QUEENSLAND THEATRE CO.
SMALL MOUTH SOUNDS
By Bess Wohl
Directed by Bridget Boyle and Nathan Sibthorpe
Supported by
counterpilot
Australian Government
Creative Australia
Queensland Government

Queensland Theatre Company 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.

Australian Government | Creative Australia | Queensland Government

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

Daniel Evans
Artistic Director
Queensland Theatre Company

Breathe in.

Let the noise fall away. The chatter, the explanations, the things we say to fill the space. We live in a very noisy world; our lives underscored by a constant soundtrack of chatter, beeps, pings, rings, reminders, and a general clamour for attention. What happens when we stop talking - and actually start listening to one another?

Small Mouth Sounds is the quiet entry to this year's season dinner party. The show that doesn't talk loudly or over the top of others. The unassuming, 'Who's that?', 'Do you know them?' guest. Who, if you do strike up a conversation with them, turns out to be the most interesting person in the room. *Small Mouth Sounds* might not be like anything you've seen or experienced before but that's part of what theatre is for - to take you places you've never been to in ways you never expected.

Pulitzer Prize-winning American playwright Bess Wohl has generously allowed our incredible directors Bridget Boyle and Nathan Sibthorpe to relocate the play to Australia ... and it feels right at home. Quiet breakdowns, human suffering and twenty-first-century angst are, it turns out, hardly exclusive to our neighbours in the Northern Hemisphere.

Wohl was inspired to write this piece after attending a silent retreat with a group of girlfriends, where she began to notice just how much we project onto other people when we have no words to rely on.

As playwrights, we so often build worlds and rhythms through what our characters say: the words they choose, the ideas they wrestle with, the things they cannot quite bring themselves to admit. Taking those words away is a prospect both daunting and exciting. A challenge. A dare, if you will. And it is in that spirit that this production has been made.

Certain refrains have drifted out of the rehearsal room: "I've never been in anything like this," "What do I learn ... if not my lines?!" and "This requires me to draw on a completely different reservoir of craft." Without words to lean on, every glance, gesture and hesitation takes on new weight. Drama literally means to 'do' or to 'act'. This production becomes an almost anthropological exercise in drama: human behaviour as performance, as revelation and, perhaps, as salvation.

For many of us, this will be unlike anything we have encountered in a theatre. For our Production Associates, Counterpilot, unfamiliar territory is familiar ground. Their independent practice has built worlds that play with how sound reaches an audience and where the line between audience and performer begins to blur. We are fortunate to have these self-proclaimed "techno troublemakers" with us: Nathan Sibthorpe, lighting designer Christine Felmingham, sound designer Mike Willmett and producer Nicholas Southey.

They are working alongside some familiar faces. We warmly welcome back Anthony, Barbara, Judy, Jodie, Louise and Stephen, and hold the door open for performer Kieran Law, and creatives Isabel Hudson and Annaliese McCarthy, making their debuts with us.

And a little (quiet) applause for our extraordinary production team, Dan, Imogen, Raff, Nathaniel, and Kat who have pulled out all the stops to bring this form-defying work to the stage.

Now, breathe out. Settle in. Relax. Try something new. Expect the unexpected. Watch carefully. There is plenty to hear, even when nobody speaks.

— Dan

Bridget Boyle
Co-Director

Nathan Sibthorpe
Co-Director

Theatre is pretty dependent on silence. There's an unspoken agreement that, although an audience *could* make a non-scripted noise at any given moment - a cough, a murmur, a scream (we've all been there) - for the length of the play, we don't. And when a few hundred people all agree to be silent - to pause whatever else is going on in their lives to share a pin-drop moment of silence in a room full of strangers - that's when the magic happens.

This play has a lot of silence. And a lot going on amidst the silence. One of the biggest challenges was to wrestle with the enormity of what's really happening in the small, silent encounters between six strangers who have to work through their agony without using words.

Small Mouth Sounds has never been performed with headphones before. In working with Counterpilot, QTC received special permission from playwright Bess Wohl to reimagine the experience of the work through this unique form. It was always important to us that the device allowed for more theatricality, not less. We're not watching a movie - we're brought up intimately close to something very alive that is happening in the room with us.

To prepare for this play, Nathan undertook a real six-day silent retreat (Bridget refused - but does think Nathan has been somehow forever changed since, so perhaps dodged a bullet). At first it was much harder than expected, but after a while the intentional gathering of strangers felt oddly familiar. Silence only mattered because people were there to hold it. Anyone could break it, but chose not to. And in this, maybe on the simplest of levels, there's a glimpse of what we can be for each other.

Sartre famously said that "Hell is other people;" but in *Small Mouth Sounds*, Bess Wohl seems to disagree. Maybe life is suffering - but other people are the best balm we have to ease our agony. By being there for each other, it might not get better - but it can get easier.

This might be the best analogy there is for the act of creating theatre - an artform that is actually impossible to do alone. Our all-Queensland cast of livewires find both the deep joy and the agony in the silence. The theatrical world is led by Mike Willmett's lush, intricate sound design, a rich concoction of live foley (we call it emotional ASMR) with immersive binaural atmospheres. Isabel Hudson's intricate and magical design allows us to shape-shift between spaces while Christine Felmingham's illusory lighting sculpts and dances us through five days of silence.

In such a noisy world, our silence can feel unwarranted sometimes. Do we even deserve to feel a sense of peace? Should we actually be screaming at all times? Wohl's tender, heartbreaking and utterly disarming work doesn't offer any easy answers to these big questions. But in this theatre, for this night, we all get to exercise a moment of togetherness. It might not bring enlightenment – but things might feel a little lighter.

– Bridget & Nathan

A NOTE FROM COUNTERPILOT

We like to say that theatre doesn't happen on stages - it happens in the spaces between people. We're obsessed with that space, the shared life force that only exists in our temporary togetherness. For many years, our practice has been dedicated to finding strange new ways of activating that space with experimental performance. And after so many experiments, it's led us to the most unexpected place of all - the state theatre company.

For a play grounded in togetherness - we're thrilled to be doing this one together. Huge thanks to Dan, Criena, and the team for letting these troublemakers experiment on the mainstage (we might have broken a few rules, but we'll put them back together again when we're done). Also to the brave cast and team for agreeing to consistently reach further beyond what anyone would expect of a gig, to give more and believe in more. And the biggest thanks to you - we're so very grateful to be here for each other, today, just for a moment.

WHO IS COUNTERPILOT?

Counterpilot is an award-winning collective of interdisciplinary artists based in Magandjin. Together, they create unique and immersive arts experiences, activating audiences with new technology, rich design, and transmedia storytelling. Since 2015, Counterpilot has produced more than 16 major works, in partnership with organisations including Metro Arts, Brisbane Powerhouse, Next Wave Festival, Brisbane Festival, Sydney Festival, Darwin Festival, Museum of Brisbane, Adelaide Fringe, and World Science Festival Brisbane.

According to, "Nobody else is making work quite like this" (Cameron Woodhead on Truthmachine).

Recent Counterpilot adventures include:

- *Not a Cult**, Brisbane Festival, 2026
- *Crunch Time*, RPAC, 2026
- *Adrift*, Metro Arts & Brisbane Festival, 2022/24
- *Pigeon Fool*, World Science Festival Brisbane 2024
- *Scaredy House*, Metro Arts 2024, RPAC 2025
- *Escape from Monotony*, Museum of Brisbane, 2022-23

counterpilot

Counterpilot is supported by the Queensland Government through Arts Queensland.

13 OCTOBER – 1 NOVEMBER 2026
BILLE BROWN THEATRE

SMALL MOUTH SOUNDS

By **Bess Wohl**
Directed by **Bridget Boyle** and **Nathan Sibthorpe**

Breathe in. Breathe out. Break down.

In the overwhelming tranquillity of nature, six runaways from city life embark on a silent retreat. As these strangers confront internal demons both profound and absurd, their vows of silence collide with their achingly human need to connect. Check-in and chill-out with this wayward group of misfits as they attempt to find their purpose, a little peace and maybe themselves ... all without saying a word!

