

QUEENSLAND THEATRE CO.

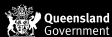


MALACAÑANG MADE US

By Jordan Shea
Directed by Kenneth Moraleda



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

Welcome

Articles throughout this program have been translated into Tagalog, the foundation of the Philippines' national language and a vital link for Filipino communities worldwide — including many here in Australia.

A member of the Austronesian language family, Tagalog carries a rich oral and literary tradition and continues to thrive in everyday life, education, music, and film. More than a means of communication, it is a living expression of culture and identity that connects generations across the Philippines and its diaspora.

Tuloy po kayo

Ang mga artikulo sa kabuuan ng programang ito ay isinalin sa Tagalog, ang batayan ng pambansang wika ng Pilipinas at isang mahalagang tagapag-ugnay para sa mga komunidad ng Pilipino sa buong mundo — pati sa maraming narito sa Australya.

Bilang isang miyembro sa pamilya ng wikang Austronesian, ang Tagalog ay may mayamang tradisyong pasalita at pampanitikan at patuloy na lumalago sa pang-araw-araw na buhay, edukasyon, musika, at pelikula. Higit pa bilang isang paraan ng pakikipagkomunikasyon, ito ay isang buhay na pagpapahayag ng kultura at pagkakakilanlan na nag-uugnay sa mga henerasyon sa buong Pilipinas at sa mga Pilipinong nasa ibang bansa.



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

Creatives

Writer Jordan Shea

Director Kenneth Moraleda

Set and Costume Designer Jeremy Allen

Lighting Designer Christine Felmingham

Composer and Sound Designer Sam Cheng

Video Designer Nevin Howell

Associate Set and Costume Designer Madeleine Barlow

Associate Lighting Designer Briana Clark

Cultural Safety Advisor Katrina Irawati Graham

Fight Director NJ Price

Vocal Coach Marcus Oborn

Design Placement David Wotherspoon

Costume Secondment (QUT) Kasey Turner

Video Secondment (QUT) Fel Kong

Stage Manager Jacinta Way

Assistant Stage Manager Tia-Hanee Cleary

Cast

Young Ernie / @Bunsoyby Marty Alix

Leo Mark Paguio

Ernie / @Gwapoboi Marcus Rivera

Young Martin / @SisigKween Miguel Usares

Martin / @NotaNurse03 Mike Zarate

Cover (Creative Development) Kimberley Hodgson

Location

Bille Brown Theatre

Queensland Theatre Company

78 Montague Road

South Brisbane

Duration

90 minutes without interval,

subject to change without notice.

Warnings

This production contains mild coarse language, depictions of political violence, references to drugs and alcohol, mild sexual references, flashing lights, and the use of theatrical smoke and haze. It contains culturally sensitive stories and may contain images of those who have passed. Recommended for ages 14+.

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

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Daniel Evans

Artistic Director | Queensland Theatre Company

Masaksihin ninyo ngayon ang kauna-unahang pagtatanghal ng *Malacañang Made Us*, ang nanalo ng Queensland Premier's Drama Award ng 2025.

Ang QPDA ay isang katangi-tanging gantimpala. Tuwing dalawang taon, inaanyayahan nito ang mga tagagawa ng teatro (theatre-makers) sa buong bansa na mag-alok ng kanilang pinakamagiting na ideya, pinakamahalagang mga tanong, at, dahil dito, ang kanilang pananaw para sa kinabukasan ng teatro sa Australya.

Nag-shortlist ng ilan mula sa daan-daang mga iniharap na aplikasyon (submissions), ang mga ito ay sinuri, ginawan ng mga workshop, at — sa suporta ng Pamahalaan ng Queensland, Griffith University, at Queensland Theatre Company — ay humantong sa lubos na produksyon. Ito ang tunay nitong kapangyarihan: ang pagkuha ng isang kuwento mula sa pahina at ilagay ito sa harapan ng mga manonood, kung saan ito ay nabibigyang-buhay at hininga.

Ang *Malacañang Made Us* ni Jordan Shea ay isang sandali na gumawa ng pagbabago para sa teatrong Pilipino sa Australya. Idaraan tayo nito mula sa People Power Revolution noong 1986 sa Maynila hanggang sa ugon ng makabagong Brisbane. Ang pagsusulat ni Jordan ay makapangyarihan at tila-tula, na pinalakas ng pagkasalok ng ating mga kasaysayang personal at pulitikal. Ito ay isinulat mula sa sariling talambuhay, umaasa kami na lubos itong magkakaroon ng ugnayan sa

ating komunidad ng Pilipino — at sa iba pa — habang aming binibigyang-pansin ang mga tao at kasaysayan na bihira lamang naipapakita sa isang sadyang makahulugang paraan sa ating mga pangunahing entablado.

Labis-labis akong nagmamalaki na ito ay isang produksyong pinamunuan ng Pilipino, na isinagawa ng isang pambihirang grupo ng mga Pilipinong artista sa Australya. Ang mga gagawa ng kanilang season debut sa pangunahing entablado ng Queensland Theatre Company ay ang Playwright (Manunulat ng Dula) na si Jordan Shea, Director Kenneth Moraleda, Set and Costume Designer Jeremy Allen, Lighting Designer Christine Felmingham, Composer and Sound Designer Sam Cheng, Associate Set and Costume Designer Madeleine Barlow at Associate Lighting Designer Briana Clark. Sa entablado, malugod naming binabati sina Marty Alix, Mark Paguio, Marcus Rivera, Miguel Usares at Mike Zarate. Isang. Napakagaling. na Pangkat.

Sampung taon na ang nakalipas, ang aking kauna-unahang pagtatanghal ay dahil sa Gawad na ito. Para tumayo rito ngayon bilang Artistic Director at batiin ang isa pang nanalo ng QPDA ay nagpanumbalik ng alaala at ito ay isang testamento sa patuloy na lakas ng Gantimpala upang pangalagaan, ipagdiwang, at palakasin ang mga bagong tinig ng Australya upang magsalaysay ng mga bagong kuwentong Australyano.

Ang tunay na premyo ng QPDA ngayon, ngayong gabi: ang pagtatanghal na ito, ang pagtitipong ito, ang pakikipagpalitang ito ... kung saan ang isinulat ni Jordan ay bibigyang-buhay ng mga artista, na ipapahayag ng isang grupo, at — sa pagdalo ninyo ngayong gabi — ay magiging isang pambihirang pagtatanghal.

Salamat sa pagsuporta ninyo sa bagong pagsusulat ng dula sa Australya. Magpakasaya sa Kauna-unahang Pagtatanghal ng *Malacañang Made Us*.

— Dan



Daniel Evans

Artistic Director | Queensland Theatre Company

You are about to witness the world premiere of *Malacañang Made Us*, the winner of the Queensland Premier's Drama Award 2025.

The QPDA is an extraordinary award. Every two years, it invites theatre-makers from across the country to offer us their bravest ideas, most urgent questions, and, consequently, their vision for the future of Australian theatre.

From hundreds of submissions, a shortlist is tested, workshopped, and — with the support of the Queensland Government, Griffith University, and Queensland Theatre Company — brought to full production. This is its true power: to take a story from the page and place it before an audience, where it can live and breathe.

Jordan Shea's *Malacañang Made Us* is a watershed moment for Australian Filipino theatre. It moves us from the People Power Revolution of 1986 Manila to the thrum of contemporary Brisbane. Jordan's writing is powerful and poetic, emboldened by the intersection between our personal and political histories. Written from an intimate autobiographical space, our hope is that it resonates deeply with

our Filipino community — and beyond — as we shine a spotlight on a people and a history rarely represented in such a meaningful way on our mainstages.

