

COST OF LIVING

BY MARTYNA MAJOK

DIRECTED BY PRISCILLA JACKMAN AND DAN DAW



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.



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Criena Gehrke
Executive Director

Welcome to Queensland Theatre's production of *Cost of Living* by Martyna Majok, co-produced with our colleagues at Sydney Theatre Company. We are delighted to have you join us for this stunning cross-company collaboration.

Theatre has the unique power to reflect the diverse tapestry of our lives, to explore difference and otherness, to tell stories for everybody with everybody, and to remind us that we are all human. Such is the power of Martyna Majok's play. Her characters are masterfully drawn and each of them compels us — in their own way — to see beyond the surface, past our own pre-conceptions of one another, into the invisible emotional landscapes we all traipse through that bind us together. There is a reason this play won the Pulitzer Prize.

Our gratitude to Dan Daw and Priscilla Jackman for being a powerhouse match as Co-Directors. Dan's lived experience brings an unparalleled authenticity alongside Priscilla's empathetic and insightful direction; both working together to reveal a production that is powerful, deeply felt and full of heart.

Our esteemed thanks also goes to the extraordinary cast of Dan Daw, Zoe de Plevitz, Kate Hood, and Philip Quast for breathing life into these characters and creating a truly unforgettable theatrical experience.

Thank you for being here tonight. We hope the time you spend with us at *Cost of Living* is a reminder of the power of theatre and the joy, struggle and complexity of what it means to be human, to be alive to it all.

— Criena

15 JUN — 13 JUL
BILLE BROWN THEATRE

COST OF LIVING

BY MARTYNA MAJOK
DIRECTED BY PRISCILLA JACKMAN AND DAN DAW

A QUEENSLAND THEATRE AND SYDNEY THEATRE COMPANY CO-PRODUCTION

Former-carer turned Playwright Martyna Majok won the Pulitzer Prize for Drama for this play in 2018 and it's easy to see why. This is a beautifully rendered story about our need to care (or be cared for) no matter the distance that age, race and disability might place between us.

Drawing on her lived experience, Majok introduces us to four seemingly disconnected characters whose lives are at a crossroads. There's John — a wealthy successful PhD student with cerebral palsy — who hires the secretive Jess to be his new carer. And then there's Eddie, an unemployed truck driver, desperately trying to reconcile with his ex-wife Ani, who has become a wheelchair user after an accident.

Told with deft humour and enormous heart, the Australian premiere of this highly-lauded work is directed by Priscilla Jackman (*The Appleton Ladies' Potato Race*) and Dan Daw, also appearing as John, with Philip Quast as Eddie, Kate Hood as Ani and Zoe de Plevitz as Jess.

*“Worth its weight
in gold”*

— The New York Times

*“Sensational!
The kind of theatre
that imprints on
the body and lives
in your bones”*

— Variety

**DOES LOVE
HAVE A
BOTTOM LINE?**

Creatives

Writer Martyna Majok

Co-Directors Priscilla Jackman and Dan Daw

Set and Costume Designer Michael Scott-Mitchell

Lighting Designer John Rayment

Composer and Sound Designer Guy Webster

Dialect Coach Gabrielle Rogers

Movement and Intimacy Coach NJ Price

Stage Manager Grant Gravener

Assistant Stage Managers Yanni Dubler, Sophie Woodcock

Theatre Access Assistants to Kate Hood Madeleine Lewis,
Sophie McCrae

Personal Assistant to Dan Daw Lauren Smeaton

Cast

John Dan Daw

Jess Zoe de Plevitz

Ani Kate Hood

Eddie Philip Quast

Location

Bille Brown Theatre

Queensland Theatre

78 Montague Road

South Brisbane

Duration

1 hour and 50 minutes, with no interval.

Warnings

This production contains occasional strong language,
nudity, herbal and e-cigarettes and the use of haze.

Recommended for ages 15+.

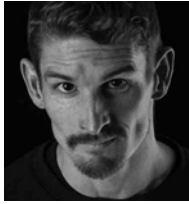
Co-producer

**SYDNEY
THEATRE
CO**

World premiere produced July 2016 by the Williamstown Theatre Festival.
Mandy Greenfield, Artistic Director, Michael Sag, General Manager.
Produced in New York City by the Manhattan Theatre Club.
Lynn Meadow, Artistic Director, Barry Grove, Executive Producer
on June 7th, 2017.



