QUEENSLAND THEATRE
Queensland Theatre, debase productions and JUTE Theatre Company co-production

THE LONGEST MINUTE

Written by Robert Kronk and Nadine McDonald-Dowd
The Longest Minute is finally open in Brisbane – the fourth show of our line-up of eight for Season 2018 means it’s half-time already!

But there are still plenty of theatrical adventures in store. In the second half of the year, you can experience a poignant yet comic twist on a migrant story, a contemporary Australian classic that smashed box office records for the Melbourne Theatre Company, a play about the legendary Isaac Newton by the legendary David Williamson, and a uniquely Queensland take on one of drama’s greatest heroines.

Do you have your season ticket sorted yet?

Your Savings

5 Play Package
(Save up to 17% off Ticket prices)

3 Play Package
(Save up to 15% off Ticket prices)

Your Benefits

First in Best Dressed
Our Season Ticket Holders get the best available seats before single tickets go on sale to the general public, ensuring you don’t miss out on sold out performances.

Change your dates as your plans change
If you can’t make your performance date anymore it’s not a problem – we can exchange your tickets.

Additional Tickets
Share your love of theatre with family and friends by purchasing additional tickets at a discounted rate.

Under 30
If you are 29 and under, even bigger savings are available to you.

Book now pay later
Divide your package over easy instalments with our Post-Pay option.

Advance Programs
Be in the know. Sign up to receive a play program, via email, in advance of your performance.

Ways to book

Call us
Order by calling us 9:30am-5pm, Mon to Fri Freecall 1800 355 528

Drop in
Queensland Theatre Administration 78 Montague Road, South Brisbane

Jump online
Book online at queenslandtheatre.com.au Or email us mail@queenslandtheatre.com.au

Mail us
Queensland Theatre Season Ticketing Team PO Box 3310, South Brisbane, QLD 4101
Synopsis

One football club, one family, and one unforgettable NRL grand final

Where were you the night of the 2015 NRL Grand Final?
The night when long-time underdogs the North Queensland Cowboys won in an all-Queensland nail-biter that changed the game, and the state, forever. For one family of Cowboys diehards, their whole lives have led up to this moment.

Jessica Wright has footy in her blood. She was born into a family of Rugby League fanatics. Living in Townsville, her dad, mum and brother all barrack for underdogs, the North Queensland Cowboys. Determined to pursue her passion for playing Rugby League, we watch Jess grow up, in parallel with the trials and tribulations of the NQ Cowboys until their (21 years in the waiting) win of the 2015 NRL Grand Final.

The Longest Minute
Written by Robert Kronk and Nadine McDonald-Dowd
Directed by Bridget Boyle

CAST
Jeremy Ambrum .................. Laurie Wright/Ensemble
Louise Brehmer .................. Margaret Wright/Ensemble
Lafe Charlton .................. Uncle Gordon/Ensemble
Chenoa Deemal .................. Jessica Wright
Mark Sheppard .................. Frank Wright/Ensemble
David Terry .................. Ensemble

CREATIVES
Bridget Boyle .................. Director
Simona Cosentini .................. Designer
Simone Tesorieri .................. Designer
Jason Glenwright .................. Lighting Designer
Kim Bust Beatz Bowers .... Composer/Sound Designer
Peta Cooke .................. Assistant Director
Natasha Marich .................. Stage Manager
Erin Handford ........ Assistant Stage Manager (Rehearsals)

CONTRIBUTING ARTISTS
Anna Daniels .................. Responding Artist
NJ Price .................. Fight Choreography

VENUE
2 – 12 May
Centre of Contemporary Arts, Cairns
17 – 19 May
Dancenorth, Townsville
26 May – 23 June
Cremorne Theatre, QPAC
28 June
Pilbeam Theatre, Rockhampton

ATTENDANCE INFORMATION
The Longest Minute will run for approximately 85 minutes with no interval.

WARNINGS
This production contains strong coarse language, haze and strobe. The use of photographic or recording equipment is not permitted inside the theatre.

