

DRIZZLE BOY

WRITTEN BY RYAN ENNISS
DIRECTED BY DANIEL EVANS



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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2024 TOUR DATES

18 October 2024

The Events Centre Caloundra

23 October 2024

Moncrieff Entertainment Centre, Bundaberg

26 October 2024

Proserpine Entertainment Centre

1 November 2024

Townsville Civic Theatre

8 November 2024

CPAC Studio, Cairns

13 – 16 November 2024

Canberra Theatre Centre

21 November 2024

Redlands Performing Arts Centre

DRIZZLE BOY

WRITTEN BY RYAN ENNISS

DIRECTED BY DANIEL EVANS

STRAP YOURSELF IN FOR A ROCKET RIDE.

Drizzle Boy is autistic. Drizzle Boy is poked, prodded and diagnosed by a world that wants to change him and a family who doesn't understand him. Then, on his first day of university, he meets Juliet and suddenly everything seems possible — even his lifelong dream of building a rocket and blasting-off toward the stars!

But Drizzle Boy's day-to-day life is harder than navigating intergalactic space travel. He's going to need all the help he can get — that's where you come in! You're invited to climb aboard this wildly audacious and wonderfully affirmative rocket ride as *Drizzle Boy* launches out into the regions as part of a tour throughout Queensland.

Drizzle Boy was the smash-hit of 2023 and we're delighted to be able to introduce him to a whole new audience across the regions. And, yes, in case you are wondering, Space Bear is definitely coming too!



'Affecting, hopeful –
and a little bit magic'

— *Limelight Magazine*

CREATIVES

Writer Ryan Ennis

Director Daniel Evans

Designer Christina Smith

Composer/Sound Designer

Guy Webster

Lighting Designer Matt Scott

Video Designer Nevin Howell

Associate Designer Madeleine Barlow

Lighting Associate Christine Felmingham

Stage Manager Maddison Penglis

Assistant Stage Manager

Tia-Hanee Cleary

Assistant Stage Manager/Dresser

Georgia Gould

CONTRIBUTING ARTISTS

Dramaturg Saffron Benner

Industry Advisor

Oliver Hetherington-Page

Creative Specialist Consultant

Indelability Arts

Fight & Intimacy Director NJ Price

Dialect Coach Gabrielle Rogers

Choreographer Dan Venz

CAST

Father/Hans Asperger/Baphomet/

Google/Doctor Anthony Gooley

Mother/Juliet/Valentina Tereshkova/

Dustin Hoffman/Google/Doctor

Judy Hainsworth

Drizzle Boy Daniel R Nixon

DURATION

1 hour and 55 minutes with no interval.

WARNINGS

This production contains references and frank discussion about autism, high-level coarse and ableist language including the "R" word in a personal historical context, aural depictions of bullying, depictions of medical mistreatment, references to suicide and occasional (and forewarned) loud noises and moments of visual intensity to reflect parts of the autistic experience.

This production contains smoke, haze, strobos, dead black outs, dynamic sound and the use of electronic cigarettes. Some audience members may have lights shone in their eyes.

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

Beyond Blue 1300 22 4636

Headspace 03 9027 0100

Lifeline 13 11 14

Learn more about autism from these great local organisations:

Code Blue for Autism

codeblueforautism.com.au

Autism Queensland

autismqld.com.au

aeiou Foundation

aeiou.org.au

The use of photographic or recording equipment is not permitted inside the theatre.

Drizzle Boy is supported by the Queensland Government through Arts Queensland



Queensland Government

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Ryan Enniss
Writer

This is a coming-of-age story in many ways, one about finding a place in the universe, and discovering why you were meant to go there.

Drizzle Boy originated from many different angles. It was an exploration into my own life, and the lives of other neurodivergent people I know, as well as a response to many of the ideas, thoughts, and actions surrounding autism and the autistic experience.

Strangely enough, the experience of a young, white, verbal, man is the most commonly presented version of autism within media. And yet, I have still somehow never seen an authentic representation of myself on stage or screen. No, autistic people are relegated to the side characters, often for comedic, or tragic effect, and often their “condition” is cause for much concern. But that doesn't represent me. Nor anyone else I know that is autistic. I only wish that there was space for even more diverse stories to be included in this script, but alas, there are only so many minutes in a play. For women, BIPOC, and LGBTQIA+ autistic people, know that

you are not alone. I see you, and hope that *Drizzle Boy* inspires, empowers, and makes space for you, and your stories.