In *Small Mouth Sounds*, award-winning playwright Bess Wohl crafts "a play unlike any other" (Huffington Post) where silence is mandatory and comedy is inevitable. Awkward glances, suppressed ugly-crying, and the occasional yoga-induced meltdown become a symphony of human relationships.

Featuring a fabulously funny cast directed by comedy doyenne Bridget Boyle and techno-troublemaker Nathan Sibthorpe, in a first for the Bille Brown Theatre: each audience member will be given their own headphones to hear the sublime inside the silence. With audio-immersive intimacy engineered by crack indie collective Counterpilot, you'll be tuned into every surreptitious whisper, heavy sigh and smothered snort-laugh.

This is storytelling at its most inventive — recognisable, raw and deeply relatable. Filled with insightful humour, this unique and compassionate play asks how we address life's biggest questions when words fail us.

Creatives

Writer Bess Wohl
Co-Director Bridget Boyle
Co-Director Nathan Sibthorpe
Set & Costume Designer Isabel Hudson
Lighting Designer Christine Felmingham
Composer & Sound Designer Mike Willmett
Intimacy Coordinator Michelle Miall
Fight Choreographer NJ Price
Assistant Costume Designer & Assistant Set Designer Annaliese McCarthy

Stage Manager Georgia Gould
Assistant Stage Manager Tia-Hanee Cleary

Cast

Joan Louise Brehmer
Rodney Stephen Geronimos
Alicia Judy Hainsworth
Jan Kieran Law
Judy Jodie Le Vesconte
The Teacher / Voice Barbara Lowing
Ned Anthony Standish

Location

Bille Brown Theatre
Queensland Theatre Company
78 Montague Road, South Brisbane

Duration

1 hour and 40 minutes, no interval, subject to change without notice.

Warnings

This production contains mature themes, mild infrequent coarse language, simulated sex sounds and full-frontal male nudity. Recommended for ages 15+

Supported by
counterpilot
Australian Government | Creative Australia
Queensland Government

The Sound of Silence

Shhh. Hear that? It's your inner monologue. Ignore it.

That's the playful provocation at the heart of *Small Mouth Sounds*, a comedy set in the stillness of a nature retreat where a group of urban escapees attempt to find peace, purpose and maybe themselves... without saying a word.

With minimal dialogue and maximum emotional chaos, Bess Wohl's award-winning play transforms silence into a symphony of human connection. Awkward glances, suppressed sobs and yoga-induced meltdowns take the place of witty repartee, becoming both painfully relatable and riotously funny.

For Co-Director Nathan Sibthorpe, who makes his Queensland Theatre Company mainstage debut with this work, silence is not empty space but rather the raw material of the production.

"There's nothing like 350 people sitting in a theatre sharing a silence," Sibthorpe says. "We all know how easily it could be broken – one voice, one laugh, one slip – yet it holds. That collective restraint is thrilling."

In *Small Mouth Sounds*, silence itself becomes a character, thick with tension, ripe with comedy and brimming with possibility. "The silence cracks open the kind of dark comedy you can only find in live theatre," Sibthorpe explains.

As co-founder and Artistic Director of Queensland's leading experimental collective, Counterpilot, Sibthorpe has long explored the potency of sound in live performance, with several of the company's 16 original works delivered to audiences through headphones.

That DNA is central to *Small Mouth Sounds*, which becomes Queensland Theatre Company's first-ever binaural production – a "3D sound" experience, as Sibthorpe describes it. Every audience member will wear headphones, hearing the minutiae of the retreat with startling intimacy: the brush of bare feet on soil, the snap of a twig, the rustle of leaves, the quiet sigh of a stranger.

"Through this technology, we can feel like we're immediately next to an individual crying in a sleeping bag," Sibthorpe says. "It's emotional ASMR – a live sound design that shifts our proximity and perspective in an instant."

QTC's Director of Technical and Production, Daniel Maddison, says sound does more than amplify silence.

"As audiences, we're already immersed in digital technology every day – it's in our pockets, at our fingertips," Maddison says. "In the theatre, our job is to use that same technology not as a distraction but as a doorway into something more profound.

"Binaural sound gives us the ability to whisk people away – to place them inside a forest, to have a bird call behind their shoulder, to let them feel a breath that isn't their own. It's a whole different kind of theatrical immersion and one that many audiences will have never experienced before.

"As Queensland's state theatre company, we have a responsibility to embrace innovation and keep delivering experiences for our audiences that are thrilling, unforgettable and uniquely theatrical."

Among the play's most distinctive touches is its unseen leader, a retreat director who is only ever heard, never seen.

This disembodied voice becomes a unifying thread, guiding both the participants on stage and the people in the audience through the retreat, levelling the divide between performer and spectator.

"This shared experience is really important," Sibthorpe explains.

"The audience isn't simply watching a group of people on retreat. In hearing only what they hear, you are placed in the same position as them. You're a fellow participant, bound by the same instructions, the same promises, the same mystery. You're in it together."

That connection is both the play's promise and its punchline. Each character arrives at the retreat carrying some kind of pain or trauma, hoping to heal in silence. Their inner turmoils become the unspoken soundtrack of the production, exposing the comedy and absurdity of constantly trying to better ourselves.

"It is delightfully awkward and strange, and very, very funny," Sibthorpe says. "But it also sneaks up with some big existential questions. Who are we when we're left alone with ourselves? What masks slip when there's nothing left to say? And what happens when silence becomes the loudest voice in the room?"

The answers, it seems, are somewhere in the silence.

A World of Its Own

A shared cabin, a shifting landscape and a cast of strangers. Set and Costume Designer, Isabel Hudson reveals how the design of Small Mouth Sounds creates a world where isolation and connection exist side by side.

Isabel Hudson
Set & Costume Designer

The design for *Small Mouth Sounds* asks us to recognise ourselves in these strangers, the form presents separate experiences overlapping within one shared space, each searching for moments of connection, recognition and peace.

The design began with a process of stripping the space back, resisting the impulse to illustrate every location and instead creating a theatrical framework for sound, light and form to fill. The physical elements offer fragments of a place rather than a complete picture, leaving space for the audience's imagination to build the world beyond what we can see.

Reflection extends this idea into the auditorium. Mirrored surfaces hold fragments of the performers, landscape and audience together. As we watch these strangers attempt to understand one another, we encounter our own reflection, or someone sitting beside us. We become part of the retreat, a quiet reminder that, even in our most isolated moments, we are not alone.

The landscape is conceived less as a literal place and more as an installation, an impression of the natural world. A forest canopy hangs above the stage as a constant presence: something larger than any individual, beneath which these strangers gather, retreat and gradually begin to see one another.

Rather than representing the three separate cabins described in the text, we condensed them into one shared cabin. Bedding, lamps and belongings transform the warm plywood interior, allowing separate rooms and lives to overlay within the same architecture. One person leaves and another arrives; traces of one experience remain within the next. Though the characters may feel profoundly alone, they are continually (if unknowingly) connected.

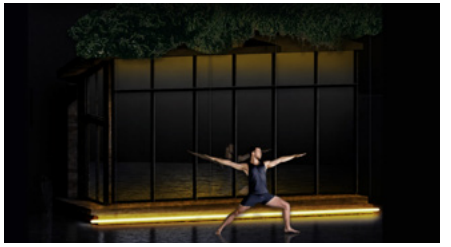
The canopy, mirror and dynamic lighting installation create a fluid, metaphorical landscape. Sound becomes almost architectural – rain, water, birds and the unseen forest extend beyond the edges of the stage and this was an exciting idea to design for.

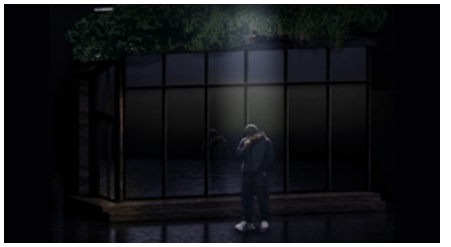
The costume begins with individuality, each character arriving in their own kind of armour. As silence takes hold, these layers soften, revealing something more vulnerable beneath while we then move into something more harmonious for the final image of the show.