ACKNOWLEDGEMENT OF COUNTRY
Queensland Theatre would like to acknowledge the Jagera and Turrbal people who are the Traditional Custodians of this land. We would like to pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.

RECYCLE THIS PROGRAM
Support Greening Queensland Theatre and recycle this program after the performance in the recycling bins provided in the foyer.

Co-production with debase productions and JUTE Theatre Company

Queensland Theatre
78 Montague Road,
South Brisbane, Queensland, 4101
Tel: 07 3010 7600   Fax: 07 3010 7699
Ticketing: 1800 355 528
mail@queenslandtheatre.com.au
#queenslandtheatre       #leadingfromqld

Follow us on:    

Townsville dates
co-presented with Dancenorth

Production sponsor

Queenslander Fans Night Out JT World Premiere Take the Team Cowboys
Welcome

Sport and theatre have so much in common. There’s a world-famous theatre in Sheffield in the UK, The Crucible, which – when it’s not running musicals or dramas – hosts rapt, reverent audiences at the World Snooker Championships. Sport and theatre. The two are inseparable.

They both have an ingrained sense of drama and spectacle. Both love to elevate their heroes and damn their villains (as well as allowing villains to be redeemed into heroes!). Both feature moving tales of heartbreak, triumph against the odds, and eleventh hour reversals. And both have even amicably agreed to share the word ‘play’.

George Orwell famously called sport “war minus the shooting”, and theatre, too, taps into a similarly high-stakes conflict. And for many Queenslanders, the stakes don’t get any higher than Rugby League.

The Longest Minute is set around the 2015 NRL Grand Final, which in itself is almost the perfect piece of storytelling, with a fairytale ending written by Johnathan Thurston and his billion-dollar boot. But the real meat of this poignant play doesn’t happen on the field – it happens on the sidelines and beyond. The Longest Minute will linger with you because of the quality of its human drama as much as the intensity of its sporting story.

This play has a powerful connection to Cowboys country, and I’m thrilled that before it arrived in Brisbane, it opened for a season at JUTE Theatre Company in Cairns and played in Townsville and will wind up in Rockhampton. Telling the stories of regional Queensland in regional Queensland is as important to us as entertaining audiences in the Broncos heartland. The writers both hail from Queensland’s regions – Robert Kronk from Bundaberg and Nadine McDonald-Dowd from Mackay – and we are proud to be co-producing with JUTE and local independent powerhouse debase productions. This play has been driven to the stage by the passion of its writers and its director Bridget Boyle. I’m grateful that they love theatre as much as Rugby League and that we can share their infectious joy with you.

On the topic of being grateful, can I extend a special thank you to our production sponsor Energex and Ergon Energy as part of the Energy Queensland group. Our partnership has enabled us to take this production to more people in our great state.

This is a story for everyone who’s ever chased after something they want with all their heart, for anyone who’s faced near-insurmountable odds and surged to victory. Even if you’re not a sports fan, even if your blood doesn’t run maroon, I suspect you’ll be up out of your seat and cheering at the end.

Enjoy,

Sam
Energex and Ergon Energy, as part of Energy Queensland, power communities from Tweed Heads up to the Torres Strait.

Our association with Queensland Theatre supports the telling of powerful and unique Queensland stories that reflect and celebrate the diverse and inclusive community within which we operate.

We are proud to support Queensland Theatre’s production of The Longest Minute, a universal story about family, community and sport told through a Queensland lens which celebrates our regional spirit and the power of ‘positive energy’.
Robert Kronk
Playwright

I was hugging a stranger, my voice was gone, I was crying: North Queensland had just won the 2015 Grand Final.

So many people shared stories with us about family, about what football means to them, and about passion. To the uninitiated this passion can sometimes seem strange, but when you sit on the sideline, when you look around and see the hope and desperation, the grief and joy, you become part of something bigger and - if the football gods will it - you can become part of one of the most heart-wrenching, tense and joyful, experiences you can put yourself through. Football and the stage belong together. Thanks to all those fellow leaguers (and a few non-fans) who collaborated to bring these stories to life. We are as a creative team at the last minutes of the grand final. Hours of blood, sweat and tears come down to this moment – where we get to share with you why this world keeps making us stronger and teaches us to never give up. It’s been great....

