

QUEENSLAND THEATRE CO.

DO NOT GO GENTLE

By Patricia Cornelius
Directed by Heather Fairbairn



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.



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Daniel Evans
Artistic Director
Queensland Theatre Company

Prepare for an expedition like no other. In truth, I'm reluctant to say much more about this beautiful production. If you're the kind of audience member who delights in surprise, dear friend, stop reading now. The pages ahead offer fascinating reflections on how this remarkable creative team shaped the journey - but they may also reveal quite a lot about the world you're about to step into.

Take a moment to decide whether you'd like to step bravely into the unknown, or if you'd rather have a map and know exactly where you're headed. No judgement. For those who need a little guide - onwards.

In 1911, Captain Robert Falcon Scott led an expedition of brave explorers on a doomed journey to the then unknown South Pole. And, in this play, a group of older people living with dementia imagine themselves as Scott's ill-fated explorers, charting a course through the shifting ice of memory and time.

Patricia Cornelius transforms their twilight years into a journey of extraordinary courage, beauty and fierce humanity: a reminder that even at the edge of life, the human spirit refuses to be conquered.

This was one of the first plays we spoke about when we were conceiving Season 2026. What struck us all - as we looked back through the programs of seasons past for inspiration and innovation - was how we are but one chapter in the long story of this incredible Company. And, this, our fifth show this year is our way of honouring the giants who have come before us, on whose shoulders we stand.

So, on behalf of our company, I would like to dedicate this work to The Legends: to the people who have given and continue to give to this company, the people who we have watched grow up, or grown up watching (many of whom will tread the boards tonight) and to those who

have moulded and inspired so many of us ... so to David Bell, Bille Brown, Margi Brown-Ash, Diane Cilento, Penny Everingham, Jennifer Flowers (our fearless Wilson), Michael and Margery Forde, Murray Foy, Arthur Frame, Michael Gow, Bill Haycock, Roxanne McDonald, Aubrey Mellor, Robyn Nevin, Errol O'Neill, Sue Rider, Kaye Stevenson, Steven Tandy, Jim Vilé, David Williamson, Leo Wockner, Kate Wilson (our Assistant Director) and, of course, one of my most beloved inspirations Carol Burns (or Burnsy as I knew her) ... and many many more. This one is for you.

A play this good calls for artists at their peak and it is an absolute privilege and a joy to welcome a constellation of luminaries from stage and screen - Jennifer Flowers, Andrew Buchanan, Steven Grives, Christen O'Leary, Bruce Spence and William Zappa - who have worked under the deft hand of internationally acclaimed director Heather Fairbairn who has revealed a show that celebrates, in her words, the "resilience and solace, and meaning, in imagination."

Thanks to the collective imagination of our creative team - Simone's powerful design, Alan's stunning composition (compliments of some fine work with musicians at Griffith University's Conservatorium) and Julian's evocative sound design - our humble theatre on Montague Road will transform, simultaneously, into the disappearing landscape of an Antarctic tundra and the unknowable landscape of our minds.

Finally, congratulations to our Assistant Stage Manager Michaela Francis, Movement Director Jo Loth, Composer Alan John, and performers Bruce, Marilyn and William - a suite of intergenerational talent making their Company Debut (some long overdue).

Now, let's rage on together.

— Dan

11 – 30 AUGUST 2026
BILLE BROWN THEATRE

DO NOT GO GENTLE

By **Patricia Cornelius**
Directed by **Heather Fairbairn**

By endurance, we conquer.

In November 1911 Captain Robert Falcon Scott — navy officer, adventurer, explorer — led an intrepid, and ultimately doomed, race to the South Pole. In this searing masterpiece by Patricia Cornelius, winner of both the NSW and Victorian Premier's Literary Awards, the icy expanse of Antarctica becomes a haunting metaphor for ageing — vast, majestic, unknowable, and unyielding.

A group of aged care residents imagine themselves as members of Scott's ill-fated Antarctic expedition — battered by snow, blinded by wind, and trudging through a landscape as unforgiving as memory itself. But this isn't just a journey to the South Pole, it's a lyrical, unflinching exploration of ageing, the resilience of the human spirit and the

extraordinary capacity for love to light the way back to ourselves.

