QUEENSLAND THEATRE CO.



ALL FEELING. FULL VOLUME.

SEASON 2027

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All Feeling. Full Volume.



Pictured: Chief Executive, Criena Gehrke

WELCOME FROM CRIENA

Welcome to Queensland Theatre Company's 2027 Season.

This year we are turning up the feelings in a Season created by the extraordinary **Daniel Evans** to be played at full volume. This is theatre that will move, thrill, unsettle, delight and surprise.

Across eight extraordinary productions, we travel from ancient Troy to the high seas, from a 1970s recording studio to the streets of Victorian London. We encounter stories spanning generations and continents alongside bold new Australian work being created right here in Queensland.

As Queensland's state theatre company, we believe you deserve theatre of extraordinary ambition. Productions of scale, imagination and theatrical muscle. Theatre that creates the unmistakable feeling that is like no other, when we sit together and watch incredible stories unfold live before us. Stories that live on in our collective memory.

Theatre is a powerful force and QTC is much more than the productions you see on stage. In 2027, we will again take our education program, The Scene Project, into over 120 schools across Queensland and invite over 4,000 young people to tell their stories. We will continue to radiate into Far North Queensland and elevate First Nations theatre. Behind the scenes we have new Queensland plays in development, coming to you in 2028 and beyond.

And then there is our very heartbeat – our artists.

This year, across our productions, you will experience the exceptional talent of almost 140 artists, most of them Queenslanders. You can champion some of Queensland's best emerging and independent theatre-makers through DOOR 3. And behind the scenes, we are creating opportunities for theatre-makers, scenic artists, designers and directors to build meaningful and sustainable careers. The future of Queensland's cultural life depends on it.

We are also strengthening QTC's place in a genuinely national theatre conversation.

Throughout 2027, we will work alongside some of Australia's leading cultural organisations, including Sydney Theatre Company, Melbourne Theatre Company, Belvoir St Theatre, Brisbane Powerhouse and JUTE, as well as commercial producing partner JONES Theatrical Group.

These partnerships allow us to think bigger about what we make, where it can go and who gets to experience it. They bring extraordinary work into Queensland and take incredible Queensland artists and stories to new audiences beyond our border.

Most excitingly, they begin with a simple question between collaborators: what can we make together?

Across these pages, you will meet many of the artists answering that question. You will discover the ideas behind the work, step inside rehearsal rooms and creative processes and encounter the remarkable people bringing our 2027 Season to life.

This is Queensland Theatre Company at full volume: ambitious in what we make, confident in where we come from and deeply committed to the artists and audiences who make it possible.

We cannot wait to share it with you.

Criena Gehrke
Chief Executive

PS: Thank you to our supporter family of donors and corporate partners for helping us to amplify the power of theatre. And to every single person who buys a ticket to our shows – our heartfelt thanks.

CONTENTS

10 Eight Stories at Full Volume
Season 2027 at a glance.

12 Your Season, Your Way
Become a Season 2027 Ticket Holder.

14 David Wenham: The Storyteller
David Wenham reflects on the power of *An Iliad*.

18 Love, Lore and Shakespeare
The Shakespeare adaptation you never knew you needed.



24 Phryne's Next Act
The writers' journey from screen to stage.

28 Before The First Note
Daniel Evans talks about casting a band of unicorns.



30 From Broadway, With Love
David Adjmi speaks about his inspiration for *Stereophonic*.

34 The Award-Winning Epic Arrives in Queensland
The history behind the story.

38 A Cut Above
Diving into the world of *Sweeney Todd: The Demon Barber of Fleet Street*.

42 No Place Like Home
The winner of the Queensland Premier's Drama Award 2026

46 Rebel Girls
Why this most beloved story still resonates today.



Pictured: Artistic Director, Daniel Evans

LISTEN,
TO A STORY OF EVERY WAR.
TO LOVERS' SWORN OATHS.
TO A TALE OF MURDER AT SEA.
TO A FAMILY, REFORMED.
TO A BAND'S BREAK THROUGH,
OR BREAK DOWN.
TO A CRY OF VENGEANCE.
TO A BARE-KNUCKLE FIGHT FOR SURVIVAL.
TO THE MOST LOVED COMING-OF-AGE
STORY WE KNOW.

This Season,
Lean in and listen:

To the whisper that holds a room.
The laughter that fills it.
The roar that rattles the walls.
The song you can't get out of your head.
The silence that steals your breath.
The sigh that breaks your heart.

Theatre can summon a battlefield.
Make the dead speak.
Turn love into rebellion.
And a room full of strangers
into an audience.

That's where *you* come in.

In 2027, join us as we
Raise the stakes.
Cut an album.
Turn up the volume.
Settle a score.
Solve a mystery.
And make a *spectacular* scene,
together.

These are stories you cannot scroll past.
Filled with characters at full tilt,
Brought to life by ensembles blazing with talent.
Theatre - for our State *and* our state of mind -
served piping hot by local legends
made with friends from across the country,
just for You.

With love,
Dan

EIGHT STORIES AT FULL VOLUME



An Iliad

By Lisa Peterson and Denis O'Hare

25 February – 14 March | Playhouse, QPAC

What if one of the oldest stories ever told spoke directly to us now? David Wenham brings Homer's 3,000 year old myth of the Trojan War thrillingly to life in this electrifying collision of epic storytelling and live music. From Sydney Theatre Company's sold-out season, witness David conjure gods and heroes, battlefields and betrayals – all brought startlingly to life in a virtuosic performance not to be missed.



Romeo & Juliet

Adapted by Isaac Drandić

27 February – 21 March | Bille Brown Theatre

The tragedy begins long before Romeo and Juliet meet. In an imagined Country, Romeo and Juliet inherit a feud that has divided their people for generations. Their forbidden love awakens a sacred songline that could reconnect the clans and restore balance to Country. Co-directed by Kamarra Bell-Wykes and Isaac Drandić, this is Shakespeare's classic reimagined through a First Nations lens.



Counting & Cracking

By S. Shakthidharan with Eamon Flack

27 May – 6 June | Powerhouse Theatre, Brisbane Powerhouse

The unmissable Australian theatre smash-hit comes to Queensland. Spanning four generations and fifty years, this multi-award-winning Australian classic is an unforgettable epic of migration, memory and political upheaval, told through nineteen performers from six countries. A brilliantly theatrical and deeply intimate story brought to you by Brisbane Powerhouse and Belvoir St Theatre.



A Musical Thriller

Sweeney Todd

The Demon Barber of Fleet Street

Music & Lyrics by Stephen Sondheim

Book by Hugh Wheeler

6 July – 15 August | Bille Brown Theatre

Revenge is a dish best served one customer at a time. Widely regarded as Stephen Sondheim and Hugh Wheeler's masterwork - this home-grown, gloriously gruesome musical thriller puts you within razor's range of Fleet Street's Demon Barber where the shaves come close and the action closer!



Miss Fisher's Murder Mysteries

Death By Deckchair

Written by Deb Cox

Created by Fiona Eagger and Deb Cox

6 April – 2 May | Playhouse, QPAC

When murders pile up onboard a cruise ship, only one woman can find the culprit... Set sail with your favourite lady detective (and a reluctant Detective Inspector Jack Robinson) in her glittering theatrical debut as she tries to catch a jewel thief aboard a South Seas cruise. But when theft turns to murder, Miss Phryne Fisher couldn't be more thrilled. A body! A mystery! A cocktail... or two! Welcome aboard.



Stereophonic

Written by David Adjmi

Original Songs by Will Butler

9 May – 6 June | Bille Brown Theatre

One band. One album that could change everything... if it doesn't destroy them first. This Tony-Award-record-breaking play, written by David Adjmi, featuring live, original music by Grammy winner Will Butler (Arcade Fire), follows a band on the verge of a breakdown as they chase rock-and-roll history with a breakthrough album. Set in a replica 1976 Californian recording studio, see the obsessive pursuit for creative perfection in this production hailed as "solid gold" (Variety).



My Roman Empire

Written by Alberto Di Troia

9 October – 31 October | Bille Brown Theatre

He came. They saw. Who will conquer? Winner of the 2026 Queensland Premier's Drama Award, this funny, scathing, and incisive coming-of-age political satire follows Joe as he embarks on a vigil to Italy to scatter his father's ashes - only to find himself on an erotic journey into the heaving underbelly of a country at war with itself.



Little Women

Adapted by Kathryn Marquet and Maxine Mellor

9 November – 28 November | Playhouse, QPAC

Little women can do anything. If only the world would let them. Meg, Jo, Beth and Amy. Four ambitious sisters growing up in a world too small for all of them. This bold new adaptation reimagined by Queensland's fiercest female theatre-makers brings Louisa May Alcott's story to life for long-time followers and brand-new fans. These are the characters you love, with their sleeves rolled up.

YOUR SEASON, YOUR WAY



Best seats first
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Save up to 15% on an 8 Play Package.

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Spread the cost across eight easy instalments.

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Purchase discounted tickets for family and friends.

Peace of mind
Missed a performance? Access $30 replacement tickets with ease.

2027 SEASON TICKET PACKAGES – BOOK TODAY AND SAVE

Secure the best seats in the house with a Season Ticket and be ready to experience every unforgettable moment of 2027.

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Book 8 plays and save up to 15%
Adult prices from $557*

On sale now

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Book 6 plays and save up to 10%
Adult prices from $462*

On sale now

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Adult prices from $410*

On sale now

3 Play Package
Book 3 plays and save up to 5%
Adult prices from $282*

On sale 15 October 2026

Single Tickets

On sale 15 October 2026

*Package pricing varies depending on your chosen shows, dates and seating. Additional discounts are available for Seniors / Concession holders and audiences aged 35 & Under.

When you are ready to become a 2027 Season Ticket Holder there are **3 easy ways to book...**

1 **Online**
Booking online is the fastest and simplest way to secure your tickets. Our updated system makes it easy to choose the plays you want to see, select your preferred seats and complete your purchase in just a few quick steps.

For detailed information, please visit queenslandtheatre.com.au/season-tickets

2 **Phone Us**
If you need assistance booking your Season Ticket, one of our friendly Ticketing team can answer any questions you may have. You can call us Monday to Friday, 9:30am – 5:00pm on **1800 355 528.**

3 **Visit Us**
Our friendly team is available to help you book your Season Ticket. You can visit us Monday to Friday, 9:30am – 5:00pm at **78 Montague Road, South Brisbane.**



Pictured: David Wenham

David Wenham: The Storyteller

It sold out at Sydney Theatre Company, drew daily waitlists and inspired the kind of reviews most actors can only dream about. Now David Wenham is bringing his extraordinary performance in *An Iliad* home to Brisbane. Ahead of its Queensland premiere, he talks about the physical toll of becoming the Poet, the audience that changes the performance every night and why a 3,000-year-old story of war refuses to leave us.

David Wenham sometimes orders his morning coffee with an exercise book and pencil.

It is one of the stranger consequences of performing *An Iliad*, a role that asks one of Australia's most celebrated actors to command a stage for 100 minutes and carry thousands of years of storytelling with him.

The performance is so vocally demanding that, once Wenham leaves the theatre, he will sometimes stop speaking altogether.

"I often go into vocal shutdown – not speaking at all from the end of the performance until I warm up the following evening," Wenham says.

"I carry an exercise book and pencil with me and use it instead of speaking, even ordering my morning coffee."

It is a formidable feat of performance, and Sydney audiences responded accordingly.

When *An Iliad* premiered at Sydney Theatre Company in 2026, it sold out, audience members called daily searching for any available tickets and attracted a string of five-star reviews.

"We'll be talking about this play for years to come," declared The Sydney Morning Herald. The Australian went further: "Theatre just doesn't get any better than this", while Limelight hailed Wenham's performance as "a virtuosic display of storytelling".

Now Brisbane gets its turn.

In 2027, Wenham brings the Sydney Theatre Company production to Queensland Theatre Company for its Queensland premiere, performing alongside acclaimed musician and composer **Helen Svoboda** under the direction of **Damien Ryan**, one of Australia's most innovative theatre directors.

For Wenham, who now calls Brisbane home, it is an opportunity he has been waiting for.

"*An Iliad* is a little creative treasure for me," he says. "I am thrilled to finally have the opportunity to perform live in Brisbane to open QTC's 2027 season."

Written by **Lisa Peterson** and **Denis O'Hare**, *An Iliad* takes one of the foundational stories of Western literature and strips it back to its oldest form.

A storyteller. An audience. A story that must be told.

Peterson and O'Hare began creating the work in the aftermath of the 2003 invasion of Iraq, grappling with what theatre might have to say about a country at war. They found their way back to Homer and to the origins of *The Iliad* itself: not as a book to be studied, but as a story spoken aloud and passed from storyteller to storyteller for generations.

At its centre is the Poet: part ancient bard, part modern war correspondent, part eternal wanderer, condemned to keep telling the story of the Trojan War until humanity finally overcomes its addiction to violence.

The problem is that we haven't.

"The Poet is someone who has seen the effects of war from myriad perspectives," Wenham says.

"He has seen war from the viewpoint of leaders and fighters from both sides. He has seen the effects of war on the families of fighters; he has seen the flow-on effects to society as a whole."

Across millennia, he has watched countries, weapons and battlefields change while the human cost remains grimly familiar.

For Ryan, that is where the ancient epic becomes startlingly contemporary.