Most think of *Rain Man* when they think of autism, a representation that was created, performed, and refined by neurotypical people. What *Drizzle Boy* aims to do is to take an authentic, lived experience, and put it front and centre. To connect audiences, regardless of neurotype, with a story that they have not heard before. But one in which they can find themselves, their loved ones, and a sense of curiosity about the world around them.

This is a coming of age story in many ways, one about finding a place in the universe, and discovering why you were meant to go there. It is a story about family, and the ties that bind, for good or ill. It is about love, and the many forms it can take. But above all, it is a story about hope. About what

we do with it, what happens when it is reduced to ash, and how new hopes coalesce from the dust.

I cannot thank the team at Queensland Theatre enough for all their support, and for lifting this story into the light. They will never know how much I appreciate them. To the judges, scores of people who reviewed the script on its way through the process, and of course to Griffith University for sponsoring the award, I give my deepest, most heartfelt thanks.

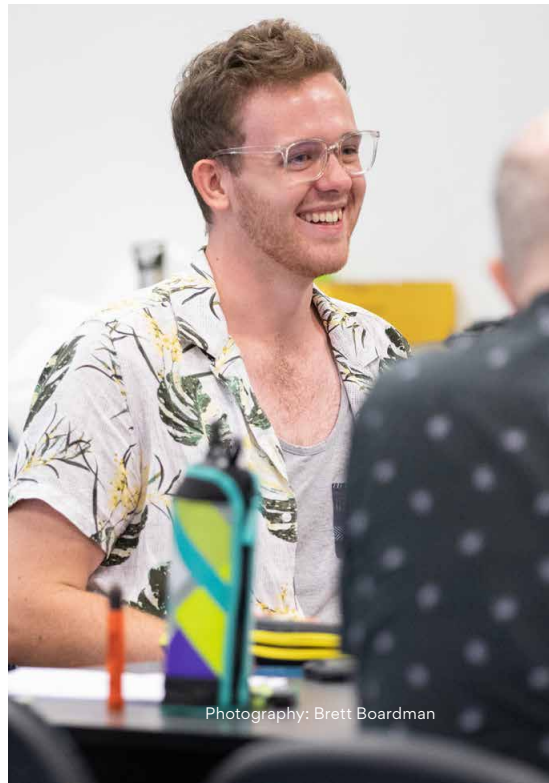
What you will see has been masterfully crafted by director Daniel Evans, in close collaboration with the design team, and the cast. Their passion, creativity, and love for storytelling are a shining beacon for all artists to aspire to, and it was my utmost privilege to work with them.

Finally, to you, in the audience... enjoy your rocket ride.

— Ryan



Photography: Josh Woning



Photography: Brett Boardman



Daniel Evans
Director

Drizzle Boy is the story of an Autistic young man who is beginning undergraduate university study in the hopes of one day becoming an astronaut. “Once I’ve finished this course I want to get a masters degree,” *Drizzle Boy* says to his new friend Juliet, “which I’ll use to get a job for my 2 years relevant work experience with either NASA or JAXA... Then it’s simply a matter of learning Japanese, passing the physical exam, completing 10 months of intensive training and surviving the rocket launch.” All fairly straightforward... until he begins to realize that the power structures around him are conspiring to place the stars firmly out of his reach.

Playwright Ryan Enniss says that this is a story about coming of age — and it *is* — but what I’ve come to realise is that it is also a coming-of-age story for many of *us*; it’s about recognising the way in which we might be complicit in preventing someone from reaching their full potential, and how everyone — no matter how they think or interpret the world — should ever have to dream smaller for the sake of being different.

“The beauty of a living thing is not the atoms that go into it, but the way those atoms are put together.”

— Carl Sagan

Drizzle Boy is a write-back, a clarion call and an anthem for anyone who’s ever felt a little lost, out of step, with the world around them. It honors the enormous courage it can sometimes take to carve out your own corner of the galaxy — to fight for its place, to protect it from those who’d take it away, to open it out to others and say: ‘this is me, this is where I am, right here is where I belong.’

“*Drizzle Boy* should never leave the stage,” Ryan writes in the preface to the play, “because as everyone knows, autistic people are the centre of the universe and everything revolves around them.” Despite many drafts, this foreword has never changed. And, quite appropriately, has become the portal into this debut production for the entire creative team. We have all worked to bring *Drizzle Boy*’s universe to life — always ensuring that it is the audience who are entering *Drizzle Boy*’s in his space... and not the other way ‘round.