Priscilla Jackman
Director



Dan Daw
Director

Welcome back to Queensland Dan and Priscilla! You are both from the Sunshine State, what is it like being back?

Priscilla: Both of us lived in Brisbane during our childhood. It's funny to think that around the same time I was growing up in Shorncliffe — at the other end of the train line in Cleveland (actually, Alexandra Hills) was a little Dan Daw growing up in Brisbane too.

Can you tell us about how this show came to be?

Priscilla: I first met Dan when I saw his incredible show *Beast* at Sydney Festival in 2018. I was so moved by his performance that I tracked him down and asked if he wanted to meet for a coffee before he flew back out to the UK where he was living. We stayed in loose contact, and eventually in 2019 I came across *Cost of Living* by Martyna Majok. I could not believe it because the character of John felt like it was created for Dan to play. I sent Dan the script and he wrote straight back to me. I will never forget his email, he said “I f***ing heart this. I want in — let’s do it!!”

Can you tell us a little bit about the four characters and their intertwining stories?

Dan: At its core, this extraordinary piece of writing highlights the importance of interdependence in the disabled lived experience. The world is as beautiful as it is harsh and the characters are all, in their own ways, doing everything in their power to find shelter in each other. The thing I keep coming back to, particularly looking at the relationship between Ani and Eddie, is Ani’s longing as a disabled person to be alone, to be away from her husband, after years of being with him, but that solace coming at a cost, because she needs him for her day-to-day care.

At the same time, on the other side of town, we meet John who has found himself alone for the first time and is recruiting a personal assistant to help him with his daily care. Jess has “lived a lot of life” after working the night shift at bars around town. She first meets John in his apartment in the hope she can be of help to him, and in the hope that he can be of help to her.

Never have I been involved in a process that is as intricately, and supremely collaborative at every single stage, as this production has been.

As much as this is a play about the help disabled people need to live in the world, it is also a play about the help non-disabled people need. Disabled people are generally categorised as having little worth in society and it's a beautiful thing to be with Eddie and Jess as the two non-disabled characters, to see how much they actually need and want Ani and John to be part of their worlds. Without Ani, life for Eddie was tough and before meeting John, life for Jess was survival.

What makes this show different to any other show you've worked on?

Dan: It's quite a monumental thing, as a disabled artist, to be even working on a play for an Australian state theatre company. It feels like a total gamechanger to be working alongside this extraordinary team of artists to bring a story like this to Australian audiences. A real strength of this collaboration has been the time we have been able to take in bringing this work to life. We've left no stone unturned in the five years it's taken us, with many careful conversations and considerations around accessibility, inclusion, and care along the way. It's a

very rare thing to be afforded the luxury of time in today's day and age, which is why it's distinctively different from any other show I've worked on.

How has this informed the rehearsal process?

Priscilla: As artists, we always talk about how collaborative theatre-making is. But for me, never have I been involved in a process that is as intricately, and supremely collaborative at every single stage, as this production has been.

This is not only because we are the first mainstage production in the country to have a 50/50 ratio of disabled/non-disabled actors on stage and almost this same ratio represented amongst our creative team. It requires a design which must be entirely accessible, that must transition effortlessly between the intimacy of bathroom spaces to busy Jersey City streetscapes. And a text that necessitates a heartbreakingly beautiful sound score with stunning, sophisticated lighting.

We are so grateful to the creative team, including Michael Scott-Mitchell, Guy Webster, John Rayment, our stage management and production

teams led by Grant Gravener and Dan Maddison, as well as the Queensland Theatre programming team led by Helen Hillman and Pip Boyce, who have collaborated with absolute dedication, flexibility, and skill in order for us to achieve our collective vision for the work.

Can you tell us about the experience and process of co-directing a show with another person?

Priscilla: I think all of us on this project are acutely aware of how extraordinarily special our rehearsal room and process has been. We are all aware that as a company we collectively represent a range of spheres of experience on this production and it is our differences — coming together, working, listening, responding to one another — that inform a deeper and richer work.

Dan and I as co-directors are testament to that, and this is partly why we chose to co-direct the work. We celebrate the different perspectives we bring from our different lived experience, from our different artistic practice, from our differing bodies of creative work.

What message are you hoping the audience will take away from this show? Why is this an important story to see on the Queensland Theatre stage?

Priscilla: We are aware that there is an advocacy element to this work, and we are so proud to be supported in a co-production by Queensland Theatre and Sydney Theatre Company.