Homer begins *The Iliad* not with a battle, Ryan observes, but with an emotion: rage.

"The struggle of the Poet in this play is not simply one of recall, but of meaning," Ryan says. "We do not lack information; we lack understanding. We do not need to remember – we need to learn."

That tension courses through the production. The Poet is exhausted by the story and desperate to stop telling it, yet compelled to begin again.

And for all the enormity of its subject, *An Iliad* is not a solemn 100-minute history lesson.

The Poet is wry, funny, unpredictable and deeply human. The play moves between the ancient and the immediate, the epic and the conversational, finding recognisable human beings inside a story of warriors, gods and war.

"The fact that this story that is nearly 3,000 years old and continues to resonate is extraordinary," Wenham says.

"It demonstrates that irrespective of who we are, where we live, our similarities are greater than our differences."

He is equally wary of reducing the play to a simple anti-war message.

"Humans are fascinating creatures, capable of inspiring and producing so much that is good in the world but equally capable of so much horror," he says.

"There is a sliver of hope in *An Iliad* and that is what I hang on to."

If its ideas are enormous, the theatricality is deliberately uncomplicated but highly imaginative.

There are no armies marching across the stage, no fleet of Greek ships, no sprawling cast of heroes and gods.

There is Wenham, Svoboda, an audience and the act of imagination.

For an actor whose four-decade career has stretched from Australian stages to *SeaChange*, *The Lord of the Rings*, *300* and productions around the world, that simplicity feels unexpectedly like coming full circle.

"My training as an actor more than four decades ago was in a large tin shed," Wenham says.

"It was here that I learnt that a bare space and my imagination could conjure stories and bring them alive.



Pictured: David Wenham and Helen Svoboda



Pictured: David Wenham

"I take a breath, enter the space, take in the audience and begin."

— David Wenham



Pictured: Helen Svoboda and David Wenham

"With *An Iliad*, I am returning to my theatre roots."

Simple, however, does not mean easy.

There is nowhere to hide.

Wenham must hold the room for 100 minutes while navigating a monumental text, its shifts in character and tone and the considerable physical and vocal demands of the role.

But when the performance itself arrives, he tries not to contemplate the mountain ahead.

"I begin each performance not thinking about anything that lies ahead in the following 100 minutes," he says.

"I take a breath, enter the space, take in the audience and begin."

An Iliad is performed in direct address, with Wenham responding to the particular energy in the room each night.

"Every night is slightly different due to the make-up and feel of the audience."

It is theatre at its most exposed, and for Wenham, its most intoxicating.

"There is nothing like the feel of a live performance when all elements conspire to produce an experience that affects an audience in a truly memorable way," he says.

3,000 years after someone first began telling the story of Troy, Wenham will walk onto a Brisbane stage and take his place in that extraordinary chain of storytellers.

He will look at the people waiting for him.

He will take a breath.

And he will begin again.

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
Playhouse, QPAC

CAST
David Wenham
Helen Svoboda

CREATIVES
Designer
Charles Davis
Lighting Designer
Alexander Berlage
Sound Designer
Brady Watkins
Associate Director
Ian Michael
Greek Language Consultant
Deborah Galanos
Illusions & Magic Consultant
Adam Mada
Voice and Text Director
Charmian Gradwell
Illusions & Magic Associate
Bruce Glen

Producer
SYDNEY THEATRE COMPANY

Love, Lore and Shakespeare

Four centuries after Romeo and Juliet first fell in love, Isaac Drandić and Kamarra Bell-Wykes are discovering extraordinary new possibilities inside Shakespeare's great tragedy.



Pictured: Likiki Millett and Kamarra Bell-Wykes

There may be no more familiar love story.

Two young people from opposing families meet, fall hopelessly in love and find themselves caught in a conflict that began long before they were born.

For more than 400 years, *Romeo & Juliet* has been retold, reimagined and reinvented. Its lovers have appeared everywhere from Renaissance Verona to the streets of New York. Every generation, it seems, finds something of itself in Shakespeare's tragedy.

Now Isaac Drandić and Kamarra Bell-Wykes are finding an entirely new world inside it.

In *Romeo & Juliet*, Shakespeare's lovers enter an imagined Country shaped by First Nations storytelling: an epic world of warring clans, ancient Lore, song, ceremony and the elemental forces of Mother Earth and Father Sky.

For Drandić, Queensland Theatre Company's Head of First Nations Theatre, the surprise has been discovering just how naturally Shakespeare belongs there.

"The parallels between Shakespeare and Aboriginal Dreaming stories are uncanny," he says.

"Both carry big lessons about human behaviour, and if people fail to learn those lessons, the consequences can be catastrophic. They deal with love, jealousy, revenge, power, family, responsibility and our relationship to the world around us. They're incredibly insightful about our humanity."

It is a meeting of storytelling traditions that Drandić and Bell-Wykes believe can reveal something new in a play audiences may think they already know.

Their *Romeo & Juliet* doesn't simply relocate Shakespeare to another time or place. Instead, the pair are reimagining a fantastical new world around his story.

Drandić calls it "Blak Verona".

Once, it was a paradise protected by Mother Earth and Father Sky. But a century-old conflict has divided its people and damaged their relationship with the world around them.

"The songline has been broken. The world has become dark, and through the innocence of these two star-crossed lovers – and the purity of their love for one another – we begin to let the light back in."

— Isaac Drandić, Co-Director

It is a thrilling expansion of Shakespeare's tragedy. The feud that has poisoned the Montagues and Capulets now threatens an entire world.

"When Lore is trespassed and ceremony is broken, decades of feuding transform Country into a barren wasteland ruled by violence and soaked in blood," Drandić says.

"But Country doesn't die. Country watches and waits. Country holds the memory of ancient ceremony and the spirit of eternal love."

Country is not simply the setting for the production. It becomes another presence within it, shaping its people and ultimately playing a part in bringing Romeo and Juliet together.



Pictured: Ruby Henaway and Likiki Millett

And despite the scale of the world around them, the reason Drandić was drawn to Shakespeare's lovers is beautifully simple.

"Innocence. Love. And the extraordinary power of both."

Romeo and Juliet have inherited hatred. They didn't begin the feud, yet they are expected to accept its rules and continue it.

Then they fall in love with the one person they shouldn't.

"There's that old saying that love can heal all," Drandić says. "It might sound cheesy, but there's truth in it."

"Romeo and Juliet give us a vehicle to explore what happens when two young people choose love over hate and connection in a world that has taught them division."

That recognisable human story gives Drandić and Bell-Wykes a foundation upon which to build something theatrically adventurous.

Language, song, dance, design and ceremony will exist alongside Shakespeare's text, not simply as decoration but as essential ways of carrying First Nations stories.

"There is so much opportunity for ceremony in Shakespeare's work," Bell-Wykes says.



Pictured: Likiki Millett and Ruby Henaway

"There is so much opportunity for ceremony in Shakespeare's work."

— Kamarra Bell-Wykes, Co-Director

"As First Peoples, we've used language, dance, song and ceremony together to carry story and knowledge for a very long time. Western theatre often separates those forms – text, movement, music, design – but within First Nations storytelling they can all exist together."

For audiences, that promises a *Romeo and Juliet* with a distinctive theatrical language: physical, musical, visual and poetic.

"Song and dance aren't additions to Shakespeare," Bell-Wykes says. "Those forms fundamentally reflect how we make and tell story, drawing from First Nations techniques and values."

"Shakespeare is constantly invoking the sun, moon, stars, night, earth and the natural elements," he says. "The universe is always at play."

— Isaac Drandić

For Drandić, Shakespeare's fascination with the natural world has been particularly striking.

"Shakespeare is constantly invoking the sun, moon, stars, night, earth and the natural elements," he says. "The universe is always at play."

It resonates with First Nations understandings of the relationship between people and the world around them – and provides fertile ground for the imagined Country of *Romeo & Juliet*.

Even familiar Shakespearean characters take on new dimensions. Friar Lawrence is reimagined through the comparative lens of a Medicine Man; the Prince becomes a Lore Man, responsible for maintaining order.

In the world Drandić has created, that connection has been severed.

"The song that once connected these two clans has been broken, and with it their relationship to one another and to Country," Drandić says.

"So the question becomes: what happens when people forget the song that once connected them?"

It is an idea that feels remarkably at home in Shakespeare.

After all, *Romeo & Juliet* has always been a story about what happens when division becomes more important than connection and the terrible price paid by the next generation.

"Those big ideas are why these stories have survived," Drandić says. "They continue to speak to something fundamentally human."

For QTC, the production also represents a milestone in the evolution of its First Nations Theatre program.

A First Nations lead artistic and creative team will bring one of the world's best-known plays to the stage on an ambitious scale, showcasing First Nations actors, designers and theatre-makers while inviting Shakespeare audiences into a theatrical world they have never encountered before.

Drandić hopes that exchange works both ways: that First Nations audiences might discover Shakespeare afresh while those who have known the play for decades discover the possibilities of First Nations theatre.

For audiences who know *Romeo & Juliet* well, the thrill may be discovering just how much more there is to find within it.

A production filled with what Drandić describes as "the spirit, magic, movement and rhythms of Shakespeare and First Nations expression" – love and humour, poetry and ceremony, spectacle and tragedy.

And at the centre of all that invention are still Romeo and Juliet.

Two young people who meet.

Two young people who fall in love.

And two young people who, however briefly, imagine that the world they inherited might be capable of becoming something different.

Perhaps that is why, 400 years later, we are still telling their story.

William Shakespeare's

Romeo & Juliet

Adapted by
Isaac Drandić

Directed by
Kamarra Bell-Wykes
and **Isaac Drandić**

27 Feb
– 21 Mar
Bille Brown Theatre

CAST INCLUDES

Lenny Donahue
Ruby Henaway
Benjin Maza
Likiki Millett
Colin W Smith
Jalen Sutcliffe
Taeg Twist

CREATIVES

Set Design
Kevin O'Brien
Costume Design
Delvene Cockatoo-Collins
Lighting Designer
Ben Hughes
Composer & Sound Designer
Guy Webster
Dramaturg
Kamarra Bell-Wykes

Queensland Theatre Company gratefully acknowledges the generous support of Tim Fairfax AC and Gina Fairfax AC for *Romeo & Juliet*.

Keeping Stories Alive

Across Far North Queensland, a new generation of First Nations stories and theatre-makers is taking shape. Queensland Theatre Company's Isaac Drandić and JUTE Theatre Company's Chris Kohn first crossed paths as young artists in Melbourne. Years later, they have found themselves in Cairns, helping build the relationships, opportunities and new work that could shape Queensland theatre for decades to come.



Pictured: Isaac Drandić

Isaac Drandić and **Chris Kohn** first knew each other from theatre foyers in Melbourne.

They were young artists then, making their way through an industry neither could have imagined would eventually bring them both to Cairns.

Drandić, a proud Noongar man, moved north for family and became immersed in the cultural life of the region as a writer and director. Today, he is Queensland Theatre Company's Head of First Nations Theatre.

Kohn arrived in Cairns in 2021 to work on community arts projects across Cape York. In July 2025, he became Artistic Director of JUTE Theatre Company, continuing the company's long history of developing new work from Far North Queensland.

"There are so many incredible stories in Far North Queensland that haven't yet found their way to the stage,"

— Chris Kohn

"It's a great privilege to join JUTE at this moment and help create opportunities for those stories to be told," Kohn says.

For Drandić, the richness of those stories comes with a responsibility.

"The stories here are embedded in culture," he says. "Too often they stay within community or are preserved in museums. Theatre gives us a way to keep them living, to share them with new generations and allow them to continue growing."

It is an idea that reaches beyond what appears on stage.

Since taking up his role at QTC, Drandić has been building a First Nations Theatre Program that develops new work alongside the people who will make it. Writers, directors, designers and other theatre-makers are given time to develop their practice, work alongside experienced artists and earn professional credits on major productions.

Some of those pathways can already be traced.

When *Dear Son*, adapted from **Thomas Mayo's** anthology and directed by Drandić, premiered in 2025, Cairns-based theatre-makers **Eben Love** and **Liam Maza** joined the production in associate creative roles.

The production went on to Sydney Festival in 2026. Love and Maza have since gone on to work across the country.

"There is significant demand for skilled Aboriginal and Torres Strait Islander creatives across Australian theatre," Drandić says.

"We need to make sure First Nations artists have the experience, credits and networks to build sustainable careers and ultimately lead work themselves."



Pictured: *Three Dresses*

For Kohn, the effect reaches back into Cairns.

"When artists like Eben and Liam have access to the resources and experience of a state theatre company, that knowledge comes back into the creative community here," he says.

"Their individual practice grows, and so does the ambition of the work we can make at JUTE."

In 2027, one of those pathways will come full circle.

Maza will design the set for *Three Dresses*, JUTE's new adaptation of the children's book by Guugu Yimithirr author and artist **Wanda Gibson**, to be presented as part of QPAC's Out of the Box Festival.

During the development process, he will be mentored by designer **Richard Roberts**.

Then he will return to Brisbane to build his set in QTC's workshop alongside members of the same team he worked with on *Dear Son* two years earlier. This time, the design will be his.

"This collaboration with QTC is allowing JUTE to increase the scale and ambition of a very important new work," Kohn says. "Liam will be able to realise his design alongside an extraordinary workshop team and bring that experience back to Far North Queensland."

The connections around *Three Dresses* run deeper still.