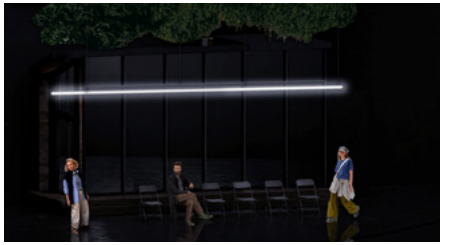
In a play where language has been limited, the design follows a similar principle: say less, and allow us to engage and imagine and remember we aren't alone.

– Isabel

Set Design Storyboard

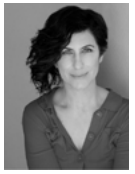






Creatives

Bridget Boyle
Co-Director



Queensland Theatre Company: As Co-Director: *Pride & Prejudice*. As Director: *Mu-mma* (DOOR 3), *The Holidays*, *The Longest Minute* (with JUTE Theatre Company and debase productions), *Rice* (Queensland Premier's Drama Award Finalist Reading), *The Landmine Is Me*, *Hurry Up and Wait* (Education & Young People). As Actor: *The Works*: *Taking Aim*, *The Estimator*, *Lily Can't Sleep*, *Europe*, *The Venetian Twins*, *Scapin*, *Backseat Drivers*. **Other Credits:** As Director: La Boite Theatre: *An Ideal Husband*; Old Red Lion Theatre, Pleasance London and Sydney Opera House: *Breaking the Castle*; debase productions: *Death in a Statesman*, *Popping Lead Balloons*, *The Clown from Snowy River*, *TOXICITY* (with Assembly of Elephants); JUTE Theatre Company: *To Kill a Cassowary*. As Co-Director: Flipside Circus: *We Live Here* (with Hummingbird House and Metro Arts). **Training:** PhD (Drama), Queensland University of Technology (QUT). **Awards:** Matilda Awards - Best Director with Natano Fa'anana *We Live Here*, Best Mainstage Production *The Longest Minute*, Gold Matilda Award debase productions.

Nathan Sibthorpe
Co-Director

Queensland Theatre Company: As Video Designer: *The Holidays*. As Performer: *I Feel Awful*. **Other:** *Total Dik!* (Co-Devisor, Greenhouse Creative Development Series). **Other Credits:** As Director: Counterpilot: *Not a Cult**, *Pigeon Fool*, *Adrift*, *Scaredy House*, *Breaking*, *Statum*, *Truthmachine*, *Crunch Time*, *Spectate*, *The AWE Experiment*, *Escape from Monotony*, *IMB Institute of Light*, *Avoidable Perils*, *Raise the Roof: C'est Bon Salon;* World Science Festival Brisbane: *Night of the Nerds*. As Co-Director: Lisa Wilson Projects: *Bunker*, *Glass Raiser*; Flipside Circus: *Maybe It's Only Us*. As Co-Creator: Metro Arts and David Megarrity: *Tyrone & Lesley in a Spot* (Queensland Cabaret Festival; Brisbane Festival). As Co-Devisor: The Good Room: *I've Been Meaning to Ask You*, *One Bottle Later*. As Video Designer: Playlab Theatre: *Horizon*, *Blue Bones*; JUTE Theatre Company: *La Bella Figura*, *To Kill a Cassowary*; Shock Therapy Productions: *Viral*, *Fuel*, *Locked In*; Ben Knapton: *He Dreamed a Train*, *Gaijin*, *Genesis*; Seeing Place Productions: *Plunge*; Lisa Wilson Projects: *Wireless*; David Megarrity: *Bear with Me*, *Warmwaters: InExperience*; Woodward Productions: *Weathering Well*; debase productions and Metro Arts: *Boyle & Waters in LEOTARD*. **Training:** Master of Fine Arts (Drama), Queensland University of Technology (QUT). **Positions:** Artistic Director (2017-present), Counterpilot; Creative Director (2016-2018), Markwell Presents; Festival Director (2013-2016), Short+Sweet Queensland; Geek-in-Residence (2012-2014), Queensland Theatre Company. **Awards:** Matilda Awards - Judge's Award *Adrift*, Lord Mayor's Award for Best New Australian Work *Crunch Time*, Best AV Design *Blue Bones*; Sydney Theatre Awards - Best Production for Young People *I've Been Meaning to Ask You*; Adelaide Fringe Awards - Best Film, Digital & Interactive Work, Melbourne Tour Ready Award, Hong Kong Tour Ready Award *Truthmachine*; Dr Don Batchelor Award for Drama Research, QUT Creative Lab: *Spectate*.

Isabel Hudson
Set and Costume Designer

Queensland Theatre Company: Debut. **Other Credits:** Sydney Theatre Company: *Dear Evan Hansen* (costume), *The Unfriend*, *A Fool in Love*, *Constellations*, *Hubris and Humiliation*; Crossroads Live: *The Mousetrap* (costume); Griffin Theatre Company: *The Elocution of Benjamin Franklin*, *Nucleus*, *Jailbaby*, *Pony*; Melbourne Theatre Company: *Torch the Place* (set); Belvoir St Theatre: *Blessed Union*, *Winyanboga Yurringa*, *Every Brilliant Thing*; Ensemble Theatre: *Master Class*; Queensland Performing Arts Centre (QPAC): *The Drover's Wife* (set); Shake & Stir Theatre Co: *The Lovers*; Sydney Festival and RISING Festival: *Maureen: Harbinger of Death*; Hayes Theatre Co: *Young Frankenstein* (set), *American Psycho* (set), *Cry-Baby* (set); Opera Australia: *La Bohème*; Sydney Chamber Orchestra: *Aphrodite*; Pinchgut Opera: *Farnace*; Circa: *Son*; Darlinghurst Theatre Co.: *The Rise and Fall of Little Voice*; Sport for Jove: *Bright Star*; Seymour Centre: *The Shifting Heart*, *Blackrock*; Soft Tread Enterprises: *Truck Driver*; Women With Pockets and Andrew Kay & Associates: *Middle Raged*; Monkey Baa Theatre: *Edward the Emu*; Kings Cross Theatre: *Dry Land* (set), *She Rode Horses Like the Stock Exchange*; Old Fitz: *King of Pigs*, *Eurydice*; Belvoir 25A: *Jess & Joe Forever*; Old 505 Theatre: *Little Borders* (costume); *Chamber Pot Opera* (Sydney Opera House, Edinburgh Festival and St Petersburg season); Australian Theatre for Young People (ATYP): *Intersection*, *Journey's End*; Outhouse Theatre Co: *The Rolling Stone*; HotHouse Theatre & Downstairs Belvoir: *Hurt*. **Other:** Global Creatures: *Moulin Rouge* (Associate Set Designer; Australia, Korea and Japan); Opera Australia: *Merry Widow*, *My Fair Lady* (Assistant Designer); Sydney Theatre Company: *Fun Home* (Associate Designer, directed by Dean Bryant). **Training:** Bachelor of Design, National Institute of Dramatic Art (NIDA); Bachelor of Arts (Screen and Sound), University of New South Wales (UNSW). **Positions:** Lecturer in Design for Performance, National Institute of Dramatic Art (NIDA). **Awards:** Sydney Theatre Awards - Best Set Design *Constellations*, *American Psycho*, *Cry-Baby*, Best Costume Design *Hubris and Humiliation*, Best Set Design (three further nominations); Australian Production Design Guild (APDG) Awards - Best Set Design *American Psycho*, Best Set Design (two nominations). Kristian Fredrikson Scholarship for Design in the Performing Arts; Thelma Afford Award for Costume Design in Stage and Screen.

