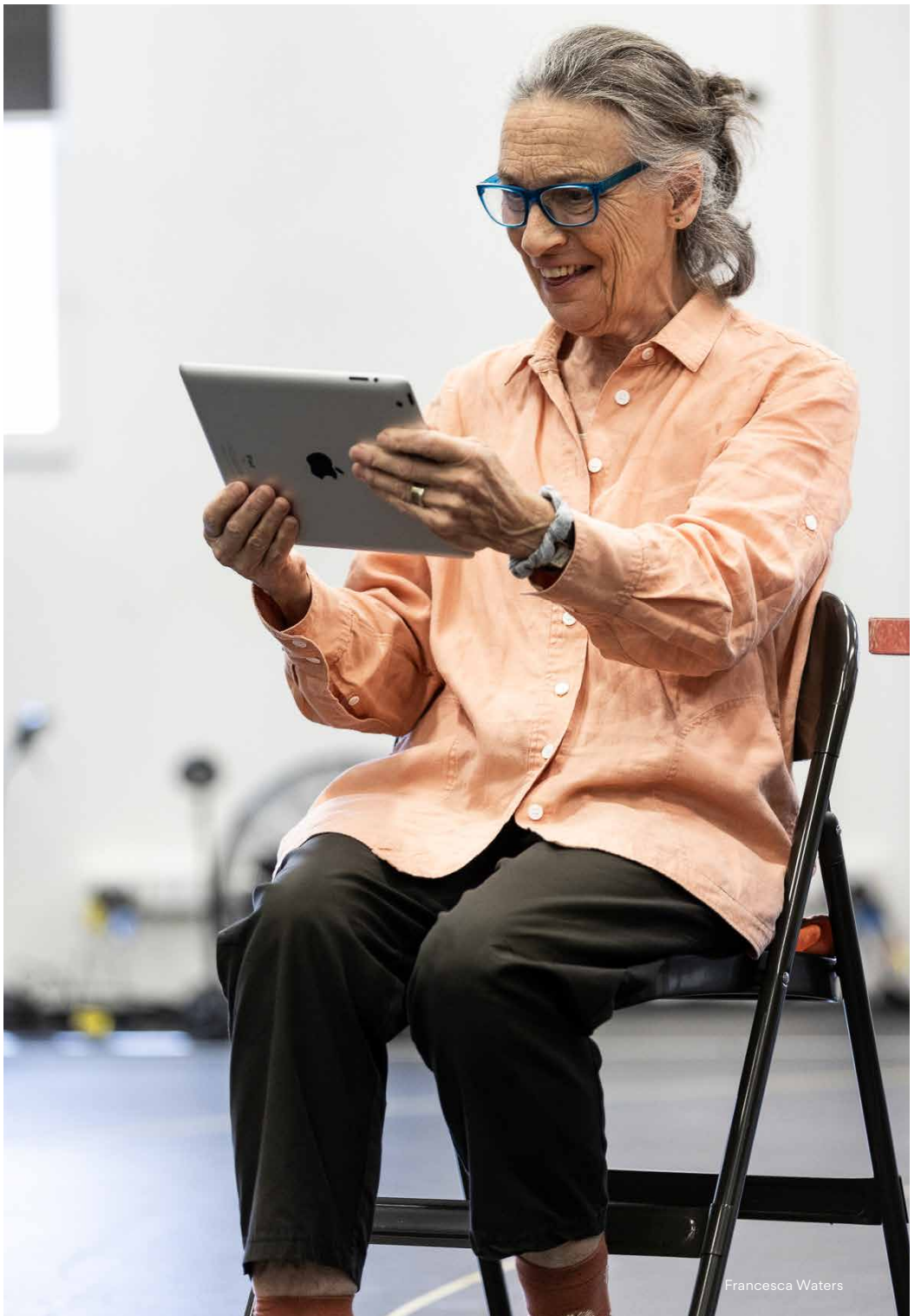


**Queensland Theatre:** *Our Town, Noises Off* (with Melbourne Theatre Company), *Disgraced* (with Melbourne Theatre Company), *Grounded, Venus in Fur.* **Other Credits:** Ensemble Theatre: *Dream Home*; Louise Withers & Associates: *A Murder is Announced*; Sydney Theatre Company: *Gallipoli*; NIDA: *The Collection.* **Film & TV:** *Joe VS Carol, Troppo, The Hunted, Wild Woman, Mommy Would Never Hurt You, The Unsettling, Broken Dolls, Eight, Bullets for the Dead, The Bind, All Saints: MRU, Hiding, SLiDE, Review with Myles Barlow.* **Positions:** Judge, ARFF Paris 2020; Founding Member, Women in Theatre and Screen (WITS). **Training:** Bachelor of Dramatic Art (Acting), NIDA; Advanced Diploma in Screenwriting (Feature Film), AFTRS. **Awards:** Matilda Award — Best Female Actor in a Leading Role *Grounded*, Best Female Actor in a Leading Role *Venus in Fur*; Matilda Award Nomination — Best Supporting Actor *Disgraced*; London Gold Movie Award — Best Actress *The Hunted*; St Kilda International Film Festival Nomination — Best Australian Short Film *The Hunted.*



