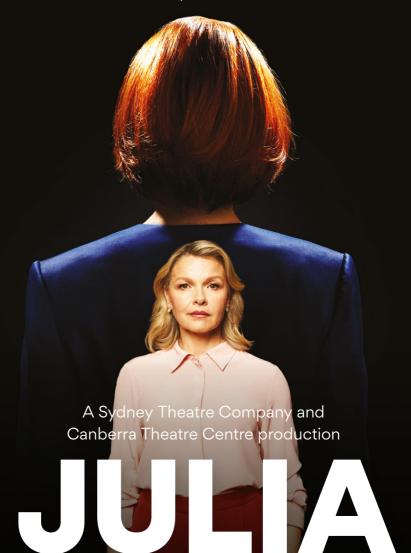
QUEENSLAND THEATRE

presents



By Joanna Murray-Smith
Directed by Sarah Goodes
With Justine Clarke











Queensland Theatre acknowledges the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.









Criena Gehrke Chief Executive

In 2012, Julia Gillard stood in our nation's Parliament and delivered a speech that stopped the country in its tracks. Her words—measured, fierce, unforgettable—spoke directly to the experiences of so many women who had, for too long, been spoken over.

Like many, I remember exactly where I was when I first heard it.

As a woman in a leadership position, I felt the resonance of those words immediately. They offered a sense of clarity and courage—a reminder of the strength it takes to speak truth to power. But as a mother to a daughter who has always aspired to be Prime Minister, the speech held even greater significance. It cast a light forward—revealing that women's voices could be strong and unflinching, and that the example set today could empower the leaders of tomorrow.

More than a decade later, *Julia* premiered as a Sydney Theatre Company and Canberra Theatre Centre production, bringing to life the human story behind that iconic moment.

With exquisite writing from one of Australia's most accomplished playwrights, Joanna Murray-Smith, and guided by the inspired direction of Sarah Goodes, *Julia* has become both a critical and box office triumph. It has captivated audiences around the country with its incisive, wry and compelling examination of gender, privilege and power. At its centre is a commanding performance by Justine Clarke, and the result is one of the most exceptional pieces of Australian theatre I have had the privilege to experience.

It's an honour to bring Julia to Queensland audiences. We are grateful to our friends at Sydney Theatre Company and Canberra Theatre Centre for entrusting us with this remarkable work. It is a play that has already moved thousands—and I have no doubt it will do the same here.

As women across the globe continue to raise their voices, may this work serve as a powerful reminder: speak your truth, and speak truth to power.

— Criena

15 - 30 AUG 2025 PLAYHOUSE, QPAC

Queensland Theatre presents a Sydney Theatre Company and Canberra Theatre Centre production

JULIA

By Joanna Murray-Smith Directed by Sarah Goodes With Justine Clarke

On 9 October 2012, Australia's first and, so far, only female prime minister, Julia Gillard, took to the podium during question time to respond to a motion proposed by the then-leader of the opposition, Tony Abbott. The motion accused Gillard of sexism and called her leadership into question.

In the months leading up to this moment, Gillard had repeatedly been criticised in the media and by politicians from across the Australian political spectrum for her unmarried status, her appearance, her decision not to have children and for her general demeanour, which many commentators considered to be categorically unfeminine.

Inspired by the hypocrisy that she perceived to be motivating this accusation of sexism, Gillard delivered a now-historic speech that became an instant viral sensation around the world and cemented her position as one of Australia's most impactful and memorable political figures.

This play is an imaginative deep dive into the psychology of that speech and the woman who made it. It is an attempt to trace the influences and hidden histories that all came to a head on that day in 2012, and an electrifying study of the power of words and the machinations of democracy as they function in the twenty-first century.

Creatives

Director Sarah Goodes
Designer Renée Mulder
Lighting Designer Alexander Berlage
Composer & Sound Designer Steve Francis
Video Designer Susie Henderson
Dramaturg Ruth Little
Assistant Director Charley Allanah
Voice & Dialect Coach Jennifer White
Additional Voice & Dialect Coach Linda Nicholls-Gidley
Lighting Design Realiser Véronique Benett

Company Stage Manager Jaymii Knierum **Assistant Stage Manager** Sunday Bowes

Cast

Julia Justine Clarke Young Woman Lotte Beckett Understudy Anita Hegh

Location

Playhouse Queensland Performing Arts Centre Russell St South Brisbane

Duration

1 hour 30 minutes without interval

Warnings

Recommended for ages 14+.

This production contains strong language and strobe lighting.

This play premiered at the Playhouse, Canberra Theatre Centre on 21 March 2023.

The original production was the recipient of the Blake Beckett Trust Female Playwrights' and Female Directors' Award.

This play is a fictional imagining by the playwright, of true events in the life of Julia Gillard. It combines references to true events, extracts from published works, interviews, fictitious commentary and opinions which the Playwright and the Producers believe to be honestly held. Ms Gillard has not endorsed, nor had any artistic input into the production of, this play.









Joanna Murray-Smith Writer

"Rewatching Prime Minister Gillard's delivery of the speech, I was in awe of her command of drama. Her use of language, her timing, her swoops in rhetoric from the simple to the sophisticated and her meticulously revealed rage were astonishing."

It was Kip Williams' idea I write a play about Julia Gillard. As the then Artistic Director of Sydney Theatre Company, he called me with the idea, aware of the impending anniversary of the famous "misogyny speech". I expressed polite scepticism, I think. But I promised I'd go away and read everything I could on Julia Gillard in order to be certain I couldn't write the play.