This is a work that invites conversation around the complexities of who we are as humans, and how we co-exist. This is not a play that allows audiences to position themselves at arm's length from the world of the characters. To somehow think “well that’s about disability — that is not me”. Because actually, Majok is saying the reverse — this play says, “this is all of us.” In this way the notion of ‘disability’ as ‘otherness’ is completely turned on its head. Our goal has always been to make an astonishing theatrical experience for our audiences that celebrates our human connection.



Priscilla Jackman, Guy Webster



Dan Daw



Samantha Dwyer

The world wasn't made accessible but with the right help, it's up to us to overcome it.

I have come to realise that living life in a wheelchair means coming across barriers outside your home. The world wasn't made accessible but with the right help, it's up to us to overcome it.

My parents were travel agents, so I've loved travelling since I was little. Even being diagnosed with a rare form of muscle disease when I was 10 years old, did not change that. As my disability progressed and I became more reliant on my wheelchair, there were even more barriers to accessing the world. When I wanted to go to Bali last year, I was not put off by the fact that it is one of the most inaccessible places in the world.

I asked my carer to go with me to Bali and she requested her husband come along. We had started to all become friends so I thought that would be fine, but little did I know how essential his role would be on that trip. My carer and I had not been working together for long, but we had already developed a close relationship — a factor that was going to be crucial for us to travel together.

The flight to Bali was a long one (9 hours) but I was so grateful to have my carer and her husband by my side always making sure that I was excited and happy! The first barrier came that night, when we went to a beach club and her husband ended up having to carry me across the sand to the tables. While I didn't mind being carried by a handsome guy, it did make me realise how important my relationship was with both of them.

The following morning we discovered our next barrier, similar to one we see the characters of this play navigate. The shower did not have a shower chair and all they could find for us at the hotel was a stool. With my lack of balance, I was very likely to fall off said stool and knock myself out. The only solution that we could come up with was for both of us to shower together. It's these small moments of accessibility that most take for granted, but for me, I truly would not have found a way to shower so easily without my carer.

One of the other major barriers that we came across was realising the Balinese did not understand the concept of

wheelchair accessibility. Confronted by a flight of stairs, we asked if there was a wheelchair accessible entry. Staff told us yes, and then motioned to go up the stairs... after a few minutes of awkward silence, my carer's husband picked me up and carried me. Once inside, we were trying to get to a table a few steps down and one of the staff told us that there was a ramp. We were so excited to find our first ramp in Bali (!!), but that excitement was short lived. As we wheeled down the ramp, we realised that at the end there was still a step down. I wondered if they had read Accessibility 101.

The flight home from Bali was a struggle. I had caught a virus and my carer had to get the air hostesses to put an oxygen tank on me. Between this and the fact that I had caught Bali belly (if you know you know), I was quickly realising how lucky I was to have such a close relationship with my carer.

Growing up disabled, I never realised that one day I would be so dependent on my carers but I am so grateful to be so close to them that they can help me through any barriers. That's why it's

so encouraging to see these beautiful relationships being represented onstage — by people who share my lived experience — in works like *Cost of Living*.

— **Samantha Dwyer**

Samantha Dwyer is a 30 year old wheelchair user who lives in Brisbane. She is a passionate disability advocate, ambassador, model and blogger.

Creatives

Martyna Majok

Writer



Martyna Majok was born in Bytom, Poland and raised in New Jersey and Chicago. She was awarded the 2018 Pulitzer Prize for Drama for her Broadway debut play, *Cost of Living*, which was nominated for the Tony Award for Best

Play. Other plays include *Sanctuary City*, *Queens*, and *Ironbound*, which have been produced across American and international stages. Other awards include a Guggenheim Fellowship, The Steinberg Playwright Award, Arthur Miller Foundation Legacy Award, The Obie Award for Playwriting, The Hull-Warriner Award, The Lucille Lortel Award for Outstanding New Play, The Hermitage Greenfield Prize, as the first female recipient in drama, and The Champions of Change Award from the NYC Mayor's Office. Martyna studied at Yale School of Drama, Juilliard, University of Chicago, and New Jersey public schools. *Gatsby*, a new musical for which Martyna wrote the libretto with music by Florence Welch and Thomas Bartlett, will premiere this spring at A.R.T. Martyna has developed TV projects for HBO and is writing feature films for Plan B/Pastel/MGM/Orion, MRC/T-Street, and Participant/Killer Films.

