QUEENSLAND THEATRE CO.

EDUCATORS



INFORMATION PACK
SEASON 2027

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

Australian Government | Creative Australia | Queensland Government

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

IT ALL STARTS WITH YOU

Our entire company is filled with people whose lives were changed by teachers. You are the guides down pathways that lead to creative thinkers, future leaders, and compassionate, generous citizens. We know it's not easy. But the work you do is invaluable. We want to support you.


Pictured: Daniel Evans – Artistic Director

We know – from first-hand experience – that teachers are at the grassroots of the entire arts ecology. The students you teach in 2027 will be part of the cultural Olympiad of the state, contributors to theatre that is beyond our wildest dreams, and we are proud to stand alongside you to ensure young people can encounter, experience and imagine themselves within the transformative world of theatre.

In 2027, we will continue to reach out across the mighty Brisbane River, up and down our gorgeous coastline, and deep into the central outback. **The Scene Project** returns for its thirteenth year. Our **Young Company** returns for its sophomore year. And, as always, our legacy celebration **Theatre Residency Week** will return!

Season 2027 is once again All Feeling, now at Full Volume! On offer are exciting new productions and reimagined classics, with more opportunities for curriculum plug-ins than ever before. From the ancient to the contemporary, the epic to the downright bloody, the mainstage season presents rich resources not only for drama teachers, but for potential applications in the English, History and Music curriculums as well.

Term 1

Our year begins with two exciting classical centrepieces. David Wenham shines in a contemporary adaptation of ***An Iliad*** that makes this ancient story more relevant and accessible than ever, and our own Head of First Nations Theatre, Isaac Drandić, helms a ground-breaking First Nations re-telling of ***Romeo and Juliet***.

Term 2

Pack your bags, because next we travel to the 1920s to solve a murder with the iconic ***Miss Fisher's Murder Mysteries: Death by Deckchair***. This is a brand-new murder mystery written especially for the stage by creators Deb Cox and Fiona Eagger. Students can test their powers of deduction and watch a favourite genre brought to life.

We are proud to be supporting Brisbane Powerhouse to welcome ***Counting and Cracking*** to Brisbane. This extraordinary, epic production was voted the best Australian play of the twenty-first century by over 100 performing arts industry professionals and tells the story of a Sri Lankan family's displacement and immigration to Australia. This highly theatrical production is brought to life by 16 actors reliving fifty years of personal and political history.

Term 3

The Bille Brown Theatre is then transformed to Victorian London as we bring the extraordinary Stephen Sondheim to the stage once again in 2027 with ***Sweeney Todd: The Demon Barber of Fleet Street***. Co-Presented with Opera Queensland and in association with Griffith University, this is a gruesomely enjoyable intimate and immersive production of Sondheim's masterwork for musical newbies and die-hards alike!

Term 4

Continuing our tradition of page-to-stage adaptations, we are thrilled to produce a new stage adaptation of ***Little Women*** to close out 2027. Featuring an all-Queensland creative team and written by **Kathryn Marquet** and **Maxine Mellor**, this is Louisa May Alcott's classic with its sleeves rolled up.

The Scene Project

Partly inspired by many of the themes in the mainstage season, the **The 2027 Scene Project** offers a kaleidoscopic, epic tour of the contemporary, historical, mythical and dystopian. ***A Thousand Times Goodnight*** takes the non-linear, multi-modal approach from 2026's blockbuster *Icarus* and presents a fresh round of accessible, practical and provocative resources and a spectacular original script.

Young Company

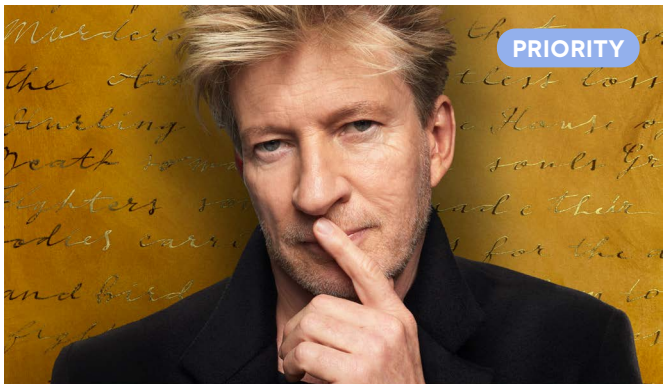
In 2027, the Young Company continues its mission to develop the next generation of innovative performance makers. Open to young artists in Grades 10-12 across Southeast Queensland, the program puts the development of young theatre makers centre-stage, learning their craft alongside a team of industry professionals inside of their State Theatre Company. While they hone their skills they will also have exclusive access to the Creatives and Cast of Season 2027, insights and experience of rehearsal rooms, workshops, backstage – every part and process it takes to go from idea to Opening Night. Beginners... Stand by!

Young People are the future of story-telling and the culture of our state, and so we care deeply about them.
They are our future leaders, creators and audiences and we can't wait for another year to work with them – and you.
Young People. Full Volume. Turn it up!

