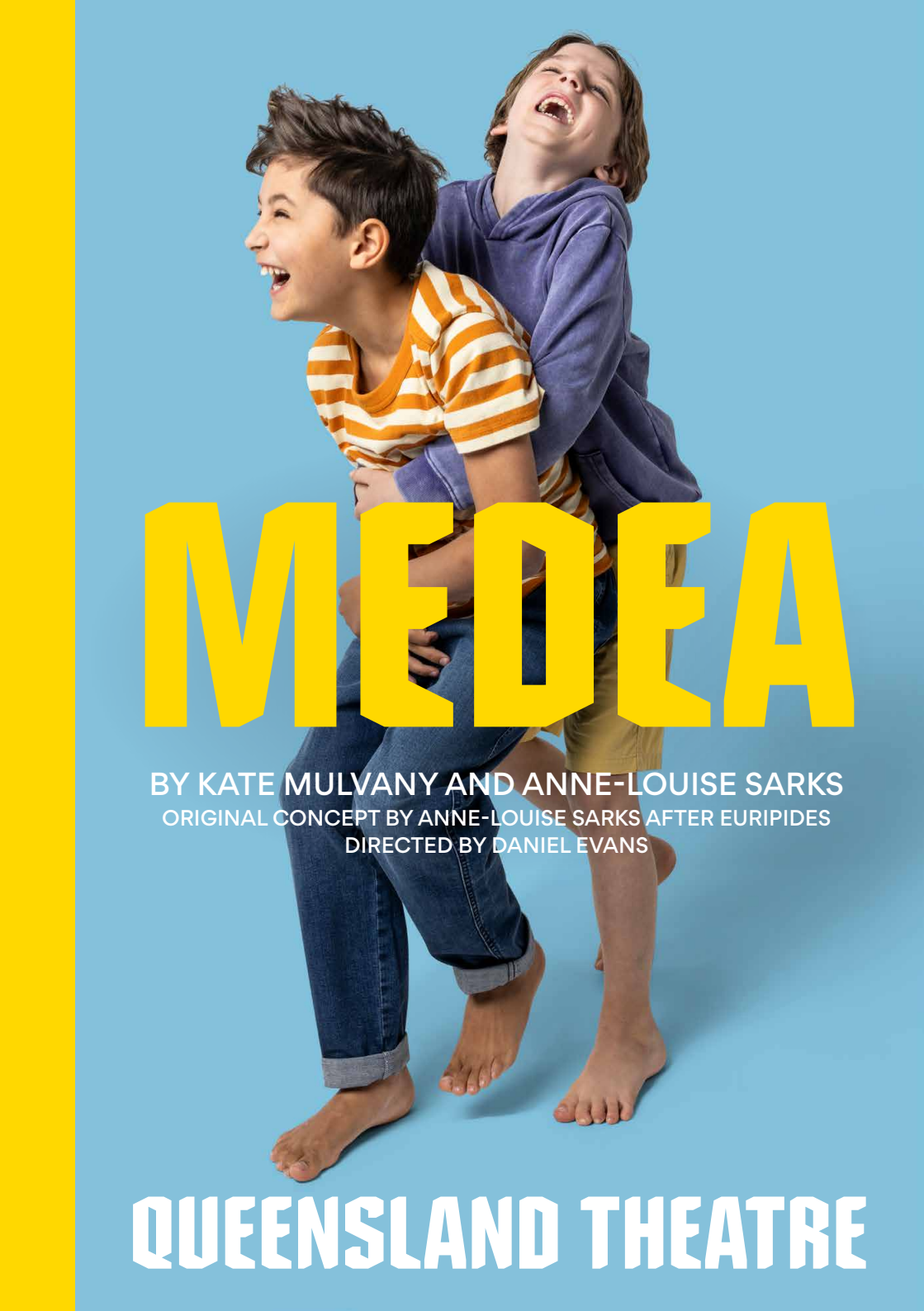
MEDEA
BY KATE MULVANY AND ANNE-LOUISE SARKS
ORIGINAL CONCEPT BY ANNE-LOUISE SARKS AFTER EURIPIDES
DIRECTED BY DANIEL EVANS
QUEENSLAND THEATRE

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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QUEENSLAND THEATRE IS ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH CREATIVE AUSTRALIA, ITS ARTS FUNDING AND ADVISORY BODY. QUEENSLAND THEATRE IS SUPPORTED BY THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND.

Criena Gehrke
Executive Director

Welcome to Queensland Theatre's highly anticipated production of *Medea* by Kate Mulvany and Anne-Louise Sarks, an adaptation that promises to captivate audiences with its modern take on a timeless Greek classic. We invite you to immerse yourselves in the gripping tale of love, betrayal, and vengeance, reimagined through the lens of two young brothers.

At its heart lies the enigmatic figure of Medea, a woman scorned and driven to unspeakable acts of retribution. Mulvany and Sarks breathe new life into this iconic play with depth and nuance, inviting us to grapple with the complexities of human nature, and to seek understanding amidst the chaos of conflicting desires.

In this season, Queensland Theatre is proud to showcase the talents of a diverse cast and crew, whose collective passion and dedication have brought this production to life. From the mesmerising performances of our actors to the stunning glass-walled set, every aspect of the *Medea* production has been crafted with meticulous attention to detail, and subtle references to Ancient Greece.

I wish to extend my congratulations to these incredible young actors who are making their Queensland Theatre debut (and for some of them, their professional debut!) and thank their families who have supported them through the process.