Priscilla Jackman, Rachel Gordon







Natassia Halabi, Barbara Lowing

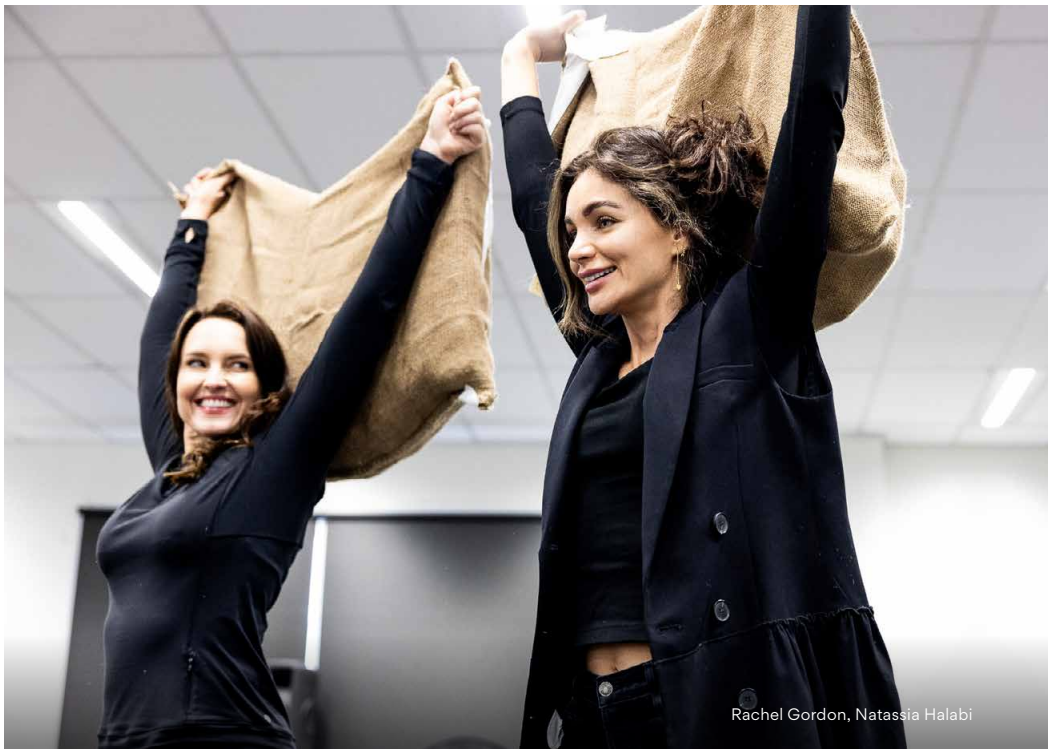


Francesca Waters





Rachel Gordon, Libby Munro



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## TOGETHER WE ARE MAKING OUR AMBITIONS A REALITY

Gifts to Queensland Theatre help to create theatre that shapes the national imagination. Gifts are tax deductible.

For more information about our giving programs, please contact Philanthropy Manager Lyn Moorfoot **07 3010 7600** or [lmoorfoot@queenslandtheatre.com.au](mailto:lmoorfoot@queenslandtheatre.com.au)



Rachel Gordon, Natassia Halabi

# QUEENSLAND THEATRE PARTNERS

## PRODUCTION PARTNERS

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Rachel Gordon, Libby Munro





# Sharing our vision

Thank you for believing in the importance of theatre and supporting our performances and programs this year. We're excited for you to join us again in 2024, to create more magic and bring the joy of live theatre to more audiences.

With your support through donations, philanthropic gifts and partnerships, we can continue to share new and beloved stories across Queensland.

If you're inspired by what we do, please consider including a gift with your Season Ticket purchase. All donations, large or small, are used to create more collective experiences that change lives.

Thank you for your consideration and generosity. For more information, please contact our Development team at [development@queenslandtheatre.com.au](mailto:development@queenslandtheatre.com.au) or **07 3010 7614**.