— Dan

EIGHT STORIES AT FULL VOLUME

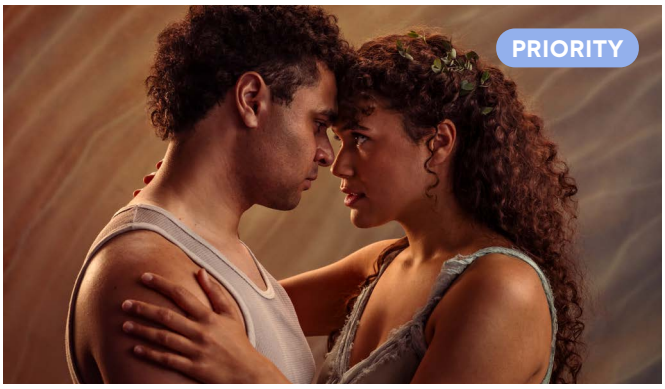
PRIORITY *Priority Curriculum Connected Works*



An Iliad

By Lisa Peterson and Denis O'Hare
25 February – 14 March | Playhouse, QPAC

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



Romeo & Juliet

Adapted by Isaac Drandić
27 February – 21 March | Bille Brown Theatre

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



Miss Fisher's Murder Mysteries
Death By Deckchair

Written by Deb Cox
6 April – 2 May | Playhouse, QPAC

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



Stereophonic

Written by David Adjmi
9 May – 6 June | Bille Brown Theatre

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



Counting & Cracking

By S. Shakthidharan with Eamon Flack
27 May – 6 June | Powerhouse Theatre, Brisbane Powerhouse

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



A Musical Thriller

Sweeney Todd
The Demon Barber Of Fleet Street

Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler
6 July – 15 August | Bille Brown Theatre

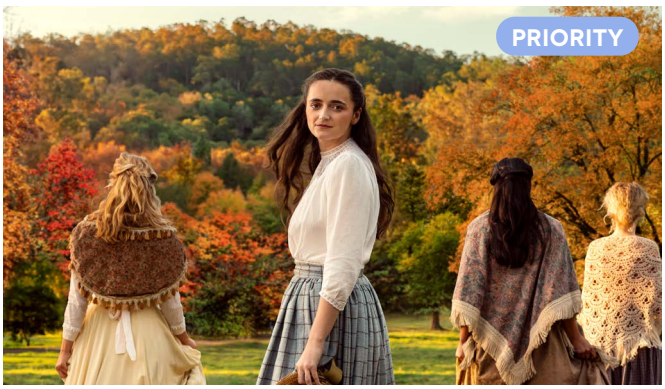
Revenge is a dish best served one customer at a time. Widely regarded as Stephen Sondheim and Hugh Wheeler's masterwork - this home-grown, gloriously gruesome musical thriller puts you within razor's range of Fleet Street's Demon Barber where the shaves come close and the action closer!



My Roman Empire

Written by Alberto Di Troia
9 October – 31 October | Bille Brown Theatre

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



Little Women

Adapted by Kathryn Marquet and Maxine Mellor
9 November – 28 November | Playhouse, QPAC

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

QUEENSLAND THEATRE CO.