Whether you are a seasoned theatre enthusiast, or a newcomer to the world of Greek tragedy, we extend our warmest welcome to you, as we embark on this journey of discovery, where through the power of storytelling, the echoes of ancient myths resonate with contemporary relevance, creating a dialogue that extends beyond the confines of the theatre.

Thank you for choosing to be a part of Queensland Theatre's 2024 Season.

Enjoy the performance!

— Criena

11 MAY — 8 JUN
BILLE BROWN THEATRE

MEDEA

BY KATE MULVANY AND ANNE-LOUISE SARKS
ORIGINAL CONCEPT BY ANNE-LOUISE SARKS
AFTER EURIPIDES
DIRECTED BY DANIEL EVANS

10-year-old Jasper and 12-year-old Leon are like most brothers you know. They fight. They laugh. They play games. Their bedroom is their fortress: home to Cornelius (their goldfish), watched over by Hercules (their teddy bear) and an arena of cowboy showdowns and swashbuckling sword fights.

But today something feels different. Their door is locked shut. Their parents' shouting is getting louder. And, unbeknownst to them, at some point in the next hour, their iconic fate will ensure they enter mythology as two of the most tragic siblings of all time.

Told entirely from the perspective of Medea's young sons, this internationally celebrated version of the Ancient Greek tragedy by Kate Mulvany (Jasper Jones) and Anne-Louise Sarks is directed by the incomparable Daniel Evans (*Drizzle Boy, The Almighty Sometimes*).

Tender, surprising and bittersweet: this is a reimagining of history's most misunderstood mother in an unforgettable pressure-cooker performance that is not to be missed.

"A radical update... that genuinely makes us see an old play through new eyes"

— The Guardian

SOMETIMES TRAGEDY IS CHILD'S PLAY.

Creatives

Writers Kate Mulvany and Anne-Louise Sarks
Director Daniel Evans
Set and Costume Designer Chloe Greaves
Lighting Designer Matt Scott
Composer and Sound Designer Mike Willmett
Dialect Coach Gabrielle Rogers
Intimacy and Fight Director NJ Price
Voice Coach Luke Kennedy

Stage Manager Maddison Penglis
Assistant Stage Manager Tia-Hanee Cleary
Chaperone Damian Tatum

Cast

Medea Helen Cassidy
Leon Orlando Dunn-Mura
Jasper Edward Hill
Jasper Felix Pearn
Leon Jeremiah Rees

Location

Bille Brown Theatre
Queensland Theatre
78 Montague Road
South Brisbane

Duration

1 hour and 15 minutes, with no interval.

Warnings

Recommended for ages 12+.

This production contains adult themes, depictions of filicide, the use of theatrical haze, some loud sounds and an extended period of low light. If you are concerned about the content of the play, please ask for a detailed breakdown of the show's content at Box Office.

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

Beyond Blue 1300 224 636
Lifeline 13 11 14
Headspace headspace.org.au

This version of *Medea* was commissioned and first produced by Belvoir Street Theatre in 2012.

THE MYTH OF MEDEA

When **Medea**, a skilled sorceress from the land of Colchis, met **Jason**, a brave hero from Greece, they were both spellbound by one another. Jason and his army of Argonauts had arrived in Colchis seeking the **Golden Fleece** — the skin of a flying ram thought to have magical healing properties — to reclaim his kingdom.

Using her magical knowledge, Medea helped Jason overcome a series of seemingly impossible challenges set by her father, King Aeëtes, to help win the prized Golden Fleece. This pact between the pair ignited a passionate love affair and enraged the King. Fleeing Colchis together, they faced perilous adventures and formed a deep bond.

Their joy, however, was fleeting. In a bid for political favour, Jason decided to abandon Medea and their two sons, marrying **Glauce**, the daughter of King Creon. In turn, Medea plotted a devastating revenge. She sent Glauce a **poisoned robe** disguised as a gift, resulting in her death. King Creon, attempting to save his daughter, also died. And, in the most famous version of the myth, to inflict further agony on Jason, Medea took the lives of their **children**.

Anne-Louise Sarks
Writer

The process of creating a new work for the stage is breathing life into a series of 'what ifs?'

What if this myth was real?

What if I was heartbroken? What if I had two children and believed I would lose them forever? What if I was an outsider with no one to turn to? Or what if mum was really, really upset and being weird? What if I was locked in my room all day and I needed to wee?

The story of *Medea* is not some distant mythic tale that bears no relationship to life today. There are too many recent stories of parents taking the lives of their own children for us to dismiss its relevance.

The horrific story of Darcey Freeman being thrown off the West Gate Bridge by her father in January 2009 is only one such story, but it stayed with me. When I later learned that Darcey's brother Ben, then six years old, had said to his father, "Go back and get her. Darcey can't swim," I was overwhelmed. There was something about the heartbreaking collision of his knowledge and his naivety that compelled me. It completely changed the way I understood that terrible act. This child was an unwilling participant in an event that would have implications for the rest of his life. How does a child see the world? And how do they understand such an epic event? What if we tried to tell the story of a tragedy through the eyes of the children it affected?

Kate Mulvany and I began with the myth of *Medea* as a loose framework for this new work, but very quickly our piece became more than the offstage reality of the original *Medea*. It became a world all of its own. A collective 'what if?' for every new audience and team of artists.

I believe children bring a special electricity to the stage. They change the quality of the air with their playfulness and their truth, that belief is at the heart of this work.