Daniel Evans, Maddison Penglis

To this end, Designer Christina’s Smith has conceived an entire world unto itself — a deep blue mirrored concentric disc that is a homage to space craft, planetariums and the concentric circular maps of Copernicus. The design behaves almost like a blueprint for Drizzle Boy’s internal imaginative space where time is temporal, flashbacks land like lightning bolts, painful memories bubble to the surface and side-ways fantasies spontaneously erupt into life.

You’re about to enter Drizzle Boy’s universe. This place is populated by three wonderful actors Judy Hainsworth, Anthony Gooley and Daniel R Nixon. These three actors slide and shape-shift across time and space — through events real and imagined — to populate the fantastical inner life

that Drizzle Boy has developed as a defense mechanism from the world around him or his deep affinity with outer space. If tonight is a rocket ride: they are the thrusters.

It has been an honour to work alongside Daniel and Ryan, and to have met many excellent advocates and allies of autism. Daniel and Ryan both found theatre because they love to tell stories but, more importantly, in 2024, they need to tell *their* stories and it is has been “all kinds of magic” to play a small role in bringing this special new work — that allows them to do just **that** — to life.

— Daniel

Creatives

Ryan Enniss

Writer



Ryan is a playwright, actor, and voice-over artist originally from Tasmania (Lutruwita), currently based in Sydney (Gadigal). His plays *(Dis)cord*, *The 2100 Club*, and *Data Management* have been performed all around the country. He was the Artistic

Director of Fawkes Theatre Co. in 2017, and his play *Watching* won the Community Theatre Judges' Award at the Tasmanian Theatre Awards the same year. Ryan holds a Bachelor of Contemporary Arts (Theatre) from the University of Tasmania, as well as a Bachelor of Fine Arts (Acting) from the National Institute of Dramatic Art (NIDA). In his spare time, he enjoys tending his garden, listening to heavy metal, and drinking more tea than is sensible.

Daniel Evans

Director



Queensland Theatre: As Director: *Medea*, *Vietgone*, *Drizzle Boy* (2023), *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: Shake & Sitr Theatre Co: *GRIMM*; La Boite Theatre: *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 Beatle*.

Television: As Producer: *The Traitors*, *Beauty and*

The Geek, *Big Brother*. **Training:** Bachelor of Creative Industries (Interdisciplinary Studies).

Positions: Associate Artistic Director (2024–present), Associate Artist (2021–2023), 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 (2006–2010), Frankie Magazine; Co-Director (2008–2009), National Young Writers' Festival.

Awards: Sydney Theatre Award — Best Work for Young People *I've Been Meaning To Ask You*; Matilda Award — Best Director *The Almighty Sometimes*, *Drizzle Boy*, *Cinderella*, Best Mainstage Production *Drizzle Boy*, *The Almighty Sometimes*; Queensland Premier's Drama Award — *Oedipus Doesn't Live Here Anymore*.

Christina Smith

Designer



Queensland Theatre: *Vietgone*, *Drizzle Boy* (2023), *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: *Seventeen*, *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: *Jacky*, *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 Awards – Best Set Design *Salome*, Best Theatre Design Honour *Daylight*, *Julia 3*.

Guy Webster

Composer/Sound Designer



Queensland Theatre: *Cost of Living, Drizzle Boy (2023), 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: *The 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 Theatre Co: *Grimm, James and the Giant Peach, Frankenstein, Tae Tae in the Land of YAAAS, Fourteen, The Twits, Jane Eyre, A Christmas Carol, Forthcoming, 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 Theatre: *White China, Brutal Utopias, Blue Bones, Horizon, Magpie;* Brisbane Festival: *Skylore: The Rainbow Serpent, Neeirgoo — 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.

Matt Scott

Lighting Designer



Queensland Theatre: *Medea, Drizzle Boy (2023), Storm Boy, Jasper Jones, Once in Royal David's City, The Odd Couple, Red, Betrayal, The School of Arts, The Alchemist, Anatomy Titus Fall of Rome: A Shakespeare Commentary,*