PRIORITY

presents

A Sydney Theatre Company production

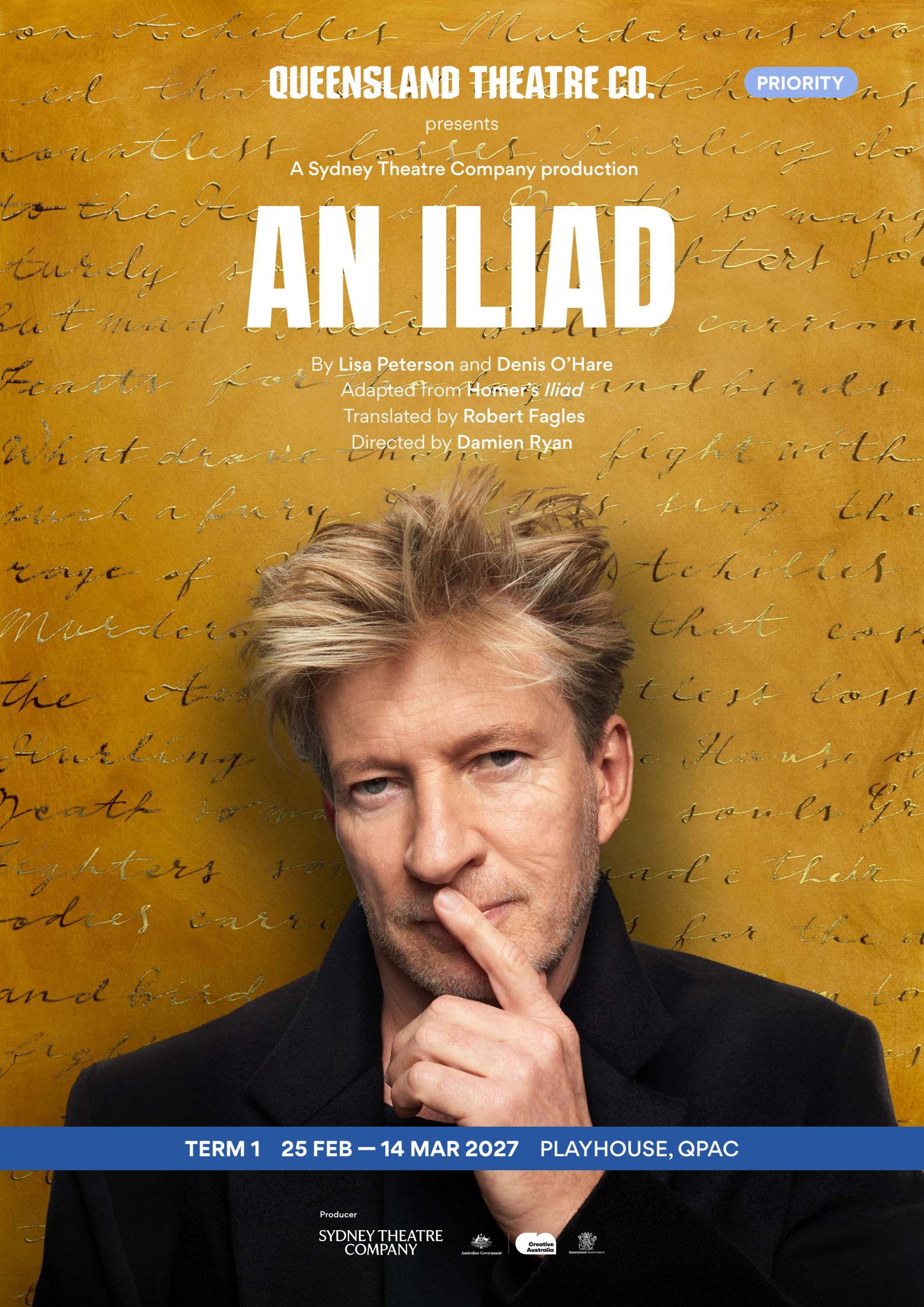
AN ILIAD

By **Lisa Peterson** and **Denis O'Hare**

Adapted from **Homer's *Iliad***

Translated by **Robert Fagles**

Directed by **Damien Ryan**



TERM 1 25 FEB — 14 MAR 2027 PLAYHOUSE, QPAC

Producer

SYDNEY THEATRE COMPANY

Australian Government | Creative Australia | Queensland Government

"Stage-and-screen icon David Wenham delivers a dynamically virtuosic performance as The Poet. Ancient history collides with David's trademark laconic humour and sheer outrage as he takes us on an electric journey through the Trojan War, and every war since. A reckoning with violence, retribution and who profits when ordinary people are sacrificed. This is theatre conjured from breath, fury and imagination. Absolutely astonishing."

— Dan Evans, Artistic Director

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Contemporary performance and adaptation
- Greek epic theatre traditions
- Live music

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 3: Challenge:** By connecting the Trojan War to recurring patterns of human conflict, the production demonstrates how theatre can make social and philosophical comment on violence, rage, heroism and the human cost of war.
- **Unit 4: Transform:** The production offers a professional example of an inherited Greek text being transformed into contemporary performance through solo storytelling, direct address, live music and a modern theatrical frame.

Drama in Practice 2024 V1.2

- **Contemporary Unit:** The production demonstrates contemporary theatre-making through minimalist staging, direct actor-audience relationships, solo performance and the integration of live music and sound to make an ancient story immediate for a 21st century audience.
- **Commentary Unit:** By drawing connections between the Trojan War and recurring cycles of contemporary conflict, the production demonstrates how theatre can comment on war, violence and collective human responsibility.

The Arts (Drama) P-10 V9.0

- **Exploring and responding, developing practices and skills:** Students can analyse how contemporary performance conventions, direct address, minimalist staging and live music are used to interpret a classic story and shape the relationship between performer and audience.

Additional learning and interest areas connected to the themes and ideas in the production

- English and Literature
- Music

Age Recommendation
Recommended 15+

Content Warnings
Strong language, stylised/depicted violence, descriptions of graphic violence, themes of war, death, grief and emotional distress, alcohol use, strobe lighting and theatrical haze.

The Night with the Artists
2 March 2027 at 6:30pm

QUEENSLAND THEATRE CO.

PRIORITY

William Shakespeare's

ROMEO & JULIET

Adapted by **Isaac Drandić**

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



TERM 1 27 FEB — 21 MAR 2027 BILLE BROWN THEATRE

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

"We are proud and excited to combine one of the oldest cultures on Earth with one of the most beloved pieces of theatre ever written."

— Isaac Drandić, Director

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Contemporary Aboriginal and Torres Strait Islander Theatre
- Contemporary Adaptation
- Theatre of Social Comment
- Physical Theatre and Dance
- Shakespearean Theatre

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 1: Share:** Through its contemporary reinterpretation of an inherited story, the production demonstrates how ensemble storytelling and cultural perspectives can communicate enduring human experiences of love, conflict, family and belonging.
- **Unit 3: Challenge:** By reframing the feud through questions of inherited conflict, cultural memory and community responsibility, the production demonstrates how theatre can challenge established perspectives and make social comment for contemporary audiences.
- **Unit 4: Transform:** Provides a direct professional example of an inherited Elizabethan text being reimagined through contemporary First Nations performance practices.