I am so deeply proud that this is a Filipino-led production, realised by a remarkable suite of Australian Filipino artists. Making their Queensland Theatre Company mainstage debuts this season are Playwright Jordan Shea, Director Kenneth Moraleda, Set and Costume Designer Jeremy Allen, Lighting Designer Christine Felmingham, Composer and Sound Designer Sam Cheng, Associate Set and Costume Designer Madeleine Barlow and Associate Lighting Designer Briana Clark. On stage, we welcome Marty Alix, Mark Paguio, Marcus Rivera, Miguel Usares and Mike Zarate. What. A. Team.

Ten years ago, my own mainstage debut came through this Award. To now stand as Artistic Director and welcome another QPDA winner is a full-circle moment and a testament to the Award's enduring power to nurture, celebrate, and amplify new Australian voices to tell new Australian stories.

The real prize of the QPDA is right now, tonight: this performance, this gathering, this exchange ... where Jordan's award-winning text is brought to life by artists, embodied by an ensemble, and — with you here tonight — becomes a remarkable piece of theatre.

Thank you for supporting new Australian playwriting. Enjoy the World Premiere of *Malacañang Made Us*.

— Dan



David Crisafulli MP

Premier at Ministro para sa mga Beterano

Tuloy po kayo sa produksyong pang-entablado ng *Malacañang Made Us*, inihatid sa inyo ng Queensland Theatre Company katuwang ang Pamahalaan ng Queensland at Griffith University.

Ang Sining ay may makapangyarihang kakayahan upang magbigay-inspirasyon, humamon, at lampasan ang mga hadlang upang tayo ay maging konektado at nagkakaisa.

Ang produksyong ito, na isinulat ng matalinong Australian playwright at panalo ng Queensland Premier's Drama Award 2025 na si Jordan Shea, ay isang istorya na matapang at pumupukaw sa isip na makikipag-ugnayan sa mga manonood sa pamamagitan ng nagkakasalikop na tema ng kasaysayang pulitikal, pamilya, pagkakaiba-iba, at katatagan.

Ang kuwento ay nasa makabagong Brisbane, na may nakapatong na mga flashback ng 1986, Maynila, Pilipinas, ito ay isang kuwento na makikipag-ugnayan sa mga taga-Queensland na mula sa lahat ng kultura at pinagmulan.

Binabati ko si Jordan sa kanyang dula na nagwagi ng gantimpala, na buhat sa kanyang sariling mga karanasang multikultural, na ngayon ay bibigyang-buhay sa entablado ni Director Kenneth Moraleda.

Simula pa noong 2002, ang Queensland Premier's Drama Award ay nakapagbigay sa mga artist ng pagkakataong sumulat at magpakita ng isang teatrikong pagtatanghal na may kalidad at kaugnayan sa mga manonood sa Queensland.

Ang Pamahalaan ng Queensland ay nangangakong ipagpapatuloy ang mahalagang programang ito sa 2026, bilang bahagi ng *Queensland's Time to Shine: isang 10-taong istrategya para sa sining at kultura 2025-2035* at ang aming \$75.8 milyon 2025-26 na State Arts Budget.

Ito ang aming pangako upang itaguyod ang lumalagong malikhaing ekonomiya, na inyong sinusuportahan sa pagbili ninyo ng tiket para sa produksyong ito ng *Malacañang Made Us*.

Umaasa akong masisiyahan kayo sa dula at sa inyong karanasan ng Queensland Theatre Company.

— David Crisafulli MP



David Crisafulli MP

Premier and Minister for Veterans

Welcome to the stage production of *Malacañang Made Us*, brought to you by the Queensland Theatre Company in partnership with the Queensland Government and Griffith University.

The Arts have the powerful ability to inspire, challenge, and transcend barriers to connect and unite us.

This production, written by the talented Australian playwright and Queensland Premier’s Drama Award 2025 winner Jordan Shea, is a bold and thought-provoking tale which will engage audiences through its interconnected themes of political history, family, diversity, and resilience.

With a storyline based in modern-day Brisbane, juxtaposed with flashbacks of 1986 Manila, Philippines, it is a story that will speak to Queenslanders of all cultures and backgrounds.

I congratulate Jordan on his award-winning play, drawing on his own multicultural experiences, which will

now be brought to life on stage by Director Kenneth Moraleda.

Since 2002, the Queensland Premier’s Drama Award has provided artists with the opportunity to write and stage a theatrical performance of quality and relevance to Queensland audiences.

The Queensland Government has committed to continuing this important program in 2026, as part of its *Queensland’s Time to Shine: a 10-year strategy for arts and culture 2025-2035* and our \$75.8 million 2025-26 State Arts Budget.

This is our commitment to fostering a thriving creative economy, which you are supporting with your ticket purchase for this production of *Malacañang Made Us*.

I hope you enjoy the play and your Queensland Theatre Company experience.

— **David Crisafulli MP**

18 OKTUBRE - 1 NOBYEMBRE 2025
BILLE BROWN THEATRE

MALACAÑANG MADE US

Isinulat ni Jordan Shea

Sa ilalim ng direksyon ni Kenneth Moraleda

1986, Maynila, Pilipinas. Sa wakas ay tumitingin ang mundo habang lumilikha ng kasaysayan ang isang lipunan na lumuluray sa pamahalaan at humihingi ng pagbabago.

Sa itinadhanang gabi ng pagkatapon ng Pangulong Ferdinand Marcos, inakyat ng mga kabataang lalaki ang mga pader ng Malacañang Palace, nilusob ang mga pasilyo, at naupo sila sa kanyang trono. Kasama rito ang magkapatid na sina Martin at Ernie — mga bayani... kahit na sa isang gabi lamang.

Halos 40 taon na kalaunan, ang magkapatid ay nagkitang muli sa Brisbane, kung saan ang tinedger na anak ni Martin na si Leo, ay galit na galit na ang tagapagmana ng diktador ay ibinoboto bilang pangulo ng Pilipinas. May kasamang sariwang rebolusyon at ilang lumang mga sikreto ng pamilya, muling mag-uugnayan ang tatlong lalaki tungkol sa mga kondisyon ng pagmamahal, pagtatanong tungkol sa tungkulin at ang halaga ng rebolusyon.

Sa isang sandali ng pagbabago para sa teatrong Pilipino sa Australya, ang dula ni Jordan Shea na nanalo ng Queensland Premier's Drama Award, ay nagmula sa kanyang mga karanasang multukultural sa isang ambisyoso at sumasagi sa alaalang napakagaling na dula sa tanghalan na ipinagdiriwang ang lakas ng mga ordinaryong tao upang (muling) matuklasan ang kanilang kagitingan at tumulong sa paghubog ng kasaysayan.

“Napakagaling sa kalidad ng pagkakatanghal... isang paglalakbay na hindi makakalimutan sa pamamagitan ng kapanapanabik na pagbanggaan ng mga wika, oras at lugar.”

— Lupon ng mga Hurado,
Queensland Premier's
Drama Award

18 OCTOBER – 1 NOVEMBER 2025
BILLE BROWN THEATRE

MALACAÑANG MADE US

Written by **Jordan Shea**

Directed by **Kenneth Moraleda**

1986, Manila, the Philippines. The world finally looks on as history is being made by a society tearing at the fabric of a regime and demanding change.

On the fateful evening of President Ferdinand Marcos' exile, young men climb the walls of Malacañang Palace, storm the hallways, and seat themselves on his throne. Among them are brothers Martin and Ernie — heroes... if only for a night.

Nearly 40 years later, the siblings reunite in Brisbane, where Martin's teenage son Leo is incensed that the dictator's heir is being elected to the presidency of the Philippines. With a fresh revolution and some old family secrets in the air, the three men will reconnect over the conditions of love, the question of duty and the price of rebellion.