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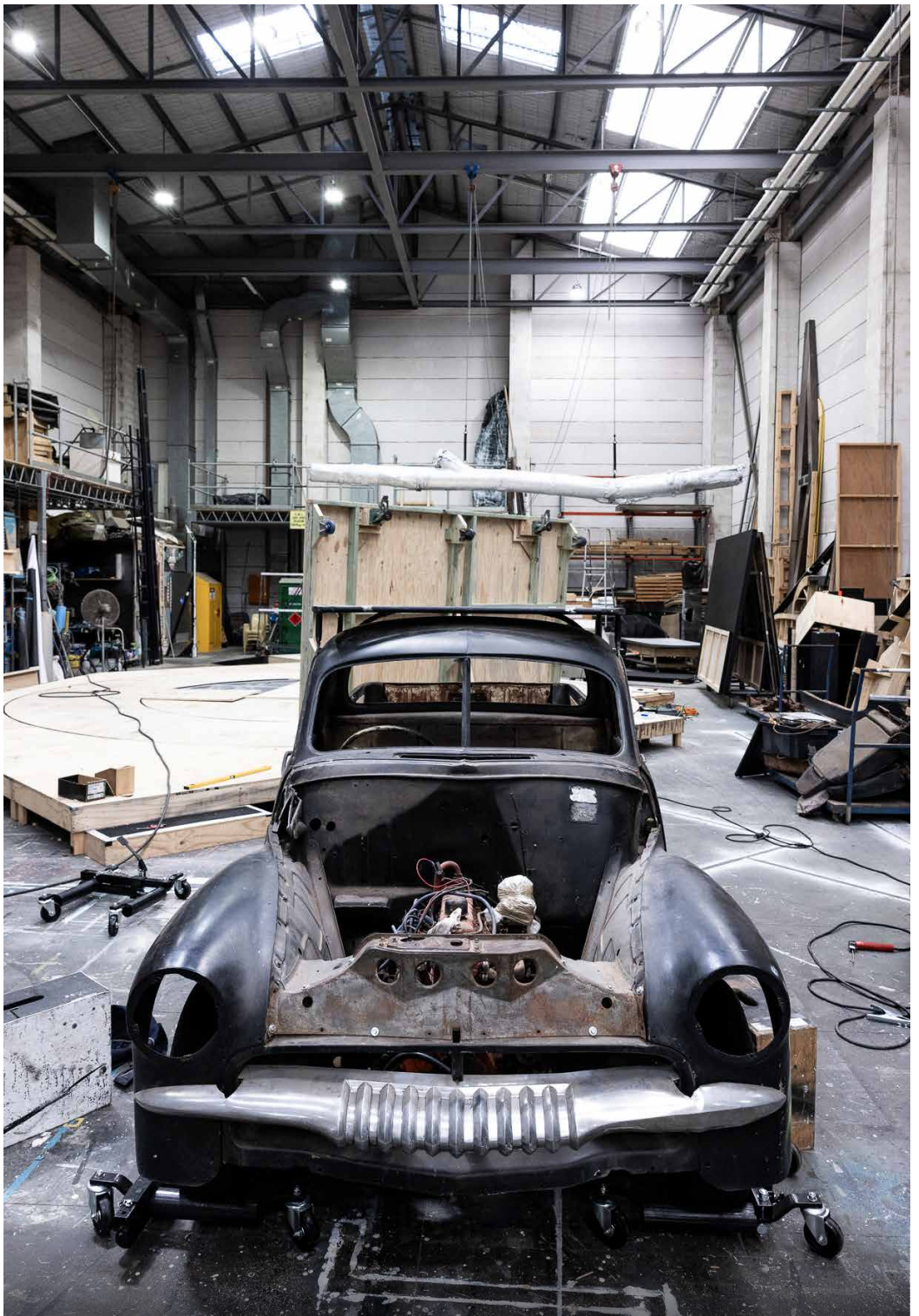
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# QUEENSLAND THEATRE

## **PATRON**

Her Excellency the Honourable  
Dr Jeannette Young PSM,  
Governor of Queensland

## **FOUNDING DIRECTOR**

Alan Edwards, AM, MBE (1925–2003)

## **MEMBERS OF THE BOARD**

Tracey Barker  
Liz Burcham  
Associate Professor Stephen Carleton  
Rachel Crowley  
Dean Gibson (Deputy Chair)  
Elizabeth Jameson AM (Chair)  
Susan Learmonth

## **INDIGENOUS**

### **REFERENCE GROUP**

Judge Nathan Jarro  
Dr Valerie Cooms  
Isaac Drandic  
Dean Gibson (Chair)  
Charles Passi  
Michael Tuahine  
Roxanne McDonald