Drama in Practice 2024 V1.2

- **Community Unit:** Provides a stimulus for considering how familiar stories can be reworked to explore ideas of community, culture, identity and shared experience within new social and cultural contexts.
- **Commentary Unit:** By placing inherited hatred, conflict and reconciliation within a contemporary cultural frame, the production demonstrates how theatre can communicate perspectives on social and cultural issues.

The Arts (Drama) P-10 V9.0

- **Exploring and responding:** Students can analyse how the production combines inherited text, contemporary First Nations theatre-making, movement, design and storytelling to communicate cultural perspectives, ideas and meaning.
- **Developing practices and skills:** Students can examine elements of drama, performance skills and theatrical conventions are manipulated to establish relationships, conflict, atmosphere and cultural context.
- **Creating and making:** The production provides a stimulus for students to experiment with adaptation, movement, ensemble storytelling and hybrid theatrical conventions in their own drama-making.
- **Presenting and performing:** Students can consider how choices in voice, movement, space, focus, ensemble and design shape dramatic meaning and audience response.

English 2025 V1.3

- **Unit 1: Perspectives and texts:** Allows students to examine perspective, language and performance reshaping a canonical story of love, conflict and belonging for a contemporary audience.
- **Unit 2: Texts and cultures:** By relocating Shakespeare's tragedy within a contemporary First Nations cultural frame, the production enables students to explore how context, values and cultural perspectives influence meaning.
- **Unit 3: Textual connections:** Studied alongside Shakespeare's original play, the adaptation provides an opportunity to compare how representations of love, conflict, family, duty and identity are maintained, challenged or transformed across texts.
- **Unit 4: Close study of literary texts:** The production provides a contemporary lens for close study of Shakespeare's language, characters and enduring cultural significance, while inviting students to consider how adaptation can reposition modern audiences.

Literature

- **Unit 1: Introduction to literary studies:** The production supports analysis of how historical, social and cultural contexts, alongside language, movement, sound and visual design shape meaning and audience responses to literary texts.
- **Unit 2: Intertextuality:** As a contemporary reimagining of Shakespeare's tragedy, the production provides a strong case study in adaptation and intertextuality, demonstrating how changes in context, form and perspective can create new meanings.

Cross-curriculum Priority

- **Aboriginal and Torres Strait Islander histories and cultures:** The production provides opportunities to engage respectfully with First Nations perspectives on storytelling, Country/Place, community and cultural memory, while examining how contemporary First Nations theatre-makers reinterpret and communicate ideas through an inherited text.

Age Recommendation
Recommended 13+

Content Warnings
Mild language, stylised violence, themes of conflict and inherited hatred, death and grief, reference to suicide, smoke/haze effects.

The Brief
23 February 2027 at 6:00pm

The Night with the Artists
9 March 2027 at 6:30pm

QUEENSLAND THEATRE CO.

PRIORITY

MISS FISHER'S MURDER MYSTERIES

DEATH BY DECKCHAIR

Written by **Deb Cox**

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

Developed by **Elizabeth Coleman**

Directed by **Daniel Evans**

WORLD PREMIERE



TERM 2 6 APR — 2 MAY 2027 PLAYHOUSE, QPAC

Co-Producers

JONES THEATRICAL GROUP

SYDNEY THEATRE COMPANY

In association with

EVERY CLOUD PRODUCTIONS

Australian Government

Creative Australia

Queensland Government

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

"Death by Deckchair is the ultimate whodunnit, packed with suspicious characters, shady secrets and enough twists to keep you guessing. Join Miss Fisher for a wild mystery on the high seas. Think you can crack the case before she does?"

— Saffron Benner, Head of Artistic Development

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Contemporary comedy/comedic performance
- Murder mystery/detective fiction
- Historical/period drama
- Intertextual adaptation and transmedia storytelling
- Multiple role-taking

The Arts (Drama) P-10 V9.0

- **Exploring and responding, years 9-10:** Students can explore how a professional production manipulates genre through comedy, tension, character, design, historical context and theatrical conventions to communicate meaning and engage a contemporary audience.

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 1: Share:** Utilising ensemble storytelling, dramatic languages, comedy, suspense and stagecraft to shape an engaging narrative.
- **Unit 3: Challenge:** The production explores class privilege, social inequality, gender roles and tensions between legal and moral justice, offering students an accessible example of drama making social comment.

Drama in Practice 2024 V1.2

- **Contemporary:** The production demonstrates contemporary theatre-making through its playful combination of established literary and television IP, live performance, comedy, design, music and audience engagement.
- **Commentary:** The mystery plot provides a vehicle for commentary on class, privilege, gender and social inequality, connecting the legacy of historical injustices with the play's 1929 setting.