In a watershed moment for Australian Filipino theatre, Jordan Shea's Queensland Premier's Drama Award-winning play draws on his multicultural experiences in an ambitious and haunting theatrical epic that celebrates the power of ordinary people to (re)discover their bravery and help shape history.

"Epic in its theatricality... an unforgettable journey through a tantalising collision of languages, times and places."

— **Judges Panel,**
Queensland Premier's
Drama Award



Jordan Shea
Manunulat

Ang dulang ito ay tungkol sa kung paano ka maaaring palakasin o durugin ng kasaysayan.

Biyernes ng hapon, limang minuto bago ako bumalik sa silid-aralan para magturo ng *Macbeth* sa isang grupo ng mga Year 10 na estudyante, tinawagan ako ng labis-labis na natutuwang si Ari Palani at ang pilyo ngunit masigasig na si Dan Evans para sabihin sa akin na nanalo ako ng Queensland Premier's Drama Award. Bago ako bumalik para hilahin ang mga tinedyer sa eksena ng tatlong Mangkukulam (*Three Witches*), tinawagan ko ang aking mga magulang at ako ay niyakap ng emosyon ng aking ina at ng tuwang-tuwang pagpalakpak ng aking ama. Nadama kong lumukso ang aking puso, isang pakiramdam na nagpatuloy dahil ginagawa ko ang *Malacañang* sa napakagandang Queensland Theatre Company.

Ang dulang ito ay tungkol sa kung paano ka maaaring palakasin o durugin ng kasaysayan. Maaaring puwersahin o itaguyod ng kasaysayan ang mga komunidad, at ang mga siglo ng pulitikal na kaguluhan sa Pilipinas ay walang duda na binago ang pagpunta sa ibang bansa sa buong mundo ng mga Pilipino, kung saan marami ang nagtayo ng sarili nilang mga komunidad. Ang tatlong tauhan sa dula na ito ay may iba't ibang relasyon sa komunidad: may pagkamuhing tinatanggihan ito ni Martin, gustung-gusto naman ito ni Ernie, samantalang si Leo ay

patuloy na naghahanap dito. May mga bahagyang pagkakasukdulan sa loob ng ating kultura na patuloy na ginagawa tayong kaakit-akit at kumplikadong mga taong kumalat sa iba't ibang lugar.

Ang palagi kong tiniyak ay na ang tatlong pangunahing tauhan sa dulang ito ay labis-labis ang pagkakaiba sa isa't isa, ngunit umaasam ng pag-uugnayan. Nagawang mas luminaw ang pagkilala sa mga tauhan dahil sa mga artista na nag-iwan ng kanilang marka sa pamilyang Cabaero sa panahon ng di-kapani-paniwalang pagbuo ng gawaing ito. Ang mga artistang ito ay nagbuhat mula sa Sydney hanggang sa Los Angeles, at mula sa Melbourne hanggang sa New York City, bago dumating dito sa QT, na may isang pambihirang grupo ng artist na nagbigay-buhay sa aking nilikha. Ang istraktura ng gawaing ito, at ang ambisyon nitong teatriko, ay salamat sa aking kapatid na si Kenneth Moraleda. Hindi ko maaaring nagawa ito kung wala siya.

Sa oras ng pagsusulat ng mga talang ito, sa unang linggo ng mga rehearsal, maraming nasapanahong mga pagprotesta laban sa corruption sa Pilipinas. Bagama't ang tingin dito ay hindi kaakit-akit, ang footage na humuli sa mga protestang ito ay nagpapakita ng walang-humpay na pagnanasa ng mga Pilipino, at ang patuloy nilang paglaban para sa isang bahagyang mas ma-etikang bansa. Ang mga demonstrasyon ay nangyayari makaraan ang limampu't limang taon ng pagkadeklara ng martial law, at bagama't hindi laging nauulit ang kasaysayan, ito ay nagkakatugma.

Kasiyahan ninyo ang dulang ito. Lahat kami ay nagtrabaho nang labis upang hulihin ang isang piraso ng buhay, wala akong duda na ito ay simula ng marami pang iba.

Salamat,
— Jordan



Jordan Shea
Writer

This play is about how history can either sharpen you or smash you.

Five minutes before I went back to the classroom to teach *Macbeth* to a group of Year 10 students on a Friday afternoon, the deeply excited Ari Palani and the mischievously keen Dan Evans rang me to let me know I'd won the Queensland Premier's Drama Award. Before going back to drag teenagers through the Three Witches scene, I rang my parents and was embraced by my mother's emotion and my father's rapturous clapping. I felt my heart leap, a feeling that has continued as I've been working on *Malacañang* at the fabulous Queensland Theatre Company.

This play is about how history can either sharpen you or smash you. History can force or foster communities, and centuries of political turmoil in the Philippines have undoubtedly shifted the Filipino diaspora globally, where many have started communities of their own. The three characters in this play all have a different relationship with the community: Martin spurns it, Ernie has it in spades, and Leo is continuously searching for it. There are nuanced extremities within our culture that

continue to make us a fascinating and complex diaspora.

What I have always tried to make sure of is that the three central characters in this play are extremely different from one another, but long for connection. This characterisation has been made sharper because of the casts that have left their mark on the Cabaero family during this work's incredible development journey. These casts have ranged from Sydney to Los Angeles, and from Melbourne to New York City, before landing here at QT, with an extraordinary group of artists who have brought my work to life. The structure of this work, and its theatrical ambition, is thanks to my kapatid, Kenneth Moraleda. I couldn't have done it without him.

At the time of writing these notes, in the first week of rehearsals, there are timely protests against the cycle of corruption in the Philippines. Whilst easily seen as bleak, the footage capturing these protests illustrates the never-ending passion of the Filipino people, and their continuous fight for a slightly more ethical country. These demonstrations are happening fifty-three years after martial law was declared, and while history doesn't always repeat itself, it rhymes.

Enjoy this play. We've all worked very hard to capture a slice of life, and I don't doubt it's the beginning for so many more.

Salamat,
— Jordan



Kenneth Moraleda
Director

Sa pag-iisip sa kakayahan ni Leo na magsalita ng Tagalog (isa sa maraming mga wika na ginagamit sa Pilipinas), ang kanyang Tito Ernie (isang Tagalog na salita na gamit ng mga magkakamag-anak na ang ibig sabihin ay “Uncle”) ay nagsabi: “Hindi mo kailangang kalimutan ang natutunan. Nagpapalit tayo ng wika para mabuhay —tayo ang mga hungyango; tayo ang nagpapalit ng hugis.”

Ang pananalitang ito, para sa akin, ay humuli nang marami sa mga karanasan ng Pilipinong nagpunta sa ibang bansa: ang patuloy na pakikipag-ayusan sa pagitan ng pagpapanatili ng kultura sa labas ng inang-bayan at ang palagiang pag-akma at pagbabago na kailangan — hindi lang para mabuhay, kundi para rin sa pagdama ng kaligtasan at pagiging kabilang.

Mga pangunahing tanong na lumabas sa panahon ng pagbuo at mga rehearsal: Ano ba ang mga palatandaan ng mga pag-uudyok na panatilihing ligtas ang ating mga minamahal? Paano ba mana-navigate ang kanilang pinagsaluhang nakaraan ng isang pamilya na may pulitikal na pulso — na tumitibok sa maraming Pilipino, na naiukit na ng mga nakaraang siglo ng kolonialismo, ng mga peklat ng pangasiwaang diktador, at ng kaguluhang pulitikal? Paano ka nagiging Pilipino?