When we premiered the original production at Belvoir Street Theatre back in 2012, I never imagined the play would reach so many new audiences. It has now been translated and reimagined across the world. Each time, it has been thrilling to experience what a new cast and creative team brings to life with their collective 'what ifs?'.

And tonight, I am so excited and proud to see it live again. Thank you for being a part of this.

— Anne-Louise

Kate Mulvany
Writer

It's always terrifying to be asked to 'adapt'. What, after all, does that really mean?

How tight or loose are the boundaries? How much of ourselves are we allowed, as creators, to infiltrate the text? How do we take a classic — with all its potency, its history, its collective memory — and make it our own whilst keeping the purity of the original?

These are the questions I had to ask myself when I was approached to adapt *Medea* with Anne-Louise Sarks — the two of us tasked with retelling the story of the most infamous mother in history. Or rather, in our case, telling the story of Medea's children — so absent in other retellings and yet the two souls on which the story hinges.

And this was the key to exploding our adaptive boundaries. Those forgotten children. Those two little boys in the midst of a marital maelstrom. This subverted version of *Medea* was written after an intensive two-week workshop with two boys — Joe Kelly and Rory Potter — aged 12 and 11. I am indebted to them.

Many of the moments in this play came about through their own invention, such as particular songs, jokes, and even their preferred character names ('Leon' means 'brave warrior' and 'Jasper' means 'precious stone').

Part of the joy of bringing this text to life was that freedom of choice from the boys — a freedom that made my initial concerns about adapting a classic null and void. They took the story and made it their own anyway. They had no notion of 'textual purity'. They — and the casts across the world that have followed, including this wonderful team — just wanted to tell their story. And this writer followed their belligerent path happily.

This adaptation is still *Medea* at heart, but for the first time ever we get to hear the children speak. We get to see them play. We get to see them laugh and tease and cry and examine their own existence. More importantly, we get to spend their last hour on earth with them when no-one else in history has.

And that's why I'm so happy we busted the boundaries of 'adaptation'. My eternal thanks to Anne-Louise for inviting me into the playground.

— Kate

Daniel Evans
Director

At one point in this rehearsal process, I blinked and had an out-of-body experience.

At one point in this rehearsal process, I blinked and had an out-of-body experience: our entire creative team were engaged in a Nerf gun battle — foam bullets ricocheting through the space — young people and big people laughing, screaming, firing at freewill. Shouts of: "Please! Not now! I'm reloading!" met with ruthless rapid-fire. A reminder that if this play teaches us anything, it's that all is not fair in love and war.

There are two worlds at the centre of Mulvany and Sarks's play: Bedroom World and Grown-Up World. Two separate but intimately connected spaces. Our challenge in building these worlds was to carefully navigate *how* and *why* the characters enter each other's orbit.

Bedroom World was collectively built during rehearsals using play-based activities. Collaboratively and organically, we found a pathway through the script together. Over time this fictional bedroom has become the cast's own. Toys have their own names. The Lego has its own law. And the fish — we have noticed — do play favourites. This is a space of freedom, fun, pillow fights, real fights, refuge and, well, boredom. The world is naturalistic. It is its own fish tank in a way — a home and an enclosure, a cage, and eventually a crypt.

Designer Chloe Greaves' glass-encased bedroom captures these multiple meanings. In Ancient Greece glass was used to create beautiful objects — carafes, vases — to adore and revere. Its other use was in funerary customs to decorate the dead. It's through this prism, both beautiful and melancholic, that we view this work. Jasper and Leon live behind this pane, trapped, as part of a set that recalls how we've been conditioned to receive our tragedy — through glass. Be it on a mobile phone or a television set. We are forced to see how tragedy happens — still happens, everyday — and how we are still too often helpless to change the prosaic outcome.

By contrast, Grown-Up World (or, What's Happening Offstage) has been shaped away from our younger cast between Helen and myself. We mapped how Medea and Jason's relationship fell apart, first through coercive control then through betrayal; their private wounds are now publicly breaking open as a series of judicial systems begin to

intervene. From here, we began to plot how this timeline runs in tandem with The Bedroom (or, What's Happening Onstage).

The space between Bedroom World and Grown-Up World is bridged through Matt Scott's keenly-sculpted lighting design and Mike Willmett's sound design whose composition summons the Mythos — Gods, golden fleeces, ancient conquests, fantastical creatures, primordial violence — pounding down through millennia, gathering like storm clouds that threaten to burst in on both worlds.

I feel so honoured to have worked on this production. Not only have Mulvany and Sarks given a voice to two characters who have remained sidelined and silent in Western theatre, but they have also given incredible agency to Eddie, Felix, Jerri and Orlando. This is a Herculean feat especially when many of our cast are making their stage debut. Together with Helen, they have been fearless, curious, and vulnerable; like all great epic heroes.

I'd like to thank the parents, the caregivers, the guardians, the teachers and arts educators who have all played an enormous role in helping stage this production. Watching these young people work in their own little-big world has given me personal appreciation for every parent in the world ever. And especially those who do it alone or in the face of adversity (how do you *do* it?). My enormous respect to all of you.

Finally, I offer my deep gratitude to Kate and Anne-Louise. Their version of the myth does what all brilliant adaptations do: help us see old stories in new ways. These intrepid theatre-makers move *Medea* beyond tragedy — and while, yes, there are tragic events — this incarnation is less about war, and more about love. Deep, ferocious, unmovable, staggering *love*.