Christine Felmingham
Lighting Designer

Queensland Theatre Company: As Lighting Designer: *Malacañang Made Us*, *Pramkicker* (Door 3). **Other Credits:** As Lighting Designer: Counterpilot: *Crunch Time*, *Pigeon Fool, Scaredy House, Adrift, Not A Cult*, The AWE Experiment*, *Escape From Monotony, IMB Institute of Light, Avoidable Perils, Statum, Truthmachine, Spectate*; Opera Queensland: *La Bohème, La Cenerentola*, *Lucia Di Lammermoor*, *Macbeth*, *The Sopranos*; La Boite Theatre: *Caesar*; Playlab: *Rising, The Dead Devils of Cockle Creek*; Dead Puppet Society: *Ishmael*; Lisa Wilson Projects: *Bunker*; debase productions: *Boyle and Waters in LEOTARD*; The Good Room: *Dirty Laundry*; Hive Collective: *Conviction, Elektra/Orestes, The Bull The Moon and The Coronet of Stars*; Belloo Creative: *Rovers*; Now Look Here Theatre Company: *Sound of a Finished Kiss*. **Training:** Bachelor of Fine Arts (Drama) & Bachelor of Fine Arts (Technical Production). **Positions:** Lighting/Technical Designer and Creative (2017-present), Counterpilot. **Awards:** Matilda Awards - Judge's Award *Adrift*, Best New Australian Work *Crunch Time*, Best Musical or Cabaret *The Sound of a Finished Kiss*, Emerging Female Arts Leader Award, 2019. Matilda Award Nominations - Best Design (Lighting) *Pramkicker*, Best Design (Lighting) *Adrift*, Best Design (Lighting) *Bunker*, Best Design (Lighting) *The Bull, The Moon and The Coronet of Stars*. Adelaide Fringe Awards - Best Film, Digital & Interactive Work, Melbourne Tour Ready Award, Hong Kong Tour Ready Award Truthmachine.

Mike Willmett
Composer & Sound Designer

Queensland Theatre Company: As Composer & Sound Designer: *A Few Good Men*, *Medea*, *Vietgone*, *The Almighty Sometimes*. **Other Credits:** Counterpilot: *Pigeon Fool, The AWE Experiment, Not a Cult**, *Adrift*, *Escape from Monotony*, *Breaking*, *The Salon*, *The Library of Dead Expectations*, *IMB Institute of Light*, *Avoidable Perils*, *Truthmachine*, *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*; Roma Street Parklands: *The Enchanted Garden*. **Training:** Master of Music, Queensland University of Technology (QUT); Graduate Certificate in Academic Practice, QUT; Bachelor of Creative Industries (Visual Art), QUT. **Positions:** Sound Designer and Creative (2014-present), Counterpilot; Technical Design Placement, *Invisible Cities* (2019), 59 Productions and Rambert; Academic and Lecturer in Sound and Creative Industries (2010-2019), QUT; Songwriter and Touring Musician (2008-2015), My Fiction. **Awards:** Matilda Awards – Best Sound Design and Composition *A Few Good Men,* Judge's Award *Adrift*, Best New Australian Work *Crunch Time*, Best Design (Sound or Composition) Nomination *Adrift*, Best Design (Sound or Composition) Nomination *The Almighty Sometimes*; Adelaide Fringe Awards - Best Film, Digital & Interactive Work, Melbourne Tour Ready Award and Hong Kong Tour Ready Award *Truthmachine*; QMusic Song Awards - People's Choice Award *Every June* (My Fiction).

Michelle Miall
Intimacy Coordinator

Queensland Theatre Company: As Director: *Wisdom*, *The Removalists*. **Other Credits:** As Intimacy Director/Coordinator: Queensland Performing Arts Centre (QPAC) in association with Opera Australia and Oombarra Productions: *The Drover's Wife*; Opera Queensland: *La Bohème*, *Così fan tutte*, *La Traviata*; Shake & Stir Theatre Co: *Fourteen*, *Fourthcoming*; X-Collective: *Equus*; PIP Theatre: *The Boys*; Queensland Academy of Excellence in Musical Theatre: *& Juliet, Carrie the Musical*, *Legally Blonde*; Queensland Performing Arts Centre (QPAC) and Queensland Conservatorium Griffith University: *GREASE*; Queensland Conservatorium Griffith University: *42nd Street*, *Heathers*, *Cry Baby*; Playlab Theatre: *Horizon*; Ad Astra Theatre: *The Normal Heart*, *Spike Heels*, *Zigzag St*; Passion Productions: *Against the Wall*; A Very Theatre Company: *Genesis*; Opera Australia: *La Traviata*. **Film:** As Intimacy Coordinator: *You Always*, *7 Snipers*, *Killer Whale*, *The Possessed*, *Great White*, *Little Addy*, *Hidden Extracts*. **Television:** As Intimacy Coordinator: *Apples Never Fall*, *La Brea*, *Troppo*, *Darby and Joan*, *All My Friends Are Racist*, *Deadloch*. **Training:** Bachelor of Arts (Honours, Drama), Queensland University of Technology (QUT); Suzuki and Viewpoints Intensive, SITI Company; Advanced Shakespeare Actor Training, Queensland Shakespeare Ensemble; Intimacy Professional Training, Intimacy on Set; Accelerator Program, Intimacy Directors and Coordinators (IDC). **Positions:** Intimacy Director (2024-present), Queensland Academy of Excellence in Musical Theatre, Griffith University; Teaching Artist (2020), Creative Resident (2011-2012), Emerging Artist (2011), Queensland Theatre Company; Associate Artist (2017), Queensland Shakespeare Ensemble; Teaching Artist and Guest Director (2020-2022), Aboriginal Centre for the Performing Arts (ACPA); Brisbane City Council Lord Mayor's Young and Emerging Artist Fellow (2011); JUMP National Mentoring Program Artist (2011), Australia Council. **Awards:** Matilda Awards - Gold Matilda Award (2009) for Directing and Producing Outstanding Independent Theatre in Queensland, Best Emerging Artist, Best Director *The Pillowman*.

NJ Price
Fight Choreographer

Queensland Theatre Company: *The Sapphires*, *Torch the Place*, *Malacañang Made Us*, *SUPERHEROES* (DOOR 3), *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 Mountaintop*, *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*, Various credits for Youth Ensemble and The Scene Project. **Other Credits:** Sydney Theatre Company: *Cost of Living*, *The Visitors* (with Moogahlin Performing Arts); La Boite Theatre: *Congratulations*, *Get Rich!*, *We're All Gonna Die!* (with Dead Puppet Society), *Macbeth*, *Single Asian Female*, *Naked and Screaming*, *The Dead Devils of Cockle Creek*. Various credits for debase productions, Opera Queensland, Harvest Rain Theatre Company, Backbone Youth Arts, 4MBS, The Grin and Tonic Theatre Troupe, Blacklight, Vena Cava Productions, Ignatians Musical Society, Queensland Conservatorium Griffith University, Starlight, The Good Room, That Theatre, Pretend Productions, The University of Queensland, University of Southern Queensland (UniSQ), Queensland University of Technology (QUT), Aboriginal Centre for the Performing Arts (ACPA), Brisbane Grammar School, Citipointe Christian College, Savoyards, Woodward Productions, Dragspeare, Cut & Run Productions, QUT Musical Society, JMC Academy, Assembly of Elephants, Emmanuel College, Brisbane Festival, Queensland Academies of Creative Industries, HIT Productions, Playlab Theatre, Ad Astra Theatre, Small Crown Productions. **Film:** *The Edge*, *The Last Meal*, *By the Horns*, *Slice of Life*, *$wagapino*, *Any Other Sunday*, *Hafu*, *Dualis*, *The Last Cigarette*, *Silver Stiletto*. **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 Foil, 4-Star Sabre; National All Styles Martial Arts Tournament (2018) - Australian Champion (Women's Advanced), Australian Champion (Veterans Division).

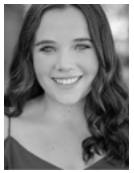
Annaliese McCarthy
Assistant Costume Designer and Assistant Set Designer

Queensland Theatre Company: Debut. **Other Credits:** As Set Designer: Bangarra Dance Theatre: *Dance Clan*; As Assistant Set Designer: Bangarra Dance Theatre: *Bogong Song*; As Lead Curator: Melt Festival: *Queer Lush Deadly*. **Training:** Bachelor of Design (Architecture), Queensland University of Technology. **Positions:** Senior Designer, Blaklash. **Awards:** Australian Design Review's 30UNDER30 - Architects and Innovators of the Built World (2024).