Ginalugad ko ang mga isinulat ni Jordan bilang isang artista na nagpapahayag, bilang isang katuwang na manunulat na nakikipag-kolaborasyon, at isang direktor na tagasalin. Ang nagpanatili sa akin na nakakabit, nakaugnay, at nasasabik tungkol sa kanyang gawain ay ang kanyang pag-imbesta ng pagkakakilanlang Pilipino-Australyano sa pamamagitan ng isang malinaw na salaming-pulitikal. Inilalagay din niya sa gitna ang mga miyembro ng aming komunidad sa kanyang kuwento, na may malilina na mga detalye at kumplikadong pagkatao. Subalit sa pamamagitan ng mga detalyeng ito, nagsasalita siya sa mga alalahanin ng mas malaking kamunduhan.

Nagsimula kami ng mga rehearsal sa gabi ng anibersaryo ng pagkadeklara ng Martial Law sa Pilipinas. Sa oras ding iyon, ang mga rally laban sa corruption ay nagsimula sa Indonesia, Nepal, at, nakatawag-pansin, sa Pilipinas — kung saan ang mga tao ay gumawa ng mga demonstrasyon sa mga kalye sa Maynila, na humihingi ng pananagutan para sa mga nagbabayad ng buwis na nawalan ng bilyon-bilyong dolyares sa mga bogus na proyektong pang-ayuda sa baha. Ang mga ito ay mga bumabalik na alaala ng bago mangyari ang EDSA Revolution at ang nangyari pagkatapos, na ginalugad sa gawaing ito.

Upang maipakita ang sapin-saping mga mundo sa produksyong ito — sa Brisbane noong 2022, ang quicksilver logic ng mga espasyong online, at ang natandaang katindihan ng 1986 Maynila — nagkaroon ako ng karangalang makipagtulungan sa isang pambihirang pangkat na malikhain. Nagdisenyo si Jeremy Allen ng isang set na nakayang isama ang lahat ng mga espasyong ito nang may kagalingan, na sinuportahan ng mga mapupusyaw na costume at prop. Si Sam Cheng, isang matagal nang katuwang, ay bumuo ng soundscape na dumaaan sa mga panahon at alaala, nag-ugnay sa mga tauhan sa buong espasyo at kasaysayan. Ang mga lighting ni Christine Felmingham ay dumaaan sa mga sandali nang may kalinawan at epekto. Ang mga photomontage at projection ni Nevin Howell ay nagpakita ng mga piraso ng malilina na alaala.

Ang Queensland Theatre Company ay tumuon sa paghanap ng pinakatunay na mga tauhan para sa amin sa pamamagitan ng pambuong bansang paghahanap. Nakakalugod na maranasan ang ganitong yaman ng mga talento mula sa artistang komunidad ng Pilipino. Umaasa akong kasisiyahan ninyo ang karanasan at kagalingan ng grupong ito ng mga gwapito — sina Mark, Mike, Marcus, Marty, at Miguel (at hindi, hindi kinailangang magsimula ang pangalan ng

letrang M).

Hindi lubos na mahuhuli ng produksyong ito ang maraming karanasan ng mga Pilipinong Australyano, gaano man kalakas ang pag-asam nito — lalo na't kakaunti lamang ang mga oportunidad sa mainstream na teatrong kapaligiran sa Australya para ibahagi ang aming mga kuwento. Subalit maibabahagi namin itong nilikha ni Jordan: isang pamilya na nahihirapang mapanaigan ang isang rebolusyon sa maraming henerasyon. Nagawang posible ito salamat sa Queensland Premier's Drama Award, sa lupon ng mga hurado, at sa napakagaling na pangkat sa Queensland Theatre Company. Ang balangkas sa pagbuo ng Award ay nagbigay ng mahalagang mga mapagkukunan para sa paggalugad ng madulang komposisyon, ng mga paulit-ulit na workshop, at mga landasin para sa mga artista at mapanlikhaing mga Pilipinong Australyano — kabilang ang aking sarili — upang mag-ambag sa kabuuan ng maraming yugto sa pagbuo ng gawain.

Salamat sa pagtitipon sa espasyong ito, ang magandang Billie Brown Theatre, at sa pagbahagi ng inyong oras sa amin.

— **Kenneth**



Kenneth Moraleda
Director

In reflecting on Leo's grasp of Tagalog (one of the many languages spoken in the Philippines), his Tito Ernie (a Tagalog kinship term for "Uncle") says: "You don't have to unlearn. We switch our tongues to survive — we are the chameleons; we are the shapeshifters."

This line, to me, encapsulates so much of the diasporic Filipino experience: the ongoing negotiation between holding on to culture outside the motherland and the constant adaptation and change necessary — not just for sheer survival, but also for a sense of safety and belonging.

Core questions surfaced during development and rehearsals: What are the manifestations of the urge to keep our loved ones safe? How does a family that thrums with a political pulse — one that beats in many Filipinos, etched by centuries of colonialism, the scars of dictatorship, and the turbulence of political upheaval — navigate their collective past? What makes you Filipino?

I have explored Jordan's writing as an actor embodying, as a co-writer collaborating, and once again as a director interpreting. What keeps me latched on, engaged, and excited about his work is his investigation of Filipino Australian identity through a sharp political lens. He also centres members of our community in his narratives, with rich detail and complex humanity. Yet through this specificity, he speaks to the concerns of the larger world.

We started rehearsals on the eve of the anniversary of Martial Law being declared in the Philippines. At the same time, anti-corruption rallies ignited in Indonesia, Nepal, and, strikingly, in the Philippines — where people demonstrated on the streets of Manila, demanding accountability for taxpayers losing billions of dollars to bogus flood relief projects. These were resonant echoes of the lead-up to the EDSA Revolution and its aftermath, explored in this work.

To realise the layered worlds in this production — Brisbane in 2022, the quicksilver logic of online spaces, and the remembered intensity of 1986 Manila — I had the honour of working with an exceptional creative team. Jeremy Allen designed a set that holds all these spaces with versatility, supported by bold costumes and props. Sam Cheng, a longtime collaborator, built a soundscape that weaves through timelines and memories, connecting characters across space and history. Christine Felmingham's lighting slices through moments with clarity and impact. Nevin Howell's photomontages and projections conjure fragments of evocative memory.

Queensland Theatre Company was dedicated to finding the most authentic cast for us through a nationwide search. It is heartening to experience such a wealth of talent among the Filipino acting community. I hope you enjoy the experience and expertise of this bunch of *gwapitos* — Mark, Mike, Marcus, Marty, and Miguel (and no, having

a name that starts with M was not a requirement).

This production can never fully capture the myriad lived experiences of Filipino Australians, as strong as the yearning may be — especially given the scarcity of opportunities in the mainstream Australian theatre landscape to share our stories. But we get to share this one forged by Jordan: a family contending with a revolution across generations. This was made possible thanks to the Queensland Premier's Drama Award, its judging panel, and the fabulous team at Queensland Theatre Company. The award's developmental framework provided vital resources for dramaturgical exploration, iterative workshops, and pathways for Filipino Australian actors and creatives — including myself — to contribute across the many stages of the work's evolution.

Thank you for gathering in this space, the beautiful Bille Brown Theatre, and for sharing your time with us.

— **Kenneth**



QUEENSLAND PREMIER'S DRAMA AWARD 2025

Ang suporta ng Pamahalan ng Queensland para sa Queensland Premier's Drama Award (QPDA) ay tumutulong parangalan ang pagkakaiba-iba sa pagsusulat ng Australyano sa pamamagitan ng pagsuporta sa mga manunulat ng dula sa maraming mga yugto ng malikhaing proseso mula sa pagbabago ng script tungo sa isang pagtatanghal na gawain.