But ultimately we just really wanted to meet JT.

Nadine McDonald-Dowd
Playwright

I have a confession to make. My name is Nadine McDonald-Dowd and the Broncos are my team... but the Cowboys are my second! Football has always been a part of my life. My earliest memories of growing up in Mackay involve a footy ground, sliced oranges, one-eyed refs, salt and vinegar chips, family cheerleader groups, and endless hours watching the ball up and down the field. I love football, but more than that I love how football makes you feel part of something bigger.

The idea for this uniquely Queensland story was born on an unusually hot night in Sydney in October 2015, at the NRL Grand Final contested by the Cowboys and the Brisbane Broncos. I was there at the ground (Disclaimer: I'm a diehard Cowboys supporter). I was in the pits when with one minute to go – the longest minute of my life, the Cowboys were going to lose the match when .... as the full time siren sounded a try was scored to even the game and send it into extra time - where there were more last-minute plot twists, more suspense, and after 20 years of heartbreak, a Cowboys’ victory. As a friend texted me at the time – who did the dramaturgy on that game?

Bridget Boyle
Director

The Longest Minute is a rare beast. It’s a show for sports-loving people who think that theatre is not for them. It’s also a show for theatre-loving people who think that sport is not for them. Basically - there’s something in this joyful, exuberant and deeply moving story for everyone.

On my return from the Grand Final, my dear friend and wonderful dramaturg Kath Kelly suggested “why don’t you stop telling me how great it was and write a play about it?” And so, in collaboration with the playwrights and with the help of the Cowboys club, I set off to understand what this victory meant to the North Queensland community who’ve supported the team through good times and truly terrible times...

The Longest Minute is 85 minutes of high-energy theatricality that spans joyful highs and some tragic lows. With the high-profile success of Australian women in sport – from the AFLWL to the giant-beating Matildas, the show is a timely story that celebrates the power of determination in the face of prejudice. It’s been a privilege to work with a wonderful ensemble of actors, extraordinary creatives and world-beating technical teams to bring this story to life. I’d like to thank them all for their belief and hard work, and thank my family for their patience and support. Of course, special acknowledgement must also go to the Cowboys, not just for their help in connecting with their community of diehard fans, but for winning in such style and making the story possible.

In the end, The Longest Minute doesn’t shy away from League’s dark side but it celebrates what League, in fact what all good sporting contests can teach us. No matter how bad things seem, you never give up, you keep rucking the ball forward and you turn up for your family. And if it all goes terribly wrong... there’s always next week.
Can you remember where you were when Johnathan Thurston kicked that winning field goal, sending Cowboys' fans whooping into the air, fists pumping and screaming? Like Kieren Perkins' win from Lane 8, or Cathy Freeman rounding the final bend at the Sydney Olympics, the Cowboys' victory of 2015 is a moment burnt into our nation's sporting soul. It was a triumph preceded by a sixty-second white-knuckle ride, when our hearts were in our hoarse throats, and Queenslanders' loyalties were torn between the boys from the bush and the buccaneers from Brisbane.

I remember watching the Cowboys' win at my brother's house in the Rugby League stronghold of Rockhampton. We were up off the couch, hollering at the TV; clutching our heads in despair as JT's attempted conversion rebounded off the post, and then jumping for joy and hugging in pure jubilation as his magic boot kicked the golden point in extra time. We were not alone. As Ray Warren's voice belted from the box, the Cowboys players' joy contrasted starkly with the Broncos' agony as they sank to their knees. Meanwhile cries of both devastation and ecstasy could be heard chorusing from other brightly lit lounge rooms in the dimly lit suburban streets.