The stage adaptation is being written by **Chenoa Deemal**, a Guugu Yimithirr woman from Hope Vale and the surrounding region. QTC audiences will know Deemal from *Pride & Prejudice*, *The Longest Minute* and, more recently, as assistant director to **Wesley Enoch** on *The Sapphires*.

JUTE's Creative Producer **Monica Stevens**, who is also Guugu Yimithirr, is helping guide the work's development. With more than four decades of Australian performing arts experience, and a leader with cultural protocols and responsibilities, Stevens is honoured to represent the production of Aunty Wanda Gibson's award-winning book, *Three Dresses*.

"The play will have children and families enjoying themselves and having fun with the characters on stage. I truly believe that creating art and this level of storytelling is contributing to the wellbeing of our people of Australia," she says.

While that work takes shape in Cairns, Drandić will also be preparing for one of QTC's major productions of 2027, co-directing a new reimagining of *Romeo & Juliet* with **Kamarra Bell-Wykes**.

The two projects are very different in scale and form, but they emerge from the same broader ambition: creating more opportunities for First Nations artists to make work, develop their craft and determine the stories they want to tell.

Much of that work happens years before an audience takes its seat.

In its first years, QTC's First Nations Theatre Program has developed and commissioned five new works by First Nations storytellers and created production attachments for five First Nations theatre-makers. Creative in Cairns, a three-day presentation incubator, provided employment and development opportunities for 35 First Nations artists.

Behind those numbers are the slower rhythms of making theatre: conversations that become commissions, early drafts tested in rooms, artists learning alongside one another, relationships carried from one production into the next.

"We want to develop stories, artists and creative teams capable of leading First Nations theatre into the next decade," Drandić says. "That requires patience. Some of the most important work we are doing now won't be visible to audiences for years."

There is also a larger ambition underpinning it.

"As a country, we still haven't realised the full contribution Aboriginal and Torres Strait Islander arts can make to our collective cultural identity," Drandić says. "Self-determination in First Nations programming at state theatre company level is a significant step towards changing that."

That is the long game.

It is not simply about getting more First Nations stories onto stages. It is about creating the conditions for those stories to keep moving - from Elders to young people, from community to artist, from one generation of theatre-makers to the next.

Because keeping stories alive means more than preserving them.

It means giving them people to carry them, places to grow, and new generations to tell them.

For Drandić, that is precisely the point. Keeping stories alive means giving them somewhere to go.

Queensland Government **Our First Nations Development Program is supported by the Queensland Government through Arts Queensland.**



Pictured: Amber McMahon

Phryne's Next Act

All aboard for a thoroughly modern murder. Phryne Fisher is leaving the screen behind. As Australia's most glamorous sleuth makes her world-premiere theatrical debut, her creators are discovering that solving a murder live on stage is an entirely different kind of mystery.

How do you get away with murder? Easy. It's all in the execution.

As any fan of crime fiction knows, there are rules to a great murder mystery. The murderer should be introduced early on. Every suspect needs a feasible motive. No character can be entirely good or entirely evil. And, if the writers have done their job right, a clever viewer should have enough clues handed to them along the way to solve the crime themselves.

Nobody knows this better than **Deb Cox** and **Fiona Eagger**, the creators of the cult television series *Miss Fisher's Murder Mysteries* and feature film *Miss Fisher and the Crypt of Tears*.

Now, for the first time ever, they are taking their most famous creation somewhere she has never gone before: the stage.

In 2027, the captivating, fearless and impeccably dressed Miss Phryne Fisher will make her theatrical debut in this brand new addition to the Miss Fisher universe, *Miss Fisher's Murder Mysteries: Death By Deckchair*, a co-production between Queensland Theatre Company, JONES Theatrical Group and Sydney Theatre Company, directed by QTC Artistic Director **Daniel Evans**.

For Cox and Eagger, who write from their base just over the Queensland border in Northern New South Wales, diving back into Miss Fisher's world of glitz, glamour, cocktails and gasp-worthy twists feels like a homecoming.

When the pair formed their production company, Every Cloud Productions, in 2009, they were on the hunt for a novel to adapt. That changed when they discovered Kerry Greenwood's historical mystery series – almost simultaneously – Eagger's mother was reading them for her book club, while Cox's daughter had picked one up too.

"We realised this was a very female-based piece of IP that appealed to a really broad age group," says Eagger.

For Cox, the attraction ran deep.

"There's this quality about Phryne that has served us well over the years and it's reflected in our ethos as a partnership."

— Deb Cox, Co-Creator

"She's cheerfully determined, she gets what she wants and she gets to the truth, but she does it with such joy. She never gives up."

"She also likes lots of cocktails," Eagger laughs.

Throughout the television series and later feature film, Cox and Eagger worked closely with Greenwood and her partner, David Greagg, to bring to the screen the beloved world and characters from the 22-book series. Greagg – a mathematician, author and, according to the pair, wizard – even weaved his own kind of magic over the production.

"He did spells and gave us a blessing that we would have good fortune," Eagger says.

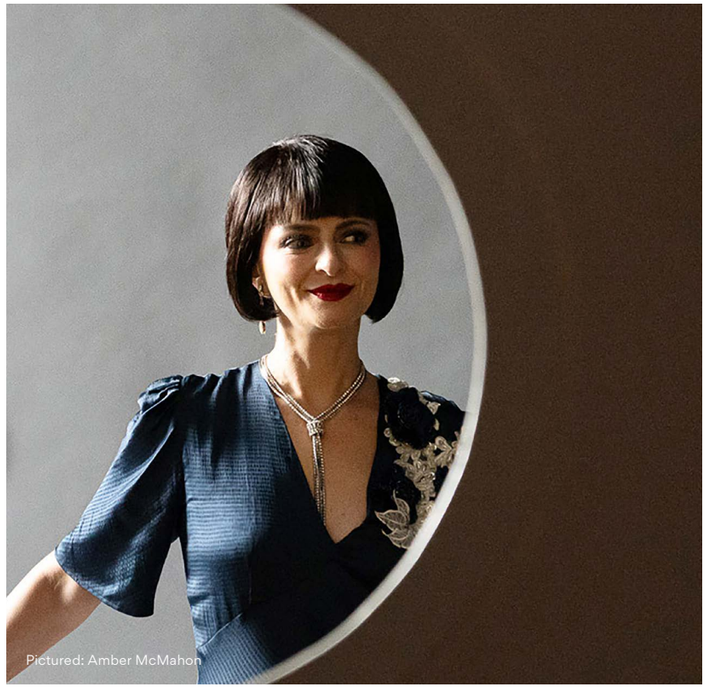
The pair reflect warmly on their time spent with Greenwood, discussing Miss Fisher's adventures over cake and tea in her dining room. Greenwood passed away in April of 2025 but Cox and Eagger credit her remarkable open-mindedness and willingness to let the world she had created evolve for a new generation.

"Kerry was never precious about what we had to change or what we had to lose; she was always encouraging," recalls Cox.

"She just loved Phryne and knew that we understood the values of the character and the world. As long as these values were in there, the details didn't matter to her."

For Eagger, making Greenwood's long-held fantasy of seeing Miss Fisher take to the stage a reality is a fitting way to honour her. "Being able to continue her legacy and bring this dream of hers to life just feels like a real privilege."

Of course, moving Phryne from the screen to the stage comes with its very own set of mysteries to solve.


Pictured: Amber McMahon

“There’s a lot of sparkle and a lot of wit, but underneath that, there are things to think about.”

— Fiona Eagger, Co-Creator

Cox, who headed the writing team on all of Miss Fisher’s screen adventures, has discovered that playwriting is a whole other beast – particularly when the clues to a murder must unfold live on stage.

“In the series or the film, if you want the audience to find a clue trail, you can do a close-up or you can underline clues in a visual way,” explains Eagger. “But how do you do that in a play?”

Cox continues: “The solutions are so exciting because I’ve never written a play before.”

“There’s a looseness to stagecraft where you can do things you would never think to do on the screen. For example, you can stop the action and have a spotlight.

“In the series, we might have Phryne have a lightbulb moment, where it flashes back to something that she remembers.

“In a play, we can do something that achieves that, but in a much more interesting and playful way.

For Cox, who has been learning the art of playwriting from industry heavyweights from QTC, STC and JONES, the experience has been illuminating and freeing.

“It’s been a real education for me, but it’s incredibly liberating learning what you can do,” says Cox.

“Even things like when the best place to have an interval is. We’re used to things like cliffhangers and hooks that you have at the end of different parts of your episode, but I’m learning about where they fall in theatre.”

In *Death By Deckchair*, Phryne Fisher and her reluctant partner-in-crime-fighting, Detective Inspector Jack Robinson, find themselves caught up in a scandal on the high seas. What begins as a simple jewel heist turns into something far more sinister.

Naturally, it wouldn’t be a Miss Fisher story without fabulous 1920s-era stage design brought to life by Christina Smith – the talent behind QTC’s *Pride & Prejudice* and *The Great Gatsby*, with costumes by Renée Mulder whose work on QTC





stages was last seen in *Round the Twist*, *Gaslight* and *Boy Swallows Universe*.

However, the visually enticing ship setting plays a role beyond aesthetics, providing the perfect backdrop for the social commentary that has always underpinned Phryne’s escapades.

“We know at the beginning someone will be murdered, and by the end, Phryne will solve it,” says Eagger.

“But beyond that, there’s a provocation to think about some social issues, because that’s what Kerry’s whole career was about,” Cox continues.

“In *Death By Deckchair*, a ship is the perfect microcosm of class structure, because you have all the different levels.”

“There’s a lot of sparkle and a lot of wit, but underneath that, there are things to think about,” says Eagger.

Casting a new Phryne presented JONES Theatrical Group CEO and Producer **Suzanne Jones** with perhaps the production’s most delicate challenge: finding its leading lady.

“Phryne Fisher has always been Essie Davis... so to take Essie out of that and ask audiences to inhabit that world with a new Phryne is definitely a challenge,” she says.

“But **Amber McMahon** has that same wit, charm, intellect and wink in the eye that is so incredibly engaging... I feel really excited about her.”

That same excitement extends to the team behind the scenes.

“Criena [Gehrke, Chief Executive at QTC] is fantastic and... I think Daniel Evans is the most exciting creative in the country right now. He is an exceptional talent and I am totally blessed that he’s said yes to directing this.

“Fiona and Deb are awesome. They’ve done this for years and really know what they’re talking about. And Deb Cox is one of the great television writers in the country.”

For Jones, taking a beloved cosy crime classic from the screen to the stage is equal parts intimidating and exhilarating.

“There’s something special about the live experience,” says Jones.

“The person sitting next to you, who you will never see again, will be having the same experience to you.

“How cool to sit in the audience and have someone five seats down realise they get it, and you’re sitting there going ‘What? I missed that!’

“It’s all slightly terrifying, but then if you’re not slightly terrified, you’re not doing it properly.”

After years of solving murders on the page and the screen, Phryne Fisher is ready for her next act – this time, with a live audience watching intently, wondering if they can crack the case before she does.

With a whip-smart plot, gloriously glamorous characters and all the mischief you’d expect from Miss Fisher, Phryne is ready to sashay onto the Playhouse stage – cocktail in hand, clues at the ready and a killer to catch.

Miss Fisher's Murder Mysteries
Death By Deckchair

Written by **Deb Cox**

Created by **Fiona Eagger** and **Deb Cox**

Developed with **Elizabeth Coleman**

Directed by **Daniel Evans**

WORLD PREMIERE

6 Apr – 2 May
Playhouse, QPAC

CAST INCLUDES
Amber McMahon

CREATIVES
Associate Director
Bridget Boyle
Set Designer
Christina Smith
Costume Designer
Renée Mulder
Lighting Designer
Trent Suidgeest
Sound Designer
Mike Willmett

Co-Producers

JONES THEATRICAL GROUP
SYDNEY THEATRE COMPANY

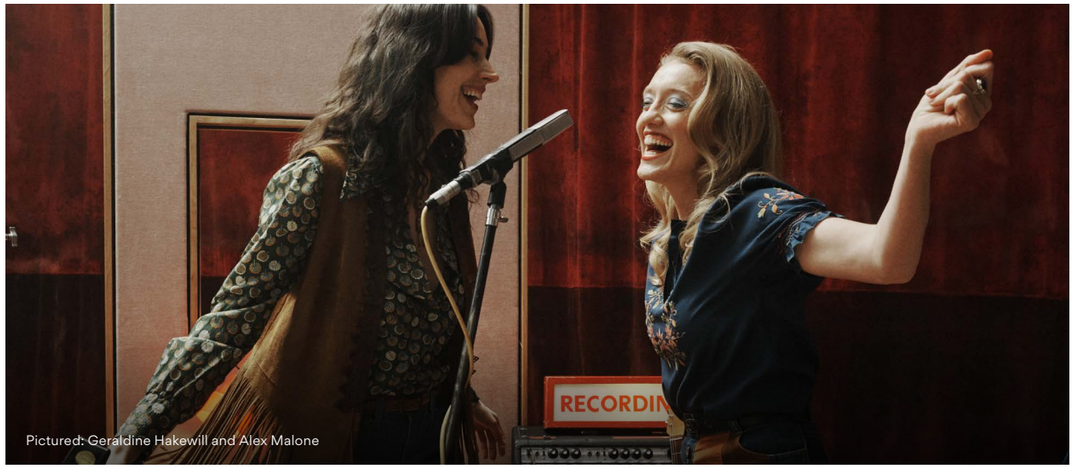
In association with

EVERY CLOUD PRODUCTIONS

Based on The Phryne Fisher series of books by Kerry Greenwood, including characters based on the television series *‘Miss Fisher’s Murder Mysteries’* created by Fiona Eagger & Deb Cox in association with Every Cloud Productions.