If you engage intimately enough with almost any subject, it invariably becomes interesting. It's the general that's dull. It's in the detail where the spark is lit. Rewatching Prime Minister Gillard's delivery of the speech, I was in awe of her command of drama. Her use of language, her timing, her swoops in rhetoric from the simple to the sophisticated and her meticulously revealed rage were astonishing. In her hand she held a couple of quotes from Tony Abbott, but otherwise it was a spontaneous, immaculately articulated

eruption fueled by frustration, humiliation, injustice and time.

My first hit of adrenalin was more the surprise at her oratory than the content of the famous speech. Anyone who witnessed her prime ministership has more than an inkling of what she endured specifically for being female. None of that was news. But the start of a play is usually a mystery. And the mystery was not what she endured but how she endured it and what lay behind her consistently moderate public face. The antithesis of her predecessor, Kevin Rudd, whose emotional episodes were well documented, there was very little evidence of who Julia Gillard was. Even under the psychologically forensic detective work of experienced writers and researchers, she revealed almost nothing about her inner life.

The lack of 'evidence' about how and what she was is a powerful seducer to a playwright. I could write who I

thought her to be because there was nothing 'out there' to contradict me. I knew it wouldn't be her; it could only be a hypothetical. But what a fascinating process for the writer – especially a female writer – to imagine a fictional foundation for an actual life.

Given the audacity of what I wanted to do, I had to have her blessing. I'm not sure that's exactly what I got, but Ms Gillard said she had no desire to stop me writing it and indeed generously allowed me to interview her. I anticipated she'd be understandably quarded. Instead, she was charming, undefensive and funny. But she wasn't going to fill in the psychological void for me and why would she? Perhaps that space is restricted viewing, only for her and her loved ones. Perhaps it's inaccessible to her or of no interest to her. Perhaps she is sick and tired of explaining herself and feels she owes self-revelation to no one. Who could blame her?

"Rewatching Prime Minister Gillard's delivery of the speech, I was in awe of her command of drama. Her use of language, her timing, her swoops in rhetoric from the simple to the sophisticated and her meticulously revealed rage were astonishing."

One thing is very clear: she remains almost exclusively focused, as she always has been, on what she can practically change. Her global work, in particular with girls and education, is what she is interested in. Not looking back. Not being self-analytical. Her gaze is out, towards the horizon.

I wanted the play to be about more than one woman, an exploration into how a life in public service negotiates the sometimes unwelcome insistence of both personal ideology and compromise and the inevitable awareness of what is lost in that negotiation.

When we step into the public light how much of ourselves can we reveal. how much do our most passionate convictions have to bend to that light? Perhaps in the era of cancel culture, that question has never been more urgent. Do we allow politicians to be human? What is the price to society if we never allow our leaders to express uncertainty, the need to work something out, to express two sides of an argument? And what about deeply held emotions, which ultimately guide our philosophical nature and sometimes practical behaviour, even when we don't want them to? If we interpret those emotions as fallibility, what kind of leaders do we end up with?

My play is not a judgement on Julia Gillard's term in office – I don't know enough for that, and others have and continue to write such things. But it is, like all plays, a judgement on the world. I'm grateful to Kip for suggesting it and I'm grateful to Julia Gillard for lending me her life. Through its architecture, I have built a character. It can't be true, but I'm not sure that it needs to be if it does the job a play must do: to give the audience an invitation to wonder.

— Joanna



Sarah Goodes
Director

"Facts have their importance – but that is where the biography comes to grief. The biographer cannot extract the atom. They give us the husk."

- Virginia Woolf

What better place to crack open the husks and fill them with our imaginations than the theatre – the home of imagination. And what better writer than Joanna Murray-Smith!

Julia first opened in 2023 and this is its second Australian tour. Getting the opportunity to further develop and fine tune is a luxury not often afforded to new Australian work, but it allows them to grow and become part of our canon. Stories evolve and mature when they are given the opportunity to sit inside actors, so seeing the national treasure that is Justine Clarke return to this production is a real privilege. Justine is without a doubt one of our finest actors. This season she is joined by a thrilling newcomer Lotte Beckett.

My early conversations with Justine circled around the generational intersection that Julia's speech activated – it had become like a baton

handed from one generation to the next. It felt right that in our production, audiences would not meet Julia fully formed, that we meet Justine as the narrator (an actor embodying every woman) who slowly becomes our imagined version of Julia and finally transforms into her entirely. We wanted to amplify the universal in the piece: what it means to look back on a life and examine your choices, what you sacrifice to your pursuits, the tide that carries you through. Justine also spoke of how she imagined mothers and daughters might come to the show and the conversation between generations that might ignite.

Feminism is described as coming in waves. One generation ploughs the soil and the next reaps the seeds. I had a strong sense of a younger woman waiting silently, willing and waiting for Julia to make a stand – to make

the speech that (it could be argued) opened the gates for the movement that followed. Julia's 'misogyny speech' is a brilliant example of the power of words to open doors for us as individuals as well as collectives. It is endlessly fascinating how social movements, like schools of fish, can take form and suddenly change direction as one organism.

"Societies are shaped not by what is happening on the surface but by the great tidal movements underneath."