The Longest Minute is a play that bleeds maroon, cutting right to the heart of our Queensland tendency to champion the underdog; back the battler, and bunker down against the taunts from those 'down south' who write us off as sun-drenched dreamers. After the esky lids slam down, and we descend into darkness in the opening scene, we first hear the catch-cry of our fiery protagonist, Jess, as she declares, ‘Rugby League’ll break your heart, always has, always will.’ As the tragedies and triumphs of the football-fanatic Wright family unfold amongst the highs and lows of their beloved Cowboys, we from the sidelines feel the truth of her words, and witness how brilliantly The Longest Minute captures the pain and joy of both the game of Rugby League, and the game of life.
Robert Kronk
PLAYWRIGHT
Robert is the creative producer and CEO of Flipside Circus. He has worked extensively as a director, writer, dramaturge, and producer for companies including: La Boite, Brisbane Festival, HotHouse Theatre, and Queensland Performing Arts Centre. He is a co-founder and director of debase productions and was director of programming and director of operations at Metro Arts until 2008. Robert has written a number of plays including: All Other Places (2000); Lovejunk (2001); Snagged (published by Playlab Press in 2009); Ithaca Road (nominated for an AWGIE Award and published by Playlab Press in 2011); Fly-In Fly-Out (2012 – shortlisted for the 2012 Rodney Seaborn Award and published by Playlab Press in 2014); We That Are Left (nominated for an AWGIE Award in 2016). In collaboration with Bridget Boyle and Liz Skitch, he has written: The Loud Room series of revues (2002–04); Big Things (2007); and Popping Lead Balloons (2009). He coordinated The Tunnel – a Brisbane-based satirical writing team, and was head writer on the Tunnel’s Uncle Tony’s Oats (co-produced with Queensland Theatre in 2010).

Nadine McDonald-Dowd
PLAYWRIGHT
Nadine McDonald Dowd was the Artistic Director of Kooroom Jirda Indigenous Performing Arts Company from 2001 to 2004 after first joining the company in 1996 as the Education Officer. Nadine was a Senior Producer with Major Brisbane Festivals in 2010, was the Manager of the kuri dhagun, State Library of Queensland from 2006 – 2015, Creative Producer for the Commonwealth Games Arts and Cultural Festival 2018 and is currently a Producer with Queensland Performing Arts Centre.
Nadine has mainly worked as a director, dramaturg and producer in numerous works and projects for companies including Kooroom Jirda, La Boite Theatre, Brisbane Festival, Circa, QPAC, JUTE and Debase. Having written Binnis Backyard with Therese Collie (Kooroom Jirda, QPAC 2000), The Longest Minute is her second collaboration as co-writer.

Bridget Boyle
DIRECTOR
Queensland Theatre: As Director: Rice (QPDA Finalists Readings), The Landmark, and Extremities and Up and Out. As Actor: The Works, The Estimator, Lily Can’t Sleep (with QPAC’s Out of the Box). The Venetian Twins, Scapin, Blackbeat Drivers. Other Credits: As Director: Little Match Productions: The Owl and the Pussy-cat (Festival 2018 and Flovstate); debase productions: The Fusze Family Variety Hour (with Brisbane Festival), Popping Lead Balloons (with Queensland Arts Council), The Clown from Snowy River, The Look (with Queensland Arts Council), Lovejunk (with QPAC); Queensland University of Technology: Dead Man’s Cellphone, Little Revolution, Top Girls and Little Hitler’s Ode to an Austrian Bandwitz. As Actor: Brisbane Festival: Are We There Yet?; La Boite Theatre Company: He Died with a Fafael in His Hand (with someone productions); debase productions: Warmwaters (with Brisbane Cabaret Festival), Frocking Fantastc (with Brisbane Powerhouse), Positions: Co-founder, debase productions. Training: Doctor of Philosophy, Queensland University of Technology. Awards: Helpmann Nomination – Best Female Actor in a Musical The Venetian Twins.