— Daniel

Daniel Evans, Edward Hill

Medea and 'the sons of the [grand]daughter of the sun'

Dr Emma Cole
Senior Lecturer in Drama, University of Queensland

Medea has fascinated audiences for over two millennia. Euripides' *Medea* infamously came last when it premiered at the City Dionysia competition in Athens in 431 BCE. By late antiquity, however, the play was considered a classic and canonised within a selection Euripides' 10 best plays. It is now one of the most regularly performed Greek tragedies. The play's unsteady early history is reflective of the simultaneous horror and fascination through which we view Medea, who appeared in over a dozen other (lost) tragedies in antiquity. Audiences might not always know what to think of Medea, but they have had a long-standing appetite for exploring different versions of her story.

Euripides' Medea is humanised and heartbroken, estranged from her homeland, desperate, but still fiercely intelligent, strategising her asylum before horrifically, in full consciousness, murdering her own children and leaving her ex-husband with nothing. Other Medeas are less humanised and instead depicted as witchy sorcerers. Some don't commit that infamous act of infanticide but are far more sympathetic: one accidently kills her children while trying to make them immortal, while in another version Medea's children are murdered by the Corinthians. As a character, Medea is slippery, twisting and turning into the kind of monster, victim, or antihero that each dramatist desires, but what unites all versions is a myopic focus almost exclusively on Medea herself.

Euripides' taut focus upon Medea was in part required by the staging conventions of the theatre in Ancient Greece. When Euripides was writing, cast sizes were limited to three actors (plus a chorus), with each actor playing multiple roles differentiated through masks and costumes. The open-air Theatre of Dionysus held vast audiences, with estimates varying from 4,000–25,000 spectators, who gathered for a five-day festival. These conventions do not favour domesticated takes upon mythology, but rather heightened spectacle and narratives in which the central players take centre stage.

Kate Mulvany and Anne-Louise Sarks' adaptation of *Medea* invites directors to make use of all the benefits that modern

Jeremiah Rees, Helen Cassidy, Edward Hill

theatre design and technology provide. It leans into the domestic interior of the story by pivoting the focus away from Medea and onto her children. The tragedy we know takes place offstage, outside the boys' bedroom door, giving us a never-before-seen perspective upon the narrative.

Modern productions of *Medea* often turn to contemporary crimes analogous to Medea's to point to the story's realism (and relevance). Yet modern analogies do not reflect reality: statistically speaking, men are far more likely to kill their children. Women rarely kill, but are far more likely to be killed. Medea has endured precisely because her crime is incomprehensible. Mulvany and Sarks' genius is in their positioning of the children as the protagonists of the story, who were fleetingly seen but always silent in Euripides. Through this focus, Mulvany and Sarks retain Medea's unknowability. The shift enables the story to feel modern and the characters authentic, without diagnosing Medea and making her crime explicable. Medea remains an enigma, while the children become the familiar and understandable characters, with whom we empathise and for whom we grieve. This *Medea* is both classic and contemporary, and unlike anything else out there.

— Dr Emma Cole

Dr Emma Cole is Senior Lecturer in Drama at the University of Queensland and Fellow of the Royal Historical Society. She is a classicist and a theatre historian and is an expert on Greek tragedy in contemporary theatre.

Creatives

Anne-Louise Sarks
Writer

Anne-Louise is an international theatre director. Her work has premiered in Sydney, Melbourne, London, Mexico City, New York, Auckland, Warsaw, Mannheim, Perth, Mumbai, and Basel. In April 2021, she was appointed as the Artistic Director and Co-CEO of Melbourne Theatre Company and launched her first season as Artistic Director in 2023, directing the double bill *Escaped Alone/What If*, *If Only* and *Bernhardt/Hamlet*. 2024 sees Anne-Louise direct a production of *A Streetcar Named Desire***,** along with a new musical adaptation of *My Brilliant Career.*

In 2018, she was appointed the Artistic Director of the Lyric Ensemble at the Lyric Hammersmith in Sydney, and her production of Sarah Kane's *Blasted* at Malthouse Theatre was nominated for four Green Room Awards including Best Director.

Anne-Louise was Resident Director at Belvoir Street Theatre, Sydney from 2013-2015. In 2015, Anne-Louise directed a new production of hers and co-writer Kate Mulvaney's modern day imagining of *Medea* at The Gate Theatre in London.

Medea won five 2013 Sydney Theatre Awards including Best Direction, Best Mainstage Production and Best New Australian Work. It was also awarded an AWGIE for Best Stage Play and in 2013 was nominated for four prestigious Helpmann Awards including Best Direction, Best New Australian Work and Best Play.

Anne-Louise's earlier theatre credits include *The Fiery Maze* (Malthouse Theatre Company and Sydney Festival); *The Seed* (Melbourne Theatre Company); *The Nest*, *Yuri Wells* and *By Their Own Hand* (The Hayloft Project). She has also worked as dramaturg for post presents post: Zoë Coombs Marr, Mish Grigor and Natalie Rose on *Oedipus Schmoedipus* (Belvoir and Melbourne Arts House) and *Ich Nibber Dibber* (Sydney Festival).

Kate Mulvany OAM
Writer

Kate Mulvany OAM is a writer and actor who has received the Mona Brand Award, several AWGIEs, the Sidney Myer Award, an Honorary Doctorate from Curtin University and an Order of the Medal of Australia.