- The Making of Julia Gillard by Jacqueline Kent

With this in mind, the decision to include the young woman in the production as a fluid presence on stage – at times the younger Julia, at times her conscience, at times a representation of future generations – was made. She became the witnesses and watcher – our younger selves – what we sacrifice on our way through life pursuing our dreams or fighting our fights, who we become in the process and what we leave behind.

As a springboard, designer Renée Mulder and I were inspired by the work of female video artists Pipilotti Rist and Angelica Mesiti and photographer Alex Prager. Susie Henderson pointed us toward Mesiti, whose piece Assembly was presented as part of the Venice Biennale. Her work really struck a chord for us about how we wanted to

approach this piece - the power of space, voice, and youth.

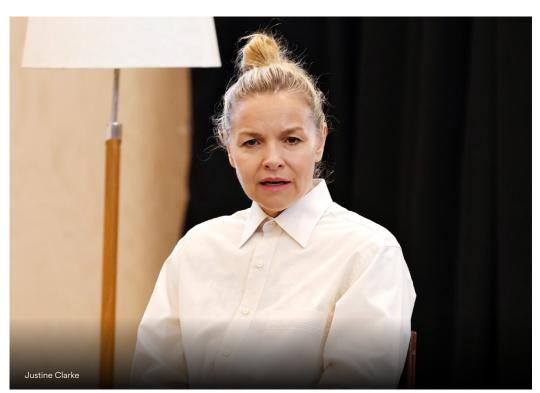
We talked a lot about soil, growth, the earth, light and transformation – how even moments and events can transform in the hands of the next generation and listened a lot to Caroline Shaw's album *Let the Soil Play Its Simple Part*.

Designer Renée Mulder's imagination and craft are extraordinary, and I believe she is one of the best designers in Australia. Composer & Sound Designer Steve Francis and I have worked together many times and his ability to create sonic universes in which stories can live is unparalleled. Together with the brilliant Alexander Berlage as Lighting Designer and Susie Henderson as Video Designer, Charley Allanah as Assistant Director and Jennifer White as Voice and Dialect Coach, this has been collaborative theatre at its most exhilarating.

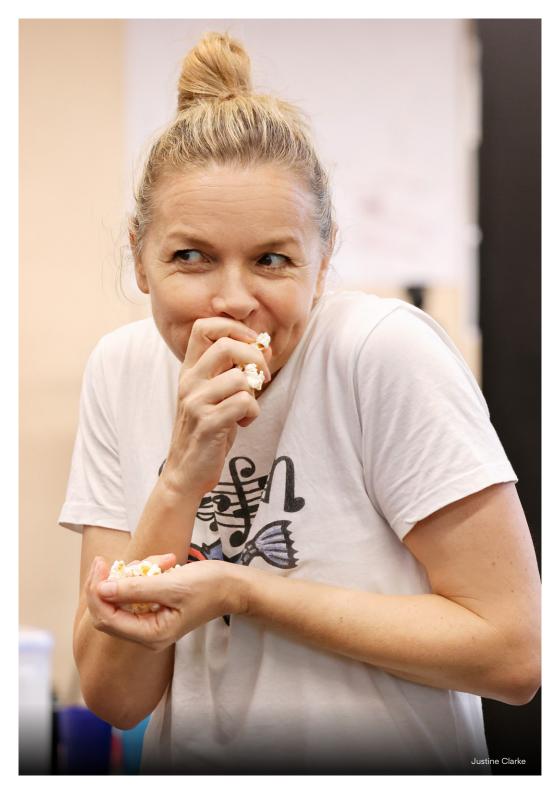
And of course Joanna Murray-Smith whose words continue to inspire, enlighten, entertain and who is such a thrilling person to create theatre with.

A huge thank you to Kip Williams, Mitchell Butel, Paige Rattray, Dr Rebecca Sheehan, Ruth Little, Alice Osborne, and the Stage Management and Production team at STC, and to STC and Canberra Theatre Centre for inviting us all to work on this new Australian work.

- Sarah







Creatives

Joanna Murray-Smith

Writer



The plays of Joanna Murray-Smith AM have been produced and translated all over the world in over two dozen languages. Produced throughout Europe, the United States, the UK and Asia, and on Broadway, the West End and at the Royal National

Theatre in London, the plays have been performed by many of the world's leading actors including Meryl Streep, Annette Bening, Laura Linney, Dame Eileen Atkins, Dame Diana Rigg and many others.

They include: Julia (Sydney Theatre Company and Canberra Theatre Centre 2023/2024), Berlin, Dark River (commissioned by the National Theatre of Portugal), L'Appartement, American Sona (commissioned by Milwaukee Repertory), Three Little Words, Switzerland, True Minds, Pennsylvania Avenue, Fury, Songs for Nobodies, Day One - A Hotel - Evenina. The Gift, Rockabve, The Female of the Species, Ninety, Bombshells, Rapture, Nightfall, Redemption, Flame, Love Child, Atlanta, Honour and Angry Young Penguins. She has also adapted Hedda Gabler (for the State Theatre Company South Australia), Ingmar Bergman's Scenes from a Marriage for Sir Trevor Nunn (Coventry/London) and A Doll's House and Uncle Vanya for Sydney's Ensemble Theatre.

The inaugural winner of the Mona Brand Award, Joanna was also the recipient of the University of Melbourne's Arts Lifetime Achievement Award in 2019 and three Premier's Literary Awards. Her work has been nominated for many other awards, including London's Olivier Awards, and she has been awarded a Commonwealth Medal for Services to Playwriting. She was the 2023 - 2024 Patrick White Fellow at the Sydney Theatre Company.