Ang QPDA ang tanging programa ng award sa Australya na propesyonal na bumubuo at nagtatanghal ng gawain ng nanalo para sa isang kauna-unahang pagtatanghal sa Australya, na ang nanalong dula ay ibinabantog bilang bahagi ng Queensland Theatre Company's mainstage season.

Ito ay sinusuportahan ng nagpapatuloy na pagtangkilik sa premyo ng Griffith University, kung saan ang 20-taon na pakikipagtuwang nito sa Queensland Theatre Company ay sumasalamin sa magkatulad na pangako upang pangalagaan ang mga lokal na talento, pagpapayaman ng kapaligirang pangkultura sa Queensland, at pagpapalakas ng iba't ibang mga tinig sa pambansang entablado.

Pinapatag ng award ang katayuan ng Queensland bilang lokasyon upang bumuo at magtanghal ng mahalagang bagong gawain, at itaguyod ang talentong pampanitikan, sa pamamagitan ng pagsuporta sa pagbabago at mga malikhaing nag-iisip.

Simula ng itatag noong 2002, ang QPDA ay nakapagtanghal ng 39 na mga dula, humirang ng mahigit sa 285 na mga artista, manunulat at direktor at tumulong na iugnay ang mga manonood na mahigit 45,000 katao para sa bagong Australyanong drama na binuo nang eksklusibo sa Queensland.

Ang pokus ay ang paglikha ng bagong gawain, pag-aalaga ng bagong talento, at lumikha ng mga oportunidad sa pagtatrabaho, at nagiging batayan ng pagsuporta ng QPDA tungo sa paghahatid ng Pamahalaan ng Queensland na *Queensland's Time to Shine: isang 10-taong istrategiya para sa sining at kultura 2025-2035* at \$75.8 milyon 2025-26 na State Arts Budget.

Ang pakikipagtuwang sa Queensland Theatre Company ay nagpatupad sa mga prayoridad ng *Queensland's Time to Shine* sa pagbabahagi ng mga mahalagang kuwento at pagdiriwang sa mga tagapagkuwento sa pamamagitan ng pagtiyak na ang mga bagong kuwento ay mahusay na sinusuportahan upang makaabot at makipag-ugnayan sa mga manonood.

Ang pagpokus sa aming malikhaing kinabukasan ay nakaayon sa mga prayoridad ng Pamahalaan ng Queensland na pagyakap sa mga oportunidad ng Brisbane 2032 Olympic at Paralympic Games, kung kailan ang ating mga lokal na kuwento, bukod-tanging sining at mga karanasang pangkultura ay maibabantog sa pambuong mundong entablado sa mga manonood sa buong mundo.



QUEENSLAND PREMIER'S DRAMA AWARD 2025

The Queensland Government's support for the Queensland Premier's Drama Award (QPDA) helps to honour diversity in Australian writing by supporting playwrights through the many stages of the creative process from transforming a script into a performance work.

The QPDA is the only award program in Australia that professionally develops and stages the winner's work for an Australian world premiere, with the winning play showcased as part of Queensland Theatre Company's mainstage season.

This is supported by the continued prize sponsorship of Griffith University, whose 20-year partnership with Queensland Theatre Company reflects a shared commitment to nurturing local talent, enriching Queensland's cultural landscape, and amplifying diverse voices on the national stage.

The award strengthens Queensland's position as the location to develop and present important new work, and champion literary talent, by supporting innovation and creative thinkers.

Since its establishment in 2002, the QPDA has developed and premiered 39 plays, employed more than 285 actors, writers and directors and helped engage audiences of

more than 45,000 people for new Australian drama exclusively developed in Queensland.

The focus is on creating new work, nurturing new talent, and generating employment opportunities, and underpins QPDA's support towards delivering the Queensland Government's *Queensland's Time to Shine: a 10-year strategy for arts and culture 2025-2035* and \$75.8 million 2025-26 State Arts Budget.

This partnership with Queensland Theatre Company realises the priorities of *Queensland's Time to Shine* in sharing important stories and celebrating storytellers by ensuring new stories are well-supported to reach and engage audiences.

Focusing on our creative future aligns with the Queensland Government's priorities of embracing the opportunities of the Brisbane 2032 Olympic and Paralympic Games when our local stories, unique arts and cultural experiences will be showcased on the global stage to a worldwide audience.



Ni Jeremy Allen

Set and Costume Designer

Sa paglikha ng sandaigdigang ng *Malacañang Made Us*, gusto ko at ng malikhaing pangkat na humanap ng espasyo kung saan ang Maynila, Brisbane at ang online na mundo ay maaaring magkasalikop sa panahon - isang klase ng sisidlan, kung saan ang mga kuwento ay maaaring magkahalo-halo sa loob nito.

Ang maagang inspirasyon ay nanggaling sa mga sikat na disenyo ng mga Pilipinong graphics - mga poster ng pelikula, mga etiketa ng tabako, mga billboard - at ang sentro ng lungsod mismo. Ang mga tile, na nagpapaalala ng King George Square, nailulupi at sa paligid ng entablado ng Billie Brown, na lumilikha ng isang espasyo ng yunit. Isang billboard at isang poste ng ilaw ay nagpapaalala sa EDSA Avenue, habang ang malaking istraktura ng Malacañang Palace ay nakatayo sa ibabaw - isang kapansin-pansing simbolo ng kayamanan at corruption ng mga Marcos. Ang pagsasalungatan ng mga lokasyon ay nagbigay-daan sa amin na magtayo ng isang palaruan para sa mga artista, na nagdadala sa atin sa pagitan ng 1986 at 2022 - mula

sa pampang ng Ilog Pasig hanggang sa isang kuwartong-tulugan sa Sunnybank.

Ang video (ni Nevin Howell) ay isang mahalagang bahagi ng kuwento, na pinagsama-sama sa isang paraang pangkapaligiran at nagdadala. Isang hanay ng mga projector ang nagbago sa anyo ng 'sisidlan' at ng Palasyo, pinupunan sila ng mga kilos - gumawa ng maraming mga grupo ng tao sa isang protesta, ang tibok ng isang nightclub, o ang aandap-andap na imahe ng online na mundo. Magkakaibang mga tinig na sumisigaw sa buong pixelated na bangin, na nag-iiba ng ating pag-unawa sa distansya at panahon.

Ang mga kasuutan ng dalawa naming kabataang lalaki noong 1986 ay buhat sa mga larawan na kinunan noong People Power Revolution - mga nagde-demonstrasyon sa loob ng Palasyo at mga pagdiriwang sa harapan nito. Bilang pagkumpara, si Leo sa 2022 ay isang bugso ng kulay, malakas ang boses at mapagmalaki. Kapag pinagsama-sama, ang mga piniling ito ay nagbigay-daan para sa nakaraan at kasalukuyan, Maynila at Brisbane, ang totoo at hindi totoo, na maging magkaagapay.



Design by Jeremy Allen

By Jeremy Allen
Set and Costume Designer

In creating the visual universe of *Malacañang Made Us*, the creative team and I wanted to find a space in which Manila, Brisbane and the online world could intersect across time – a container of sorts, where these stories could mingle and mix within.

The early inspiration came from the iconic designs of Filipino graphics – movie posters, tobacco labels, billboards – and the city square itself. Tiles, evocative of King George Square, fold up and around the Bille Brown stage, creating a unit space. A billboard and a lamppost recall EDSA Avenue, while the looming structure of Malacañang Palace stands above – a striking emblem of the Marcos’ wealth and corruption. This clashing of locations allows us to build a playground for the actors, transporting us between 1986 and

2022 – from the banks of the Pasig River to a bedroom in Sunnybank.