English 2025 V1.3

- **Unit 2: Texts and culture:** As a new stage story drawing on characters, conventions and a fictional world established in novels and television, the production allows students to examine how genre, medium, context and audience reshape meaning across different forms.
- **Unit 3: Textual connections:** When considered alongside a Miss Fisher novel, movie or television episode, the production invites students to compare how character, genre conventions, values and representations are maintained, transformed or reimagined across page, screen and stage.

Literature

- **Unit 2: Intertextuality:** The production shows how an established literary world and its television adaptation can be appropriated and transformed again to create an original story for the stage.

Australian Curriculum: English V9.0

- **Years 9-10 Literature:** As a new mystery created within an existing fictional world, the production provides a clear example of textual intervention, adaptation and intertextuality, allowing students to explore how familiar characters and conventions can generate new stories for contemporary audiences across media.

Age Recommendation

Recommended 14+

Content Warnings

Moderate violence, murder and attempted murder, simulated violence, themes of death and grief including the death of a child, alcohol use, smoke/haze effects and loud/sudden sound effects including a gunshot.

The Brief

30 March 2027 at 6:00pm

The Night with the Artists

13 April 2027 at 6:30pm

BRISBANE POWERHOUSE | QUEENSLAND THEATRE CO.

PRIORITY

A Belvoir St Theatre and Kurinji Co-Production

COUNTING & CRACKING

எண்ணிக்கை, இல்லையேல் கையோங்கு
ගණන් නොගන්නේ නම් ගණන් කරන්න

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



TERM 2 27 MAY — 6 JUN 2027 BRISBANE POWERHOUSE

Co-Producers

BELVOIR ST THEATRE | Kurinji | Australian Government | Creative Australia | Queensland Government

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

"With each successive wave of arrivals, from the earliest times to the English boats, to now, the country has changed, and the national story has changed. Counting and Cracking is a new offer to that big unfolding story."

— Eamon Flack, Co-director

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Contemporary Australian theatre
- Ensemble performance
- Non-linear story-telling
- Multilingual performance and live translation
- Theatre of Social Comment

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 1: Share:** As a multilingual, intergenerational Australian story spanning Sri Lanka and Australia, the production demonstrates how ensemble storytelling, hybrid theatrical forms and multiple perspectives can share diverse Australian and Asia-Pacific experiences.
- **Unit 3: Challenge:** Through its exploration of nationalism, language, political division, civil conflict and forced displacement, the production demonstrates how theatre can make social and political comment while challenging audiences to consider power, identity and belonging.

Drama in Practice 2024 V1.2

- **Contemporary:** The production offers a rich example of contemporary theatre-making through multilingual performance, live translation, ensemble storytelling and hybrid theatrical forms that connect Asia-Pacific histories with contemporary Australian audiences.
- **Commentary:** By placing family stories alongside political conflict, migration and national identity, the production shows how theatre can comment on social issues through historical, cultural and personal perspectives.

English 2025 V1.3

- **Unit 1: Perspectives and texts:** The production invites students to examine how individual and collective experiences of family, migration, exile and belonging are represented through language, structure and multiple cultural perspectives.
- **Unit 2: Texts and culture:** Its use of English, Tamil and Sinhalese, live translation and competing cultural perspectives provides a powerful example of the relationship between language, cultural identity and belonging.

Modern History 2025 V1.4

- **Unit 4: International experiences in the Modern World:** The production offers a human and cultural lens on late twentieth-century migration from Asia to Australia, illuminating the political, historical and personal forces that shape migration, displacement and settlement.

The Arts (Drama) F-10 V9.0

- **Exploring and responding, Years 9-10:** Students can analyse how contemporary Australian theatre draws on Asia-Pacific histories, multilingual performance, ensemble work and hybrid dramatic conventions to communicate perspectives on culture and Australian identity.

Australian Curriculum: English V9.0

- **Year 10 Literature:** The production enables students to explore how language can include, exclude, empower and marginalise, and how cultural identity, place and ethical perspectives are constructed through voice and representation.

Cross-curriculum Priority

- **Asia and Australia's engagement with Asia:** The production supports exploration of migration from Asia to Australia, intercultural identity and the shared histories, languages and relationships that shape contemporary Australia.

Additional learning and interest areas connected to the themes and ideas in the production:

- Sri Lankan history and civil conflict
- Refugees and asylum

Age Recommendation

Recommended 15+

Content Warnings

Themes of war, political violence and civil unrest, including stylised depictions and descriptions of violence; themes of persecution, death, grief, family separation, forced displacement and refugee experiences; onstage smoking; theatrical haze; loud sound effects including simulated rioting and an explosion and strobe lighting.

QUEENSLAND THEATRE CO. | OPERA QUEENSLAND

PRIORITY



A Musical Thriller

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

Music and Lyrics by **Stephen Sondheim**

Book by **Hugh Wheeler**

Directed by **Daniel Evans**

TERM 3 6 JUL — 15 AUG 2027 BILLE BROWN THEATRE

From an Adaptation by Christopher Bond

Originally Directed On Broadway by Harold Prince

Orchestrations by Jonathan Tunick

Originally Produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards in Association with Dean and Judy Manos

Licensed exclusively by Music Theatre International (Australasia).