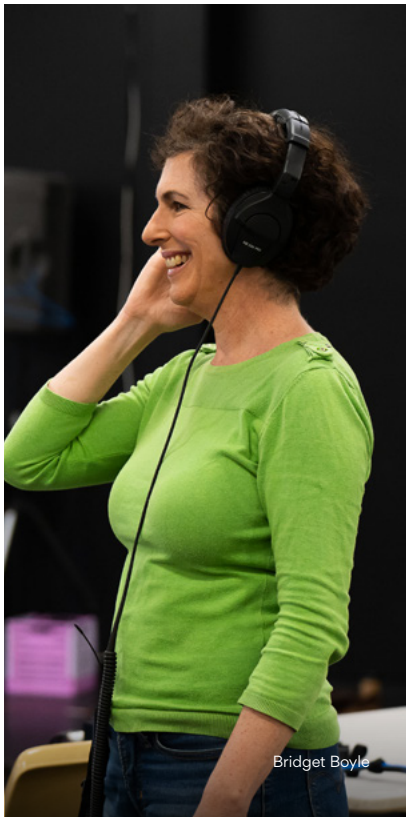
Tia-Hanee Cleary
Assistant Stage Manager

Queensland Theatre Company: As Assistant Stage Manager: *Pride and Prejudice* (2026), *Torch the Place*, *Malacañang Made Us*, *Back to Bilo* (2025), *Rhinestone Rex & Miss Monica*, *Pride and Prejudice* (2025), *Drizzle Boy* (Regional Tour), *Medea*, *Don't Ask What the Bird Looks 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: Performing Lines: *Back to Bilo* (2026); La Boite Theatre: *Eat Slay Zombie*; DV Live: *Love Actually? The Musical Parody*; Opera Queensland: *Songs of Love and War*, *The Marriage of Figaro*, *Opera Under the Stars*, *Don Giovanni*, *A Flowering Tree*, *Peter Grimes*; Troop Productions: *The Lonesome West*. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).

Georgia Gould
Stage Manager



Queensland Theatre Company: As Stage Manager: *The Importance of Being Earnest* (Youth Ensemble). As Assistant Stage Manager: *The Great Gatsby*, *Drizzle Boy* (Regional Tour), *37*. **Other Credits:** As Assistant Stage Manager: Queensland Ballet: *Hamlet* (2026), *My First Ballet: Little Red Riding Hood* (2026); Woodward Productions and Neil Gooding Productions: *Shirley Valentine* (2025), *The Complete Works of William Shakespeare (Abridged)* (2025). As Swing ASM and Props: Michael Cassel Group: *MJ the Musical* (2026). **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).



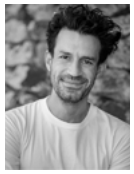
Bridget Boyle

Cast

Louise Brehmer
Joan

Queensland Theatre Company: *The Holidays*, *The Longest Minute* (with debase productions), *Australia Day*, *Private Fears in Public Places*, *Cooking with Elvis*, *The Lost Property Rules*, *An Oak Tree*, *The Works*: *Taking Aim*, MODD: *Romeo and Juliet*. **Other:** The Scene Project: *Good Grief*, *The Fledglings*, *Riley Valentine*. **Other Credits:** La Boite Theatre: *We're All Gonna Die!*, *Tiddas*, *Summer Wonderland*, *Crèche and Burn*; Brisbane Shakespeare Festival: *The Tempest*, *Romeo and Juliet*, *Julius Caesar*, *The Comedy of Errors*; debase productions: *Popping Lead Balloons*, *Lovejunk*; The Good Room and Metro Arts: *That's What She Said*; Now Look Here Theatre Company: *The Seagull*; Queensland Shakespeare Ensemble: *Richard III*, *A Midsummer Night's Dream*, *The Comedy of Errors*; 4MBS Classic Arts: *Cribbie*; Zen Zen Zo Physical Theatre: *Thérèse Raquin*, *The Man Who Sold the World*; Real TV: *Tall Man*, *Children of the Black Skirt*; Elbow Room: *After All This*, *New Royal*; Crossbow Productions: *The Miracle Worker*, *Anne of the Thousand Days*, *Mrs Klein*; Pentimento Productions: *The Bitterling*; Mixed Company: *Secret Bridesmaids Business*; Oscar Theatre: *Spring Awakening*; ...and Moor Theatre: *The Ghost Writer*; White Rabbit Theatre: *Pocketful of Pebbles*; JUTE Theatre Company: *What Are the Odds?*; Someone Productions: *He Died with a Felafel in His Hand*; Restaged Histories: *The Greater Plague*; Homunculus Theatre: *Spirit of the Mask*; Creative Regions: *Tales of the Underground*. **Film:** *Hildegarde*, *A Heartbeat Away*. **Television:** *Rock Island Mysteries*, *Harrow*, *Mabo*, *Hoges*, *SLiDE*, *Farmkids*, *We Were There*. **Training:** Bachelor of Arts (Acting), Queensland University of Technology (QUT); Shakespeare & Company, USA. **Awards:** Matilda Awards - Best Actor in a Supporting Role *Thérèse Raquin*, *A Midsummer Night's Dream*, Best Mainstage Production *The Longest Minute*, Best Actor in a Leading Role Nomination *The Miracle Worker*, Best Ensemble Nomination *Tiddas*.

Stephen Geronimos
Rodney



Queensland Theatre Company: *Tiny Beautiful Things* (with Belvoir St Theatre); *Boy, Lost* (with Belloo Creative). **Other:** Play Club: *Diving for Pearls*. **Other Credits:** Sydney Theatre Company: *The Visitors* (with Moogahlin Performing Arts); PIP Theatre: *The Boys*; Metro Arts: *Anatomy of a Suicide*; La Boite Theatre and Pentimento Productions: *Angel Gear*; Ausdance: *Quinkan*; Kooemba Jdarra: *The Mack*. **Film:** *The Beehive*, *The Queen & I*, *Scrub*. **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT). **Positions:** Acting Facilitator (2023), Voices of the Valley Film Festival.

Judy Hainsworth
Alicia

Queensland Theatre Company: *Drizzle Boy* (tour). **Other Credits:** Shake & Stir Theatre Co: *Fourteen*, *The Twits*, *Fantastic Mr Fox*, *A Christmas Carol*, *Revolting Rhymes and Dirty Beasts*, *Statespeare* (National Tour); Indelability Arts: *Wilbur the Optical Whale*; Sydney Theatre Company and La Boite Theatre: *The Narcissist*; La Boite Theatre: *Small Mercies*; Someone Productions: *He Died with a Felafel in His Hand*; The Good Room: *Holy Guacamole*; Metro Arts: *The Reunion*; Toowoomba Shakespeare Festival: *Shakespeare's Women*. **As Performer and Writer:** Little Match Productions: *Babushka Regifted*, *Babushka Book Club*, *Babushka's Right to Party*, *Happily Ever After*, *DOLL*, *Dead!*, *I Can Keep a Secret*; #FirstWorldWhiteGirls: *#FirstWorldWhiteGirls*, *Spirit Animal*, *Botox Party*; Jally Entertainment: *Margaret Fulton the Musical*; Warehaus: *Assassins*, *Parade*; Opera Queensland: *Hansel and Gretel*, *Turandot*. **Training:** Bachelor of Theatre Arts (Acting, with Distinction), University of Southern Queensland.

Kieran Law
Jan

Queensland Theatre Company: Debut. **Other Credits:** La Boite Theatre: *A Midsummer Night's Dream*; Motherboard Productions: *Virgins and Cowboys*, *Or Forever Hold Your Peace*; Skye Gellmann: *Bodies over Bitumen*, *Blindscape*; Daniel Santangeli: *Blindspot*, *Room 328*, *Several Words Associated with Revenge*; Pentimento Productions: *Angel Gear*, *The Truth About Kookaburras*; Nathan Sibthorpe: *Some Dumb Play*; Dead Puppet Society: *The Timely Death of Victor Blott*; Genevieve Trace: *Transverse Fracture of the First Metacarpal*. **Training:** Bachelor of Creative Industries (Drama), Queensland University of Technology (QUT); Performance Studies, South Bank Institute of TAFE (SBIT). **Awards:** Green Room Awards - Innovation in Contemporary Circus *Bodies over Bitumen*; Melbourne Fringe Awards - Best Performance *Blindspot*.