Video (by Nevin Howell) is a vital part of the story, integrated in a way that is environmental and transportive. An array of projectors transforms the ‘container’ and the Palace, filling them with movement – concocting the heaving bodies of a protest, the pulse of a nightclub, or the flickering imagery of the online world. Disparate voices shout across a pixelated chasm, collapsing distance and time.

The costumes for our two young men in 1986 draw from first-hand photographs of the People Power Revolution – demonstrators inside the Palace and celebrations in the forecourt. By contrast, Leo in 2022 is a punch of colour, loud and proud. Together, these choices allow past and present, Manila and Brisbane, the real and the virtual, to sit side by side.



Designs by Jeremy Allen



Designs by Jeremy Allen

Creatives

Jordan Shea

Writer



Queensland Theatre Company:

Debut. **Other Credits:** As Co-Writer: NSW Department of Education: *Before the sun comes up*; KXT on Broadway/Kwento: *One Hour No Oil*; Old 505 Theatre: *The House at Boundary Road, Liverpool*; Australian

Theatre For Young People: *Intersection*; As Writer: Kincoppal-Rose Bay School: *The Wind in the Willows*; The Old Fitz Theatre/kwento: *Ate Lovia*; Belvoir St Theatre 25A/Aya Productions: *Kasama Kita*; Old 505 Theatre: *CAGE*; As Actor: Joshua Robson Productions/Hayes Theatre Co/Riverside Theatres: *The Producers*, Neglected Musicals: *The Witches of Eastwick*. **Training:** Bachelor of Arts (Theatre), Masters of Secondary Teaching (English & Drama), University of Notre Dame Australia; Masters of Writing for Performance (Honours II), Victorian College of the Arts. **Positions:** Keynote Speaker (2025), Currency Press Festival of Playwrights; Writing NSW Varuna Fellowship (2021); NSW Philip Parsons Fellowship for Emerging Playwrights (2019-2020), Belvoir St Theatre; Resident Playwright (2018), Sydney Fringe Festival; Resident Playwright (2017-2018), Old 505 Theatre. **Awards:** Queensland Premier's Drama Award 2025 *Malacañang Made Us*; University of Notre Dame Alumni Award 2024; The Martin-Lysicrates Prize Nomination *Malacañang Made Us*; Australian Theatre Festival NYC 2022 New Play Award Runner-Up *They're Not Listening*.

Kenneth Moraleda

Director



Queensland Theatre Company:

Debut. **Other Credits:** As Director: Sydney Theatre Company: *4000 Miles, American Signs, Fool in Love, Hubris and Humiliation* (Rough Draft #48); Contemporary Asian Australian Performance (CAAP)/Terrapin: *The Story of Chi*. As

Assistant Director: Sydney Theatre Company: *The Talented Mr Ripley, Happy Days, On the Beach, The Importance of Being Earnest, Playing Beatrice Bow, How to Rule the World, The Deep Blue Sea*; kwento: *Ate Lovia* (with The Old Fitz Theatre), *The Marriage Agency, One Hour No Oil* (with KXT on Broadway);

National Institute of Dramatic Art (NIDA): *Eat Me, Blowback*; Melbourne Fringe/Adelaide Cabaret Festival: *They Say She's Different*; As Co-Director: Blush Opera: *Chop Chef*; Developments: Australian Plays Transform: *diwa*; Hayes Theatre Co: *Lola! A New Musical*; Next in Line (with Darlinghurst Theatre Company): *Na's Marriage Agency*; Playwriting Australia/Belvoir St Theatre: *The Grocer*; Readings: The Martin Lysicrates Prize: *Gamers for Life*; KXTeethCutting: *Daddy, Office Hour*; As Actor: Sydney Theatre Company: *Muriel's Wedding The Musical, Talk, Australian Graffiti, Cyrano de Bergerac, A Man with Five Children*; Sport for Jove: *Three Sisters*; HIT Productions: *Australia Day* (National Tour); Repertory Philippines: *August: Osage County*; Black Swan State Theatre Company: *White Divers of Broome*; Disney Theatrical Group/ Michael Cassel Group: *The Lion King* (Australian/ International Tour) Global Creatures/National Theatre: *War Horse*; Ensemble Theatre: *Cruise Control*; Belvoir St Theatre: *An Enemy of the People*; Belvoir St Theatre 25a: *Kasama Kita*. **Film:** *Lucky Miles, Banana Boy, Legacy, The Fence, Locusts*. **Television:** *Significant Others, Bureau of Magical Things, Janet King, Schapelle, East West 101, City Homicide, Stingers, City Life, Water Rats, Wildside, White Collar Blue, Comedy Inc, Playhouse Disney, Jay's Jungle*. **Training:** Bachelor of Dramatic Arts, NIDA. **Positions:** Resident Director (2023-present), Sydney Theatre Company; Directors Initiative (2020-2022), Sydney Theatre Company/ Contemporary Asian Australian Performance (CAAP). **Awards:** 2022 Sydney Theatre Awards – Best Director in an Independent Production nomination *One Hour No Oil*; Cinemania Film Festival – Best Actor *Lucky Miles*.

Jeremy Allen

Set & Costume Designer



Queensland Theatre Company:

Debut. **Other Credits:** As Designer: Sydney Theatre Company: *Circle Mirror Transformation, 4000 Miles, Sweat, Fences, White Pearl* (with National Theatre of Paramatta); State Theatre Company South Australia: *The Questions, The*

Normal Heart; Griffin Theatre Company: *Orange Thrower*; Ensemble Theatre: *Summer Of Harold, Is There Something Wrong With That Lady*; GWB Entertainment: *Hedwig And The Angry Inch*; Hayes Theatre Co: *The Rise & Disguise Of Elizabeth R*; Pinchgut Opera: *Dido And Aeneas, Giustino, Orontea*; Red Line Productions: *4:48 Psychosis*;

Darlinghurst Theatre Company: *Small Mouth Sounds, Savages*; Outhouse Theatre Co, *Gloria, John*; Sydney Chamber Orchestra, *Fumbleblind Oracle, The Diary Of One Who Disappeared*; Kings Cross Theatre: *If We Got Some More Cocaine I Could Show You How I Love You*; National Theatre of Paramatta: *Flight Paths*; New Theatre, *Stupid Fucking Bird*. As Set Designer: Sydney Theatre Company: *Dear Evan Hansen, The Goat Or, Who Is Sylvia* (with State Theatre Company South Australia); Griffin Theatre Company: *The Lewis Trilogy*; Hayes Theatre Co: *A Little Night Music, Merrily We Roll Along*; Pinchgut Opera: *The Loves Of Apollo And Dafne*; Red Line Productions: *Cleansed, Angels in America*; Kings Cross Theatre: *Ironbound*. **Training:** Bachelor of Fine Arts in Design, NIDA; Bachelor of Architectural Studies, University of South Australia.

Christine Felmingham

Lighting Designer



Queensland Theatre Company:

As Lighting Designer: *PRAMKICKER (DOOR 3)*. **Other Credits:** As Lighting Designer: Counterpilot: *Crunch Time, Pigeon Fool, Scaredy House, Adrift, Not A Cult*, The AWE Experiment, Escape From*

Monotony, IMB Institute of Light, Avoidable Perils, Statum, Truthmachine, Spectate; Opera Queensland: *La Bohème, La Cenerentola, Lucia di Lammermoor, Macbeth, The Sopranos*; La Boite Theatre: *Caesar*; Playlab Theatre: *Rising, The Dead Devils of Cockle Creek*; Dead Puppet Society: *Ishmael*; Lisa Wilson Projects: *Bunker*; Debase Productions: *Boyle and Waters in LEOTARD*; The Good Room: *Dirty Laundry*; Hive Collective: *Conviction, Elektra/Orestes, The Bull, The Moon and the Coronet of Stars*; Belloo Creative: *Rovers*; Now Look Here Theatre Company: *Sound of a Finished Kiss*. **Training:** Bachelor of Fine Arts (Drama), Bachelor of Fine Arts (Technical Production), QUT. **Positions:** Co-Founder & Company Director (2023-present), Counterpilot. **Awards:** 2019 Matilda Awards - Emerging Female Arts Leader Award.