Priscilla Jackman

Co-Director



Queensland Theatre: *The Appleton Ladies' Potato Race*, *White Pearl* (with Sydney Theatre Company). **Other Credits:** Sydney Theatre Company; *RBG: Of Many One*, *Still Point Turning: The Catherine McGregor Story*;

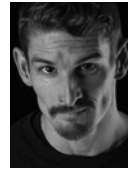
Opera Australia: *The Barber of Seville* (National Tour), *Bluebeard's Castle*, *The Magic Flute* (NSW Schools Tour), *The Barber of Seville* (NSW & Victoria Schools Tour); National Theatre of Parramatta: *White Pearl*, *Girls in Boys Cars*; Ensemble Theatre: *The Appleton Ladies' Potato Race*, *The 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, NIDA. **Awards:** Opera Foundation for Young Australians — Berlin Opera Award; Ensemble Theatre — Sandra Bates Director's Award; Sydney Theatre Award — Best Ensemble *White Pearl*.

Dan Daw

Co-Director/John



Queensland Theatre: Debut.

Other Credits: Force Majeure: *The Age I'm In*; Australian Dance Theatre: *Vocabulary* (with Restless Dance Theatre); Restless Dance Theatre: *Bedroom Dancing*, *Sustenance*, *The Continual Unfolding of*

Now, *The Laminex Man*, *Starry Eyed*, *Singing of Angels*, *Headlong*; Dan Daw Creative Projects Ltd: *The Dan Daw Show*, *Beast*, *On One Condition*; National Theatre Scotland: *Thank You Very Much* (with Claire Cunningham); Candoco Dance Company: *Studies for C*, *Set and Reset/Reset*, *London 2012 Paralympic Closing Ceremony*, *Looking Back*, *Hangman*, *Imperfect Storm*; Ballet Lorent: *Crush*; Scottish Dance Theatre: *Angels of Incidence*. **Training:** Bachelor of Creative Arts (Acting), Flinders Drama Centre. **Positions:** Artistic Director and CEO, Dan Daw Creative Projects Ltd; Associate Director, Murmuration; Associate Artist, Sadler's Wells; Associate Curator, Tanzmesse NRW; Associate Artistic Director, Candoco Dance Company. **Awards:** Green Room Award — Best Performance by a Performer or Ensemble *The Dan Daw Show*; Adelaide Fringe Award — Best Theatre *On One Condition*.

Michael Scott-Mitchell

Set and Costume Designer



Queensland Theatre: *The Appleton Ladies' Potato Race*, *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; UAE 48 National Day, 2010; 15th Asian Games Doha 2006. **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/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.

John Rayment

Lighting Designer



Queensland Theatre: *The Appleton Ladies' Potato Race*. **Other Credits:** Brisbane Festival: *Winners, Surrogate Cities, City of Lights* (2011–13), *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); 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.

Guy Webster

Composer and Sound Designer



Queensland Theatre: *Drizzle Boy, L'Appartement, Constellations, The Button Event, The Effect* (with Sydney Theatre Company), *The Seagull, Brisbane, Venus In Fur, Kelly, Orphans*. **Other Credits:** La Boite Theatre: *Poison of*

Polygamy, An Ideal Husband, Naked & Screaming, From Darkness, Lysa & The Freeborn Dames, Blackrock, A Streetcar Named Desire, The Tragedy of King Richard III, As You Like It, Ruben Guthrie, I Love You Bro, The White Earth, Kitchen Diva, Summer Wonderland, The Narcissist, Last Drinks, Urban Dingoes; Shake & Stir: James and the Giant Peach, Frankenstein, Tae Tae in the Land of YAAAS, Fourteen, The Twits, Jane Eyre, A Christmas Carol, Fourthcoming, Fantastic Mr Fox, Dracula, George's Marvelous Medicine, Wuthering Heights, Revolting Rhymes and Dirty Beasts, Tequila Mockingbird, 1984, Animal Farm, Out Damn Snot; Belloo Creative: Boy Lost; Playlab