Kate's plays include adaptations of *The Harp in the South*, *Playing Beatie Bow*, *Jasper Jones*, *Mary Stuart* and *Masquerade*. Her original work includes *The Mares*, *The Rasputin Affair, The Danger Age, The Web,* the musical *Somewhere* (music by Tim Minchin), the oratorio *Towards First Light* (composition by Iain Grandage) and her autobiographical play *The Seed.*

Kate co-created and wrote on the award-winning TV series *Upright* and wrote on the acclaimed series *Summer Love.*

She recently starred in *Bernhardt/Hamlet* for Melbourne Theatre Company and won Helpmann Awards for *Richard III* for Bell Shakespeare and *Every Brilliant Thing* for Belvoir. Her screen credits include *The Clearing*, *The Twelve*, *Hunters*, starring alongside Al Pacino, Baz Luhrmann's *Elvis*, and the upcoming films *Better Man* and *How to Make Gravy*.

Kate is an ambassador for survivors of Agent Orange, and a mentor to emerging playwrights, particularly those with disabilities.

Daniel Evans
Director

Queensland Theatre: As Director: *Vietgone*, *Drizzle Boy, The Almighty Sometimes, The Seagull, I Want To Know What Love Is*, *The China Incident*; As Writer: *The Seagull, Six Hundred Ways To Filter A Sunset*, *Oedipus Doesn't Live Here Anymore.* **Other Credits:** As Director: La Boite 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: *Cosi*; 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*.

Chloe Greaves
Set and Costume Designer

Queensland Theatre: As Set and Costume Designer: *don't ask what the bird look like*; As Costume Designer: *Barbara and the Camp Dogs*. **Other Credits:** La Boite Theatre: *Naked and Screaming, The Last Five Years, An Ideal Husband, Caesar*; Brisbane Festival: *Songs From The Book of Life*; Belvoir Street Theatre: *Cursed*; Malthouse Theatre: *Blak Cabaret, They Saw a Thylacine*; Melbourne Theatre Company: *The Waiting Room*; Red Stitch Theatre: *Gluttony, The River, Incognito, Fury, Oil*; Victorian Opera: *The Magic Pudding, The Grumpiest Boy in The World, Counter Pilot, Pigeon Fool, Not a Cult*; Myths Made Here: *Cinderella*; The Good Room: *That's What She Said*; Chunky Move: *Rule of Thirds, LUCID*; Fraught Outfit: *The Bacchae* (with Melbourne Festival and Dark Mofo). **Film:** As Costume Designer: *2040, That Sugar Film*. **Music Videos:** San Sisco: *Wild Things*; Guy Sebastian: *Gold*; Ecca Vandal: *End of Time*; Alison Wonderland: *Games*; Montaigne: *Clip my Wings, What You Mean To Me, Into The Dark, I'm a Fantastic Wreck*. **Positions:** Member, Australian Production Design Guild. **Awards:** Green Room Award — Independent Theatre Body of Work; Green Room Award Nomination — Costume Design *The Fate Of Franklin And His Gallant Crew, The Pineapple Sorrows, The Bacce, Pacific Overtures*, Set And Costume Design *The River, Incognito, The Magic Pudding*; Matilda Award Nomination — Best Costume Design *That's What She Said*, Best Set Design *Naked & Screaming, That's What She Said*; Victorian College Of The Arts Valedictorian 2008.

Matt Scott
Lighting Designer

Queensland Theatre: *Drizzle Boy, 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:** Highlights include: Victorian Opera: *Candide*, *The Who's Tommy*; Melbourne Theatre Company: *Jacky, The Heartbreak Choir*; Sydney Theatre Company: *Fun Home* (with Melbourne Theatre Company); 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 Street Theatre; Malthouse Theatre; Black Swan Theatre Company; State Theatre Company of South Australia; PlayBox; Opera Australia; Victorian Opera; State Opera South Australia; West Australian Opera; Gordon Frost Organisation; TML; Dainty Productions; The Production Company; Performing Lines; Windmill Theatre; New Zealand Opera; Seattle Opera. **Training:** Queensland University of Technology. **Positions:** Lecturer, Production (Lighting Design), VCA, University of Melbourne (2017 – present).

Awards: Sydney Theatre Award — Best Lighting Design of a Mainstage Production *Fun Home*; Green Room Award — Best Opera Design *The Pearlfishers*; Helpmann Award — Best Lighting Design *Urinetown*, *The Blue Room*; Matilda Award — Body of Work.