Barbara Lowing
The Teacher / Voice

Queensland Theatre Company: *The Appleton Ladies' Potato Race*, *The Taming of the Shrew*, *Good Grief*, *The Seagull*, *Motherland* (with Belloo Creative), *Australia Day*, *The China Incident*, *Toy Symphony*, *The Prisoner of Second Avenue*, *Hamlet*, *Away*, *The Memory of Water*, *Cooking with Elvis*, *Top Dogs*, *Antigone*, *Navigating*, *Explosions*, *The Works*, *The Gift of the Gorgon*, *The Barretts of Wimpole Street*, *Les Liaisons Dangereuses*. **Other Credits:** Dead Puppet Society: *Ishmael*, *The Wider Earth*; La Boite Theatre and Dead Puppet Society: *The Harbinger*; Belloo Creative: *Rovers*; Playlab Theatre: *Magpie*; La Boite Theatre: *Lysa and the Freeborn Dames*, *The Removalists*, *Closer*, *First Asylum*, *The Taming of the Shrew*, *The Matilda Women*; Shake & Stir Theatre Co: *Tequila Mockingbird*; State Theatre Company South Australia: *Away*, *Toy Symphony*, *Hamlet*, *November*; Melbourne Theatre Company: *Top Silk*, *Navigating*; Brisbane Powerhouse and JUTE Theatre Company: *Joh for PM*; JUTE Theatre Company: *Here We All Are Assembled*; The Empire Theatre: *April's Fool*; Brisbane Festival: *Ozone*; Griffin Theatre Company: *Away*; The Hole in the Wall Theatre Company: *Hamlet*, *The Alchemist*. **Other:** *England*, *The Misanthrope*, *The King and the Corpse*, *Macbeth*, *Three Points of Contact*, *Holy Truth Unholy Lies*, *The Passion*, *Tales My Mother Told Me*. **Television:** *Darby and Joan*, *Boy Swallows Universe*, *Mako Mermaids*, *Tidelands*, *Film School: The Musical*, *The Family Law*, *Hoges*, *Secrets and Lies*, *Cyber Girl*, *Misery Guts*, *Stringer*, *Medivac*, *Heroes II: The Return*. **Film:** *The Royal Hotel*, *Double or Nothing*, *Inner Dialogue, The Song of Colour*. **Training:** Western Australian Academy of Performing Arts (WAAPA). **Awards:** Matilda Awards - Best Ensemble Cast Member *Closer*, Best Actress *Away*, Gold Matilda Award (for body of work), Gold and Silver Matilda Award - Cast Member *Tequila Mockingbird*, Silver Matilda Award - Cast Member, Best Independent Production *Motherland*; Equity Peer Awards - Best Actress *Away*, Best Ensemble Cast Member *Away*; Montana International Documentary Film Festival - Voiceover Award *The Lost Years*; Montana CINE International Film Festival - Voiceover Screening Award, Colombia and Maryland Film Festival – Winner Best Feature *The Song of Colour*.

Anthony Standish and Stephen Geronimos

Anthony Standish
Ned

Queensland Theatre Company: *37* (with Melbourne Theatre Company), *Our Town*, *City of Gold* (with Griffin Theatre Company), *An Octoroon*, *The Wider Earth* (with Dead Puppet Society), *Kelly*, *End of the Rainbow*, *Trollop*, *The Removalists*, *Man Equals Man*, *The Exception and the Rule*, *A Property of the Clan*, *The Caucasian Chalk Circle*, *Puss in Boots*, *The Woman Before*, *American Buffalo*. **Other Credits:** La Boite Theatre: *Second Coming* (with Playlab Theatre), *We're All Gonna Die!* (with Dead Puppet Society), *Cosi*; Shake & Stir Theatre Co: *Jane Eyre*, *Wuthering Heights*; Playlab Theatre: *Brutal Utopias*; Elbow Room: *Prehistoric*; Dead Puppet Society: *The Wider Earth* (Sydney Festival and Sydney Opera House season; National Tour). **Film:** Netflix: *The Mosquito Bowl*; Warner Bros/DC: *Aquaman*; Independent: *Don't Tell*, *Drive Hard*, *Girl Clock*. **Television:** ABC: *Harrow*, *Mabo*; Seven Network: *Wanted*, *Hoges*; Nine Network: *Sea Patrol*; Nickelodeon: *The Bureau of Magical Things*, *Rock Island Mysteries*, *Lightning Point*; Foxtel: *The End*; ABC International: *Reef Break*. **Awards:** Matilda Awards - Best Supporting Actor *An Octoroon*.

Jodie Le Vesconte
Judy

Queensland Theatre Company: *Family Values*, *The Shot*, *The Memory of Water*, *Constance Drinkwater and the Last Days of Somerset*, *The Orphanage Project*, *Phaedra*, *The Threepenny Opera*. **Other Credits:** Shake & Stir Theatre Co: *Macbeth*, *Frankenstein*, *Jane Eyre*; Real TV: *War Crimes*, *Hoods*, *Children of the Black Skirt*, *Princess of Suburbia*; Malthouse Theatre: *Happiness*, *Turbine*; Sydney Opera House: *Shape of a Girl*; Seymour Centre: *The Trouble with Harry*; Metro Arts: *Anatomy of a Suicide*; My Darling Patricia: *Africa*. **Television:** *La Brea* (Season 3). **Film:** *Bigger Than Tina*, *Signs of Life*, *Inspector Gadget 2*, *Sizzler ('77)*.**Training:** Bachelor of Arts (Acting), Queensland University of Technology (QUT); Shakespeare and Company, Boston. **Awards:** Best Female Actor in a Supporting Role.

Barb Lowing

Nathan Sibthorpe

Stephen Geronimos

Small Mouth Sounds Ensemble

Mike Willmett

Nathan Sibthorpe

The creative team behind *Small Mouth Sounds* on location at Lake Wivenhoe building the intricate sound world of the show.

THANK YOU

Queensland Theatre Company proudly acknowledges all donors whose generous support creates great theatre. Every gift supports transformative theatre experiences in communities across Queensland.

VISIONARIES GIVING PROGRAM

Rainmakers

Tim Fairfax AC & Gina Fairfax AC
The Jelley Family Foundation
Ian & Cass George
The Rekindle Foundation

Artistic Director's Circle

Barbara Bedwell
Barbara Duhig
Elizabeth Jameson AM & Dr Abbe Anderson
Cathryn Mittelheuser AM
Trevor St. Baker AO & Judith St. Baker

Leaders

Nic Christodoulou
Frazer Family Foundation
Libby Higgin & Gae Anderson
John & Gay Hull
Jeannette Harrison-Ince & Keith Ince
David & Katrina King
Colin & Noela Kratzing
Kate & Andrew Lister
Alison Nicol
Denise O'Boyle
Laura & Kevin Perkins
Nigel & Liz Prior
Shepherd Family Foundation
Courtney Talbot
Anonymous (2)

Benefactors

Christopher & Margot Blue
Ruth & Ian Gough AM
Dr Geoffrey Hirst AM & Dr Sally Wilde
Sandra McCullagh
Robert & Valerie Nason
Greg & Wendy O'Meara
John Reid AO & Lynn Rainbow-Reid AM
Warren Tapp
Anonymous

Collaborators

Sarah Adam
William Ash & Margi Brown Ash
Tracey Barker
Noela Bartlett & In memory of Jann McCabe
Joanna Brand
Phillip Carruthers & Sharni Cockburn
Drew & Christine Castley
Rodd & Wendy Chignell
Rachel Crowley
Lisa Domagala
Criena Gehrke & Craig Gamble
Sharon Grimley & David Readett
Kevin & Joanne Holyoak
Geoff & Michele James
Stephen & Terry Leach
Susan Learmonth & Bernard Curran
David & Erica Lee
Kirsten McKerrell & Martin Schulz
Debra & Patrick Mullins
Julian Myers
Nicklin Medical Services
John Richardson & Kirsty Taylor
Anonymous (4)