Priscilla Jackman, Guy Webster



Dan Daw, Zoe de Plevitz

Theatre: *White China, Brutal Utopias, Blue Bones, Horizon, Magpie*; Brisbane Festival: *Neeringoo — Spirit of the Whale, Riverfire Soundtrack, Art Boat Stories Of Country*; Shock Therapy Arts: *Locked In, Medea, Viral, Welcome to Sameville*; Lisa Wilson & Nathan Sibthorpe: *Bunker*; Homunculus Theatre: *High Tea With Booff, The Knock Em Downs*; Circus Corridor: *The Rising*; Tammy Zarb & Co: *Inside Out*; Bleach Festival: *Follow The Bias, Hotelling, Shifting Sands, Quiet By Nature* (Gogi Dance), *Fish Out Of Water*; Brisbane Writers Festival: *Angel's Palace*; Jute Theatre Company: *La Bella Figura, To Kill A Cassowary, Here We Are All Assembled, The Salt Remains, Bastard Territory*; The Farm: *Depthless*; State Library of Queensland: *Teacup Sonata, I Cherish This..., The Unexpectedly Mind Boggling Adventure*; National Gallery Singapore: *Closer*; Institute Of Contemporary Art London: *Shifting Intimacies*; National Art Museum of China/ University of California/BIOS Athens, Ars Electronica Festival, Austria/Australian Centre for the Moving Image: *Intimate Transactions*.
Awards: Matilda Award, Best Design — Sound or Composition *Bunker*; Prix Ars Electronica — Interactive Art Honorable Mention .

Gabrielle Rogers

Dialect Coach



Queensland Theatre: *Medea, Gaslight, Vietgone, don't ask what the bird look like, Tiny Beautiful Things, Drizzle Boy, Rice, My Fair Lady*. **Film:** *Eden, Thirteen Lives, Reminiscence, The Lost Flowers of Alice Heart, The Nightingale, Ticket to*

Paradise, Love and Monsters, Godzilla vs Kong, Extraction 2. **Positions:** Member, Performing Arts Medical Association; Member, Australian Society for Performing Arts Healthcare; Member, Voice and Speech Teachers Association; Member, MEAA; Practitioner, Feldenkrais Method; Founder, Andrew Jack Foundation.

NJ Price

Movement and Intimacy Coach



Queensland Theatre: *Medea, Vietgone, The Appleton Ladies' Potato Race, As You Like It, Drizzle Boy, The Almighty Sometimes, The Sunshine Club, Bernhardt/Hamlet, L'Appartement, Death of a*

Salesman, The Longest Minute, Twelfth Night, Hedda, An Octoroon, Constellations, Happy Days, Ladies in Black, Oedipus Doesn't Live Here Anymore, Australia Day, The Mountain Top, The Effect, The Seagull, Black Diggers, Gasp!, I Want To Know What Love Is, Mother Courage and Her Children, The Pitch, End of The Rainbow, Venus in Fur, Fat Pig, Kelly, Head Full of Love, Seeding Bed, Pygmalion, The Removalists, No Man's Land, Cat On A Hot Tin Roof, Man Equals Man, Water Falling Down, Waiting For Godot, Eating Ice Cream With Your Eyes Closed, Thom Pain, The Female of the Species, That Face, The Little Dog Laughed, The Orphanage Project. **Other**

Credits: Various credits for Queensland Theatre's Youth Ensemble/The Scene Project, deBase, Opera Queensland, La Boite Theatre, Harvest Rain, Backbone Youth, 4MBS, Grin & Tonic, Blacklight, Vena Cava, Ignations, Griffith Conservatorium, Starlight, The Good Room, That Theatre, Pretend Productions, University of Queensland, University of Southern Queensland, Queensland University of Technology, Aboriginal Centre for Performing Arts, Brisbane Grammar, Citipointe Christian College, Savoyards, Woodward Productions, JMC Academy, Assembly of Elephants, Emmanuel College, Brisbane Festival, Queensland Academies of Creative Industries, Hit Productions, Playlab Theatre. **Training:** Coleg Powys, Wales; Mountview Academy of Theatre Arts, London. **Positions:** Accredited Teacher, British Academy of Dramatic Combat; Fight Director, Society of Australian Fight Directors; Teacher, Indelibility Arts. **Awards:** British Academy of Dramatic Combat — Advanced with Recommendation; British Academy of Fencing — 5-Star Foile, 4-Star Sabre; National All Styles Martial Arts Tournament (2018) — Australian Champion, Women's Advanced, Australian Champion, Veterans Division.