Sam Cheng

Composer & Sound Designer



Queensland Theatre Company:

Debut. **Other Credits:** Sydney Theatre Company: *American Signs*; Belvoir 25A Theatre: *Saturday Girls*; New Ghosts Theatre Company: *Albion, Cut Chilli, Sitting Screaming, Frame Narrative, For the Grace of You*

Go I; Slanted Theatre: *Boom, Ching Chong Chinaman*; kwento: *The Marriage Agency*; Eye Contact Theatre Company: *Breathing Corpses*; Fruit Box Theatre: *French Letters & Leather Cleaner*; Dream Plane Productions: *Labyrinth*; New Theatre: *A Very Expensive Poison, The Park*; As Sound Designer: Hayes Theatre Co: *25th Annual Putnam County Spelling Bee*; New Ghosts Theatre Company: *Girl Band*; Outhouse Theatre Company: *How to Defend Yourself*. As Sound Associate: Griffin Theatre Company: *Mother May We*; Belvoir St Theatre: *Orlando*. **Film:** As Composer: *Kariwa, Celestial Transits, Abjection*. **Training:** Bachelor of Music (Composition), Sydney Conservatorium of Music.

Nevin Howell

Video Designer



Queensland Theatre Company:

Vietgone, Drizzle Boy. **Other Credits:** Playlab Theatre: *Eat Slay Zombie, White China*; Redlands Performing Arts Centre: *Sachém - The Bigger Picture*; Brisbane Festival: *Common People Dance*

Eisteddfod; Metro Arts: *Where We Meet*; Digi Youth Arts (with The Good Room): *COOKED*; Wynnum Fringe: *Maddie is the New Karen*; Shake & Stir; QMusic; optikal bloc; Backbone Youth Arts; Counterpilot; Festival of Australian Student Theatre; Markwell Presents; Zen Zen Zo Physical Theatre Company. **Training:** Bachelor of Fine Arts (Drama), QUT. **Awards:** 2023 Matilda Awards - Bille Brown Award for Best Emerging Artist (Video Design).

Madeleine Barlow

Associate Set & Costume Designer



Queensland Theatre Company:

As Design Associate: *Drizzle Boy* (Regional Tour); As Production Designer: *The Norman Mailer Anecdote* (with Big Scary Animal for DOOR 3); As Design Assistant: *Taming of the Shrew*.

Other Credits:

As Set and/or Costume Designer: Writers Republic/Mad About Theatre: *Li'l Elvis Jones and the Truckstoppers – The Musical*; QUT: *Joan Must Die, I Never Liked Her Anyway, Very Fine People, Space Cowboy*; Matt Ward Entertainment: *Billy Elliot*; Shock Therapy Arts: *Pat Malone's Magic Garden*; Altitude Theatre: *The Producers, Once On This Island*; National Institute of Dramatic Art (NIDA): *Women on the Verge of a Nervous Breakdown, The Removallists*. As Associate Designer: Woodward Productions: *The Mystery of the Valkyrie*; UVU: *Fly More Than You Fall*. **Film/Television:** As Costume Designer: *Christmas on the Farm, The Red, The Curious Case of Dolphin Bay, Unspoken, They Kill By Night*. As Art Director: *Darby and Joan* (Season 2). Various Roles: *In Our Blood, In Limbo, Seriously Red*. **Training:** Master of Fine Arts (Design for Performance), NIDA; Bachelor of Creative Arts, USQ.

Briana Clark

Associate Lighting Designer



Queensland Theatre Company:

As Lighting Designer: *Scenes From A Yellow Peril* (with The Reaction Theory for DOOR 3).

Other Credits:

As Lighting Designer: Queensland Performing Arts Centre (QPAC): *Scenes From A Yellow Peril* (with The Reaction Theory), *Circus in a*

Tea Cup (with Vulcana Circus); Brisbane Multicultural Arts Centre (BEMAC): *The Last Princess of Lebanon* (with Nadia Milford for BEMAC and Empire Theatre seasons), *CR/OLLO* (with NUDO Dance); Metro Arts: *Bahala'o* (with Buddy Malbasias); The Farm: *BREAK* (with Cecilia Martin for HOTA and Metro Arts seasons); Wynnum Fringe: *Rhonda's After Party* (with Tom Oliver Productions); Queensland University of Technology (QUT): *Tight In The Bud*; As Lighting Designer & Head of Lighting: QUT: *The Wolves*; As Associate Lighting Designer: The Farm: *Stunt Double* (with Chloe Ogilvie for Perth Festival); As Production Manager: BEMAC: *The Last Princess of Lebanon*; As Stage Manager: Melt Festival: *River Pride Parade*; As

Assistant Stage Manager: La Boite Theatre:

Congratulations, Get Rich!; Brisbane Festival: *Love Stories* (with QPAC for Townsville, Wollongong and Adelaide seasons), *Hide the Dog* (with Performing Lines); Rising Festival: *8/8/8: REST*; The Farm: *Stunt Double* (National Tour). **Training:** Bachelor of Fine Arts (Technical Production), QUT. **Awards:** 2024 Matilda Awards - Best Independent Production *Scenes From A Yellow Peril*, Best Lighting Design nomination *Scenes From A Yellow Peril*.

Katrina Irawati Graham

Cultural Safety Advisor



Queensland Theatre Company:

As Cultural Safety Consultant: *Vietgone, Drizzle Boy* (Regional Tour), *Cost of Living, Recalibrate* (The Scene Project with Shock Therapy); As Dramaturg: *Comfort* (Queensland Premier's Drama Award), *Scenes From a Yellow Peril* (with The Reaction Theory

for DOOR 3). Other Credits: As Dramaturg: Blakdance: *Bunyi Bunyi Bumi*; La Boite Theatre: *Yoga Play* (with National Theatre of Parramatta), *21st Century Psychotic* (with Australian Plays Transform); Queensland Performing Arts Centre: *Scenes From a Yellow Peril* (with The Reaction Theory). Television: As Director: *Bali 2002*; As Writer and Director: *Dark Whispers: Volume 1*. Positions: Resident Dramaturg (2023-2024), La Boite Theatre; Co-Founder, Women in Film and Television (WIFT) Australia; International Board Member (2020-2023), WIFT.

David Wotherspoon

Design Placement



Queensland Theatre Company:

Debut. **Other Credits:** As Designer: Vena Cava Productions: *I'm Not Entirely Here*; Victorian College of the Arts (VCA): *Their Eyes Spoke Everything*. As Set Designer: Queensland University of Technology (QUT): *Loose Ends,*

Float; Inscape Assembly: *Checked Out, Oberon 11; VCA: Attempts on Her Life*. As Set Realiser: QUT: *Stupid Fucking Bird, Big Hair in America*. As Scenic Artist: Brisbane Arts Theatre: *Hansel & Gretel*. As Design Placement: Brisbane Immersive Ensemble: *Cluedo! The New Suspects*; Malthouse Theatre: *The Birds*; HIT Productions: *Waltzing the Wilarra*; Stars and the Moon: *Shrek the Musical*. As Costume Making Placement: Brisbane Arts Theatre: *The 25th Annual Putnam County Spelling Bee, Sir Terry Pratchett's Monstrous Regiment*; Victorian State

Schools Spectacular: *On Air* (2025). **Training:** Bachelor of Fine Arts (Drama), QUT. **Positions:** Producer & Financial Director (2021-25), Inscape Assembly; Artistic Director (2022), Head of Productions (2021), Vena Cava Productions.