Kieran Law

Patrons

J M Alroe
Dr Glenise Berry & Dr Damien Thomson
Andrew & Trudi Bofinger
Robert Bond
Suzanne Boulter
Rita Carter-Brown
Sheryl Cornack
Tony Costantini
Lucy Coulson
Kerry & Greg Cowderoy
Bruce & Helen Cowley
Davie Family Foundation
Dr Sara Gollschewski
Meta & John Goodman
Helen Gough
Mike Gowan
Deidre Grace
Dr Anita Green
Damian Green
Catherine & Nanda Gulhane
Fotina & Roger Hardy
Prof Lawrence Hirst & Mrs Jill Osborne
Katherine Hoepper
John White & Judith Hoey
Patricia Jackson
Tempe Keune
Chrissy Layton
Fred Leditschke AM & Margaret Leditschke
Greg Livingstone
John & Janice Logan
Ranjeny & John Loneragan
Russell Mann & Margo Mclay
Marina Marangos
Bill McCarthy
Philip McMurdo & Margaret McMurdo AC
R & B Murray
Kartini Oei
Neil Page
Prue Pateras
Dr Joanna Peters
George & Jan Psaltis
Angela Ramsay
Janet & Alec Raymond
Tim & Kym Reid
William Rivers
Marianna Serghi & Harvey Whiteford
Larissa Shumilo
Jodie Siganto
Nick & Barbara Tate
Jenny Usher, Peter & Frances Good
Kevin Vedelago & Karen Renton
Anonymous (5)

Trusts and Foundations

Australian Communities Foundation
Davie Family Fund
I&C George Family Foundation
Keith & Jeannette Ince Fund
Nala's Family Foundation
Shepherd Family Foundation
The Jelley Family Foundation
The Rekindle Foundation
Trevor and Judith St Baker Family Foundation
William Angliss (Queensland) Charitable Fund

Supporting Cast

Geoffrey Beames
Paul & Lynn Bertsch
Sue Brown & Lisa Worner
Lydia Commins
John Paul Coulthard
Paul & Mary Coulthard
Dr Genevieve Dingle
Judi Ewings
Léonie Flood
Marian Gibney & Ken Macdonald
Barbara Lloyd
Dr Linda Lorenza
Andrea Moor
Janette Moore
Lyn Moorfoot
Philip & Fran Morrison
Patricia Neely
Judy Noble
Dr Marion Norton
Lynette Parsons
Parascos Eagles Family
Leona Romaniuk
Kathleen Toohey
Jacky Upcroft
Judy & David Usher
Wendy van Rosmalen
Anne Wallace
Jacqui Walters
Richard Whittington OAM
Colin & Helen Woodhouse
Dr Catherine Yelland
Anonymous (3)

Bequests

We honour supporters whose passion for theatre lives on with enduring impact through their bequest.

Margo Bartley, Peggy Given, Pamela Marx

We gratefully thank supporters who have included a future bequest in their will to Queensland Theatre Company.

Family of Bille Brown, Léonie Flood, Chrissy Layton, Warren Tapp

Queensland Theatre Company extends its sincere thanks to its donors for their ongoing, incredible support.
For further information on making a tax-deductible gift, please contact development@queenslandtheatre.com.au or call (07) 3010 7614.

We're better connected.

Fly away on Australia's best-connected domestic network or overseas on our biggest-ever list of international destinations.

Brisbane Airport

To learn more
bne.com.au/travel

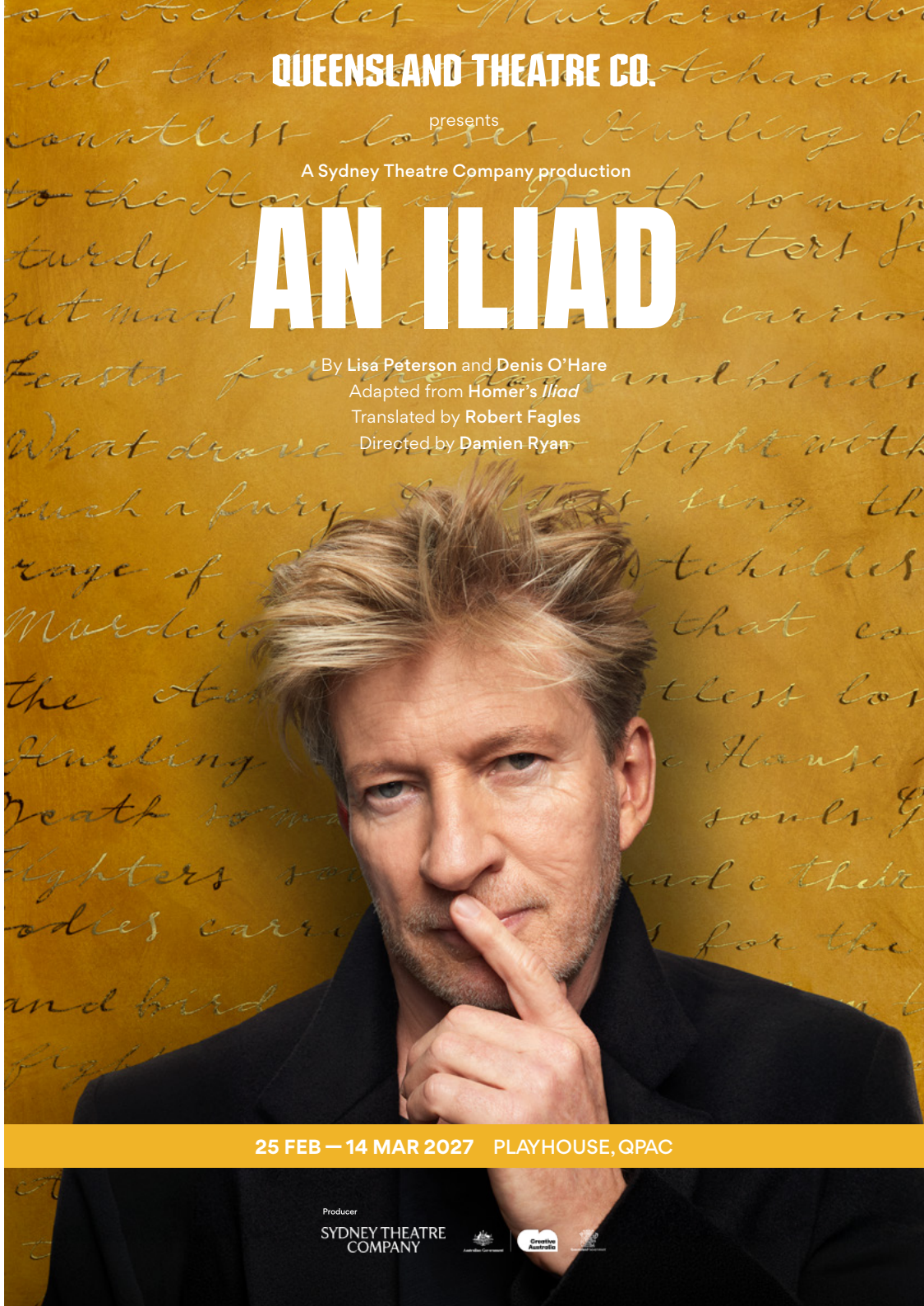
QUEENSLAND THEATRE CO.

presents

A Sydney Theatre Company production

AN ILIAD

By **Lisa Peterson** and **Denis O'Hare**
Adapted from Homer's *Iliad*
Translated by **Robert Fagles**
Directed by **Damien Ryan**



25 FEB — 14 MAR 2027 PLAYHOUSE, QPAC

Producer
SYDNEY THEATRE COMPANY

QUEENSLAND THEATRE CO.