Joanna writes frequently for the screen and her adaptation of her play *Switzerland* has just finished filming in Europe with Dame Helen Mirren and Alden Ehrenreich for release later this year.

Sarah Goodes

Director



Sarah Goodes is an awardwinning Australian theatre director recognised for bringing over 20 new Australian works to the mainstage. Sarah directed the acclaimed sell out production of *Julia* starring Justine Clarke for Sydney Theatre Company (STC) which

has toured nationally. Her production of *Who's Afraid of Virginia Woolf*, starring Kat Stewart, sold out at Red Stitch Theatre, transferred to The Comedy Theatre, then Sydney Theatre Company.

In 2025 she will direct the world premiere of Joanna Murray-Smith's adaptation of *The Talented Mr. Ripley* at Sydney Theatre Company starring Will McDonald.

Actor / Producer Diana Glenn and Sarah Goodes launched JACARANDA PRODUCTIONS and as part of the Melbourne Rising Festival with UMAC presented their first production Amplified: The Exquisite Rock and Rage of Chrissy Amphlett, starring Sheridan Harbridge.

Sarah was awarded a Helpmann Award for Best Director on *The Children* in 2018 where the production won three awards for Best Direction, Best Production, Best Actor.

Sarah was the Associate Artistic Director at Melbourne Theatre Company for 5 years where she worked closely with writers on instigating and developing new work. Some of these included Sunday by Anthony Weigh starring Nikki Shiels, the original production of Virginia Gay's Cyrano, Golden Shield by Anchuli Felicia King and Arbus and West by Stephen Sewell.

As a Resident Director at Sydney Theatre Company, she directed the world premiere of Joanna Murray-Smith's play Switzerland – now a major film starring Helen Mirren. She directed The Hanging by Angela Betzien, Battle of Waterloo by first-time playwright Kylie Coolwell and The Splinter by Hilary Bell.

Sarah instigated the production of *Big Name No Blankets* – the story of the Warumpi Band with the band's family and helped steer it over 6 years with the Ilbijerri Theatre company to its premiere production as part of the 2024 Sydney Festival. It is still on tour around the country.

Sarah did her postgraduate in Theatre Directing at VCA and undergraduate at UNSW and University California San Diego. She is completing a Masters of Screen Business at AFTRS.

Renée Mulder

Designer



Queensland Theatre: Round the Twist, First Casualty, Family Values, Boy Swallows Universe, Return to the Dirt, Mouthpiece, Nearer the Gods, An Octoroon, Sacre Bleul, Fat Pig, Gaslight (with New Theatricals). Sydney Theatre Company: Stolen, Julia

(with Canberra Theatre Centre), Grand Horizons, The Beauty Queen of Leenane, Triple X (with QT), Banging Denmark, The Torrents (with Black Swan State Theatre Company), Black is the New White, The Bleeding Tree (with Griffin Theatre Company, presented by STC), Hamlet: Prince of Skidmark, Orlando, Battle of Waterloo, The Effect (with QT), Perplex, The Long Way Home, Dance Better at Parties, Mrs Warren's Profession, Mariage Blanc. As Costume Designer: The Importance of Being Earnest, The Seagull, The Tenant of Wildfell Hall, Playing Beatie Bow, The Harp in the South: Part One and Part Two, Saint Joan, Top Girls, Chimerica, Endgame, Children of the Sun, Vere (Faith) (with STCSA). As Set Designer: Edward Gant's Amazing Feats of Loneliness (with La Boite). As Associate Designer: Cyrano de Bergerac. Other Credits: As Designer: MTC: Is God Is (with STC), Prima Facie, Home, I'm Darling, Arbus & West; Brisbane Festival: Love Stories (with QPAC); Griffin Theatre Company: Dogged, Prima Facie, The Bleeding Tree, Rice, The Boys, A Hoax (with La Boite); La Boite: As You Like It, Ruben Guthrie, I Love You, Bro. Positions: Design Director at Queensland Theatre (2021); Sydney Theatre Company Resident Designer (2012-14). Awards: Sydney Theatre Awards for Best Stage Design of a Mainstage Production (The Beauty Queen of Leenane) and Best Costume Design (Top Girls), Green Room Award for Outstanding Design for Costume (Home, I'm Darling), Matilda Award for Best Design (Edward Gant's Amazing Feats of Loneliness and First Casualty). Training: NIDA, Queensland College of Art.

Alexander Berlage

Lighting Designer



Queensland Theatre: Debut.
Sydney Theatre Company: Julia
(with Canberra Theatre Centre),
The Importance of Being
Earnest, Hubris & Humiliation,
RBG: Of Many, One, Lord of the
Flies, Lethal Indifference, Cloud
Nine. Other Credits: Belvoir/