Simona Cosentini
DESIGNER
Queensland Theatre: My Name is Jimi. Other Credits: As Set and Costume Designer: Jute Theatre Company; Bufuk, Mr. Takahashi (with Brown's Mart and Corrugated Iron), Paradise is Singing, Is My Lipstick On Straight?, Stewed, Delinum, Prappo Solid, Sentinel Chickens, Half & Half. As Costume and Prop Designer: Cairns Regional Gallery: Blood Red. As Prop Designer: The Grin and Tonic Theatre Troupe; OperaOvunque and Teatro Coll, Italy; As Costume Designer and AV, Scenic Painter & Prop Designer Decorator: Ababbo and Museo Civico Bologna. As Costume Design: Vego Vesta; As Milinery Designer: Biddigal Deaming Arts. As Costume Design Mentor: Tropical Arts: Macbeth. Films: On Stage, Positions: Commonwealth Gardens (with Cairns Council and Tanks); Float and Costume Design Mentor, Cairns Council & Tanks Centre: Training: Degree of Fine Arts (Scenography and Costume Design), Accademia Belle Arti Bologna (Ababbo); Set Design, School of Melodrama Cesena; Costume Design, Ababbo; Graphic Design and Communication, ILAS.

Simone Tesoriere
DESIGNER

Jason Glenwright
LIGHTING DESIGNER

Kim Busty Beatz Bowers
COMPOSER & SOUND DESIGNER

Peta Cooke
ASSISTANT DIRECTOR

Natasha Marich

STAGE MANAGER

Queensland Theatre: Debut. Other Credits: As Stage Manager: Red Stitch Actors' Theatre: Incognito; Pinchgit Opera: Castor et Pollux; Folsom Prison Productions; Johnny Cash - The Man in Black; Keene/Taylor Theatre Project: Half and Half; Griffin Theatre Company: Silent Disco, Ship of Fools, Clark in Compromise; Company Skylark; Inside Dry Water (including National and InternationalTour), Mum’s The Word, Wake Baby; Handspan Theatre: Miss Tonotika, Raised by Wolves; Malthouse/Playbox Theatre: View of Concrete, The Ishmaei Club, Inside 2000, Inside 01, Blak Inside, Redemption. As Stage Manager/Touring Manager: Bell Shakespeare; The Taming of the Shrew; Griffin Theatre Company: Speaking in Tongues; Terrapin Theatre: The Big Friendly Giant; Malthouse/Playbox Theatre: The Big Con (including National Tour), As Assistant Stage Manager/Production Manager: Red Stitch Actors’ Theatre: The Realistic Joneses, The Shape of Things (including National Tour); Critical Stages: The Pitch (including National Tour); Keene/Taylor Theatre Project: Scissors, Paper, Rock (including Regional Tour); Malthouse/Playbox Theatre: Drink Pepsi, Bitch! (including National Tour); As Tour Manager: The Flying Fruit Circus: Circus Girl. As Production Manager/ Lighting Designer: Mainstreet Theatre: The Lightkeeper, The Butler's Wife, As Production Coordinator: Red Stitch Actors’ Theatre: The Moors, Incognito, The Way Out. As Assistant Stage Manager: Australian Opera: Madame Butterfly. Independent Credits: David Field: Shallowboxing; Angus Cerini: SIFKUF; James Brennan: PIGLET; Anna Briowski: The Gap. Positions: Associate Producer, Contemporary Asian Australian Performance. Training: Diploma of Events Management, William Blue College of Management; Bachelor of Dramatic Arts – Technical Production, NIDA; Bachelor of Arts (Sculpture), Newcastle College of Advanced Education.

Erik Handford

ASSISTANT STAGE MANAGER

REHEARSALS

Queensland Theatre: Debut. Other Credits: As Stage Manager: Supercell Dance Festival; QPAC: An Evening with Liz Callaway; Metro Arts: ENGLand; Ballet Theatre of Queensland: Cinderella. As Assistant Stage Manager Swing/Props Swing: Mamma Mia! The Musical (Brisbane Season); As Assistant Stage Manager: La Boite Theatre Company: BlackRock; Shake & Stir Theatre Company: American Idiot. Positions: QPAC Technical Coordinator, Brisbane Festival 2017. Training: Bachelor of Fine Arts (Technical Production), Queensland University of Technology.