Production Partner

GRIFFITH UNIVERSITY

Australian Government | Creative Australia | Queensland Government

"Excited for students to experience a dark, clever and funny production that offers a fantastic opportunity to see sophisticated musical theatre and explore big ideas about justice and obsession. Plus, who doesn't love their musicals with a side of murder, revenge and an alarming amount of meat pies!"

— Sam Neill, drama teacher

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Musical theatre/operatic musical theatre
- Melodrama
- Gothic horror
- Ensemble storytelling

Music (General) Senior Syllabus 2025 V1.3

- **Unit 4: Narratives:** Sondheim's score provides a sophisticated example of how music can drive narrative, characterisation, dramatic action, tension, mood and atmosphere throughout a work of musical theatre.
- **Unit 1: Designs:** The score offers students opportunities to analyse how melody, harmony, rhythm, texture, timbre, structure and expressive devices are combined to communicate character and dramatic meaning.
- **Unit 3: Innovations:** Sondheim's distinctive treatment of musical-theatre conventions, dramatic vocal writing, orchestration and recurring musical ideas provides a useful case study in how established musical traditions can be extended and reconceptualised.

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 1: Share:** The production demonstrates how acting, music, design and heightened theatrical conventions can work together to shape an ensemble story and communicate complex human experiences to an audience.
- **Unit 3: Challenge:** Through its exploration of injustice, abuses of power, class inequality and revenge, the production allows students to consider how heightened theatrical forms can make social and moral comment.

English 2025 V1.3

- **Unit 2: Texts and culture:** The musical's transformation of an established Victorian popular tale and Christopher Bond's stage version offers students a compelling example of how genre, medium and historical context can reshape a story and its meanings for new audiences.
- **Literature Unit 2: Intertextuality:** The evolution of the Sweeney Todd story across popular literature, drama and musical theatre provides a rich case study in adaptation, transformation and intertextuality.

Music Version 9.0

- **Year 10:** Students can analyse how Sondheim manipulates the elements of music and compositional devices to communicate character, emotion, dramatic tension and narrative meaning.

Age Recommendation
Recommended 15+

Content Warnings
Strong stylised violence, murder, simulated blood and implied cannibalism; references to sexual violence and suicide/self-harm; coarse language and theatrical haze.

The Brief
29 June 2027 at 6:00pm

The Night with the Artists
13 July 2027 at 6:30pm

QUEENSLAND THEATRE CO.

PRIORITY

Louisa May Alcott's

LITTLE WOMEN

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



TERM 4 9 NOV — 28 NOV 2027 PLAYHOUSE, QPAC

Australian Government | Creative Australia | Queensland Government

"The world tells you to be good. To be mild. To be alluring. But what if your insides are boiling over and you want to scream? Little Women is a hair-scorching, knuckle-caning, book-burning, rain-kissing odyssey about growing up in a place you feel you don't belong, and saying goodbye with grace, even when you're not ready to."

— Co-writers Kathryn Marquet and Maxine Mellor

EDUCATION CURRICULUM CONNECTIONS

Form & Style

- Contemporary adaptation of a classic novel
- Period/historical drama
- Coming-of-age drama
- Ensemble storytelling
- Domestic/family drama

The Arts (Drama) P-10 V9.0

- **Exploring and responding, years 7-10:** Students can explore how performers and theatre-makers interpret a scripted adaptation, using characterisation, relationships, dramatic conventions and design to communicate a familiar story to a new audience.

Australian Curriculum: English V9.0

- **Years 7-10 Literature:** Students can compare the novel and its theatrical adaptation to explore how character, context, themes and literary ideas are reshaped when a story moves from page to stage.

Drama (General) Senior Syllabus 2025 V1.3

- **Unit 1: Share:** Through its ensemble portrayal of the March family, the production demonstrates how theatre can share stories of family, identity, growing up and changing expectations across generations.
- **Unit 2: Reflect:** Through a realist portrayal of family relationships, adolescence, love, loss and aspiration, the production offers students an example of drama reflecting lived experience and the human condition.

English 2026 V1.3

- **Unit 1: Perspectives and texts:** The production offers students opportunities to examine representations of family, gender, ambition, love, loss and growing up, and how these perspectives are shaped for contemporary audiences.
- **Unit 2: Texts and cultures:** The production allows students to explore how nineteenth-century attitudes to gender, family, class and social expectation are represented and reconsidered for audiences in a different cultural and historical context.
- **Unit 3: Textual connections:** Studied alongside Alcott's novel or another screen or stage adaptation, the production enables students to compare how characters, themes, values and perspectives are maintained, altered or reimagined across texts and media.
- **Unit 4: Close study of literary texts:** The production provides a contemporary lens through which students can consider the continuing cultural significance of a classic literary text and how adaptation can reposition modern audiences to respond differently to its ideas and values.
- **Literature Unit 2: Intertextuality:** As a new theatrical adaptation of Alcott's novel, the production provides a rich opportunity to examine how changes in form, medium, context and audience can transform a literary text while creating new perspectives on the original.