State Theatre Company of South Australia: Dance

Nation; Opera Queensland/Opera Australia/ Western Australian Opera: Orpheus and Eurydice; Circa: Son, Wolf, Peepshow, Duck Pond; Sydney Festival/Seymour Centre: Antarctica, Museum of Modern Love: Griffin Theatre Company: Dead Cat Bounce, Good Cook. Friendly. Clean., Nosferatutu or Bleeding at the Ballet; Ensemble Theatre: Unqualified, Marjorie Prime, The Kitchen Sink, Buyer & Cellar: Old Fitz Theatre: Exit the Kina. Stalking the Boogeyman, 4:48 Psychosis, there will be a climax, Doubt; Hayes Theatre: American Psycho, Cry-Baby, Young Frankenstein; Old 505 Theatre: Home Invasion. The Block Universe: ATYP: War Crimes. Between Us: Belvoir 25a: The Overcoat: Outhouse Theatre Co: Gloria; Australian Brandenburg Orchestra: Spanish Steps, Ottoman Baroque; Sydney Chamber Opera: Fumeblind Oracle, Earth. Voice. Body., Victory Over The Sun, Awakening Shadow, Antarctica; Sydney Dance Company: New Breed (2018-2023), PPY 18-23: Queensland Ballet/ Birmingham Royal Ballet: A Brief Nostalgia. As Director: Darlinghurst Theatre Company: Let the Right One In; Old Fitz Theatre: A Streetcar Named Desire, Hand to God, there will be a climax: Haves Theatre: Young Frankenstein, American Psycho, Cry-Baby; Sydney Chamber Opera: Fumeblind Oracle, Earth. Voice. Body; Outhouse Theatre Co/ Seymour Centre: Gloria: Circa: Son. Other: 2014 Watermill Center International Summer Program, New York. Awards: 2023 Sydney Theatre Award for Best Direction of an Independent Production (A Streetcar Named Desire), 2019 Sydney Theatre Award for Best Lighting Design of an Independent Production (American Psycho), 2019 Sydney Theatre Award for Best Direction of a Musical (American Psycho), 2018 Sydney Theatre Award for Best Direction of a Musical (Cry-Baby), 2017 Sydney Theatre Award for Best Lighting Design of an Independent Production (4:48 Psychosis), 2013 Peter Baynes Memorial New York Scholarship, 2014 Leslie Walford AM Award and 2019 Mike Walsh Fellowship. Training: NIDA.

Steve Francis

Composer & Sound Designer



Queensland Theatre: Boy Swallows Universe. Sydney Theatre Company: Julia (with Canberra Theatre Centre), Wudjang: Not the Past (with Bangarra Dance Theatre), The 7 Stages of Grieving, Appropriate, No Pay? No Way!, The Beauty

Queen of Leenane, How to Rule the World, The Long Forgotten Dream, Still Point Turning, The Children (with MTC), Talk, The Hanging, Disgraced, Arcadia, Orlando, Battle of Waterloo, After Dinner, Switzerland, Mojo, Travelling North, Machinal, Vere (Faith) (with STCSA), Rosencrantz and Guildenstern Are Dead, The Secret River, Sex with Strangers, The Splinter, Under Milk Wood, Les Liaisons Dangereuses, Pygmalion, Bloodland, Blood Wedding, The White Guard, Hamlet, Tusk Tusk (with ATYP), Leviathan, Spring Awakening - A New Musical, The Removalists, Rabbit, The Pia Iron People, Gallipoli, The Great, Romeo and Juliet, The Taming of the Shrew, Embers, Fat Pig, A Hard God, Stolen. Other Credits: Adelaide Festival: Baleen; Griffin Theatre Company: A Rabbit for Kim Jona-il. The Bull, The Moon and the Coronet of Stars, Between Two Waves, This Year's Ashes, Speaking in Tongues, Strange Attractor; Belvoir: The Weekend, The Jungle and the Sea, Tell Me I'm Here, Every Brilliant Thing, Winyanboga Yurringa, The Sugar House, Angels in America, Babyteeth, This Heaven, Don't Take Your Love to Town. The Power of Yes. The Book of Everything, Gethsemane, The Man from Mukinupin, Ruben Guthrie, Baghdad Wedding, Keating!, Paul, Parramatta Girls, Capricornia, Box the Pony, In Our Name, Gulpilil, Page 8, The Spook; MTC: The Sound Inside, The Weir, The Sublime, Other Desert Cities; Bell Shakespeare: Hamlet, Henry V, Much Ado About Nothing, Duchess of Malfi, Romeo and Juliet; Bangarra: Horizon: The Light Inside, Sandsong, Dark Emu, Bennelong, Nyapanyapa, Lore, Belong, Fire, True Stories, Skin, Corroboree, Walkabout, Bush, Boomerang; The Australian Ballet: Totem. Film: The Mooggi. Firestarter, Tales by Light, The Turning, Last Christmas, dik, The Burnt Cork, Mr Patterns, Box, Black Talk, The Djarn Djarns. TV: Cops LAC, Danaerous, Double Trouble, Chopper Rescue, Macumba, Picture the Women. Awards: 2014 Sydney Theatre Award (Henry V), 2012 Helpmann Award for Best Original Score (Belong), 2003 Helpmann Award for Original Score and Best New Australian Work (Walkabout), 2011 Sydney Theatre Award (The White Guard).

Susie Henderson

Video Designer



Queensland Theatre: Debut.
Sydney Theatre Company: As
Video Designer: Julia (with
Canberra Theatre Centre), The
Lifespan of a Fact. As Video
Editor: Dracula, The Picture of
Dorian Gray (with Michael
Cassel Group), Strange Case of

Dr Jekyll and Mr Hyde. As Video Systems and Content Designer: The Wharf Revue: Good Night and Good Luck. Other Credits: As Video Designer: Belvoir St Theatre: Well Behaved Women, The Weekend; Legs On The Wall: Endling, Beetle; Monkey Baa Theatre Company: Where Is The Green Sheep?: TerryandtheCuz: The Failed Romances: Critical Stages: Black Sun Blood Moon; Griffin Theatre Company: Wherever She Wanders; Blush Opera: Chop Chef; BONTOM: Homesick. As Animator: Crossroads Live: Elf: The Musical. As Video and Lighting Designer: Sydney Conservatorium of Music: Into the Woods. As Video Systems and Content Designer: Belvoir: Stop Girl. As Video Associate: House of Sand: That Was Friday: The Australian Ballet: Sylvia. Awards: APDG Video Design for Live Performance 2024, Julia. Training: NIDA.