*Heroes, The Woman Before, Constance Drinkwater and the Final Days of Somerset, A Streetcar Named Desire, A Christmas Carol, Oedipus the King, The Goat or Who is Sylvia?, Mano, Nera, The Venetian Twins, Eating Ice Cream With Your Eyes, Closed, The Messiah, Proof, Phedra, The Lonesome West, The Fortunes of Richard Mahoney, Richard III, Richard II, Buried Child, Dirt, A Forest, Fred, Shopping & F***ing, Mrs Warrens' Profession, The Sunshine Club, Antigone, Sweet Panic, Radiance, Lovechild, Simpatico, Blithe Spirit, The Last Yankee.* **Other Credits:** Various credits as Lighting Designer for La Boite Theatre, Opera Queensland, Queensland Ballet, Expressions Dance Company, Kooemba Jdarra, Rock and Roll Circus, Grin & Tonic, Zen Zen Zo, Frank Theatre, Matrix Theatre, Brisbane Festival, QPAC, Melbourne Theatre Company, Sydney Theatre Company, Belvoir, Malthouse, Black Swan State Theatre Company, State Theatre Company of South Australia, PlayBox, Opera Australia, Victorian Opera, State Opera South Australia, West Australian Opera, Gordon Frost Organization, TML, Dainty Productions, THAT Production Company, Performing Lines, Windmill Theatre, New Zealand Opera, Seattle Opera. **Training:** Queensland University of Technology. **Positions:** Lecturer in Production (Lighting Design), University of Melbourne (VCA). **Awards:** Sydney Theatre Award — Best Lighting Design of a Mainstage Production *Fun Home; Green Room Award* — Best Opera Design *The Pearlfishers; Helpmann Awards* — Best Lighting Design *Urinetown, Best Lighting Design The Blue Room; Matilda Award* — Best of Work.

Nevin Howell

Video Designer



Queensland Theatre: *Vietgone, Drizzle Boy* (2023). **Other Credits:** Redlands Performing Arts Centre: *SACHÉM: The Bigger Picture*; Brisbane Festival: *Common People Dance Eisteddfod*; Metro Arts: *Where We Meet; The Good*

Room/Digi Youth Arts: *COOKED*; Wynnum Fringe: *Maddie Is The New Karen*; various other credits for QMusic, optical bloc, Backbone Youth Arts, Counterpilot, Festival of Australian Student Theatre, Markwell Presents, Zen Zen Zo Physical Theatre Company. **Training:** Bachelor of Fine Arts (Drama), QUT. **Awards:** Matilda Award — Best Emerging Artist (Video Design) 2023.

Madeleine Barlow

Associate Designer



Queensland Theatre: As Design Assistant: *Taming of the Shrew*. **Other Credits:** As Set and/or Costume Designer: Big Scary Animal: *The Norman Mailer Anecdote*; QUT: *Joan Must Die, I Never Liked Her Anyway*; Matt Ward

Entertainment: *Billy Elliot*; Shock Therapy Arts: *Pat Malone's Magic Garden*; Altitude Theatre: *The Producers, Once On This Island*; NIDA: *Women on the Verge of a Nervous Breakdown, The Removalists*. As Associate Designer: Woodward Productions: *The Mystery of the Valkyrie*; UVU: *Fly More Than You Fall*. **Film:** *Christmas on the Farm, The Red, The Mystery of Dolphin Bay, Seriously Red*. **Television:** *In Our Blood, In Limbo*. **Training:** Master of Fine Arts (Design for Performance), NIDA; Bachelor of Creative Arts, USQ. **Positions:** APDG National Emerging Designer Stage Representative (2023).

Christine Felmingham

Lighting Associate



Queensland Theatre: Young Artist Ensembles: *Neighbourhood Watch, Metamorphoses, MOTH, The Secret Garden, The Trial*. **Other Credits:** Counterpilot: *Pigeon Fool, Not A Cult*, Adrift, Escape from Monotony, Raise the Roof:*

C'est Bon Salon, IMB: Institute of Light, Avoidable Perils, STATUM, TRUTHMACHINE, Crunch Time, Spectate; Opera Queensland: *Lucia Di Lammermoor, Macbeth in Concert, The Sopranos*; Dead Puppet Society: *ISHMAEL*; La Boite Theatre: *Caesar, The Dead Devils of Cockle Creek*; Playlab: *Rising*; The Good Room: *Dirty Laundry*; Belloo Creative: *Rovers*; Hive Collective: *Conviction, Elektra/Orestes, The Bull, The Moon and The Coronet of Stars*; Now Look Here: *The Sound of a Finished Kiss, Splendour, A Slight Ache & The Lover*; Pink Matter: *Betwixt, The Type*; Metro Arts: *Boyle & Waters in LEOTARD*; West Australian Opera: *La Boheme*. **Training:** Bachelor of Fine Arts (Technical Production), Bachelor of Fine Arts (Drama), QUT. **Awards:** Matilda Awards — Emerging Female Arts Leader Award (2019).