## **ARTISTIC DIRECTOR**

Lee Lewis

## **EXECUTIVE DIRECTOR**

Criena Gehrke

## **EXECUTIVE ASSISTANT**

Pete Sutherland

## **HUMAN RESOURCES AND GOVERNANCE MANAGER**

Donna Maher

## **ARTISTIC**

### **ARTISTIC ELDER**

Roxanne McDonald

### **ASSOCIATE ARTIST (CAIRNS)**

Isaac Drandic

### **ASSOCIATE ARTIST**

Daniel Evans

### **LITERARY ADVISOR**

Dr Julian Meyrick

### **WRITING FELLOWSHIP ARTIST**

Claire Christian, Wendy Mocke

## **DEVELOPMENT**

### **PHILANTHROPY MANAGER**

Lyn Moorfoot

### **GRANTS AND CONTENT WRITER**

Yvonne Henry

### **DEVELOPMENT COORDINATOR**

Jade Rodrigo

## **FINANCE AND OPERATIONS**

### **HEAD OF FINANCE AND OPERATIONS**

Shane Burke

### **FINANCE OFFICER**

Sarra Lamb

### **ACCOUNTING ASSISTANT**

Lien Mai

### **FACILITIES AND OPERATIONS MANAGER**

Jake Cook

### **VENUE AND BAR MANAGER (MATERNITY LEAVE)**

Kimberley Mogg

### **VENUE AND BAR MANAGER**

Peter Carroll

## **MARKETING AND TICKETING**

### **MARKETING DIRECTOR**

David Graham

### **MARKETING MANAGER**

Maneka Singh

### **MARKETING MANAGER**

Cinnamon Smith

### **MARKETING COORDINATOR**

Hannah Wilson

### **MARKETING ASSISTANT (DIGITAL ENGAGEMENT)**

Thomas Manton-Williams

### **GRAPHIC DESIGNER**

Sarah Gannon

### **PUBLICIST**

IVY PR

### **DATABASE SUPERVISOR**

Jeffrey Guiborat

### **TICKETING SUPERVISOR**

Madison Bell

### **TICKETING COORDINATOR**

Dan Sinclair

### **TICKETING OFFICER**

Myk Brown, Ngairé Lock

### **TICKETING OFFICER (CASUAL)**

Milena Barraclough-Nesic,  
Sophia Hodych

## **PRODUCTION**

### **DIRECTOR, TECHNICAL AND PRODUCTION**

Daniel Maddison

### **TECHNICAL MANAGER**

Chris Goeldner

### **TECHNICAL COORDINATOR**

Harry Provins

### **PRODUCTION COORDINATOR**

Mia McGavin

## **SOUND ASSOCIATE**

Brady Watkins

## **HEAD OF WORKSHOP**

Peter Sands

### **COMPANY CARPENTER/ HEAD MECHANIST**

John Pierce

### **COSTUME MANAGER**

Nathalie Ryner

### **WARDROBE COORDINATOR**

Barbara Kerr

## **PROGRAMMING**

### **SENIOR PRODUCER**

Helen Hillman

### **PRODUCER**

Pip Boyce

### **PRODUCER**

Ari Palani

### **ARTISTIC ADMINISTRATOR**

Jane Youngs

## **EDUCATION, YOUTH AND REGIONAL ENGAGEMENT**

### **SENIOR PRODUCER, EDUCATION, YOUTH AND REGIONAL ENGAGEMENT**

Eylece Blaikie

### **PRODUCER, EDUCATION, YOUTH AND REGIONAL ENGAGEMENT**

Laurel Collins

### **ASSOCIATE ARTIST**

Steve Pirie

### **YOUTH PROGRAM COORDINATOR**

Nicky Haeusler

### **ADMINISTRATION COORDINATOR**

Sam Morris, Abigail Taylor

## **QUEENSLAND THEATRE PRODUCTION STAFF**

### **CARPENTERS**

Chris Maddison, Tim Pierce,  
Shannon Smith

### **SCENIC ARTIST**

Leo Herreygers

### **COSTUMER CUTTER**

Leigh Buchanan

### **COSTUME MAKER**

Cody Newnham

### **COSTUME MAINTENANCE**

Tracey Leino

### **WARDROBE DRESSER**

Aislynn Maczyszyn

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**PRODUCTION  
ELECTRICIAN/LIGHTING  
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**SOUND TECHNICIAN**

Linus Monsour

**AUTOMATION OPERATOR**

Leo Fitzgerald

**STAGE MANAGEMENT**

**SECONDMENT QUT**

Georgia Gould,

Courtney Farrar

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Brett Boardman

**VOICEOVER ARTISTS**

Milena Barraclough-Nesic

Myk Brown

Andrew Buchanan

Liz Buchanan

Emily Burton

Sophia Hodych

Erika Naddei

Steve Pirie

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**Special thanks to**

Michael Kentwell



Rachel Gordon



Rachel Gordon, Libby Munro



Priscilla Jackman

Coming soon

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# VIETGONE



BY QUI NGUYEN

ORIGINAL MUSIC BY SHANE RETTIG

DIRECTED BY DANIEL EVANS AND NGOC PHAN



SCAN TO BOOK