Jeremy Ambrum

Talent

LAURIE WRIGHT/ENSEMBLE


Louise Brehmer

MARGARET WRIGHT/ENSEMBLE

Queensland Theatre: Riley Valentine and the Occupation of Fort Svalbard, The Fledglings, Australia Day, The Lost Property Rules (including tour), An Oak Tree, The Woman Hears In Public Places (including tour), Coaking with Elvis (including tour), MODD - Romeo & Juliet. Other Credits: debase productions: Pajapping Lead Balloons (including tour), LoveJunk; JUTE Theatre Company: What are the Oats?, La Boite Theatre Company: The Bittering (with Pentimento Productions), Summer Wonderland, Creche and Burn (including tour), He Died With A Felaflag. In His Hand (with Someone Productions); 4MBS Classic Arts: Romeo & Juliet; Queensland Shakespeare Ensemble: A Midsummer Night's Dream, Richard III, The Comedy of Errors; Now Look Here Theatre: The Seagull; Crossbow Productions: The Miracle Worker, Mrs Klein, Anne of the Thousand Days; Real TV: Children of the Black Skirt (including tour), Toll Man; White Rabbit Theatre Ensemble: Pocketful of Pebbles (with Gold Coast Arts Centre); Seeing Place Productions: All Aboard! (with Bleach Festival); Elbow Room: After All This (with Brisbane Festival); Zen Zen Zo Physical Theatre Ensemble: Thereanin a Man Who Sold The World (including tour); Humenculus Theatre: The Spirit of the Mask (including tour), Thoughts have feelings too (including tour); Mixed Company; Secret Bridesmaids’ Business; Ocar Theatre Company: Spring Awakening… and more; Blackout: The Ghost Writer; Metro Arts; New Royal; Micro trip 2; Creative Regions: Tales of the Underground (including tour); The Restaged Histories Project: The Greater Plague; Rolling Jaffa productions: Sexual Perversity in Chicago, The Duck Variations; Forte Theatre: Chicago (including tour), Amadeus, Witness for the Prosecution. Film: A Heartbeat Away, Hildergarde. Short Film: Too Soon, Turtle, Buds and Thrones, The Empty Room. Television: Harrow, Hoses, Mabo, SLIDE, FarmKids, Code 1114. Awards: Matilda Award - Best Female Actor in a Supporting Role Therese Roquin, Matilda Award - Best Female Actor in a Supporting Role A Midsummer Night's Dream, Matilda Award Nomination - Best Female Actor in a Lead Role The Miracle Worker. Training: Bachelor of Arts - Drama (Acting), QUT; Shakespeare and Company USA.

Lafe Charlton

Goepul people of Stradbroke Island (Minjirribah)

UNCLE GORDON/ENSEMBLE


Chenoa Deemal

Thirster Warr (Gugu; Timmihtja); Kaaja woman JESSICA WHITE

Queensland Theatre: An Octoroon, The 7 Stages of Grieving (with Grin and Tonic Theatre Troupe), St Mary’s in Exile, Mother Courage and Her Children. Other Credits: Ensemble Theatre: Sorting out Rachel; Corrugated Iron Youth Arts: Mr Takahashi & Other Falling Secrets (with JUTE Theatre Company); Darlinghurst Theatre: A Man with Five Children; Imaginary Theatre: The Voice in the Walls; Riverside Theatre Company: Rainbow’s End; Centre Stage: The Works of William Shakespeare by Chicks: Metro Arts: Red Sanctuary. Events: As Narrator: Stradbroke Island Chamber Music Festival. Short Film: Love Song Dedication, With a Chance of Rain. Television: Splatter, Training: Advanced Diploma of Acting, ACPA; Bachelor of Fine Arts (Acting), Queensland University of Technology.

Mark Sheppard

Mulundgi, Mbarbaram (Ahberton Tablelands)

FRANK WRIGHT/ENSEMBLE

Queensland Theatre: Debut. Other Credits: debase productions: The Clown From Snowy River; Chasing the Lollyman; Koomeba Jdarra Theatre Company: Nunjul the Sun, Binn’s Backyard (Kite Theatre); JUTE Theatre Company: Propop Solid, Circus Oz; Ringmaster Clow. Training: West Australian Academy of Performing Arts.