Age Recommendation
Recommended 12+

Content Warnings
Themes of illness, death and grief, including the death of a young person and references to war and poverty.

The Brief
2 November 2027 at 6:00pm

The Night with the Artists
16 November 2027 at 6:30pm

HOW TO BOOK

SCHOOLS BOOKING PROCESS

Bille Brown Theatre and QPAC

All Group Bookings for school groups to Queensland Theatre Company productions at QPAC or the Bille Brown Theatre are made through QTIX Groups on **07 3840 7466** or email **groups@qtix.com.au**

Brisbane Powerhouse

Counting & Cracking takes place at Brisbane Powerhouse and will feature a specialised schools performance at 11am, on Wednesday 2 June. For all school group bookings to *Counting & Cracking*, please submit your information here.

For any questions, please contact the Brisbane Powerhouse Box Office team on **(07) 3358 8600** or email **boxoffice@brisbanepowerhouse.org**

TICKET PRICING

Student Prices

1 complimentary teacher ticket is provided per 10 student tickets.

An Iliad	**$50.00** (Available for in-season Monday to Thursday performances, A and B Reserve tickets)
Romeo & Juliet	**$33.00**
Miss Fisher's Murder Mysteries: Death by Deckchair	**$50.00** (Available for in-season Monday to Thursday performances, A and B Reserve tickets)
Stereophonic	**$33.00**
Counting & Cracking	**$36.00** (Available for in-season Monday to Thursday performances, A and B Reserve tickets)
Sweeney Todd	**$33.00**
My Roman Empire	**$33.00**
Little Women	**$50.00** (Available for in-season Monday to Thursday performances, A and B Reserve tickets)

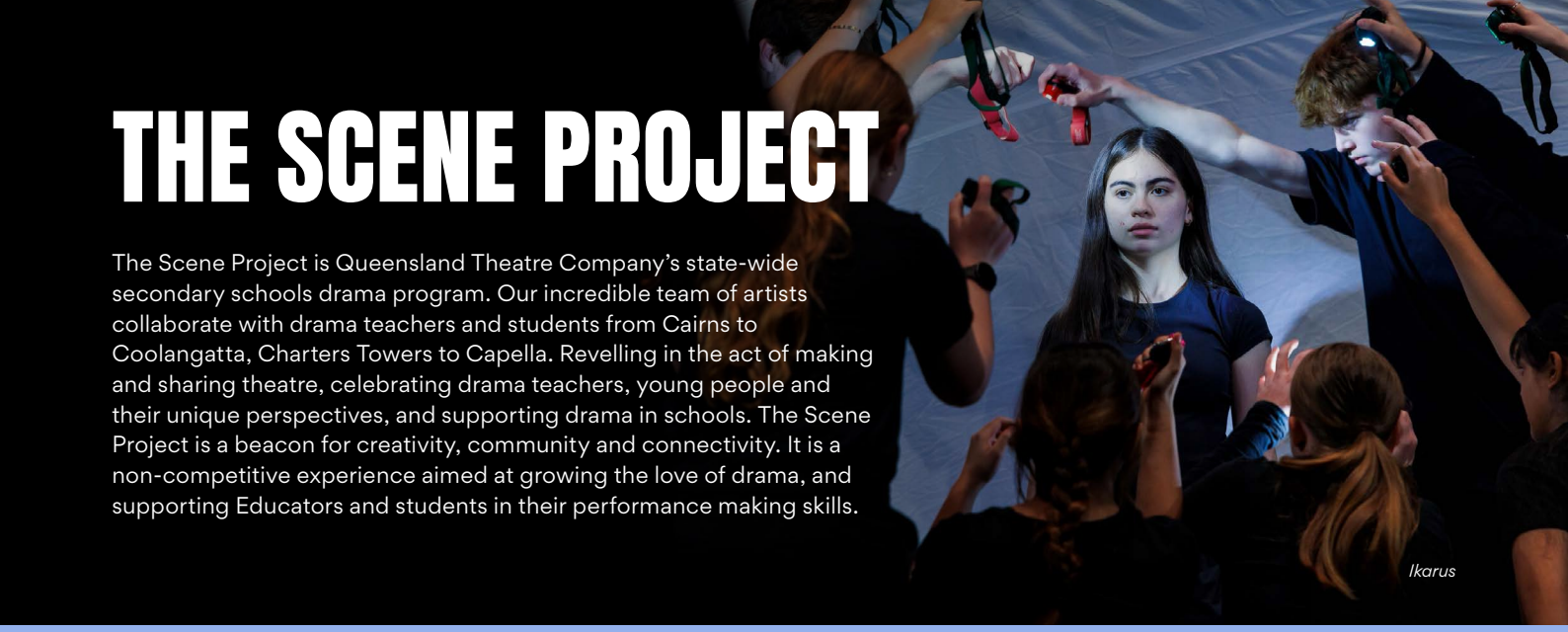
Teacher Previews

Teachers with a current school booking to a performance at the Bille Brown Theatre or the Playhouse Theatre can attend the first Preview performance for free. There are limited tickets, only available for the first Preview in the season, unless otherwise notified.