Daniel R Nixon



Daniel R Nixon, Judy Hainsworth

Maddison Penglis

Stage Manager



Queensland Theatre: *Medea*, *Tiny Beautiful Things*. **Other Credits:** As Stage Manager: Woodward Productions: *The Mystery of the Valkyrie*; Shake & Stir Theatre Co: *Animal Farm* (2021 National Tour); QLD Youth Shakespeare Festival

(2020); The Naughty Corner Collective: *Maze*; Brisbane Powerhouse; QPAC. As Assistant Stage Manager: Shake & Stir Theatre Co: *Frankenstein*, *Tae Tae in the Land of YAAAS!*, *Fantastic Mr Fox* (2019–2024), *A Christmas Carol* (2018–2022), *The Twits*, *Jane Eyre* (2019, 2022 National Tour), *Revolting Rhymes & Dirty Beasts* (2019 National Tour), *George's Marvellous Medicine* (2018 National Tour); QLD Youth Shakespeare Festival (2018); Bleach Festival: *Chez Nous on Chevron*; Sydney Festival 2019 (Carriageworks); Sydney Festival 2018 (Sydney Opera House). **Positions:** Event Coordinator, Sydney Festival 2022-23 (Sydney Opera House); Assistant Event Coordinator, Sydney Festival 2021 (Town Hall). **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Tia-Hanee Cleary

Assistant Stage Manager



Queensland Theatre: As Assistant Stage Manager: *Medea*, *don't ask what the bird look like*, *Tiny Beautiful Things*, *As You Like It*, *The Almighty Sometimes*. **Other Credits:** As Deputy Head of Props: Opera Australia: *The Phantom of the*

Opera (2022–2023). As Props Assistant: GWB Entertainment: *An American in Paris* (Brisbane). As Assistant Stage Manager: Opera Queensland: *Songs of Love and War*, *The Marriage of Figaro*, *Opera Under the Stars*, *Don Giovanni*, *A Flowering Tree*, *Peter Grimes*; Troop Production: *The Lonesome West*. As Lighting Operator: Brisbane Powerhouse: *A Girl's Guide to World War*, *All Fired Up*, *Diary of a Madman*, *Room to Play*; *The Eisteddfod*. As Venue Technician: Brisbane Festival: *Cassie Workman*: *Giantess*, *Orpheus*, *Eurydice*. **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Georgia Gould

Assistant Stage Manager / Dresser



Queensland Theatre: 37 (with Melbourne Theatre Company) *The Importance of Being Earnest* (Young Artists Ensemble). **Other Credits:** As Assistant Stage Manager: QUT: *Big Hair in America*. As Stage Manager: ROCKIT Productions:

Heathers The Musical, *Cinderella Jr*, *Madagascar Jr*. **Training:** Bachelor of Fine Arts (Technical Production), QUT; Advanced Diploma of Musical Theatre, Queensland College of Dance. **Positions:** Production Manager, ROCKIT Productions (2020-23). **Awards:** Queen Scout Award 2019; Australian Scout Medallion 2016.



Judy Hainsworth, Daniel R Nixon

Cast

Anthony Gooley

Father/Hans Asperger/Baphomet/
Google/Doctor



Queensland Theatre:

Bernhardt/Hamlet, Boy Swallows Universe. Other

Credits: Ensemble Theatre:

The Caretaker, A View from the Bridge, Death Of A Salesman; Belvoir/The Comedy Theatre/ Arts Centre Melbourne:

Calamity Jane; Eternity Playhouse: Good Works, All My Sons; Griffin Theatre Company: Replay; Sport for Jove Theatre Co: Venus & Adonis, Romeo & Juliet, The Crucible, One Flew Over The Cuckoo's Nest, Of Mice and Men, A Doll's House, Othello, Twelfth Night, The Comedy of Errors, The Libertine; State Theatre Company of South Australia: The Glass Menagerie; Sydney Opera House/Hayes Theatre Co: Assassins; Sydney Theatre Company: The Lost Echo; Woodward Productions: The Mystery of the Valkyrie.