Expertly crafted by one of Australia's finest writers, *Do Not Go Gentle* inhabits two poetic worlds: one of epic adventure and another of quiet valediction.

Directed by Heather Fairbairn and featuring a cast of theatrical titans, Andrew Buchanan, Jennifer Flowers, Steven Grives, Christen O'Leary, Marilyn Richardson, Bruce Spence, and William Zappa, this once-in-a-generation production rages against the inevitable, our own mortality.

A rallying cry for dignity, defiance, and the fire that still burns in bodies grown old but spirits still strong - *Do Not Go Gentle* demands to be witnessed.

Creatives

Director Heather Fairbairn
Set and Costume Designer Simone Romaniuk
Sound Designer Julian Starr
Composer Alan John
Assistant Director Kate Wilson
Intimacy Coordinator Michelle Miall
Movement Director Jo Loth
Fight Choreographer NJ Price

Stage Manager Yanni Dubler
Assistant Stage Manager Michaela Francis

Cast

Man Beast / Peter / Alex Andrew Buchanan
Wilson / Mary Jennifer Flowers
Evans / Taffy / the Strong Man / Scot Steven Grives
Bowers / Birdie / Claudia Christen O'Leary
Maria Marilyn Richardson
Oates / Titus / Soldier Bruce Spence
Scott William Zappa

Location

Bille Brown Theatre
Queensland Theatre Company
78 Montague Road, South Brisbane

Duration

2 hours and 10 minutes including interval,
subject to change without notice

Warnings

This production deals with ageing, dementia and memory loss, death and dying, and grief.

It also contains mature themes and infrequent mild coarse language.

Recommended for ages 15+.



Patricia Cornelius

Writer

The infamous and fateful journey of Robert Falcon Scott as he and his team make their trek to the Pole frames this play. It allows the stories of less heroic travellers on the last leg of their journeys to be told. The characters are not settling in for their twilight years. They are in a rage against the dying of the light.

Do Not Go Gentle is a play about regret, about what you forget, because you choose to, because it eludes you, because the memory is too sweet, or too painful, and to think of it is insufferable. It is about fulfilling a wondrous dream: life lived to the full.

Do Not Go Gentle premiered at 45 Downstairs, an independent theatre space in Melbourne, over a decade ago. It is to Mary Lou Jelbart, who ran this space for many years, that I owe a great deal for the insight and courage to program this large and grand work. It is my experience that it is often the under or unfunded independent sector that gives life to new, ambitious Australian works. The play won a swathe of awards and accolades, and this time it has the support and resources of a large mainstream company.

It feels very timely. The Covid period revealed that there was little care for the aged. The play feels even more pertinent, more poignant, and a reminder of the importance of life spent well: with dignity, with purpose, with justice and love. And if these things have been withheld, then as Dylan Thomas writes: Rage, rage against the dying of the light.

I'm very excited to see this production at Queensland Theatre Company. I have great faith that the director, cast and crew will take us on a magnificent journey.

— Patricia



Heather Fairbairn

Director

One of the creative questions in bringing this work to life in the Bille Brown Theatre was how to capture the incredible vastness of the Antarctic plateau, complete with “sea-ice”, “breathtaking panoramas”, and “hidden crevasses”. The staging approach Production Designer Simone Romaniuk and I landed on sits in a liminal world: somewhere between Antarctica and abstraction.

Like Peter Brook's iconic 1970 production of *A Midsummer Night's Dream*, staged on a bare set that invited audiences to imagine the Athenian forest for themselves, we've embraced the power of imagination. Clearing the space, not needing to have icebergs or snow, we wanted to let Antarctica be conjured in the mind: of the actors, the characters, and, most importantly, you.

This imaginary world is in constant flux, oscillating between the limitless horizon of the icy wilderness and the claustrophobic intimacy of a tent; between the fantastical and the pedestrian.

At first glance, *Do Not Go Gentle* seemingly traces the story of Robert Falcon Scott, a story of operatic scale.