OUR COMPANY MADE POSSIBLE TOGETHER

Born from a belief that theatre belongs to everyone, Queensland Theatre Company was founded over 56 years ago by Queenslanders, for Queenslanders. We continue that vision today as a company of artists, creatives and storytellers.

Our Company is made possible by you.

DONATE NOW

Make a tax-deductible gift to support the creation of bold new theatre and the artists who bring it to life.

WE HAVE GONE CASHLESS

From 1 July 2026, the Bille Brown Theatre moved to cashless payments.

We've listened to your feedback and introduced this change to reduce wait times, streamline service, and enhance your overall experience, while also creating a safer environment for audiences and team members.

Family-owned. Brisbane brewed. Crafted with art.

Aether Brewing, where beer meets creativity, proudly wrapped in the work of local artists.

DrinkWise.

AETHER BREWING

Find your new favourite beer

OUR VALUED PARTNERS

PRODUCTION PARTNERS

Ergon Energy Network | energex — Part Of Energy Queensland

GRIFFITH UNIVERSITY

RSM

PROGRAM PARTNERS

Brisbane Airport

LEXUS | BRISBANE

TRUST & FOUNDATION PARTNERS

the rekindle foundation

the jelley family foundation

AUSTRALIAN COMMUNITIES FOUNDATION

The William Angliss Charitable Fund

the shepherd family foundation

EXECUTIVE DEVELOPMENT PARTNER

ontalent — Connecting people & purpose

PR & AGENCY PARTNER

ARUGA

CATERING PARTNER

CUISINE ON CUE · EVENT CATERING ·

COMPANY PARTNERS

Alternate Strategies — Looking outside the Box

COMTEL

MALLESONS

EXCEED

SEASON PARTNERS

Aether Brewing — The Art of Craft

airtrain.com.au

BANDINI PROSECCO

bird's nest

BVN

EPIC HAIR DESIGNS

FISH LANE ARTS PRECINCT

goa — get noticed

GREEN DARLING FLOWERS

Hall&Wilcox

QSMC

RYDGES SOUTH BANK BRISBANE

GOVERNMENT PARTNERS

Australian Government | Creative Australia

Queensland Government

Brisbane City Council — Dedicated to a better Brisbane

QUEENSLAND THEATRE CO.

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

BOARD
Dean Gibson (Chair)
Liz Burcham (Deputy Chair)
Tracey Barker
Christine Castley
Rachel Crowley
Susan Learmonth
Antonia Mercorella
Kate Miller-Heidke
Melina Morgan
Stephanie Parkin

INDIGENOUS REFERENCE GROUP
Lydia Miller (Chair)
Roxanne McDonald
Charles Passi
Michael Tuahine

ARTISTIC ELDER
Roxanne McDonald

CHIEF EXECUTIVE
Criena Gehrke

ARTISTIC DIRECTOR
Daniel Evans

EXECUTIVE ASSISTANT
Kate Holloway

PROGRAMMING

DIRECTOR OF PROGRAMMING
Min Collie-Holmes

SENIOR PRODUCER
Claire Carlin
Ari Palani
Lucas Stibbard

PRODUCER
Nathan Mills

PRODUCER (EDUCATION)
David Burton
Nathan Stoneham

ASSISTANT PRODUCER
Nicky Haeusler
Katie Smith

PROGRAM ADMINISTRATOR
Ruby Heriot

HEAD OF ARTISTIC DEVELOPMENT
Saffron Benner

FIRST NATIONS THEATRE

HEAD OF FIRST NATIONS THEATRE
Isaac Drandić

PRODUCER (FIRST NATIONS THEATRE)
Fred Leone

CULTURALADVISOR/PRODUCER (FIRST NATIONS THEATRE)
Jimi Bani

BUSINESS GROWTH AND DEVELOPMENT

DIRECTOR, BUSINESS GROWTH AND DEVELOPMENT
Sarah Adam

MARKETING CAMPAIGN MANAGER
Stephanie Maule

PHILANTHROPY MANAGER
Jenny Usher

CORPORATE PARTNERSHIPS MANAGER
Anna Welch

MARKETING AND DIGITAL CONTENT SPECIALIST
Caitlin Tsoumbaras

BUSINESS ANALYST AND DATABASE SUPERVISOR
Jeffrey Guiborat

MARKETING COORDINATOR
Sabrina Tarigan

DEVELOPMENT PARTNER
Bronte Bailey

DEVELOPMENT SUPPORT
Jasmine Prasser

VISITOR EXPERIENCE MANAGER – VENUE
Harrison Allen

VISITOR EXPERIENCE MANAGER – TICKETING SERVICES
Madison Bell

TICKETING OFFICER
Myk Brown
Amy McCormick

TECHNICAL AND PRODUCTION

DIRECTOR, TECHNICAL AND PRODUCTION
Dan Maddison

PRODUCTION MANAGER
Imogen Millhouse

TECHNICAL MANAGER
Raff Watt

TECHNICAL COORDINATOR
Nathaniel Knight

PRODUCTION COORDINATOR
Bridget O'Brien

HEAD OF STAGE MANAGEMENT
Yanni Dubler

COSTUME MANAGER
Nathalie Ryner

COSTUME COORDINATOR
Tracey Leino

HEAD OF WORKSHOP
John Pierce

DEPUTY HEAD OF WORKSHOP AND HEAD MECHANIST
Terron Titus

CARPENTER
Chris Maddison
Tim Pierce

HUMAN RESOURCES AND GOVERNANCE MANAGER
Donna Maher

FINANCE AND OPERATIONS

DIRECTOR, FINANCE AND OPERATIONS
Shane Burke

FACILITIES AND OPERATIONS MANAGER
Jake Cook

ACCOUNTING ASSISTANT
Lien Mai

FINANCE OFFICER
Natalie Koral

***SMALL MOUTH SOUNDS* PRODUCTION TEAM**

METAL FABRICATOR
Michael Vagg

CARPENTER
Andrew Harris
Justine Nicolson

WORKSHOP ASSISTANT
Kane Ernst
Josh Millers

SCENIC ARTIST
Leo Herreygers

SET DRESSING
Aimee Sheather
Maxi Mossman

COSTUME CUTTER/MAKER/ MAINTENANCE
Maddison Lyons

COSTUME MAKER
Alex Heien

ART FINISHER
Savannah Mojidi

COSTUME MAINTENANCE
Kasey Turner

WIG STYLIST
Corin Cosh

HEADLIGHTINGPROGRAMMER/ OPERATOR
Skye Lilliss

LIGHTING PROGRAMMER
Corinne Fish

SET ELECTRICS
Lachlan Cross

LIGHTING SECONDMENT
Carys Walsh

MECHANIST
Katie Pierce

HEAD OF SOUND
Kat Kidney

RX TECHNICIAN
Gill Davison
Jen Morgan

AUDIO SECONDMENT
Jack Rabbidge

HEAD OF VISION
Marshall Gray

***SMALL MOUTH SOUNDS* COUNTERPILOT TEAM**

ARTISTIC DIRECTOR
Nathan Sibthorpe

MANAGING PRODUCER
Nicholas Southey

CORE ARTIST
Christine Felmingham

CORE ARTIST
Mike Willmett

TECHNICAL PRODUCTION MANAGER
Teegan Kranenburg

MARKETING COORDINATOR
Indiah Morris

ACKNOWLEDGEMENTS

HERO PHOTOGRAPHY
Sam Scoufos

HERO VIDEOGRAPHY
Compadre Picture Co

REHEARSAL PHOTOGRAPHY
Georgia Haupt

PRODUCTION VIDEOGRAPHY
PixelFrame

ADDITIONAL PHOTOGRAPHY
Kate O'Sullivan

Information correct at time of printing.

Jodie Le Vesconte and Louise Brehmer

ALL FEELING.
FULL VOLUME.

SEASON 2027
ON SALE NOW

BOOK NOW

QUEENSLAND THEATRE CO.

qldtheatreco @qldtheatreco @qldtheatreco @qldtheatreco

@qldtheatreco queenslandtheatre.com.au