Grant Graver

Stage Manager



Queensland Theatre: *The Appleton Ladies' Potato Race, 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). As Stage Manager Swing: Opera Australia: *The Phantom of the Opera* (Handa Opera on Sydney Harbour 2022). As Venue Manager: Gordon Frost Organisation: *Magic Mike Live* (Sydney/Melbourne Tour 2021). As General Stage

Manager: Cirque du Soleil: *Corteo* (Arena Version, Montreal Restaging/North American and European Tours 2018–20), *Luzia* (Montreal Creation/North American Tour 2016–17). As General Stage Manager/Artistic Assistant: Cirque du Soleil: *Corteo* (North American/Japanese/European/South American Tours 2007–15). As Assistant Stage Manager: Cirque du Soleil: *Quidam* (Asia-Pacific Tour 2005–06).

Yanni Dubler

Assistant Stage Manager



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

Mary's in Exile, *Brisbane*, *Boston Marriage*, *Gloria*.

Other Credits: As Deputy Stage Manager: Michael Cassel Group: *Harry Potter and the Cursed Child*. As Show Caller: The Little Red Company: *Lord Mayor's Christmas Carols*. As Stage Manager: Australasian Dance Collective: *Three*; Queensland Ballet: *Love & Legacy*, *Senior Program Showcase*, *The Nutcracker*, *The Little Green Road to Fairyland* (Tour), *Prelude '17*; Circa: *Shaun the Sheep's Circus Show*; Shake & Stir: *Fantastic Mr Fox* (Tour), *A Christmas Carol*, *Dracula*, *George's Marvellous Medicine*, *Tequila Mockingbird* (Tour), *Wuthering Heights* (Tour), *Revolting Rhymes & Dirty Beasts* (Tour); Flipside Circus: *Dogs in the Schoolyard*; Too Close to the Sun: *The Bluebird Mechanicals*; Kay & McLean Productions: *North by Northwest* (Tour); George P. Johnson: Invictus Games Sydney 2018 Opening & Closing Ceremonies; La Boite Theatre: *The Mathematics of Longing*; Jack Morton Worldwide: GC2018 Commonwealth Games Opening & Closing Ceremonies; Fringe World; World Athletics; Sunshine Coast Chamber Music Festival; QMF; Brisbane Powerhouse; QPAC; Brisbane Writers Festival; Australian Girls Choir; Woodford Folk Festival; Collusion Music. As Assistant Stage Manager: Queensland Ballet: *Coppelia*; Undercover Artist Festival (Access Arts): *Traction 2017 — The Penultimate*; Cochrane Entertainment. **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Sophie Woodcock

Assistant Stage Manager



Queensland Theatre: Debut. **Other Credits:** As Stage Manager: Australasian Dance Collective: *Three*. As Assistant Stage Manager: Polytoxic: *DEMOLITION*. As Assistant Stage Manager/Props Swing: Global Creatures: *Moulin*

Rouge! The Musical. As Production Manager:

QUT: *Gloria & Mr Burns*. **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Madeleine Lewis

Theatre Access Assistant to Kate Hood



Queensland Theatre: Debut.

Other Credits: Omnibus Theatre London: *Murder Ballad*, *Toxic Crazy Lucky Stronger*; La Boite Theatre: *Utopia*; The Yard London: *Don't Talk to Strangers*; The Bussey Building: *Don't Talk to Strangers*, *bodies*

of water; Prague Quadrennial: *MiMeme*; GET ON THE INTERNET: *Toxic Crazy Lucky Stronger*; VAULT Festival: *Toxic Crazy Lucky Stronger*, *Don't Talk to Strangers*; Death Fest: *Exquisite*; Fringe World: *Super Awesome Best Friends Forever*, *Alice is Drowning*. **Training:** Master of Arts (Advanced Theatre Practice), Royal Central School of Speech and Drama; Bachelor of Performing Arts (Performance Making), WAAPA; Advanced Diploma of Arts (Acting), Southbank Institute of Technology. **Positions:** Performance Artist (1/4 of carts collective Hot Cousin); Community Worker; Lived Experience Educator.



Grant Gravener

Sophie McCrae

Theatre Access Assistant
to Kate Hood



Queensland Theatre: Debut.
Other Credits: As Support Artist: Melbourne Theatre Company: *Escaped Alone*; Darebin Arts: *Peacemongers*. As Writer and Performer: *A few things happened on the way to now*. As Performer: Poetry in

Action: *Rhyme & Punishment, Words that Changed the World, Power of Poetry, Words of War*. As Dramaturg: *The Road that Cuts the Rivers*. **Film:** *Homesick, Friendly Fire, Lost in Time, Dream Again*. **Training:** Advanced Diploma of Performing Arts (Acting), Actor's Centre Australia; Bachelor of Arts (French), University of Melbourne; Masters of Arts (Shakespeare & Theatre), University of Birmingham Shakespeare Institute; Shakespeare & Company, MA, USA. **Positions:** Front of House and Box Office Manager, fortyfivedownstairs (2023–Present). **Awards:** BOFA Film Festival — Official Selection *Homesick*; NYC Independent Film Festival — Official Selection *Homesick*; Stafford Film Festival — Semi-finalist; Birmingham Film & Television Festival — Semi-finalist.