In November 1911, Scott and his four companions left their base camp on

the Ross Ice Shelf, locked in a race to the South Pole. They knew a Norwegian team was ahead of them, but they set out anyway. After 79 days of slow trekking through excruciating conditions, they reached the Pole, only to be greeted by the Norwegian flag. They were 34 days too late. None of them made it home.

That's the historical record, although it's not quite what happens on stage. What first appears as an account of the ill-fated trek gradually dissolves into something far more intimate: the psychological landscape of a single mind, where success is not about conquering distant corners of the world, but about defiance and perseverance.

As the fantasy of the expedition begins to splinter, we come to understand that the true heroic journey was never going to be the one across the Antarctic plateau. The real triumph is our capacity to find resilience and solace, and meaning, in imagination.

Thank you for joining us.

— Heather



Simone Romaniuk
Set and Costume Designer

Our design for *Do Not Go Gentle* aims to create a suggestive space where memory, imagination and lived experience constantly overlap.

The set appears minimal and monochromatic. An expanse of white across walls and floor contains mirrored walls, extending the horizon and landscape beyond the physical limits of the theatre. Reflections of characters and audience fracture perspective, creating a sense of disorientation about what is real, what is remembered and what exists only within the mind. Like the play itself, the world is never fixed; it is constantly shifting between external journey and internal landscape.

Suspended on masts, simple white gauzes transform as the journey unfolds. They simultaneously evoke sails, mountain peaks, tents, bedsheets and drifting snow, responding to light, movement, and imagination. Their ambiguity allows the space to move fluidly between places and moments without ever settling into a single reality.

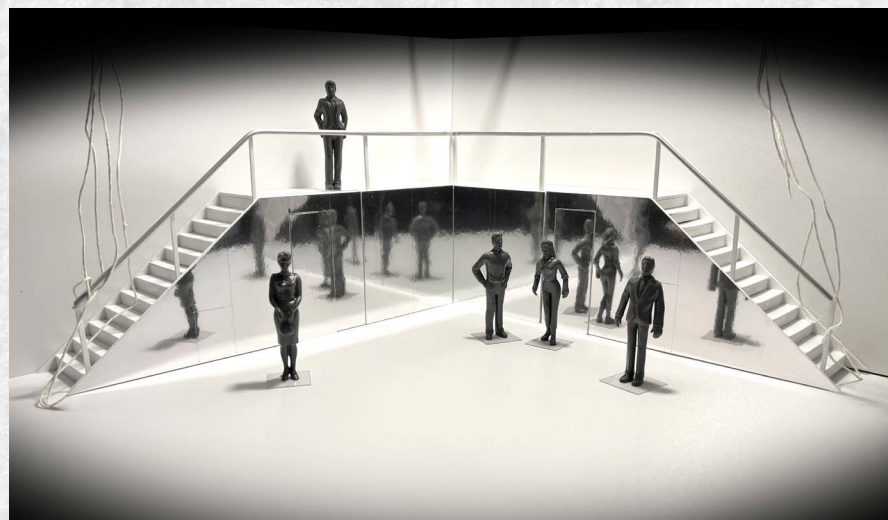
The costumes follow a similar trajectory. Our characters begin as explorers, wrapped in practical expedition

clothing based on historical imagery. As the journey continues, these protective layers give way to contemporary, everyday dress. Colour and pattern gradually emerge, spilling into what was once an almost entirely monochromatic world.

The lighting design, Julian Starr's sound design and Alan John's composition are integral to the architecture of the production. Sweeping blizzards, shifting shadows and shafts of light continually reshape the space, moving from an elemental vastness to the intimate rhythms of memory.

Together, the design elements seek to create a world that feels both epic and deeply personal, allowing the physical landscape and the emotional landscape to exist simultaneously.

— Simone



Legends in the Limelight

Seven of Australia's most celebrated actors unite for a landmark production of Patricia Cornelius' Do Not Go Gentle.

Do Not Go Gentle is more than a play – it's a theatrical event that honours both artistry and legacy. Patricia Cornelius' acclaimed work reimagines Robert Scott's Antarctic expedition as a powerful metaphor for the trials of later life, confronting the inevitability of decline with sharp wit and profound humanity. At its heart is an extraordinary ensemble of veteran actors – artists whose voices and craft have shaped Australian theatre. Together, they now share the stage in a story that reflects their own journeys of age, memory and endurance.