Ruth Little Dramaturg



Queensland Theatre: Debut.
Sydney Theatre Company: Into
the Shimmering World, A Fool in
Love, On the Beach, The Poison
of Polygamy, Julia (with Canberra
Theatre Centre). Other Credits:
Royal Court: Jerusalem; David
Pugh Productions: The Full

Monty: Young Vic: A Season in the Congo: Belyoir: Tell Me I'm Here; Dance: Akram Khan Company: Gnosis, Vertical Road, Desh, iTMOi, Xenos, Until the Lions, Outwitting the Devil: Akram Khan Company/ English National Ballet: Dust, Giselle, Creature: La Monnaie/de Munt: Shell Shock; Australian Dance Theatre: South. TV: Sky Arts: Why Do We Dance? Positions: Sydney Theatre Company Associate Artist, New Work, Lecturer in English Literature, University of Sydney. Literary Manager at Griffin Theatre, Out of Joint, Soho Theatre, Royal Court. Artistic Associate, Young Vic. Associate Director, Cape Farewell. Dramaturg, Akram Khan Company, Programme Leader, Dramaturgy for Dance, Banff Centre. Festival Navigator, Perth Festival. Co-Director, Archipelago Folkschool, Publications: The Young Vic Book (Methuen), The Royal Court Theatre Inside Out (Oberon), Introduction to Plays: Royal Court 2000-2010 (Methuen), 'Art, Place, Climate: Situated Ethics' in Art and Ethics. Awards: Kenneth Tynan Award for Dramaturgy, MacGeorge Fellow, Melbourne Theatre Company/Melbourne University.

Charley Allanah

Assistant Director



Queensland Theatre: Triple X (as understudy, with Sydney Theatre Company). Sydney Theatre Company: Julia (with Canberra Theatre Centre). Other Credits: As Director: STCSA: Welcome the Bright World, The Talk of Angels; Vivid Sydney (with ICLC): Law & Life: Trans Stories;

House of Sand: Manage Your Expectations, That Was Friday, The Split, all hOurs, REVOLT. SHE SAID. REVOLT AGAIN., Pedal & Castles; LHE: Flood; Paul Lucas Prod; NYC: Trans Scripts; AC Arts: Titus Andronicus, O Go My Man, Mother Courage; Early Worx: Like a Fishbone, The Laramie Project: 10 Years Later, Love Child, Seven Jewish Children. As Assistant Director: Opera Australia: Così Fan Tutte; STCSA: Maggie Stone. As Actor: ACT Hub: Five Women Wearing The Same Dress; STCSA: King Lear. Positions: Co Artistic Director House of Sand (2014 - Present), Co-Chair MEAA Entertainment Diversity (Formerly Equity Diversity Committee, 2023 - present), Pride Amplified Program Manager Sydney WorldPride (2022), Programs Producer Sydney Fringe (2019-21). Awards: 2018 Adelaide Fringe Award for Best Dance (Pedal & Castles), 2012 Adelaide Fringe Award Best In Fringe (Love Child), 2011 Adelaide Critics Circle Emerging Artist of the Year for Body of Work (Early Worx). Training: NIDA (MFA, Directing), AC Arts (Acting).

Jennifer White

Voice & Dialect Coach



Queensland Theatre: Rice (with Griffin Theatre). Sydney Theatre Company: Julia (with Canberra Theatre Centre), RBG: Of Many, One, On the Beach, Strange Case of Dr Jekyll and Mr Hyde (tour), A Raisin in the Sun, The Tenant of Wildfell Hall, Top Coat,

All My Sons, August: Osage County (Steppenwolf, presented by STC), Tot Mom, True West (preproduction). Other Theatre: Belvoir: The Wolves, My Brilliant Career, The Drover's Wife, Mortido, Back At The Dojo; Griffin Theatre: The Sea Project; Ensemble Theatre: over 18 plays including Death of a Salesman, Tuesdays with Morrie, Ladies in Lavender, The Queen's Nanny; MTC: Solomon and Marian; STCSA: Girls & Boys; Old Fitz: The Wolves, The Judas Kiss; Neil Gooding Productions: Shirley Valentine, Stalking the Bogeyman; NIDA: over 20

plays including Cloud Nine, Punk Rock, Port, The Winter's Tale, Another Country; Opera Australia: West Side Story (Sydney and international tour); Crossroads Live: Chicago (tour); Louise Withers: Six the Musical (tour): Joshua Robson: In The Heights. Little Women, Bonnie & Clyde; Showtune Productions: Cabaret; Gordon Frost Organisation: Dream Lover: The Bobby Darin Musical; New Theatricals: Rocky Horror Show: Kookaburra: Company; Seabiscuit Productions: Titanic; Hayes Theatre: The Bridges of Madison County, She Loves Me, Miracle City, Dogfight, Sweet Charity. Film: Warner Bros: Mortal Kombat 1 and 2: Sony Pictures: Peter Rabbit; Lionsgate Films: War Machine; Dollhouse Pictures: Seriously Red; Goalpost Pictures: I Am Woman, Carmen, Top End Wedding; Paramount: Wonder Park: Porchlight Films: Jasper Jones, The Hunter. TV: Bali 2002, Stateless, A Place to Call Home, Packed to the Rafters, Bikie Wars, The Outlaw Michael Howe. Positions: Voice Tutor, NIDA (2009-21). Other: Foreign Languages Coach (National Anthems) for Netball World Cup Opening Ceremony, Voice & Presentation Coach for World Youth Day Opening & Closing Ceremonies. Training: NIDA, UWS Nepean.