Lauren Smeaton

Personal Assistant to Dan Daw



Queensland Theatre: Debut.
Television: As Casting Producer: Warner Brothers: *The Bachelor, The Bachelorette*; Endemol Shine Australia: *The Voice Australia*. As Finance and Administration: *Home and Away, Packed to the Rafters,*

A Place to Call Home, Secret Daughter, Love Child, The Voice, Survivor Australia, Crikey it's the Irwins, Tipping Point. **Film:** As Additional Crew: *Gods of Egypt, Storm Boy*. **Training:** Diploma of Youthwork, TAFE SA; Bachelor of Visual Art Adelaide Centre for the Arts (ACA). **Positions:** Ensemble Member, Workshop Manager, Assistant, Artist & Ensemble Support, Restless Dance Theatre, South Australia; Ensemble Artist Support, Jumbuck Youth Theatre, South Australia.

Cast

Zoe de Plevitz

Jess



Queensland Theatre: Debut.
Other Credits: Small Crown Productions: *Adventures of Peter Rabbit*; 4MBS Shakespeare Festival: *Much Ado About Nothing, As You Like It*; Fort Lytton: *St Helena Stories, Carry On Fort Lytton,*

Fort Lytton at Night, Immigration, Returned, Frontline; Newstead House: *Connect with Heritage, The War Years*; Fractal: *My Love had a Black Speed Stripe, Frankenstein, Under Milkwood*; Antix: *Speaking in Tongues*; Brisbane Festival: *The Tale of Monkey*; Out of the Box Festival: *The Mad Hatter's Tea Party*; Grin & Tonic: *Macbeth, As You Like It, Franz Kafka's The Trial, Twelfth Night, A Midsummer Night's Dream*; Black Box Theatre: *Body Chapters* (Singapore). **Film:** *Swinging Safari, The Suicide Theory*. **Television:** *Boy Swallows Universe*. **Training:** Bachelor of Arts (Theatre), QUT; Atlantic Acting School, New York (Summer Intensive). **Awards:** Matilda Award Nomination — Best Performance in a Supporting Role Independent Production *Adventures of Peter Rabbit*.

Kate Hood

Ani



Queensland Theatre: Debut.
Other Credits: Melbourne Theatre Company: *Escaped Alone* and *What If It Only, Diving for Pearls*; Mercury Theatre Auckland: *Pygmalion, Who's Afraid of Virginia Woolf?, Steaming, Armageddon*

Revisited, Summer, Sister Mary Ignatius Explains It All For You, Objection Overruled, Setting the Table, Multiple Choice, Chicago, Oliver, Sweet Charity, On Our Selection, King of Hearts, The King and I, Footrot Flats, Snoopy, Dracula, Aladdin, Pack of Women, Tomfoolery, Fresh Revolving Pleasures; Opera Australia: *Romeo and Juliet*; State Theatre Company of South Australia: *Marat/Sade*; Hit Productions: *Hotel Sorrento*. **Film:** *Dancing in the Dust, Hindsight, The Flood: Who Will Save Our Children, Mesmerized, Constance*. **Television:** *Neighbours, Blue Heelers, Prisoner: Cell Block H*.

Positions: Artistic Director, Raspberry Ripple Productions (2016–Present); Artistic Associate, Melbourne Theatre Company (2022–Present); Founding Member and Deputy Chair Diversity Committee (2013–20), Founding Member and Co-Chair Performers with Disabilities Committee (2013–20), Media Entertainment and Arts Alliance; Keynote Speaker, Arts and Disability International Conference (2018). **Awards:** Audiophile Earphone Award — *Queen Kat*, *Carmel*, *St Jude Get a Life*; Audiophile Earphone Award — *Tears of the Moon*.