David Terry

ENSEMBLE

Thanks to our Sponsors & Partners

GOVERNMENT PARTNERS

QUEENSLAND GOVERNMENT

FOUNDATION PARTNERS

AUSTRAlian COMMUNITIES FOUNDATION

CULTURAL FUND

DHF

JTR

MICHAEL CORNWALL FOUNDATION

PRODUCTION SPONSORS

BOARD MATTERS

BDO

PHILIP BACON GALLERIES

ORD MINNETT

SEASON SPONSORS

ALS

APN TV

SINGAPORE AIRLINES

SEASON SUPPORTERS

DATACOM

DENT CINEMAS

EY

ICEMEDIA

PHOEBE STEPHENS FLOWERS

QUILL

RYDGES

PRODUCTION SUPPORTERS

COMTEL

CONRAD GARGELI

9NEWS

NOCTURNE

EY

MINGU

Face + Body

FACE + BODY

9NEWS

SEASON SUPPORTERS

GOVERNMENT PARTNERS

QUEENSLAND GOVERNMENT

FOUNDATION PARTNERS

AUSTRAlian COMMUNITIES FOUNDATION

CULTURAL FUND

DHF

JTR

MICHAEL CORNWALL FOUNDATION

PRODUCTION SPONSORS

BOARD MATTERS

BDO

PHILIP BACON GALLERIES

ORD MINNETT

SEASON SPONSORS

ALS

APN TV

SINGAPORE AIRLINES

SEASON SUPPORTERS

DATACOM

DENT CINEMAS

EY

ICEMEDIA

PHOEBE STEPHENS FLOWERS

QUILL

RYDGES

PRODUCTION SUPPORTERS

COMTEL

CONRAD GARGELI

9NEWS
Queensland Theatre wishes to extend its heartfelt thanks to all our donors. Each gift, large or small, makes a difference to our work.

FOUNDATIONS FOR THE FUTURE CAMPAIGN

DIRECTOR $100,000+
Doug Hall Foundation
Ian & Cass George
Bruce & Sue Shepherd

PILLAR $25,000+
Gambling Community Benefit Fund
EM Jameson & AL Anderson
Susan Leamomth & Bernard Cuman

ANNUAL DONORS

Australian Communities Foundation - Dawia Family Fund
Copyright Agency Limited
Tim Fairfax Family Foundation

KEYSTONE $15,000+
3 Anonymous
Rozlyn Atkinson
Thomas Bradford QC
Australian Communities Foundation
Keith & Jeanette Ince Fund
Ian & Ruth Gough
Dr Geoffrey Hirst AM & Dr Sally Wilde
Dr Joan M. Lawrence AM
Andrew & Kate Lester
Morgans Foundation
Nigel & Liz Prior
David Williamson AO

CORNERSTONE $10,000+
Anonymous
Michael & Anne-Maree Byrne
Dr John H Casey
Rachel Crowley
Sue Donnelly
Louise M Gourley
John & Gay Hull
Amanda Jolly & Peter Knights
Martin & Andrea Krewitzl
Pamela Marx
John Reid AO & Lynn Rainbow-Reid AM
Dr Marie Siganto AM
Sam Strong & Katherine Slattery

FRAMEWORK $5,000+
Sarah Bradley
Stephen & Terry Leach
Karl & Louise Morris
The Nicklin Family
Trevor & Judith St Baker

SUPPORT $1,000+
Novia Bartlett
Alan Galwey
Claire Glasson
Colin & Noelie Kratzing
B Lloyd
In Memory of Jann McCabe
Bruce & Jocelyn Wolfe

TRUSTS AND FOUNDATIONS

Australian Communities Foundation - Dawia Family Fund
Copyright Agency Limited
Tim Fairfax Family Foundation