Linda Nicholls-Gidley

Additional Voice & Dialect Coach



Queensland Theatre: Gaslight (with New Theatricals). Other Credits: Artists In Motion: Dream Circus; Belvoir Street Theatre: Counting and Cracking; Breaking The Castle Productions: Breaking The Castle; Court Theatre (New Zealand): Appleton Ladies Potato

Race; Crossroads Live: Annie, The Odd Couple, Cinderella, 9 to 5, An American in Paris; Darlinghurst Theatre Company: Let the Right One In, Once, A Charus Line I'm With Her The Rise and Fall of Little Voice, Love; Dreamworks: How To Train Your Dragon - Arena Spectacular (with Global Creatures); Ensemble Theatre: Primary Trust The Half-Life of Marie Curie, The Lover/The Dumb Waiter, The Glass Menagerie, The Heartbreak Choir, Colder Than Here, Master Class, Ulster American (with Outhouse Theatre), Switzerland, Alone it Stands, The Memory of Water, Summer of Harold, Benefactors, Clyde's, Suddenly Last Summer, Boxing Day BBQ, The Caretaker, Photograph 51, Black Cockatoo, Baby Doll, The Last Five Years; Gordon Frost Organisation: The Rocky Horror Show, Shrek, Saturday Night Fever, The Bodyguard, Dirty Dancing; Griffin Theatre Company: Pony; GWB Entertainment: The Lord of The Rings - A Musical Tale, Hedwig and the Angry

Inch (with Andrew Henry Presents), Jagged Little Pill, Girl From the North Country, An American in Paris; Hayes Theatre Company: Ride The Cyclone, Zombie, Murder for Two/Murder For Two Christmas, Nice Work if You Can Get It. Jekvll and Hyde: Matt Ward Productions: Beautiful: The Carole King Musical; Monkey Baa Theatre: Hitler's Daughter; National Theatre of Parramatta: Yoga Play, Fade, Grounded; One-Eyed Man Productions: The Boy George: Opera Australia: Guys and Dolls, Miss Saigon, The Merry Wives of Windsor; Outhouse Theatre: Eureka Day, A Case for the Existence of God. Consent, Heroes of the Fourth Turning: Playlab Theatre: Slow Boat; TEG Dainty: Tina - The Tina Turner Musical; Seymour Centre: The Inheritance (with Sugary Rum Productions), Museum of Modern Love; Sport For Jove: Betrayal, The Player Kings, Isolde and Tristan, The Crucible. Television: Shantaram, Wellmania, Year Of, Mary: The Making of a Princess. Film: We Will Never Die. Sleeping Dogs, Seeds of Gold, Jungle. Podcasts: Say You Say Me. Awards: Rodney Season Playwriting Award (shortlist) Ladybird.

Veronique Benett

Lighting Design Realiser



Queensland Theatre: David Williamson's Rhinestone Rex and Miss Monica (with Ensemble Theatre). Other Credits: As Lighting Designer: Belvoir St Theatre: The Jungle And The Sea, Tell Me I'm Here, The Wolves; Circa: Sacre;

Darlinghurst Theatre Company: Natasha, Pierre And The Great Comet Of 1912; Ensemble Theatre: The Great Divide, Ulster American (with costume), Switzerland (with costume); National Institute of Dramatic Art (NIDA): Alice: Mother Of Cinema, Machinal, Women On The Verge Of A Nervous Breakdown (with costume), Venus in Fur (with set); Griffin Theatre Company: The Smallest Hour; Hayes Theatre Co.: A Little Night Music, The Life Of Us; The Old Fitz Theatre: Burn Witch Burn, Happy Days, Chorus, Anatomy Of A Suicide, Permission To Spin, Howie The Rookie: Outhouse Theatre Co: A Case For The Existence Of God (with set), Ulster American (with set) John; Pinchgut Opera: Eternal Light, Pleasures of Versailles; Red Line Productions: The Bugalugs Bum Thief, Exit the King (with set), Happy Days; Sydney Theatre Company: Banging Denmark. As Set and Costume Designer: Ensemble Theatre: The Memory Of Water, David Williamson's Rhinestone Rex And Miss Monica, A Broadcast Coup, The Caretaker, A Doll's House; Red Line Productions: Our Blood Runs In The Street, As

Costume Designer: Seymour Centre/Sydney
Festival: Museum Of Modern Love; Sport for Jove:
As You Like It. Training: Master of Fine Arts (Design
for Performance - Lighting), NIDA; Bachelor of Fine
Arts (Technical Theatre and Stage Management),
NIDA. Awards: Sydney Theatre Award nominations:
Best Stage Design of an Independent Production
Exit The King, Ulster American; Best Lighting Design
of an Independent Production Happy Days;
Best Lighting Design of an Independent
Production John.