Before The First Note

Before they can make the music, they need to find the band. For Queensland Theatre Company's Daniel Evans, bringing Stereophonic to Australia begins with finding five performers who can do the impossible: act, sing, play and, together, become a band.



Pictured: Geraldine Hakewill and Alex Malone

Not actors who can convincingly mime their way through a guitar solo. Not musicians who can deliver a few lines between songs. For *Stereophonic*, the most Tony-nominated play in Broadway history, the Queensland Theatre Company Artistic Director needs performers capable of doing both at an extraordinary level, and then somehow making an audience believe they have been playing together, sleeping together, fighting together and driving each other crazy for years.

"What you're actually assembling from across the eastern seaboard of Australia is a cast of unicorns."

— Daniel Evans
Director

"You have to be able to play an instrument and sing, but the acting that the text requires is also virtuosic. You're looking for people who are absolute theatrical weapons.

"This is high-wire theatre."

David Adjmi's *Stereophonic* takes place inside a recording studio in 1976, where a five-piece rock band is attempting to make an album. They are on the precipice of something enormous. The music is getting better. Success is getting closer. Their relationships are getting considerably worse.

Songs are written, rehearsed, dismantled and rebuilt. Relationships follow much the same trajectory. The audience watches a group of artists chase the moment when something merely good suddenly becomes great.

Since premiering off-Broadway in 2023, *Stereophonic* has become something of a phenomenon. Its Broadway transfer earned a record 13 Tony Award nominations and won five, including Best Play. Now Evans is preparing its Australian premiere, beginning in Melbourne and travelling to Sydney before arriving at QTC's Bille Brown Theatre.

But first, he needs his unicorns.

Evans sits alongside Musical Director **Jethro Woodward**, each listening for something different.

"His ear is listening for musicality and mine is looking at the actor," Evans says.

Candidates tackle a high-stakes scene before they pick up an instrument and play a song of their choosing.

"You can act amazingly, but if you can't play bass or guitar, drum or play piano, you're immediately out of the running. Will Butler's music is beautiful and sophisticated, and it genuinely sounds like music from the 1970s.

"You're looking for quadruple threats."

The process has uncovered unexpected talents, with actors digging back into instruments played since childhood, family musical traditions, skills quietly maintained without ever finding their way onto a professional stage.

But technical ability is only the beginning. The moment these five performers appear together, we must believe they are a band.

"They have to read as a band within the first 45 seconds or the audience is lost," he says.

"No pressure."

How, exactly, do you audition for chemistry?

"This is going to sound a little spooky and ethereal, but you just sort of know."

Adjmi gave Evans his own advice: look for the artist.

"There are actors who can sing and singers who can act, but people who can actually inhabit the artistic sensibility of someone playing in a band in the 1970s are a very different prospect," Evans says.

"The people we've cast just ring. They thrum with a certain vibrato."

That intangible quality becomes more important as each member joins the ensemble. Casting one performer changes the equation for everyone who follows. Two people can be individually brilliant and still not belong in the same band.

"Once you throw a dart at one person it completely changes what the rest of the band starts to look like," Evans says.

"You're putting together people in the hope of creating magic. You're trying to capture lightning in a bottle."

Among those already assembled are **Geraldine Hakewill** and **Alex Malone**, who Evans describes as possessing that rare combination of "exceptional acting and exquisite musicianship".

"And then, together, they make sense."

Finding the band, however, is different from becoming one.

When rehearsals begin, the performers will have to become good enough to play Will Butler's original songs live every night, while convincing us they are still discovering how those songs go.

And they must listen to one another like a real band.

"A band isn't simply people playing notes," Evans says. "You're vibrating off the sensibilities of your bandmates. It's about turning the music and each other into a living, breathing thing."

Evans believes the sheer difficulty of the assignment will help create the chemistry the production needs. He calls it the "tension of task".

"I can't think of another play where you can say to the cast: you are all required to lay down an album every night for the next three months."

"The prospect of having to come together and form a band very quickly – that actual exercise – is what bonds and connects them. Time and task often equal unity."

For Evans, even Adjmi's dialogue has musicality.

"The whole thing is a symphony," he says.

"The title *Stereophonic* refers to that idea of multiple sounds travelling through and becoming fuller together. There are all these individual parts, but together they make something awe-inducing. They cling, they clash, they push up against one another, but in that clash and tension they create something beautiful."

At the time of our conversation, the full ensemble is yet to be assembled. They have never stood together in a rehearsal room. They have never played a song together from beginning to end.

So what will Evans be looking for when they finally do?

Not perfection.

"I don't think 'right' is a particularly helpful word for me," he says. "'Closer' is."

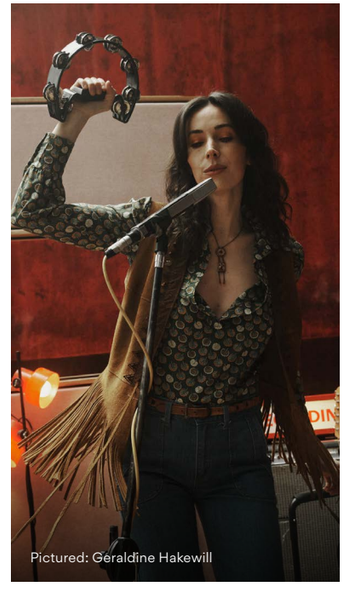
"It's like tuning a piano. You go, 'It's not sounding quite where it should be yet but we're getting closer,' until finally it rings beautifully."

Queensland audiences will experience the result closer than almost anyone else.

When *Stereophonic* reaches Brisbane, the intimacy of the Bille Brown Theatre will collapse the distance between audience and band. Theatregoers will enter through the recording studio itself, becoming less observers than interlopers.

"You'll have a front-row seat – not just in front of, but almost inside – this Sausalito, San Francisco recording studio," Evans says.

"It's going to be a brilliant gig."


Pictured: Geraldine Hakewill

From Broadway, With Love

During Stereophonic's West End run, playwright David Adjmi joined host Douglas Schatz on The Play Podcast to unpack the decade-long making of his multi-Tony-Award-winning play. In this edited extract from the conversation, Adjmi traces the work from its Led Zeppelin-inspired beginnings through to its unconventional form, and reveals the meticulous process of bringing its music, characters and fictional band to life.

DS: *Stereophonic* was 10 years in the making and is not a conventional play, nor is it a musical. So how did you come up with this mad idea?

DA: A lot of my plays are just these weird intuitions that crystallise over time and this was one of those. I knew that the idea for a play set in a music studio, using that setting as an apparatus to tell a theatrical story about a band making a record, would be interesting to me, but I didn't understand how I could make it dramatic because of the nature of that space. That was one of the challenges of it. I also knew that I really wanted to upend the tropes around these rock band stories, and I wanted to show the moments that people might want to excise from those stories; the kind of ordinary things that happen when you are in the midst of a process. I know about that because I'm in that process a lot as a playwright, so there's an analogue there. But it was really a long-form experiment and I let myself luxuriate and take the time that it needed for it to find itself.

DS: The kernel of the idea came to you when you were on a plane and heard a Led Zeppelin song. Is that right?

DA: Yes, I was on a plane listening to the in-flight radio and I heard *Babe, I'm Gonna Leave You.* There's something about the nature of the song and vocals – how raw, incendiary and contradictory they are, clashing with the lyrical content... that contradiction and polarity really mesmerised me. When I heard it, I imagined [Robert Plant] in the studio and that's what made me go, "This could be a play."

DS: I'm interested in how you went about developing the songs and how they're connected to the play you're writing. They're written by Will Butler, but they feel very integrated.

DA: It wasn't easy. I talk about it like doing a crossword puzzle, because you have to know 6-down to get 14-across, but you also need to know 14-across to get 6-down. These songs and the fragments of music that we hear are positioned in the play very strategically to help tell the story. I decided I would have these micro-plots for each of the songs. I knew I wanted the songs to recur in different iterations and in different arrangements over the course of the play; that it wasn't just about adding new songs in, but that we would be part of the process as audience members. Then, I conscripted Will to come in and look at what I made: "Here are these arguments about these songs that don't exist. You have to fill that in. You can do your thing and see if you can start to fill in the crossword puzzle." Then we workshopped it and talked about it a lot: is this the tonality that we want here? Does it work dramatically in this scene based on where we are in the play? These were the conversations that we were having over the course of 18 months as Will refined it. It was a wonderfully collaborative process.

DS: It's mesmerising to watch them develop and perform the songs, and when they get it right, it's hugely exhilarating, as it must be for anyone who creates art.

DA: If the play works on you, you are invested in the process of them making this thing. If that's happening, then when they get it right, you're exhilarated with them. And that's what I want.

DS: There are these two engineers in the cast – obviously the band gets all the attention, but there is a really important purpose for the engineers structurally in our perspective, isn't there?

DA: The engineers are the aperture through which we see the band. So when the engineers are alone on stage, they have a different tonality. I am so in love with them as a pairing. They're such an odd couple, Charlie and Grover. They're the proxy for the audience; they're us watching this crazy band.



Pictured: David Adjmi

DS: The play takes place over a year in the studio and that's reflected in some way in the fact that it unwinds slowly. You're not afraid to let tedious, everyday things happen. I wondered at one stage – clearly this is deliberate – but there's a risk in reproducing the long years of this process in real time, so to speak.

DA: Well, I had thousands and thousands of pages. I did a lot of character studies. I knew I wanted it to be largely a character study and that I wanted people to fall in love with watching these sometimes-lunatic characters. I also knew I wanted to explore the intimacy that you can feel with people who are rockstars. But what's the obverse of that? What are they like when they're not blown-out and glamorous? What are they like when they're feeling insecure? What are they like when they're so slap happy and exhausted that they're almost not making sense? And so, how do I immerse people in this feeling so that we can get this very raw intimacy with these characters? I have never written a play like that before.

DS: What did you have in mind when you called the play *Stereophonic*?

DA: I really think that this play is about duality. There's a lot of doubling going on in the play, right down to the set: the control room where the engineers are and the band recording in the sound room. Often there are dialogue overlaps inside each of the spaces, so that is one of the bifurcations inside of the play. At the end of the play, Grover says to Diana, "Don't you think this was kind of a nightmare?" And she laughs about it and says, "No, this was the best thing that ever happened to me." I mean, it was a nightmare; it's both at the same time. That, to me, is the play. It's not that you have to suffer to make great art. It's not about the transaction. It's holding both in your mind at the same time. That is something I had to struggle to learn as an artist as I was writing the play. I think the play became a love letter to art, but also a message in a bottle to me to love the thing that was also driving me crazy, because it is really hard to do this art form and to keep at it for as long as I have.

Listen to the full interview on The Play Podcast.
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Stereophonic

Written by
David Adjmi

Original Songs by
Will Butler

Directed by
Daniel Evans

9 May – 6 Jun
Bille Brown Theatre

CAST INCLUDES
Geraldine Hakewill
Alex Malone

CREATIVES
Music Director & Sound Designer
Jethro Woodward
Set Designer
Jacob Battista
Costume Designer
Christina Smith
Lighting Designer
Amelia Lever-Davidson
Assistant Director
Christen O'Leary

Co-Producers

MELBOURNE THEATRE COMPANY
BELVOIR ST THEATRE

Stereophonic is a Queensland Theatre Company, Melbourne Theatre Company and Belvoir St Theatre co-production. Presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com. Original Broadway Production Produced by Sue Wagner, John Johnson, Seaview, Sonia Friedman Productions, Linden Productions, Ashley Melone and Nick Mills. Playwrights Horizons, Inc., New York City produced New York premiere of "*Stereophonic*" in 2023. Originally co-commissioned by Center Theatre Group. Michael Ritchie, Artistic Director, Douglas C. Barker, Producing Director, and Second Stage Theatre, Carole Rothman, Artistic Director, Casey Reitz, Executive Director.

Three doors. Three Keys to QTC.



Pictured: Rachel Nutchey in *Superheroes*

Out of all the doors at Queensland Theatre Company's home on Montague Road in South Brisbane, actress **Sarah Ogden** didn't expect any to lead to the Targomindah Golf Club. The town is in deep south-western Queensland, and the golf club served as an improvised venue when the town flooded in mid-2026. Sarah was there with her creative partner **Sarah Ann McLeod** with their show *Pramkicker*. It began its life as part of Queensland Theatre Company's 2025 DOOR 3 season.

It was the first time Ogden had ever considered herself a producer. An actor by trade, Sarah initially left Brisbane to train in Melbourne, where she ended up with a steady stream of work. But eventually, she returned North.

"I'm here because this is where I grew up," she says. "This is home."

Both in Victoria and in Queensland, however, Sarah became all too familiar with the plight of the independent artist. "You always have to fight for your place," she says, "there's very few resources."

When Queensland Theatre Company announced its DOOR 3 program in 2024, Ogden's interest was sparked.