ANNUAL DONORS

16 Anonymous
Melissa Agnew
Anne & Peter Allen
J M Alcock
William Ash & Marji Brown Ash
Leanne Austin
Warren & Anne Balantyne
Novia Bartlett
Geoffrey Beames
Cheryl Beaton
Barbara Bedwell
Melissa Bennett
Louise Bewley & Geoff Harris
Annette Bezzina
John & Lois Griffin
H G Fryberg
Trent Forno
Jane FitzGerald
Ralph & Frances Devlin
Sheryl Cornack
Lee Clark
Michael & Karlie Keating
Marc James
Jodie Hoff
Stephen & Yvonne Henry
Paul & Kathie Hendon
Karen Heel
Juanita Hartkopf
Fotina & Roger Hardy
David Hardidge
Tim Fairfax Family Foundation
Copyright Agency Limited
Tim Fairfax Family Foundation

LEGAL CHAPTER

Corinne Hodge
John & Lois Griffin
H G Fryberg
Trent Forno
Jane FitzGerald
Ralph & Frances Devlin
Sheryl Cornack
Lee Clark
Michael & Karlie Keating
Marc James
Jodie Hoff
Stephen & Yvonne Henry
Paul & Kathie Hendon
Karen Heel
Juanita Hartkopf
Fotina & Roger Hardy
David Hardidge
Tim Fairfax Family Foundation
Copyright Agency Limited
Tim Fairfax Family Foundation

Donations over $250 are acknowledged for 12 months from the date of donation.

Visit queenslandtheatre.com.au/dedication to choose your chairs today.

Queensland Theatre wishes to extend its heartfelt thanks to all our donors. Each gift, large or small, makes a difference to our work.

QUEENSLAND THEATRE

Take your seat before the shows begin...

Announcing Brisbane’s newest venue – the Bille Brown Theatre.

Dedicate a chair to secure your place in Queensland Theatre history and leave a legacy that will support the cultural life of Queensland.

Visit queenslandtheatre.com.au/dedication to choose your chairs today.

QUEENSLAND THEATRE
Shari Sebbens, Luke Carroll, Melodie Reynolds-Diarra, Tony Briggs and Tom Stokes

Proud sponsors of Queensland Arts

Email: sales-qld@datacom.com.au
501 Ann St
Fortitude Valley QLD 4001
www.datacom.com.au

Let Datacom set the scene and look at new ways IT can provide stellar performance for your business.

The performing arts expands your mind.

Let Datacom set the scene and look at new ways IT can provide stellar performance for your business.

Queensland Theatre is a member of the Australian Major Performing Arts Group.

Information correct at time of printing

Queensland Theatres respectfully acknowledges the Traditional Owners of the Land across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has emergency evacuation procedures, a fire alarm system and exit passageways. In case of an alert, patrons should remain calm, look for the closest exit sign in green, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

Chair: Professor Peter Coaldrake AO
Deputy Chair: Leigh Tabrett PSM
Chief Executive: John Kotzas

Trust Members: Charles Berry, Dare Power, Susan Rix AM, Professor Chris Sarra, Leanne de Souza, Leigh Tabrett PSM
The Honourable Leanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts

Director-General, Department of Environment and Science: Jamie Merck

Chair: Professor Peter Coaldrake AO
Deputy Chair: Leigh Tabrett PSM
Chief Executive: John Kotzas
Trust Members: Charles Berry, Dare Power, Susan Rix AM, Professor Chris Sarra, Leanne de Souza, Leigh Tabrett PSM
The Honourable Leanne Enoch MP, Minister for Environment and the Great Barrier Reef, Minister for Science and Minister for the Arts

Director-General, Department of Environment and Science: Jamie Merck

QPAC respectfully acknowledges the Traditional Owners of the Land across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has emergency evacuation procedures, a fire alarm system and exit passageways. In case of an alert, patrons should remain calm, look for the closest exit sign in green, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.
QUEENSLAND THEATRE

black
is the
new
white

the 39
steps

twelfth
night

the longest
minute

good
muslim
boy

jasper
jones

nearer
the
 gods

hedda

be part of
the 2018 season

queenslandtheatre.com.au