Enquiries

For any of our productions or programs contact us on **education@queenslandtheatre.com.au**

THE SCENE PROJECT


Ikarus

The Scene Project is Queensland Theatre Company's state-wide secondary schools drama program. Our incredible team of artists collaborate with drama teachers and students from Cairns to Coolangatta, Charters Towers to Capella. Revelling in the act of making and sharing theatre, celebrating drama teachers, young people and their unique perspectives, and supporting drama in schools. The Scene Project is a beacon for creativity, community and connectivity. It is a non-competitive experience aimed at growing the love of drama, and supporting Educators and students in their performance making skills.

1 Script, 17 Outcome locations, 140 Schools, 2,000+ Students, Millions of ideas.

The Scene Project offers schools:

- **A Play:** you'll receive a new playscript to explore and interpret.
- **Education Resources:** a comprehensive guide to support your entry and engagement with the work for the classroom.
- **Support Documents:** A cultural safety outline and detailed content warnings to support you to guide your students through the play.
- **Teacher Professional Development:** A full day workshop with lead artists to unpack the work, find entry points and explore with peers. Seven locations offered across Term 1.
- **Creative License:** You and your students get to edit, interpret, amend and play with the script to suit your assessment or extra-curricular needs to create a 15 minute performance with your students.
- **Outcome Day:** Attendance at one of our 17 locations across QLD where your students perform their work. Watch up to three other schools perform and Queensland Theatre Company perform the full play within a learning forum.

COST PER GROUP

Metro $1,100.00 + GST
Regional $650.00 + GST

In 2027, writers will be inspired directly by the Queensland Theatre Company mainstage season, combining conventions and theatrical styles to present a new script suitable for all ages and classrooms.

2027 TIMELINE

Registrations Open	**Term 4, Week 2 (w/c 12 Oct 26)**
Registrations Close	**Term 4, Week 7 (w/c 16 Nov 26)**
Places Confirmed	**Term 4, Week 9 (w/c 30 Nov 26)**
Script Released	**Term 1, Week 4 (w/c 15 Feb 27)**
Teacher Professional Development	**Term 1, Weeks 6-8 (w/c 1 March, 8 March and 15 March 2027)** Brisbane x 2, Chinchilla, Gladstone, Gympie, Charters Towers, Gold Coast, Toowoomba, Online
Developing the Work In-School	**Term 2 & Term 3**
Outcome Days	**Term 3, Week 1-9**

TEACHERS SAY

'We loved it. Perfect for my students.'
'Outcome Days are the best days on the calendar!'
'I am blown away. Everything was glorious.'
'My students can't stop smiling. Our conversations after were so rich.'

STUDENT BENEFITS

- Creative capacity building
- Critical literacy
- Visibility of career pathways in the arts
- Confidence and connection

The Scene Project is proudly supported by The Rekindle Foundation, Australian Communities Foundation, Scifleet Motors and our generous donors.

PSSST THERE'S MORE TO COME...

Keep an eye on your inbox and online as we release our programs for young people in the coming weeks.

THEATRE RESIDENCY WEEK

Our longest running youth program – Theatre Residency Week returns offering an open-access program in 2027, and there's a range of opportunities for young designers, writers and performers to participate in programs to hone their skills and connect and celebrate the next generation now.

Registrations open in 2027.



YOUNG COMPANY

A dynamic program of skills development that puts young theatre makers centre-stage, learning their craft alongside a team of industry professionals. Hone your skills with an eight-month immersive program that gives participants exclusive access to the Creatives, Cast and Technicians of Season 2027.

Visit **queenslandtheatre.com.au** for details.



SEASON 2027 CALENDAR DATES

PRIORITY *Priority Curriculum Connected Works*

An Iliad

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

PRIORITY

25 FEB – 14 MAR
PLAYHOUSE, QPAC

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

William Shakespeare's

Romeo & Juliet

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

PRIORITY

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

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

Miss Fisher's Murder Mysteries
Death By Deckchair

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

PRIORITY

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

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

Stereophonic

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

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

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

AD Audio Described Ⓑ Auslan Interpreted RP Relaxed Performance Tactile Tour Preview Opening Night Night with the Artists Visionaries

SEASON 2027 CALENDAR DATES

PRIORITY *Priority Curriculum Connected Works*

Counting & Cracking

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

PRIORITY

27 MAY – 6 JUN
POWERHOUSE THEATRE, BRISBANE POWERHOUSE

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

A Musical Thriller

Sweeney Todd
The Demon Barber of Fleet Street

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

PRIORITY

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

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

My Roman Empire

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

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

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

Louisa May Alcott's

Little Women

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

PRIORITY

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

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

AD Audio Described · Auslan Interpreted · RP Relaxed Performance · Tactile Tour · Preview · Opening Night · Night with the Artists · Visionaries

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Queensland Theatre Company reserves the right to amend information at short notice.