The program's namesake hints at its provocative mission. Patrons may struggle to physically find a 'door three' at Queensland Theatre Company's home on Montague Road. The Bille Brown Theatre has two clearly marked doors, but its third door is essentially a secret. Through a non-descript entryway opposite the foyer bar, patrons can find themselves in the Diane Cilento Studio – an up-close and intimate venue.

Queensland Theatre Company's DOOR 3 program has also successfully staged nine home-grown, independent works and returns in 2027. For Artistic Director **Daniel Evans**, the program is personal.

"My career began in the independent sector, just like thousands of other Aussie artists," he says. "But independent theatre isn't just where artists start. It's a place we return to - a space to play, experiment and make the kind of daring, form-defying work that moves theatre forward.

"If you want to see the future of theatre in this country, look to its independent sector."

— Daniel Evans

Through an annual application process, artists nominate for a coveted spot. The selected participants receive $5,000 of seed funding, an allowance for access costs, technical and production support, dedicated development time, along with 100% of their box office and opportunities for dramaturgy and mentoring. No other company in the state currently offers that level of support, and opportunities are rare across the country.

For artists like Sarah Ogden, the impact is massive. "For me personally," she says, "I grew the confidence to take this work that we had shepherded, and I guess have the confidence to try and give it another life. I hadn't seen myself as a producer or as someone in the driving seat before having the experience of *Pramkicker* through the DOOR 3 program."

The result of this new confidence was a regional Queensland tour in 2026, and a follow-up season at Queensland Performing Arts Centre. *Pramkicker* will likely return in 2028 for another tour, and McLeod and Ogden are far from done, teasing that their "second child" is coming very soon.

It's a story of professional development that echoes across the artists who have been involved in QTC's DOOR 3 Program, now four years old. With three more shows coming in 2027, there is no telling where the next door may lead.



Pictured: Jazz Zhao in *Scenes From A Yellow Peril*

In 2024, New Zealand poet **Nathan Joe** and the Brisbane collective, **The Reaction Theory** brought *Scenes From A Yellow Peril* to the stage. A non-linear, vast exploration of racism in Australia and Aotearoa. The production took home two major Matilda Awards that year and garnered enough critical and cultural acclaim to provide momentum for a follow-up QPAC season.

The production received major support from BIPOC Arts Australia and represented a vital staging ground for a suite of next-generation BIPOC artists.



Pictured: Courtney Cavallaro

For actor **Courtney Cavallaro**, DOOR 3 gave her an opportunity to expand her creative practice as a playwright: "I've been quietly germinating this work alone for some time. But with DOOR 3 I finally had the chance to test and refine the tone ... in a room with fellow artists... I had a pathway to introduce myself to the industry formally as a writer, with a high-quality opportunity from my state theatre company behind me.

Most importantly, DOOR 3 gave me the infrastructure to shoot my shot with industry icons, with a clear opportunity and outcome that made it easy to say 'yes' to."

— Courtney Cavallaro
Writer of *Mu-mma*



Pictured: *Scenes From A Yellow Peril*

"Being part of DOOR 3 in its inaugural year in 2024, this program has given us the platform to be bold and courageous, while also feeling supported as upcoming artists finding our place in the industry.

After the premiere of our work in 2023, *Scenes From A Yellow Peril* went on to achieve milestones in the Queensland arts sector. From winning two Matilda Awards (Best Independent Production and Best Ensemble) to then making its Mainstage debut presented by QPAC, the program is vital for the next generation of artists in this state to build confidence and momentum within the arts sector and experiment with their craft."

— Chelsea August & Egan Sun-Bin
Co-Directors & Producers of *Scenes From A Yellow Peril*, Presented by **The Reaction Theory**

DOOR 3 is proudly supported by the Australian Government through Creative Australia, its arts funding and advisory body, and the Queensland Government through Arts Queensland.



Pictured: Nadee Kammallaweera and Gandhi MacIntyre

The Award-Winning Epic Arrives in Queensland.

One of the most acclaimed Australian plays of the past decade is coming to Queensland for the first time, brought by Brisbane Powerhouse in a landmark new partnership with Queensland Theatre Company.

Epic in scale and deeply personal at heart, **S. Shakthidharan's** *Counting and Cracking* has captivated audiences across Australia and around the world. Now this extraordinary family saga arrives in Brisbane, only at Brisbane Powerhouse.

When S. Shakthidharan returned to Sri Lanka for the first time since leaving as a baby, an uncle handed him a shoebox.

Inside were letters written by Shakthidharan's great-grandfather.

As they read them together, Shakthi, as he is affectionately known, discovered a family history he had never been told. His great-grandfather had come from a farming family, studied at Oxford and returned to Sri Lanka to become the only Tamil trade minister in the country's first post-independence government. He fought for reconciliation before, disillusioned by the increasingly nationalistic politics around him, becoming an early advocate for a separate Tamil homeland.

Shakthi had already interviewed hundreds of Sri Lankans while researching the project that would become *Counting and Cracking*. Suddenly, history became personal.

"I realised that my own family story was part of the history of Sri Lanka," he says. "I realised then that a family story could tell a country's story." There was just one problem. It was a story his own family rarely told.

Growing up in Australia, Shakthi's mother barely spoke about Sri Lanka. When he sent her the first draft of the play, she initially thought the whole idea was "very stupid".

Then she read it.

"She changed from thinking it was a very stupid idea and being really against it, to being quiet about it," Shakthi says.

As director **Eamon Flack** and **Belvoir St Theatre** began developing the work, Shakthi's mother started attending rehearsals. A dancer herself, she found something familiar in the rehearsal room and slowly began opening up to the artists around her.

Shakthi sat quietly in the corner, listening.

"I would hear it all and put everything she was saying into the play."

For the first time, he began to understand the depth of what his mother had left behind. She had witnessed people killing each other in the streets and watched Tamil communities, homes, shops and businesses be set on fire as war took hold in Sri Lanka.

"It really broke her heart," Shakthi says.

"She dealt with that by burying that pain and coming to Australia making a deal with her own heart to never talk about it again."

Counting and Cracking gave her another way in.

"The play allowed her a way to open up slowly and on her own terms," he says. "Now she won't stop talking about Sri Lanka."



Pictured: Sukania Venugopal and Radhika Mudaliyar



Pictured: Prakash Belawadi

That relationship between a parent carrying a traumatic past and a child trying to understand it sits at the heart of *Counting and Cracking*.

The play begins on the banks of Sydney's Georges River, where Radha and her son Siddhartha are scattering the ashes of Radha's mother.

Then comes a phone call from Colombo. The husband Radha believed was dead may still be alive.

Suddenly, one family unfurls across four generations and almost half a century, from the first stirrings of civil unrest in Sri Lanka to a new life in Australia.

It is fiction, Shakthi stresses, but fiction built from lived experience.

"Every single detail in *Counting and Cracking* is true," he says. "It's a work of fiction made of thousands of absolutely true details."

Those thousands of details demanded an extraordinary theatrical canvas.

Nineteen performers from six countries inhabit 50 characters. Six languages ripple through the production, with English, Tamil and Sinhalese flowing in and out of translation. Characters appear at different ages, worlds collide and decades pass.

Early in the play's development, Shakthi and Flack made a decision: rather than shrinking their ambitions to make the work easier to stage, they would follow the story wherever it led.

It kept getting bigger.

"It's a work that yearns to be represented in all its glorious multiplicity," Shakthi says.

"To compromise any of that would be to say our community doesn't deserve to be seen in its fullness."

That multiplicity is not simply something audiences hear about. They watch it come alive around them.

The ensemble conjures a boat, the courtyard of a Colombo estate and a tiny Western Sydney apartment. Characters and locations transform before their eyes, while backstage an almost constant choreography of costume changes keeps the world spinning.

"There's a glorious set and design and the costumes are incredible, but the magic of the work is the world that these actors on stage created," Shakthi says.

"The actors just transform and do everything."

"...the magic of the work is the world that these actors on stage created."

— S. Shakthidharan

Some audience members have told him they need to see the production twice, simply to take in the spectacle of so many bodies moving through the space.

Against the odds, a production that refused to become smaller has only grown in stature.

Since its 2019 premiere at Sydney Town Hall, *Counting and Cracking* has travelled Australia and internationally to the UK and New York. The Guardian hailed it as "one of the great Australian plays"; The Australian called it a "powerful epic of love and war, exile and reconciliation". Now, for the first time, it is coming to Queensland.

"*Counting and Cracking* is enormous in every sense: in its company, its theatrical imagination, the history it carries and the emotional territory it covers," Evans says.

"When Louise [Bezzina] came to us with this extraordinary work she had been determined to bring to Brisbane, the conversation was very easy. Of course we wanted to be part of making that happen."

For Brisbane Powerhouse CEO and Artistic Director **Louise Bezzina**, the moment has been seven years in the making.

"When I saw *Counting and Cracking* at Adelaide Festival in 2019, I sat in that theatre in floods of tears, followed by moments of joy, and sometimes within the same breath," Bezzina says.

"S. Shakthidharan and Eamon Flack have created something genuinely rare: a work of enormous theatrical scale that also reaches into the deepest, most private parts of what it means to be human."

Bezzina has wanted to bring the production to Brisbane ever since. A new partnership between Brisbane Powerhouse and Queensland Theatre Company has finally made it possible. This is a landmark moment for the city to experience this large-scale, courageous, heart-full contemporary theatre production that our audiences deserve. "This work marks the beginning of an exciting new chapter for Brisbane Powerhouse.

For all its international acclaim, Shakthi measures the impact of *Counting and Cracking* in more personal ways.

He has watched what happened with his mother begin to happen in other families.

"That kind of slow and gentle healing is something that's happened now, I think, for thousands of people around the world," he says.

Parents who had rarely spoken about what they lived through have brought their children to the play. Afterwards, some have begun sharing those stories for the first time.

It is a remarkable legacy for a play born, in part, from a son trying to understand the history his own mother could not yet tell him.

It will be the production's first season here and, Shakthi says, could be its final Australian staging.

After almost a decade of travelling the world, his hope for the audiences who encounter it remains grounded in the things that connect us.

"I hope *Counting and Cracking* can be a reminder to people that we all love, we all have families, we all have secrets, we all have ancestries that we have to wrestle with. We all have to find a way to belong in this country.

"It's a gift, not a curse, to have so many different cultures here trying to all do the same thing. It's a gift to find a way to love across difference and to find a way to find yourself inside people you thought were different from you."

A Belvoir St Theatre and Kurinji Co-Production

Counting & Cracking

எண்ணிக்கை, இல்லையேல் கையோங்கு
ගණන් නොගන්නේ නම් ගණන් කරන්න

By **S. Shakthidharan** with **Eamon Flack**

Directed by **Eamon Flack** with **S. Shakthidharan**

27 May – 6 Jun
Powerhouse Theatre, Brisbane Powerhouse

CREATIVES

Choreographer, Costume & Cultural Advisor
Anandavalli
Set & Costume Designer
Dale Ferguson
Lighting Designer
Damien Cooper
Composer & Sound Designer
Stefan Gregory

Presented by

BRISBANE POWERHOUSE

Co-Producers

BELVOIR ST THEATRE

Kurinji

Counting & Cracking is supported by Tim Fairfax AC and Gina Fairfax AC. Co-commissioned by Confederation of Australian International Arts Festivals Inc, Sydney Festival, Adelaide Festival and Belvoir St Theatre. Originally Co-produced with Co-Curious and developed with the support of CuriousWorks and the philanthropic support of the Gamechangers.



A Cut Above

Two acclaimed performers arrive on a gothic Fleet Street from opposite directions. As Naomi Price steps into a role she was born to play and Rockhampton-raised Andy Conaghan returns home for his QTC debut, they take on Sondheim and Wheeler's masterpiece in a thrillingly intimate new production directed by Daniel Evans.

There are daunting roles in musical theatre and then there is Sweeney Todd.

For **Andy Conaghan**, the prospect of taking on Stephen Sondheim's murderous barber feels appropriately monumental.

"It's the biggest role I've ever taken on, without a doubt," he says. "I feel like I'm at the foot of Mount Everest."

Naomi Price is also preparing for a role she has been waiting years to play – Sweeney's partner in crime, Mrs Lovett.

"Sometimes you simply know you are meant to do something," Price says. "And this is a role I know I am supposed to play."

For Price, the production means finally stepping into a dream role after a long history with QTC, most recently earning a Matilda Award nomination for *Calamity Jane*. For Conaghan, whose credits include *Les Misérables*, *Shrek the Musical* and *Beetlejuice*, it marks his Queensland Theatre Company debut and a long-awaited homecoming.

Coming from very different directions, it does seem like Price and Conaghan were somehow meant to meet on Sondheim's Fleet Street.

Price was born and raised in England before making Queensland her home and becoming one of QTC's most familiar faces. Conaghan grew up in Rockhampton before a career spanning major stages across Australia and the UK took him far from home.

"I've hoped to work for QTC for a long time. It's my home state," Conaghan says.

"Growing up in Rockhampton, I'd come down to Brisbane to see family and see shows."

"I'm a Queenslander coming home to do this," Conaghan says.

The symmetry is not lost on him. Sweeney himself begins the story by coming home, returning to London after years of wrongful transportation to Australia to discover what became of the wife, daughter and previous life stolen from him.

Consumed by grief and injustice, Sweeney's search for revenge takes an increasingly murderous turn. It's one hell of a challenge, and an opportunity, for Conaghan.