Film: *Buckley's Chance, Venus & Adonis.*

Television: *Apples Never Fall, Young Rock, Joe vs. Carole, Sheilas, Australia: The Story of Us, Underbelly, Packed to the Rafters, Tough Nuts, Home and Away, Satisfaction. Training: Bachelor of Dramatic Art (Acting), NIDA. **Awards:** Sydney Theatre Award Winner — *The Libertine*; Sydney Theatre Award nominations — *The Caretaker, Inner Voices, Of Mice and Men, A Doll's House.**

Judy Hainsworth

Mother/Juliet/Valentina Tereshkova/
Dustin Hoffman/Google/Doctor



Queensland Theatre: Debut.

Other Credits: Shake & Stir Theatre Co: *Fourteen* (2024 National Tour), *The Twits* (2023 National Tour), *A Christmas Carol* (2022), *Revolting Rhymes & Dirty Beasts* (2015, 2019 National Tour),

Statespeare (2011, 2012 National Tour); Indelibility Arts: *Wilbur the Optical Whale*; Jally Entertainment: *Margaret Fulton the Musical*; Little Match Productions: *Babushka Gifted, Babushka Book Club, Babushka's Right to Party, Happily Ever After, DOLL, Dead!, I Can Keep a Secret*; Brisbane Comedy Festival/Melbourne

Comedy Festival/Adelaide Fringe:

#FirstWorldWhiteGirls: Spirit Animal,

#FirstWorldWhiteGirls: Botox Party; La Boite

Theatre: The Narcissist (with Sydney Theatre

Company), Small Mercies; The Good Room: Holy

Guacamole; Metro Arts: The Reunion; Warehouse:

Assassins, Parade; Someone Production: He Died

with a Felafel in his Hand; Toowoomba

Shakespeare Festival: Shakespeare's Women;

Opera Queensland: Hansel and Gretel, Turandot.

Training: Bachelor of Theatre Arts (Acting), USQ.

Awards: Matilda Award — Best Sound Design

Happily Ever After; Matilda Award nominations

— Best Actress *Margaret Fulton the Musical*, Best

Supporting Actress *The Narcissist.*

Daniel R Nixon

Drizzle Boy



Queensland Theatre: *Drizzle*

Boy (2023). **Other Credits:**

Belvoir: The Curious Incident of

the Dog in the Night-Time;

MWE: Billy Elliot the Musical;

Arts Centre Melbourne:

Morning Melodies; Melbourne

Shakespeare Company: As You

Like It. Television: The Newsreader. Training:

Bachelor of Fine Arts in Musical Theatre, Victorian

College of the Arts. Daniel is a proud

neurodivergent actor and an active MEAA

Diversity and Disability Committee member.



Anthony Gooley

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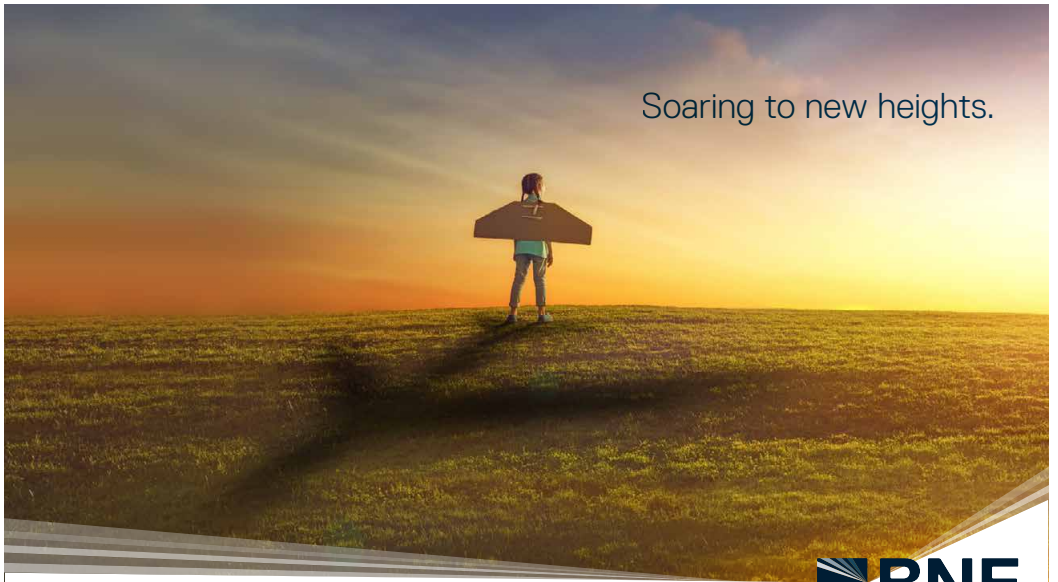
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