Mike Willmett

Composer and Sound Designer

Queensland Theatre: *Vietgone*, *The Almighty Sometimes*. **Other Credits:** Counterpilot: *Pigeon Fool*, *Not A Cult**, *Adrift*, *Escape From Monotony*, *Breaking*, *The Salon*, *The Library of Dead Expectations*, *IMB Institute of Light*, *Avoidable Perils*, *Truth Machine*, *Statum*, *Crunch Time*, *Spectate*, *This Is Capital City*, *Clarity In Transit*; The Good Room: *Let's Be Friends Furever*, *Dirty Laundry*, *One Bottle Later*; Liesel Zink: *Awesome — A State of Wonder & Fear*, *The Stance*, *Inter*, *Balloons & Granite*, *Plain English* (with TasDance), *The Miranda Warning* (with LINK Dance Company), *Synapse* (with Expressions Dance Company), *Fifteen*, *A Collection of Various Selves*; Metro Arts: *Ephemera*, *Squad Goals*, *Aurelian*, *Room 328*; Dead Puppet Society: *March Of The Reef*; The Stitchery Collective: *From Home With Love*, *Franklin Villa Stories*; Stompin: *NoWhere*, *Mirror Mirror*; Brisbane Festival: *Summer Play Factor*, *River Of Light*. **Training:** Master of Music, QUT; Graduate Certificate Academic Practice, QUT; Bachelor of Creative Industries (Visual Art), QUT. **Positions:** Sound Designer & Creative (2014 – present), Counterpilot; Invisible Cities Technical Design Placement (2019), 59 Productions & Rambert; Songwriter & Touring Musician (2008 – 2015), My Fiction. **Awards:** Matilda Award — Judges Award *Adrift*, Best New Australian Work *Crunch Time*, Matilda Award nomination — Best Design (Sound or Composition) *Adrift*, *The Almighty Sometimes*; Adelaide Fringe Award — Bank SA Best Film, Digital or Interactive Award; Melbourne Tour Ready Award & Hong Kong Tour Ready Award *Truth Machine*; QMusic Song Award — People's Choice Award *Every June* (My Fiction).

Gabrielle Rogers

Dialect Coach

Queensland Theatre: *Gaslight*, *Vietgone*, *don't ask what the bird look like*, *Tiny Beautiful Things*, *Drizzle Boy*, *Rice*. **Other Credits:** Opera Australia: *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

Intimacy and Fight Director

Queensland Theatre: *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:** Queensland Theatre Youth Ensemble/The Scene Project; deBase; Opera Queensland; La Boite; 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, Indelability 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.

Luke Kennedy
Voice Coach

Queensland Theatre: As Voice Coach: *Vietgone*; As Performer: *Rumour Has It*, *iWar.* **Other Credits:** As Voice Coach: The Good Room: *I Just Came to Say Goodbye*; As Performer: The Little Red Company: *Rumour Has It*, *Christmas Actually*, *From Johnny to Jack*, *The IsoLate Late Show*, *There's Something About Music*, *Skyfall*, *Your Song*, *Golden*; Good Egg Creative/GWB: *Swing on This*, *The Music of James Bond*, *Painted from Memory*; ConcertWorks: *The Music of James Bond*; Queensland Ballet: *Strictly Gershwin*; Spiritworks: *Defying Gravity*. **Television:** As Vocal Coach: *The Voice Australia*, *Creative Generation*; As Performer: *Lord Mayor's Christmas Carols*, *The Voice Australia*, *The Morning Show*, *Good Friday Appeal*, *Channel Nine Telethon*, *Perth Telethon*, *Creative Generation*; As Host: *Great Day Out*, *Great South East*, *Queensland Weekender*, *National Lottery Draws*. **Positions:** Senior Producer (2022 – present), The Little Red Company; Music Supervisor (2021 – present), Lord Mayor's Christmas Carols. **Awards:** Matilda Awards — Best Musical or Cabaret *Your Song*.

Maddison Penglis
Stage Manager

Queensland Theatre: *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: *don't ask what the bird look like*, *Tiny Beautiful Things*, *As You Like It*, *The Almighty Sometimes*. **Other Credits:** As Lighting Operator: Brisbane Powerhouse: *A Girl's Guide to World War*, *All Fired Up*, *Diary of a Madman*, *Speed: The Movie The Play*, *Diehard: The Movie The Play*, *Titanic: The Movie The Play*; Room to Play: *The Eisteddfod*; 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 Venue Technician: Brisbane Festival: *Cassie Workman: Giantess*, *Orpheus*, *Eurydice*; As Visual Graphic and Presentation Designer: Matilda Awards (2018 & 2019). **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Damian Tatum
Chaperone

Queensland Theatre: As Assistant Stage Manager: *Death of a Salesman*. **Other Credits:** As Director: debacle: *Stone The Crows* (with Backbone Festival); Backbone Youth Arts: RIDE (with

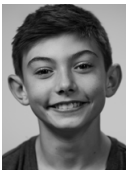
Backbone Festival and Valley Fiesta); As Designer: Backbone: *Pierrot* (with Martelle Simon-Green); Parallax Collective: *Train Lines* (with Tremayne Gordon); Sophie Banister: *Hi Can I Help You?* (with Festival of Australian Student Theatre); As Lighting Designer: *Metro Arts With Love* (Site); Sui Ensemble: *La Silhouette*; Awesome Ocean Party 2019; Brisbane Festival: *Umami Mermaids*; As Writer: *Clarence's Bright Idea* (work in progress); As Dramaturg: RPAC: *Bare Feet*; As Production Manager: Kingston Butter Factory: *The Brother's Book Club*; As Stage Manager: The Good Room: *I've Been Meaning To Ask You* (2021 – 2022 Tour); Bleach Festival 2023: *BLISS*; Digi Youth Arts: *Cooked*. **Training:** Bachelor of Fine Arts (Drama), QUT; Performance Training, The Danger Ensemble; Summer Advanced Training, SITI Company (New York); Advanced Ensemble Training, Zen Zen Zo.