"Sweeney is one of the great baritone roles in musical theatre, with truly exciting and demanding vocal writing and a meaty dramatic arc," Conaghan says. "It's an extraordinary thing to be handed."

Waiting for him on Fleet Street is Mrs Lovett, the struggling proprietor of a spectacularly unsuccessful pie shop. When Sweeney's barbering begins producing a steady supply of bodies, she spies a gruesome solution to both their problems.

Together, they form a deliciously strange and irresistible partnership.

"They're both antiheroes and that's the pleasure of it," Conaghan says. "You almost feel bad for laughing. Almost!"

For Price, Mrs Lovett belongs to a grand tradition of theatrical women she has known all her life.



Pictured: Naomi Price

Raised in southeast England on *Gilbert and Sullivan*, Christmas pantomimes and musical theatre, she recognises Lovett's voice, humour and rhythms instinctively.

"I know these women," she says. "They are the great Cockney queens you encounter in British theatre, film and television, and Mrs Lovett is the dame."

Yet beneath the comedy and bravado sits a woman Price describes as "lonely, pragmatic, entrepreneurial and desperate for connection".

"I think to play her as one thing would be really detrimental," she says. "She is incredibly layered."

Conaghan sees the same survival instinct.

"I love that she's a hustler," he says. "She'll tell you outright her pies are the worst in London and keep selling them. You can't help liking her."

That audiences somehow find themselves rooting for a murderous barber and his enthusiastic accomplice is part of the peculiar brilliance of *Sweeney Todd*.

For director **Daniel Evans**, finding the human beings beneath the bloodshed will be central to the work.

Sweeney Todd is Evans' first time directing a Sondheim musical — using the same actor-led approach QTC audiences know so well.

"One of the things I've learned from working with Dan is that he doesn't start looking at the play in the first scene," Price says. "He asks you as an actor to build out many threads of that character's life that existed before, during and after what we're watching on stage."

Evans' approach offers a clue to what audiences might expect: all the musical scale, theatricality and macabre horror, grounded in characters whose choices feel startlingly human.

Sweeney's past drives the story. Mrs Lovett's is far less defined, leaving Price to fill in the gaps.

"That is why every Mrs Lovett will be different," she says.

Price suspects loneliness will be at the heart of hers.

"She [Mrs Lovett] is seeking that thing we're all seeking: a soulmate, a partner, a comrade-in-arms.

— Naomi Price

"A person you can be authentically yourself with, no matter how awful 'yourself' is."

It is a surprisingly tender impulse in a story famous for slit throats and people baked into pies. But that collision of beauty and brutality runs through *Sweeney Todd*, nowhere more powerfully than in Sondheim's music.

Widely regarded as one of the composer's towering achievements, the score moves between dramatic force, black comedy and aching tenderness, driving the action as much as the words themselves.

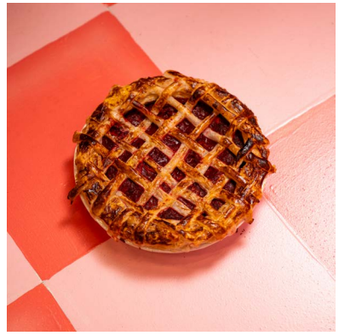
Bringing it to life is musical supervisor **Guy Simpson**, described by Price as "a huge Sondheim aficionado". With permission from the Sondheim estate, Simpson will reorchestrate the famously intricate score for just five musicians, bringing the grandeur of Sondheim's music into the intimacy of the Bille Brown Theatre.

The designer responsible for transforming the space with a new vision of Industrial Victorian London is former Queenslander, **Jonathon Oxlade**. Oxlade, now one of the country's most sought after and awarded designers across stage, film and television, is the brilliance behind successes such as *The Dictionary of Lost Words* (STC and STCSA) and *Bluey's Big Play* – the stage adaptation of the internationally successful television show. Oxlade, like Conaghan, is looking forward to returning to QTC: "Brisbane is where I cut my teeth and began my career working as a production and costume designer. Very excited to return to where it all began"

Ten actors. Five musicians. Sondheim at full force, thrillingly close.

For Conaghan, who has performed in productions of vastly different scales around the world, the prospect is exhilarating.

"You can play it at the size it actually is," he says. "A thought crossing his face reads from row two, whereas in a big house you'd have to enlarge everything."



For the audience, there will be nowhere to hide.

"There is something unsettling and macabre about watching someone have their throat cut in front of you, even though you know it is not real," Price says.

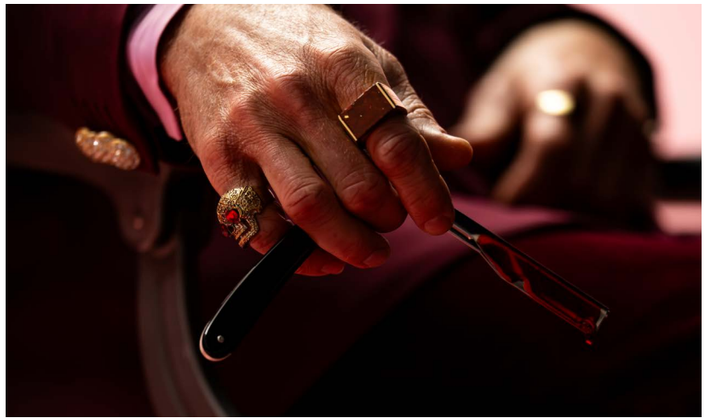
Fortunately, for all its darkness, *Sweeney Todd* is also wickedly funny.

"Gallows humour is a coping mechanism," Price says. "Laughing about awful things is one of the ways we get through life."

It is all part of the balancing act ahead: horror and hilarity, brutality and beauty, two enormous roles and a score that will test both performers at full stretch.

"I can't wait to get in a room with Naomi and find this story together," Conaghan says.

And then feast with 300 of their closest accomplices every night.



A Musical Thriller

Sweeney Todd
The Demon Barber of Fleet Street

Music and Lyrics by
Stephen Sondheim

Book by
Hugh Wheeler

Directed by
Daniel Evans

6 Jul – 15 Aug
Bille Brown Theatre

CAST INCLUDES
Andy Conaghan
Naomi Price

CREATIVES
Musical Supervisor
Guy Simpson
Set & Costume Designer
Jonathon Oxlade
Lighting Designer
Ben Hughes

Co-Producer
OPERA QUEENSLAND

Production Partner
GRIFFITH UNIVERSITY

From an Adaptation by Christopher Bond. Originally Directed On Broadway by Harold Prince. Orchestrations by Jonathan Tunick. Originally Produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards in Association with Dean and Judy Manos. Licensed exclusively by Music Theatre International (Australasia).



No Place Like Home

Provocative, deeply funny and "a bit of a mirrorball", *My Roman Empire* is a bold new comedy about family, ambition and the lengths we'll go to find somewhere we belong. Meet Alberto Di Troia, the Melbourne writer whose new work has won the 2026 Queensland Premier's Drama Award which will make its world premiere on QTC's mainstage next year.

Queensland audiences are about to meet **Alberto Di Troia**.

The 33-year-old Melbourne-based playwright and screenwriter is the latest winner of the Queensland Premier's Drama Award, selected from 269 applications for his bold new comedy, *My Roman Empire*.

Next year, the play will make its world premiere as part of Queensland Theatre Company's 2027 season, marking Di Troia's first mainstage production.

"I hope they're ready for something provocative, deeply funny, entertaining and shocking," he says.

"Hopefully unlike anything they've seen before."

The play's hero, Joe, is not exactly thriving.

He's broke, single, creatively stuck and approaching 35 with the uncomfortable suspicion that failure might run in the family.

Then his father dies.

Charged with carrying his ashes back to Italy, Joe heads for his family's ancestral village to fulfil his father's final wish.

But Joe doesn't exactly find the pastoral idyll he imagined.

Instead, he encounters a village slowly disappearing, a family that makes dysfunctional look appealing, and Luca, a charismatic second cousin who offers Joe something he has been searching for: the chance to belong.

Before he knows it, Joe is pulled deeper into a seductive and increasingly dangerous world of family secrets, strange rituals, masculinity and desire in a country struggling with the legacy of a destructive history.

"He wants belonging and he feels lost, so he thinks Italy is going to solve all these problems," Di Troia says.

"But actually, Italy is a place of more problems and more questions and more contradictions."

Di Troia understands the pull.

All four of his grandparents were born in Italy before migrating to Australia in the 1950s. He grew up in Adelaide surrounded by Italian language, traditions and family.

"As older generations pass away, that culture is at risk of being lost," he says. "So there's this sense of wanting to keep hold of my cultural identity and keep it alive."

Di Troia has travelled to Italy several times, including to his family's ancestral village, Altavilla Irpina in Campania.

"You can feel this incredible connection to a place and really want to belong there, while simultaneously feeling completely alien to it," he says.

On one trip with his father, their Italian relatives made their perspective clear.

"They were like, 'You're Australian. You're not Italian.'"

That strange space between cultures became fertile territory for a playwright.

"I think the bottom line is that there is no going back," he says.

"These traditions and this culture are still part of who we are, but we also don't belong there anymore."

My Roman Empire takes that tension and sends it somewhere much less predictable.

"To get a show on the mainstage in Australia is incredibly difficult, let alone a completely new Australian work that is experimenting with tone and trying to do something pretty wild."

— Alberto Di Troia



Pictured: Alberto Di Troia

Through dark comedy and flashes of magic realism, Di Troia collides family legacy, sexuality, ambition and desire in a heightened, almost imaginary Italy where Joe's search for belonging becomes something more seductive – and more dangerous.

"Italy is a heightened place. Italians are heightened people," Di Troia says.

When he entered the 2026 Queensland Premier's Drama Award, none of this existed as a finished play. *My Roman Empire* was a pitch.

Di Troia was selected to develop the work with QTC, director and dramaturg **Sanja Simić**, actors and theatre makers, taking the play through developments in Cairns and Toowoomba before a public reading in Brisbane.

"Most of the time when you're writing, you're just doing it by yourself in a room," he says.

"It was really fun to work with other people on it, to share the madness a little bit."

Then actors gathered to read his draft.

"It just felt electric," Di Troia says.

"As a writer, you know when something is alive. It might not be perfect, but there's a spark animating it.

"You can feel this incredible connection to a place and really want to belong there, while simultaneously feeling completely alien to it."

— Alberto Di Troia

"I remember thinking, 'Oh my God, there's actually something here.'"

Following a final presentation before a national judging panel, Di Troia received the call telling him he had won.

"I was just in shock because I had not really expected it," he says.

The win brings Di Troia a full commission, a $30,000 cash prize with contribution from Griffith University and box office royalties – and something considerably harder for a playwright to secure: a mainstage production.

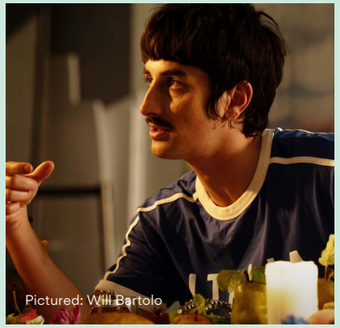
In 2027, Simić will continue the journey with *My Roman Empire*, making her QTC mainstage directorial debut, with **Will Bartolo** and **Sandro Colarelli** among the cast bringing Di Troia's heightened Italy to life.

"To get a show on the mainstage in Australia is incredibly difficult, let alone a completely new Australian work that is experimenting with tone and trying to do something pretty wild," Di Troia says.

"For QTC to back and support a new play like this is incredibly rare. I feel so fortunate."

From a pitch to a world premiere, *My Roman Empire* is now ready for the final part of that journey: an audience.

In 2027, Queensland gets the first look.



Pictured: Will Bartolo





Pictured: Sandro Colarelli

My Roman Empire

Written by
Alberto Di Troia

Directed by
Sanja Simić

9 Oct
– 31 Oct
Bille Brown Theatre

CAST INCLUDES
Will Bartolo
Sandro Colarelli

My Roman Empire is the winner of the Queensland Premier's Drama Award, proudly supported by the Queensland Government, with the prize sponsored by Griffith University.

WINNER
Queensland Premier's Drama Award
2026

Supported by

Queensland Government

Prize Sponsor

GRIFFITH UNIVERSITY



Pictured: Courtney Cavallaro

Rebel Girls

Rebellion, rage and obsession collide with joy, love and ambition in QTC's bold new take on *Little Women*. Meet the formidable team of Queensland women bringing one of literature's most beloved stories to life for a new generation in 2027.

"Rebellion. Rage. Obsession."

Not your average description of the characters at the heart of Louisa May Alcott's beloved classic, *Little Women*, but for playwright **Kathryn Marquet**, this is exactly what makes Jo, Beth, Meg and Amy leap off the page. "Those three things really sum up those four young women and their quest for authenticity," she says.

More than 150 years after Alcott first introduced readers to the March sisters, Marquet and co-writer **Maxine Mellor** are finding their own way into Alcott's characters as they prepare a new adaptation for Queensland Theatre Company.

Set against the backdrop of the American Civil War, *Little Women* follows sisters Meg, Jo, Beth and Amy March as they grow from girls into young women, navigating love and loss, money and work, family responsibilities and their own ambitions for the future.

It has been adapted countless times since its publication in 1868, but for Marquet and Mellor the same, deceptively simple question at the heart of the work is what continues to resonate for readers; what does it mean to be a good person?