Jacinta Way

Stage Manager



Queensland Theatre Company: *Round The Twist The Musical.*

Other Credits: As Stage Manager: Brisbane Festival: *Salamander, Love Stories* (with Queensland Performing Arts Centre); Stateside Program and Tim Overton: *Dead Man's Cell*

Phone; La Boite Theatre: *IRL, We're All Gonna Die!*; Dark Mofa: *Blue Rose Ball, Winter Feast*; State Theatre Company South Australia: *Prima Facie, Decameron 2.0*; Tim Overton: *In the Dark*; Sam Hall: *Womb*; Windmill Theatre Company: *Creation Creation, Grug and the Rainbow*; Megafun: *Groundswell*; Adelaide Festival: *Racecards*; Slingsby Theatre Company: *Emil and the Detectives*; Patch Theatre: *Zoom, Me and My Shadow, I Wish, Sea of Light, Cranky Bear*; National Christmas Pageant: *Christmas Pageant*. As Technical Designer and Production Manager: Wickedly Good Productions: *After All This*. As Project Manager: Megafun: *Groundswell*. **Training:** Bachelor of Performing Arts, Western Australian Academy of Performing Arts (WAAPA).

Tia-Hanee Cleary

Assistant Stage Manager



Queensland Theatre Company: *Back to Bilo, Pride and Prejudice, Drizzle Boy* (Regional Tour), *Medea, Tiny Beautiful Things, As You Like It, The Almighty Sometimes*. **Other Credits:** As Deputy Head of Props: Opera Australia: *The*

Phantom of the Opera (2022/2023); As Props Assistant: GWB Entertainment: *An American in Paris* (Brisbane); As Assistant Stage Manager: Opera Queensland: *Songs of Love and War, The Marriage of Figaro, Opera Under the Stars, Don Giovanni, A Flowering Tree, Peter Grimes*; Troop Production: *The Lonesome West*. As Lighting Operator: Brisbane Powerhouse: *A Girl's Guide to World War, All Fired Up, Diary of a Madman*; As Visual Graphic and Presentation Designer: Matilda Awards (2018 & 2019). **Training:** Bachelor of Fine Arts (Technical Production), QUT.



Kenneth Moraleda

Cast

Marty Alix

Young Ernie / @Bunsyobby



Queensland Theatre Company:

Debut. **Other Credits:**

Melbourne Theatre Company/
State Theatre Company South
Australia: *Kimberly Akimbo*;
Michael Cassel Group:
Hamilton; Hayes Theatre Co: *In
The Heights, Spamalot*; Belvoir

St Theatre: *Into the Woods*; Sport For Jove: *The
Player Kings*; David Venn Enterprises: *Bring It On*;
James Terry Collective: *Rent*; Antipodes Theatre
Company: *Orlando, A New Musical*; Clovelly Fox
Productions: *Elegies*. **Television:** *Bump, The Feed*.
Training: Bachelor of Fine Arts (Musical Theatre),
Victorian College of the Arts; Atlantic Acting
School. **Awards:** Sydney Theatre Awards - Best
Supporting Actor in a Musical *Hamilton*, Best
Performance in a Supporting Role in a Musical
and Best Newcomer nominations *In The Heights*;
Helpmann Awards - Best Supporting Role in a
Musical nomination, *In the Heights*.

Mark Paguio

Leo



Queensland Theatre Company:

Debut. **Other Credits:** Belvoir St
Theatre 25A: *SHITTY, Shepherd*;
Griffin Theatre Company:
Wherever She Wanders; Sydney
Theatre Company: *Lord of the
Flies*; Independent: *Manifesting
a Murderer, The House at*

Boundary Road. **Film:** *Spiderhead, Lonesome*.
Television: *Watching You, NCIS: Sydney, Erotic
Stories, The Twelve, The Moth Effect, The Unusual
Suspects, Bump*. **Training:** Bachelor of Fine Arts
(Acting), NIDA; Bachelor of Performing Arts,
Monash University.

Marcus Rivera

Ernie / @Gwapoboi



Queensland Theatre Company:

Debut. **Other Credits:**

Darlinghurst Theatre Company:
Let The Right One In; Joshua
Robson Productions: *City of
Angels*; Matt Ward
Entertainment: *Beautiful: The
Carole King Musical*; Redline

Productions: *Ate Lovia*; FEM Productions: *Thai-
riffic*; Showbiz Christchurch: *Miss Saigon*;
McFadden Music: *Noli Me Tangere*; Plush Duck
Productions: *Ned: A New Australian Musical*;
Patina Productions: *Company*; Packemin
Productions: *Miss Saigon*; Gordon Frost
Organisation/Opera Australia: *The King and I*
(Australian Tour); The Production Company:
Anything Goes, The King and I; Louise Withers and
Associates/Linda Bewick: *Miss Saigon* (Australian
Tour); Opera Queensland: *Sweeney Todd*; New
Theatre: *Assassins*. **Film:** *Jade Butterfly, Here Out
West, The Heart Pierced Through, Tom Girl, The
Wild Orchard, Loving – Musical Trilogy, Down
Under*. **Television:** *The Unusual Suspects, The
Marcus and Michelle Show*. **Training:** Bachelor of
Music Theatre, Australian Institute of Music; Asian
Australian Directors' Workshop, Melbourne
Theatre Company and Contemporary Asian
Australian Performance (CAAP); Asian Australian
Acting Workshop, Sydney Theatre Company and
CAAP. **Positions:** Founder & Principal Teacher
(2015–present), High & Loud Voice Studio;
Vocal Coach (current). **Awards:** Sydney Theatre
Award – Best Performer in a Supporting role in
an Independent Production nomination *Ate Lovia*;
Made in the West Film Festival - Best Actor
Tom Girl; IBLA Music Festival Most Distinguished
Musician; City of Sydney Counter Tenor Award;
Community Builders Award — Performing
Arts/Theatre.

Miguel Usares

Young Martin / @SisigKween



Queensland Theatre Company: Debut. **Other Credits:** As Actor: Vena Cava Productions: *Ruby Moon*; Queensland University of Technology (QUT): *Punk Rock, Stupid Fucking Bird, Joan Must Die*; As Writer: Art of Courage

Ukraine: *The Art of Courage*. **Film:** *Knockout*.

Training: Bachelor of Fine Arts (Acting), QUT.

Mike Zarate

Martin / @NotaNurse03



Queensland Theatre Company: Debut. **Other Credits:** Savoyards: *Come From Away, The King and I*; Beenleigh Theatre Group: *Freaky Friday, Oklahoma!*; Altitude Theatre: *Once on This Island*; Queensland Musical Theatre:

Miss Saigon; The Lyric Theatre Company: *Pacific Overtures*; Short + Sweet Cabaret: *Tall Order of Short Soup*. **Television:** *Young Rock, Howdy*. **Short Film:** *Love Unseen, Casting Call, Covidrama, Honey, The Fourth Element, Ballonging, Admin Lady, Watch Out for Australians!!, The Nightmare, Shutter, Sunset Nails*. **Music Video:** *One I Love (BATE)*. **Training:** Bachelor of Arts (Music), University of Western Sydney. **Awards:** Brisbane Martini Awards – Best Actor *Love Unseen*; St Kilda Film Festival – Best Actor Nomination *Watch Out for Australians!!*; 48 Hour Film Project Brisbane – Best Actor Nomination *Fake ID*; Gold Palm Awards – Best Supporting Actor Nominee *Oklahoma!*.



Mark Paguio

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**Our heartfelt thanks to the
women who entrusted us with
their stories of the People**

Power Revolution

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