Cast

Helen Cassidy
Medea

Queensland Theatre: *As You Like It*, *Family Values*, *Boston Marriage*, *The Glass Menagerie*, *A Christmas Carol*, *The Seagull*, *Orphans*, *Man Equals Man*, *Mrs Warren's Profession*, *Backseat Drivers*, *Absurd Person Singular*, *An Oak Tree*, *Long Days Journey into Night* (with Bell Shakespeare), *Scapin* (with State Theatre Company South Australia). **Other Credits:** Woodward Productions: *The Mystery of the Valkyrie*; La Boite Theatre: *As You Like It*, *Rio Saki and Other Falling Debris*, *The Wishing Well* (with Matrix Theatre Co), *The Drowning Bride* (with Matrix Theatre Co), *Post Office Rose* (with Dogs in the Roof); Shake & Stir Theatre Co: *Tae Tae in the Land of YAAAS!*, *Fourteen*, *Fantastic Mr Fox*; Debase Productions: *Furze Family Variety Hour*, *Death in a Statesman*; Western Standard Productions: *Dirty Fame Flash Candles Club*; Shock Therapy: *Medea*; 4MBS Shakespeare Festival: *Midsummer Night's Dream*; Sydney Cabaret Festival: *Cheeky Cabaret*; Zen Zen Zo Physical Theatre: *The Cult of Dionysus*, *Unleashed*, *Steelflesh*; Metro Arts: *The Waiting Room*; Grin and Tonic: Schools Touring, Various Productions; Strut n Fret Production House: Schools Touring, Various Productions, Adelaide Fringe; Pretend Productions: *Erotic Intelligence for Dummies*, *Glitter and Dust*, *Statuesque* (European tour); La La Parlour: *Tarnished* (with Adelaide Fringe and Melbourne Comedy Fest); Spiegelworld International (USA): *Opium*. **Film:** *Thirteen Lives*, *Australia Day*, *Sisters of War*, *The Contents*. **Television:** *Wanted*, *Through My Eyes*. **Training:** Acting, Queensland University of Technology; Ecole Phillipe Gaulier (UK); Keith Johnstone; Zen Zen Zo Physical Theatre. **Awards:** Lord Mayor's Performing Arts Fellowship (2000); Matilda Award — Best Ensemble *Dirty Fame Flash Candles Club*, Best Actress *The Glass Menagerie*, Best Supporting Actress *Post Office Rose*, *The Drowning Bride*.

Orlando Dunn-Mura
Leon



Queensland Theatre: Debut. **Positions:** Instructor, Sailing; Volunteer, Guide Dogs Queensland; Volunteer, Eat Up Australia. **Interests:** trombone, gymnastics, debating, drama.

What is your favourite prop on stage? My favourite prop is by far the green bow and arrow which I'm not allowed to play with :(

What has been the most enjoyable part about being in this play? The most enjoyable part is by far the experience, almost every rehearsal is something new and it is always fun and entertaining.

Do you have any pre-show rituals to help you get into character? I don't have any preshow rituals but if I did it would probably be go over my lines, and breathe.

What's an interesting fact about your character? Leon likes Star Wars, like, really likes Star Wars.

Can you relate to your character? I can definitely relate to Leon as a character, we are both boys who are starting to become a teenager and have an annoying younger sibling.

What is your favourite colour? Blue.

Felix Pearn, Orlando Dunn-Mura

Edward Hill

Jasper

Queensland Theatre: Debut. **Other Credits:** Matt Ward Entertainment: *Billy Elliot*. **Television and Film:** *Nurso*, *State of Chaos* (YouTube series), *Bloody Hell*, Harmony Childcare. **Training:** Kidz-N-Co Talent. **Interests:** parkour, trampolining, maths, dancing.

What is your favourite prop on stage? Ohh there are two options. The Nerf gun or the monkey with big eyes.

Do you have any acting advice for the audience? At this stage I'm looking for acting advice, not giving it.

What's an interesting fact about your character? Good question. He's a very unsuspecting 8-year-old and he's the king of mentioning the obvious.

What is the funniest thing that happened in rehearsals? In the last audition I said to Helen, "Now I get why you casted her," because she was so good at acting.

What is your favourite thing about your onstage brother? Everything!

What is your favourite colour? Purple.

Felix Pearn

Jasper

Queensland Theatre: Debut. **Other Credits:** Virag Dombay Productions: *Dear Adults* (with Backbone Youth Arts and Fringe Brisbane). **Training:** Room to Play Kids. **Interests:** soccer, chess, reading.

What is your favourite prop on stage? The fish.

What is the funniest thing that happened in rehearsals? When Dan fell off the bed.

What is the hardest part about being in this play? Memorising all the spaces in the script.

Can you relate to your character? Yes, I've got a big brother who beats me up!

Do you have any acting advice for the audience? Say your lines over and over again.

What is your favourite colour? Dark Newport Blue (I just painted my room that colour).

Jeremiah Rees

Leon

Queensland Theatre: Debut. **Other Credits:** Redcliffe Musical Theatre: *Joseph and the Amazing Technicolour Dreamcoat*; Brisbane Junior Theatre: *Finding Nemo Jr*, *Newsies Jr*; Savoyards: *The Music Man*, *Oliver!*; Phoenix Ensemble: *The Addams Family*; Lynch & Paterson: *The Wizard of Oz*, *Les Misérables*; Young Musical Theatre Collective: *Frozen Jr*. **Training:** Conroy Dance Centre; Geoff Ashenden. **Interests:** musical theatre, singing, piano, dancing, AFL.

What is your favourite prop on stage? The fish.