Philip Quast

Eddie



Queensland Theatre: Debut.
Other Credits: Sydney Theatre Company: *Do Not Go Gentle*, *Death of a Salesman*, *The Cherry Orchard*, *Into the Woods*, *Coriolanus*, *Democracy*, *Waiting for Godot*; Melbourne Theatre Company:

His Girl Friday, *The Goat or Who is Sylvia*; Ensemble Theatre: *Is This All Then*; The Royal Shakespeare Company: *Loves Labour's Lost*, *The Secret Garden*, *Macbeth*, *Troilus & Cressida*; National Theatre: *Follies*, *Sunday in the Park with George*, *Stuff Happens*, *A Funny Thing Happened*

on the Way to the Forum, *South Pacific*; Donmar Warehouse: *The Fix*; *Philip Quast Live at the Donmar*; English National Opera London Coliseum: *Sweeney Todd*; London West End: *Les Miserables*; State Theatre Company of South Australia: *Pericles*, *As You Like It*, *A Hard God*, *The Threepenny Opera*, *Pygmalion*. **Film:** *Hacksaw Ridge*, *Truth*, *The Devil's Double*, *Clubland*, *The Fall*. **Television:** *Between Two Worlds*, *Picnic at Hanging Rock*, *Janet King*, *Silent Witness*, *Midsummer Murders*, *Corridors of Power*, *Cleopatra*, *Inspector Morse*, *Playschool*, *The Damnation of Harvey McHugh*, *Brides of Christ*. **Training:** Diploma of Acting, NIDA (1979). **Positions:** Teaching: NIDA, New York School of the Arts, The Julliard School (NYC), Royal Academy of Music (London), Mountview Academy of Theatre Arts (London), Guildford School of Acting (London), Victorian College of the Arts, University of Melbourne. **Awards:** Green Room Award — Best Male Artist *Mary Poppins*; Olivier Award — Best Actor in a Musical *South Pacific*, Best Actor in a Musical *The Fix*, Best Actor in a Musical *Sunday in the Park with George*; Sydney Theatre Award — Best Cabaret *Is This All Then*; Sydney Theatre Critics Award — Best Actor *Into the Woods*, Best Actor of the Year *Les Miserables*; Mo Award — Male Musical Theatre Performer *Les Miserables*.



Philip Quast



Kate Hood



Dan Daw, Priscilla Jackman, Kate Hood, Zoe de Plevitz



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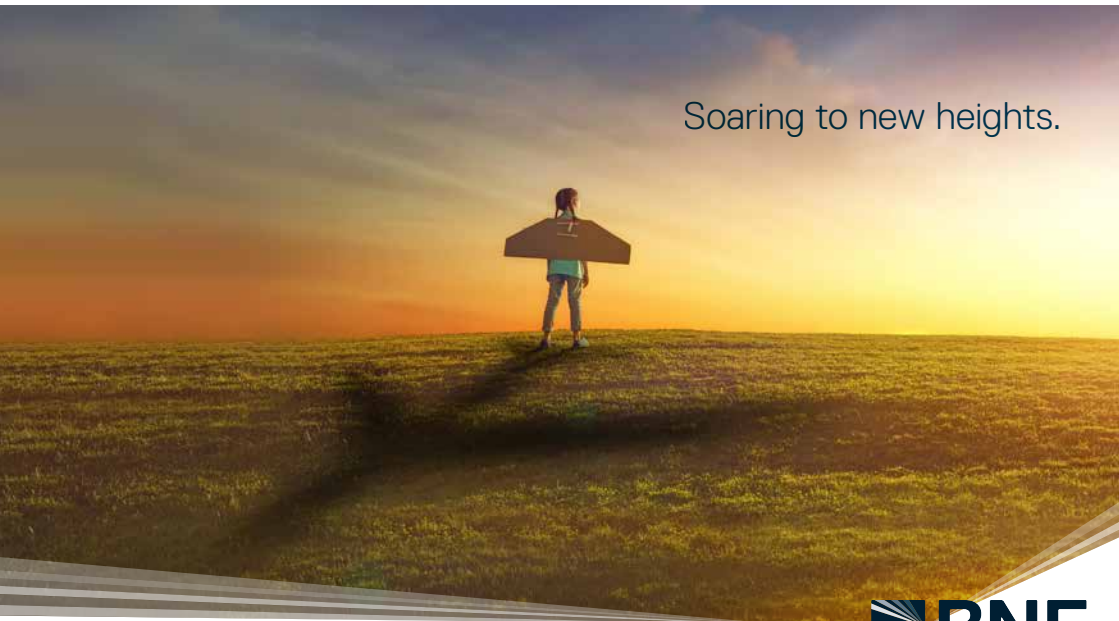
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