The March sisters may inhabit a world of bonnets and parlour etiquette but beneath them are questions that haven't disappeared with time. How much of yourself do you owe your family? What happens when the life you want collides with the life expected of you? And how do you build a life of purpose, independence and meaningful work when the world has already formed ideas about the kind of woman you should become?

These questions may not change, but every generation, it seems, finds its own way into *Little Women*.

For a teenage Marquet, it was Gillian Armstrong's 1994 film and Winona Ryder's Jo, whose anger, frustration and determination to live differently, that struck an immediate chord. Mellor came to Alcott's novel in her twenties and wished she'd found it sooner. Writing her first plays at age 15, she recognised something of herself in Jo's all-consuming need to create.


Pictured: Kathryn Marquet


Pictured: Maxine Mellor

"I definitely identified with the fire that Jo has," Mellor says. "I wish somebody had pointed me in that direction when I was a teen because I would have realised that I wasn't just a solo person experiencing this creative rush."

"There are still women growing up wondering how to be their best authentic version of themselves."

— Maxine Mellor, co-writer

Years later, what draws both writers back is how little distance there can feel between Alcott's young women and women growing up today.

"They're trying to forge a way through and make their parents proud and happy and be a good part of society. But also change it. Rather than fit the world, make the world change a little bit for them."

No character embodies that struggle more fiercely than Jo. Her determination to write and earn her own living sits alongside an intense devotion to her family; her resistance to conventional femininity alongside the very real constraints placed upon women of her time.

And then there is her anger. "What even is a woman's anger?" Mellor asks. "Is it any more acceptable now to be an angry woman, and have passion and live differently?"

For Marquet, that anger is inseparable from the limitations Jo sees around her, and one reason a character created more than 150 years ago can still feel startlingly immediate.

"We're not living in a world that is equitable," she says. "Her frustration with being a woman, with her lot, with not being able to have the rights and the freedoms that men do is a challenge that we're still facing."

Yet the sisters' search for independence is always bound up with their relationships. Alcott's women work, care, sacrifice, fail each other and try again. Their ambitions exist alongside an equally powerful question about what they owe the people and world around them.

But if their questions are serious, they lie beneath some of literature's most joyous, witty, and dynamic characters.

Marquet and Mellor are dreaming up a big and imaginative world capable of making the sisters' enormous emotions physical: jealousy, rage, heartbreak and joy spilling beyond the page and into the Playhouse.

Mellor is on what she calls "a little secret mission" to capture more joy in her work.

"I'm looking for those big moments that make people want to go back to the theatre and sit there with other people with a big grin on their face," she says.

For Director **Bridget Boyle**, that theatricality is already embedded in Alcott's story.

"The little women are constantly putting on plays, they're constantly performing, they're singing, they're acting, they're playing games," Boyle says.

"This is such a performative world that they live in, so I think it's absolutely perfect to adapt to theatre."

Boyle comes to *Little Women* after co-directing QTC's smash-hit *Pride & Prejudice* alongside Artistic Director Daniel Evans, an experience that prepared her for the challenge of translating another literary classic to the Playhouse stage.

Like *Pride & Prejudice*, *Little Women* will feature an all-Queensland cast. Already confirmed at its centre is Matilda Award-winning **Courtney Cavallaro** as Jo March, the latest milestone in a rapid rise through QTC's ranks.

The Brisbane-born actor made her QTC debut as Celia in *As You Like It* in 2023 before joining the national tour of *Gaslight* the following year in a supporting role.

Then came a breakout 2025; Cavallaro played the irrepressible Lydia Bennet in *Pride & Prejudice*, before taking on Lieutenant Commander Joanne Galloway as the sole woman in *A Few Good Men*. Her performance earned her Best Leading Actor – Mainstage at the 2026 Matilda Awards.

Now, just four years after her QTC debut, Cavallaro steps into the spotlight as Jo March in one of the Company's major Playhouse productions.

Her own introduction to *Little Women* came through Greta Gerwig's 2019 film adaptation starring Saoirse Ronan. She was struck by the physicality of the sisters and how recognisable their girlhood remained.

"It was a kind of gaggle of women. It felt so tactile," Cavallaro says.

"It still rang so true to me in terms of girlhood. I was like, damn, I really want boys to see this too."

Cavallaro will also reunite with Boyle after their work together on *Pride & Prejudice*; an existing creative relationship that gave Cavallaro immediate confidence when the offer arrived.

"When I was told it was Bridget, I felt a huge sigh of relief," she says.

"With *Pride & Prejudice*, it was taking something that's really beloved and finding our flavour of it while also really honouring the original text, so I know that Bridget is the director to do this with."

With an unusually long runway before rehearsals, Cavallaro has returned to Alcott's writing and life, intrigued by the connections between author and character.

"The line is so thin between Jo and Louisa," she says. "Researching her and her life will be helpful to figure out the meeting point between Jo, Louisa and Courtney."

And while taking on a character famously embodied by actors including Ryder and Ronan might invite pressure, Cavallaro prefers to think of herself as Jo's temporary custodian.

"You're taking all of the information you have from the source material, the play text, and meeting that with the stage of life you're at," she says.

"She's not mine forever; she's just mine for this version and I'm excited to be meeting her here."

It's an idea that could describe this *Little Women* too.

The March sisters have passed through generations of readers, actors and filmmakers, each finding something of themselves in Alcott's women. In 2027, this formidable team of Queensland artists gets its turn.

"This story is big. These emotions are big. This space is big," Mellor says.

"I'm really looking forward to filling that space with big, wild, unconquerable emotions and joy."

Marquet adds: "It'll be a visual feast. Something that's magical and beautiful and life-affirming."


Pictured: Joe Klocek

Louisa May Alcott's

Little Women

Adapted by
Kathryn Marquet and Maxine Mellor

Directed by
Bridget Boyle

9 Nov – 28 Nov
Playhouse, QPAC

CAST INCLUDES
Courtney Cavallaro
Joe Klocek

CREATIVES
Dramaturg
Saffron Benner
Lighthing Designer
Christine Felmingham

Small scenes. Massive impact.



Pictured: The cast and creatives of *ICARUS*

Hitching a ride with Queensland Theatre Company's The Scene Project team for a day is trickier than you might think. It starts with Petria, a hard-working stage manager, trying to make enough room for you in the back of a packed Prado. But once that's accomplished (a few pelican cases squashed on top of a rolled-up set backdrop), the day can begin.

It's a short drive from the accommodation to a performing arts space in Townsville. Townsville marks the halfway point for The Scene Project team, who are on the road for six weeks. The panels of the two Prados are now speckled with red dirt.

The Scene Project is a youth and education experience that gives a new script to schools across Queensland. Students then come together to share their interpretations of the script and watch a professional version from QTC. It is a grand meeting of arts-makers: teachers, professional artists and young people.

What began thirteen years ago as an experiment in Brisbane has gradually snowballed into a high-demand program for young people all over the state. In total, the team will travel over 4,000 kilometres across Queensland. They will host 'Outcome Days' with more than 130 participating schools and come into direct contact with over a thousand young people.

In Townsville, Petria and producer Nathan greet the venue staff and set up the space, ready for the day's onslaught of sixty students from four different schools.

The students arrive bursting with nervous and excited energy. The once-quiet foyer now ricochets with sound. Several students are gripped by panic: a classmate they expected has taken ill, or an incredibly precious prop has been forgotten back at the drama classroom.

Anxiety is softened by warm-ups and orientation. Nathan explains how the day will run. "Everyone received that enormous script several months ago," he says. In 2026, the script was a reinvention of the Icarus myth. "Today, you'll each take turns presenting your response to that script."

"I get such a sense of pride out of The Scene Project...it was very rewarding to see your group 'own' the show finally."

— Greg, participating teacher from Brisbane

"The Scene Project not only deepens my skill in theatre but also leaves me with more than what I came in with.

— Vladimir, student from Beenleigh

The energy in the room tightens. Many students haven't been in a performance space before.

"The Scene Project has one rule," Nathan says, sensing the concern rippling through the group. "It's not a competition. We are not here to judge or assess. Some schools arrive with something very polished. Others make up what they're doing on the bus on the way here. Whatever you've brought is perfect for today. We're here to share our ideas, take a risk, support each other, and have fun."

The day unfolds in a spirit of warmth and affirmation. For many students and teachers, it's the only performance opportunity that isn't tied to assessment or judgment. The value for young people is undeniable.

Every day is diverse. One group reinvents the myth as a dance piece; another presents a hilarious court case (they find the sun guilty), and a timid half-dozen year eight students, barely audible, stand three inches taller when their peers erupt in applause.

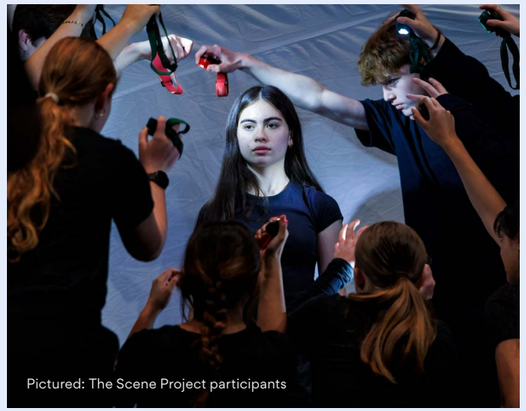
Afterwards, the learning forum brings an earnest sharing of ideas. After lunch, students watch the QTC version, and the day closes with a careers-in-the-arts panel.

Nathan always has to cut questions short for time. But the final moments cannot be skipped - he thanks the drama teachers, and the students erupt into the loudest applause of the day. At least one teacher's eyes go shiny.

A few students linger to ask the actors more questions, but within half an hour the set is packed, and the team piles back into their cars, keying in the address of the next town.

Tomorrow, they'll do it all again.


Pictured: The Scene Project participants


Pictured: The Scene Project participants

"At a time when Drama education is under increasing pressure, The Scene Project is more important than ever. It connects young people and their teachers with professional theatre-making, builds teacher capability and creates meaningful pathways between schools and our industry. It is exactly the kind of sustained investment our arts education ecosystem needs."

Dr John Nicholas Saunders
Chair of National Advocates for Arts Education

"The Scene Project champions what makes us human: Creativity, curiosity, compassion, storytelling and hope. By nurturing the skills AI can't replace, it inspires young people to think broadly, lead with empathy, and thrive in a rapidly changing world."

Professor Sandra Gattenhof
SFHEA

The Scene Project is proudly supported by Australian Communities Foundation, The Rekindle Foundation, and Sci-Fleet Toyota.

25 Years of Making it Matter

After 25 years together, Professor Scott Harrison has a particular way of describing the relationship between Griffith University and Queensland Theatre Company.

"To be honest, it's bordering on a marriage," he says.

The analogy fits. The partnership has grown considerably.

"The key aspect is in the word 'relationship'," says Harrison, Griffith University's Pro Vice Chancellor of Arts, Education and Law and South Bank Provost.

"This isn't a transaction-based way of operating. It is a genuine partnership in which mutual reciprocity has high value.

"We're in it together, through thick and thin."

In 2027, Griffith celebrates 25 years as QTC's longest-standing corporate partner, while Queensland Conservatorium marks 70 years.

Griffith actors, musicians, filmmakers, researchers and students have connected with QTC across stages and classrooms.

For the Queensland Premier's Drama Award-winning *Drizzle Boy* in 2023, Griffith brought the expertise of its Autism Centre of Excellence into the creative process.

"*Drizzle Boy* was so special because we could bring our research expertise to the table in a practical way that made a difference to the interactions in the rehearsal room, and to the experience for the audience," Harrison says.

For 2026's *Do Not Go Gentle*, Queensland Conservatorium musicians recorded the soundtrack. Students have also returned to QTC as professional artists, including Logan So in *Torch the Place* and Juliette Coates in *Calamity Jane*.

"It is immensely edifying for us to see our graduates move between being audience members and workshop participants to active artists," Harrison says.

Harrison says collaboration has become almost instinctive.

"The team at QTC are amazing at finding different avenues for connection with each of the projects on the slate – it might be our actors, musicians or filmmakers, or our researchers.

"It's begun to happen quite organically because we know the kinds of things we can ask of each other."

The partnership's next chapter sees Griffith become Production Partner of Daniel Evans' new 2027 staging of Stephen Sondheim's *Sweeney Todd*.

For Chief Executive Criena Gehrke, this reflects the relationship.

"Our partners provide vital support that helps QTC put extraordinary work on stage but the best partnerships become much bigger than that," Gehrke says.

"After 25 years, there is such a deep understanding between Griffith and QTC that we can look at a production or an idea and ask: what could we do together that neither of us could do alone?"

For Harrison, that question remains central.

"We have to build a resilient, future-focused landscape that can withstand, contribute to and enable whatever the next 25 years might bring," he says.

"We are stronger together in this endeavour."

After 25 years of partnership – or marriage, depending on who you ask – Griffith and QTC are rather good at that.

Celebrating 25 Years of Creative Partnership

Griffith University is proud to nurture the next generation of storytellers, artists and visionaries.



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FOR ALL THEATRE LOVERS

Queensland Theatre Company is committed to making our performances accessible to all theatre lovers.

We offer a range of accessible performances, seating and additional services throughout our season.