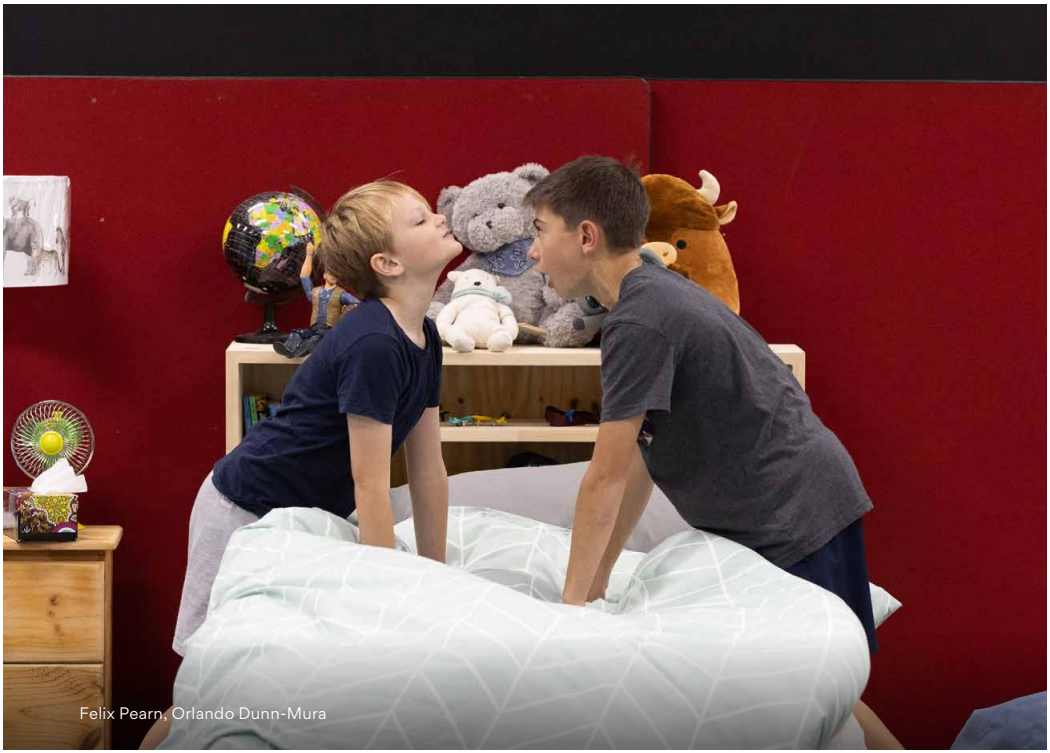
What was the best part of rehearsals? The warm-up games that we use before rehearsals, particularly one game that Dan likes which is called Grandma's Footsteps.

Do you have any pre-show rituals to help you get into character? I do some deep breaths and talk to myself to encourage myself.

What's an interesting fact about your character? He's really good at fencing. Leon's dad taught him and he gets to teach Jasper.

Can you relate to your character? Kind of. I have two big brothers and when I'm playing Leon I do my best big brother impression.

What is your favourite colour? Sky blue.



Felix Pearn, Orlando Dunn-Mura

Jeremiah Rees, Edward Hill, Daniel Evans

Jeremiah Rees, Edward Hill

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Felix Pearn

Jeremiah Rees, Edward Hill

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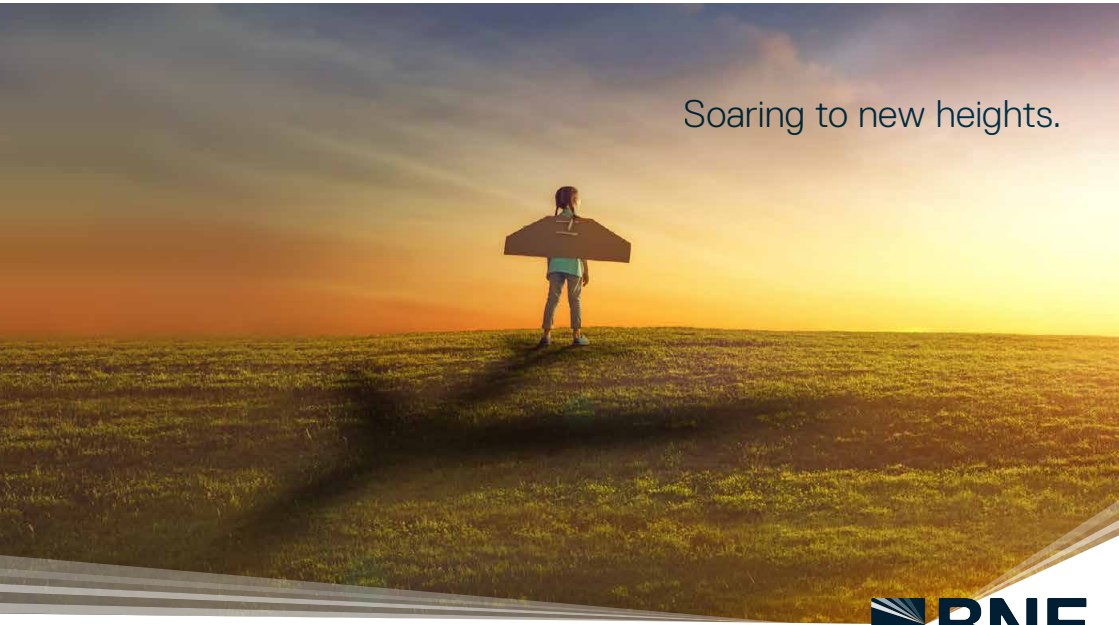

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Felix Pearn, Orlando Dunn-Mura

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