Javmii Knierum

Company Stage Manager



Queensland Theatre: Debut.
Sydney Theatre Company: As
Stage Manager: Sweat; As
Deputy Stage Manager: Dracula,
Do Not Go Gentle; As Stage
Manager & Deputy Stage
Manager: The Picture of Dorian
Gray, Julius Caesar; As Assistant

Stage Manager: Home I'm Darling, The Secret River, Cat on a Hot Tin Roof, A Cheery Soul, The Long Forgotten Dream, The Resistible Rise of Arturo Ui, Muriel's Wedding The Musical, Black is the New White, Speed the Plow, A Midsummer Night's Dream, All My Sons, Suddenly Last Summer. Other Credits: As Production Consultant: Michael Cassel Group: The Picture of Dorian Gray (Broadway). As Stage Manager: Sydney Festival: A Model Murder; Michael Cassel Group: The Picture of Dorian Gray (Melbourne). As Production Stage Manager: Michael Cassel Group: The Picture of Dorian Gray (West End). As Deputy Props: Royal Shakespeare Company & Louise Withers: Matilda The Musical. Training: Advanced Diploma of Stage Management, WAAPA. Positions: Sydney Theatre Company Resident Stage Manager (2025-present).

Sunday Bowes

Assistant Stage Manager



Queensland Theatre: Debut.
Other Credits: fortyfive
downstairs: ENDGAMES;
Flinders Fringe Festival: LIMB:
Ode to the Trees; Soundworks
Productions: Into the Woods;
GWB Entertainment: Groundhog
Day The Musical: David Venn

Enterprises: Elvis: A Musical Revolution; Victorian College of the Arts: Kindness, Curtains, THE BANK, Heathers: The Musical, Gesturing Weaving Unfolding. Film: Sweet Milk Lake. Training: Bachelor of Fine Arts (Production), Victorian College of the Arts.

Cast

Justine Clarke

Julia



Queensland Theatre: Debut.
Sydney Theatre Company: Julia
(with Canberra Theatre Centre),
Muriel's Wedding: The Musical
(with Global Creatures), Children
of the Sun, Les Liaisons
Dangereuses, The Wonderful
World of Dissocia, Reunion/A

Kind of Alaska, Hedda Gabler, A Man with Five Children, Cyrano de Bergerac, The Herbal Bed, Stiffs, Trelawny of the Wells (with MTC). Other Credits: STCSA: Girls & Bovs (Adelaide Festival & Sydney Festival seasons): BAM Festival Brooklyn: Hedda Gabler; Griffin Theatre Company: Live Acts on Stage; Karnak Playhouse: Murderer; Regent Theatre: The Sound of Music. Film: Red Dog: True Blue, A Month of Sundays, Healing, The Water Diary, Look Both Ways, Japanese Story, Danny Deckchair, Bootmen, Blackrock, Turning April, Mad Max Beyond Thunderdome. TV: RFDS, Come Fly With Me, Goin' Country, Hunary Ghosts, Dead Lucky, The Time of Our Lives, Tangle, Woodley, Bastard Bovs, Love Mv Way, The Surgeon, Play School, The Brush Off, Go Big, All Saints, Wildside, Golden Fiddles, Tracks of Glory, Come in Spinner, Home & Away, Princess Kate, The Maestro's Company, A Country Practice, Willing & Abel, GP. The Private War of Lucinda Smith. Awards: ASTRA Award for Most Outstanding Performance by an Actor Female (Tangle), Vladivostok Film Festival Award for Best Actress (Look Both Ways), Mar Del Plata Film Festival Award, Best Actress in a Lead Role (Look Both Ways).

Lotte Beckett

Young Woman



Queensland Theatre: Debut.
Sydney Theatre Company:
Watershed Moment: The
Election Monologues. Other
Theatre: As Actor/Creator: Old
Fitz Theatre: Hittin' it Big! At Sea;
Melbourne Fringe Festival: A

Fine Line; Melbourne International Comedy Festival: We're New Here; Miscellania: CLUB NITE: Griffin Theatre Company: Inheritance, As Actor: Old Fitz Theatre: DOGHOLE; Motley Bauhaus: Last Time; Fever103 Theatre: Climbers; La Mama Explorations: Trophy Bovs: Midsumma Festival: Coming Out. Film: The Drover's Wife: The Legend of Molly Johnson. Short Film: Accoladia, Good Grief, Bad Frankies, How Was Your Day? TV: He Had It Coming, Four Years Later. Positions: Youth Advisory Body, ATYP (2022), Youth Ambassador, Griffin Theatre Company & Belvoir Street Theatre (2017). Awards: Shark Island KV Creative Residency (2025), MerrigongX Program at Merrigong Theatre Company (2025), Shortlisted for Martin Lysicrates Prize and Katie Lees Fellowship (2024). Training: Melbourne University (BA: Creative Writing), 16th Street Actors Studio (Graduate: Acting), MEAA (Practical Aesthetics), NIDA (Young Actors Studio), ATYP (National

Studio). Pronouns: She/Her.

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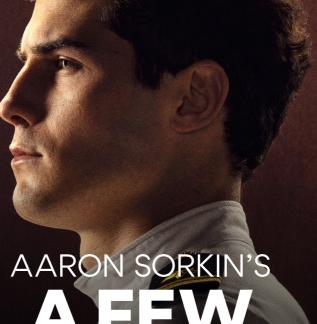


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