Access at our theatres

We want everyone to be able to experience live theatre. To help make Queensland Theatre Company welcoming and accessible to all, we offer a range of access options and support:

- Assistance animals are welcome
- Companion Card holders can book a complimentary ticket for their companion
- Seats with no steps, limited steps and aisle seating can be booked
- Wheelchair accessible seating can be booked
- Assistive listening technology is available if you are hard of hearing

AD Audio Described

In collaboration with Vantagepoint Audio Description, we provide Audio Described services on selected performances. Trained describers provide live narration of the visual elements of the performance through a Listen Technologies assistive listening device provided to you, allowing blind and low-vision patrons to experience the visual aspects of the production.

Tactile Tours

Scheduled on the same dates as Audio Described performances, Tactile Tours give blind and low vision patrons the opportunity to explore elements of the production through touch, including props and costume, and hear about the visual aspects of the production.

Auslan Interpreted

In collaboration with Auslan Stage Left, we offer Auslan Interpreted services on selected performances. Interpreters are positioned in view of the audience and interpret the performance in real time, with suitable seating available to provide optimal sightlines.

RP Relaxed Performances

Offered on selected performances throughout the season, Relaxed Performances provide a more flexible theatre environment for anyone who may benefit. Adjustments may be made to lighting, sound and traditional theatre 'rules', while maintaining the creative integrity of the show. Resources are also provided to help you prepare for your visit.

Night with the Artists

Curious about the creative process behind a show? Consider booking Night with the Artists performances on selected Tuesday evening shows, featuring a post-show discussion with the cast.

The Brief

Come and hear cast and creatives speak to the production you are about to experience. Our briefings are free events held in the theatre a few days before the first Preview.

To learn more about these access options or if you have an access need that is not addressed, please visit **queenslandtheatre.com.au/accessibility**.

Our Ticketing Team can also help find the best way for you to experience a performance. Contact us on **1800 355 528** Monday to Friday, 9:30am – 5:00pm or email **sales@queenslandtheatre.com.au**



YOUR VISIT

Bille Brown Theatre, Queensland Theatre Company

78 Montague Road, South Brisbane

Located on the corner of Montague Road and Boundary Street. The foyer bar opens 90 minutes before each performance, offering a range of beverages, and light meals and snacks.

Playhouse, QPAC

Cnr Grey and Russell Streets, South Bank

Located at the southern end of the QPAC building. Enter via stairs or the lift on Russell Street. QPAC is serviced by multiple bars with beverages, snacks and light meals available.

Powerhouse Theatre, Brisbane Powerhouse

119 Lamington Street, New Farm

Powerhouse Theatre is located within Brisbane Powerhouse in New Farm, with food and drink options available onsite.

Getting to Your Venue

Parking and public transport options vary depending on the theatre you're attending. We recommend planning your journey before you travel and allowing plenty of time to arrive before your performance.

All venues can be reached by public transport. Visit translink.com.au to plan your journey.

For detailed information about parking, public transport, food and drink, accessibility and what to expect when you visit, head to queenslandtheatre.com.au/visit.

EAT & DRINK LOCAL

From quick bites to fine dining, discover our partner restaurants ready to welcome you before or after the show.



Chu the Phat

A unique range of pan-Asian street food with great-value banquets and plenty of gluten-free options.



Marlowe

An Australian bistro offering a menu that is thoughtfully curated to reflect seasonal produce.



Southside Restaurant

Serving East-Asian cuisine with a love of Chinese tradition and pouring wines from the great regions of the world.



Midtown Bar

A NYC-inspired bar that offers the perfect setting for sipping cocktails with elevated dining or snack options.



Bird's Nest

Traditional Japanese yakitori and approachable modern cuisine for every taste and dietary requirement.



High Tea at Bacchus, Rydges South Bank

An elegant High Tea experience featuring hand-crafted sweet and savoury delights in sophisticated surrounds.

Transcend the Everyday

Discover the All-New ES Hybrid - combining 20 years of Lexus hybrid innovation with a suite of exceptional sixth-generation features.



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BE PART OF WHAT MOVES QUEENSLAND

A corporate partnership with us is an opportunity to connect your business with bold ideas, extraordinary artists and the people and communities who make Queensland what it is.

Find Your Connection:

Professional Development
Connect your people with leading artists and explore creative approaches to collaboration, communication, problem-solving and leadership that can translate into the workplace.

Networking & Relationship Building
Connect with Queensland's business, creative and cultural leaders through experiences designed to bring people together, start conversations and build relationships that last well beyond the curtain call.

Cultural Business Leadership
Position your organisation as a business leader investing in Queensland's cultural and economic future.

Unique Events
Create memorable experiences for clients, colleagues and stakeholders – from opening nights and intimate artist encounters to behind-the-scenes access and exclusive events.

Brand & Audience
Put your brand alongside audiences who value creativity, ideas and shared experiences in Queensland and across borders.

Reconciliation & First Nations
Support First Nations-led creative practice, artists and stories, and turn your organisation's commitment to reconciliation into meaningful action.

Community Impact
Help bring theatre and opportunities to multiple generations and communities across Queensland.

From immersive experiences and executive development programs to unique nights at the theatre and exclusive opportunities to go behind-the-scenes and meet the people who bring our productions to life, visit **queenslandtheatre.com.au/partner-opportunities** for more information.

To learn more about a Corporate Partnership with us, email development@queenslandtheatre.com.au.

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.



Future Makers
Fund scholarships, internships and practical training for emerging artists and theatre-makers, ensuring a thriving and sustainable creative community.



Ground Breakers
Drive innovation through cutting-edge tools, technology and new storytelling forms that bring bold ideas to life.



Story Shapers
Support the development of original, homegrown stories that speak to Queensland audiences and reach stages around the world.

Join us in shaping the future of theatre by helping create the stories, opportunities and experiences that will inspire audiences for generations to come.

All gifts to Queensland Theatre Company are tax-deductible.
To learn more about how your gift can make a difference, email **development@queenslandtheatre.com.au**.

Our Company, Made Possible by You.
Visit **queenslandtheatre.com.au/annual-appeal** for more information.

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Tim Fairfax AC & Gina Fairfax AC
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The Jelley Family Foundation
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)

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
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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
John White & Judith Hoey
Katherine Hoepper
Patricia Jackson
Tempe Keune
Chrissy Layton
Fred Leditschke AM &
Margaret Leditschke
Greg Livingstone
John & Janice Logan
Ranjeny & John Loneragan
Russell Mann & Margot 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
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Janet & Alec Raymond
Tim & Kym Reid
William Rivers
Marianna Serghi & Harvey
Whiteford
Larissa Shumilo
Nick & Barbara Tate
Jenny Usher, Peter &
Frances Good
Kevin Vedelago & Karen Renton
Anonymous (5)

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Lydia Commins
Paul & Mary Coulthard
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Marian Gibney & Ken Macdonald
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Andrea Moor
Janette Moore
Lyn Moorfoot
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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**.

Turn up the volume.



2027 SEASON

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
PLAYHOUSE, QPAC

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			25 7:30pm	26 7:30pm	27 2:00pm 7:30pm	28 1:00pm
1 –	2 6:30pm	3 1:00pm 6:30pm	4 7:30pm	5 7:30pm	6 2:00pm 7:30pm	7 1:00pm
8 –	9 6:30pm	10 1:00pm 6:30pm	11 7:30pm	12 7:30pm Bg	13 2:00pm AD 7:30pm	14 1:00pm

William Shakespeare's

Romeo & Juliet

Adapted by **Isaac Drandić**
Directed by **Kamarra Bell-Wykes** and **Isaac Drandić**

27 FEB – 21 MAR
BILLE BROWN THEATRE
The Brief, Tuesday 23 Feb at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					27 7:30pm	28 –
1 –	2 6:30pm	3 6:30pm	4 7:30pm	5 7:30pm	6 2:00pm 7:30pm	7 1:00pm
8 –	9 6:30pm	10 1:00pm 6:30pm	11 7:30pm	12 7:30pm	13 2:00pm RP 7:30pm	14 1:00pm
15 –	16 6:30pm	17 1:00pm 6:30pm	18 7:30pm	19 7:30pm Bg	20 2:00pm AD 7:30pm	21 1:00pm

Miss Fisher's Murder Mysteries
Death By Deckchair

Written by **Deb Cox**
Created by **Fiona Eagger** and **Deb Cox**
Developed with **Elizabeth Coleman**
Directed by **Daniel Evans**

6 APR – 2 MAY
PLAYHOUSE, QPAC
The Brief, Tuesday 30 Mar at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	6 6:30pm	7 6:30pm	8 7:30pm	9 7:30pm	10 2:00pm 7:30pm	11 5:00pm
12 –	13 6:30pm	14 1:00pm 6:30pm	15 7:30pm	16 7:30pm	17 2:00pm 7:30pm	18 1:00pm
19 –	20 6:30pm	21 1:00pm 6:30pm	22 7:30pm	23 7:30pm Bg	24 2:00pm AD 7:30pm	25 –
26 –	27 6:30pm	28 1:00pm 6:30pm	29 7:30pm	30 7:30pm	1 2:00pm 7:30pm	2 1:00pm

Stereophonic

Written by **David Adjmi**
Original Songs by **Will Butler**
Directed by **Daniel Evans**

9 MAY – 6 JUN
BILLE BROWN THEATRE
The Brief, Wednesday 5 May at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						9 1:00pm
10 –	11 6:30pm	12 12:30pm 6:30pm	13 6:30pm	14 7:00pm	15 1:00pm 7:00pm	16 1:00pm
17 –	18 6:30pm	19 12:30pm 6:30pm	20 6:30pm	21 7:00pm	22 1:00pm 7:00pm	23 1:00pm
24 –	25 6:30pm	26 12:30pm 6:30pm	27 6:30pm	28 7:00pm Bg	29 1:00pm AD 7:00pm	30 1:00pm
31 –	1 6:30pm	2 12:30pm 6:30pm	3 6:30pm	4 7:00pm	5 1:00pm 7:00pm	6 1:00pm

CALENDAR DATES

Counting & Cracking

By **S. Shakthidharan** with **Eamon Flack**
Directed by **Eamon Flack** with **S. Shakthidharan**

27 MAY – 6 JUN
POWERHOUSE THEATRE, BRISBANE POWERHOUSE

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			27 6:30pm	28 6:30pm	29 12:00pm 6:30pm	30 6:30pm
31 –	1 6:30pm	2 11:00am 6:30pm	3 6:30pm	4 6:30pm Bg	5 12:00pm AD 6:30pm	6 6:30pm

A Musical Thriller

Sweeney Todd
The Demon Barber of Fleet Street

Music and Lyrics by **Stephen Sondheim**
Book by **Hugh Wheeler**
Directed by **Daniel Evans**

6 JUL – 15 AUG
BILLE BROWN THEATRE
The Brief, Tuesday 29 Jun at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	6 6:30pm	7 6:30pm	8 7:30pm	9 7:30pm	10 2:00pm 7:30pm	11 1:00pm
12 –	13 6:30pm	14 1:00pm 6:30pm	15 7:30pm	16 7:30pm	17 2:00pm 7:30pm	18 1:00pm
19 –	20 6:30pm	21 1:00pm 6:30pm	22 7:30pm	23 7:30pm Bg	24 2:00pm AD 7:30pm	25 1:00pm
26 –	27 6:30pm	28 1:00pm 6:30pm	29 7:30pm	30 7:30pm	31 2:00pm 7:30pm	1 1:00pm
2 –	3 6:30pm	4 1:00pm 6:30pm	5 7:30pm	6 7:30pm	7 2:00pm 7:30pm	8 1:00pm
9 –	10 6:30pm	11 1:00pm 6:30pm	12 7:30pm	13 7:30pm	14 2:00pm 7:30pm	15 1:00pm

My Roman Empire

Written by **Alberto Di Troia**
Directed by **Sanja Simić**

9 OCT – 31 OCT
BILLE BROWN THEATRE
The Brief, Tuesday 5 October at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					9 7:30pm	10 –
11 –	12 6:30pm	13 6:30pm	14 7:30pm	15 7:30pm	16 2:00pm 7:30pm	17 1:00pm
18 –	19 6:30pm	20 1:00pm 6:30pm	21 7:30pm	22 7:30pm	23 2:00pm RP 7:30pm	24 1:00pm
25 –	26 6:30pm	27 1:00pm 6:30pm	28 7:30pm	29 7:30pm Bg	30 2:00pm AD 7:30pm	31 1:00pm

Louisa May Alcott's

Little Women

Adapted by **Kathryn Marquet** and **Maxine Mellor**
Directed by **Bridget Boyle**

9 NOV – 28 NOV
PLAYHOUSE, QPAC
The Brief, Tuesday 2 Nov at 6:00pm

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	9 6:30pm	10 6:30pm	11 7:30pm	12 7:30pm	13 2:00pm 7:30pm	14 1:00pm
15 –	16 6:30pm	17 1:00pm 6:30pm	18 7:30pm	19 7:30pm	20 2:00pm 7:30pm	21 1:00pm
22 –	23 6:30pm	24 1:00pm 6:30pm	25 7:30pm	26 7:30pm Bg	27 2:00pm AD 7:30pm	28 1:00pm

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Props & Set Styling Simona Costentini and Simone Tesorieri

Hair & Makeup Corin Cosh, Jess Karageorge, Yentl Shi

Stylist Nat Ryner

All information in this magazine is correct at the time of printing and is subject to change.