Andrew Buchanan

"My mother is in aged care – I find the work hits me on a very deep and personal level." *Do Not Go Gentle* doesn't feel metaphoric for Andrew Buchanan; it feels immediate. "Time teaches you that life cannot be controlled. It demands you be courageous, honest and open. We all will march on into the unknown. Get your bearings and pack a compass."

That compass has guided Buchanan through three decades on Queensland stages. His path is lit by productions remembered for their people and spirit,

more than their prestige: the thrill of sparring with the late Carol Burns in *The Female of the Species*, the pride of a "distinctly Queensland" *Othello*, the rare joy of sharing the stage with his wife in *L'Appartement*. And then there was the juggernaut of *Boy Swallows Universe*: "What a ride!" he grins.

If the work has taught him anything, it is to trust. "Early on, I was reaching for a character – someone other than me. I didn't really know who I was. Now I know that I'm enough."

Jennifer Flowers

"One last glorious adventure into old age." That's how Jennifer Flowers describes *Do Not Go Gentle*, and it's what excites her most about returning to the rehearsal room. "The Antarctic metaphor is a challenge to embrace this journey with the same resilience and grace the explorers had, and I would hope their heroism and courage would inspire all of us."

Flowers has carried that sense of discovery through every stage of her career. From acting to directing to teaching, each discipline has shaped the other, broadening her devotion to the



written word. "Bringing a script to life in real time is one of the great gifts of theatre," she says. "Character, meaning, musicality, subtext, rhythm, story... the more deeply we dig into a text, the more that communicates to an audience."

It's a love affair that began in childhood. She still remembers the thrill of donning a purple cloak and paper crown at the age of five and "swanning about to a nursery rhyme." For Flowers, *Do Not Go Gentle* is the perfect invitation to keep swanning – this time into the epic unknown.

Steven Grives

Actor Steven Grives has spent more than six decades on stage and screen, but at 76, he finds *Do Not Go Gentle* striking closer than most. "It resonates every single day." He extrapolates, using an image as simple as it is profound. "I look at a tree and think about how strange it is that it has witnessed so many human lives that have come and gone, including my own, and yet it still grows strong."

For Grives, that is the heart of the play: endurance in the face of loss. "Life is about resilience. Every one of us will experience the pain of losing someone we are close to." Those experiences inevitably lead him to the big questions: why life can be cruel, what it means to exist and what lies beyond. "Life is merely a stage and our consciousness lives on, maybe in a different form or dimension, but it cannot be destroyed. We are all cosmic dust, and as such, we return to the cosmos."

He admits he's "an old hippy from way back", fascinated by moments of uncanny connection. "How many times have you telepathically tuned into another's thoughts? 'I was just about to say that.' For me, the brain is just a receiver like a television, but the content, where does it come from and why?" In *Do Not Go Gentle*, those questions don't demand neat answers. Instead, Grives says, they are shared with an audience – strangers gathered in the dark, holding space for endurance, mystery and compassion.



Christen O'Leary

Christen O'Leary's connection to *Do Not Go Gentle* is both professional and deeply personal. "I do feel I am venturing into a new part of my journey," she reflects. "I've now lost both my parents, my children are young adults and I'm fast approaching 60. It takes resilience to face this life, but there is spirit and grit and beauty in every human being right up until that final breath."

That spirit and beauty have punctuated many of O'Leary's defining career milestones. She recalls the thrill of her first professional mainstage role with QTC in *A Month in the Country*, directed by Robyn Nevin. Another landmark came with her acclaimed turn as Judy Garland in QTC's award winning *End of the Rainbow*. Yet the true "prize" was Wesley Enoch's *The Sunshine Club*, where she met her now-husband, musician and composer Andrew McNaughton.

At the heart of it all lies a lifelong devotion to the stage. "My mother first drew



me to the stage," O'Leary recalls. "She was passionate about the arts, a drama and music teacher, and she taught me throughout my childhood." That early spark has carried her through decades in theatre – even if, as she admits, her "love" for performing can waver with age. "But inspiring performances from others always reignite my own passion."

Marilyn Richardson

At 89, opera singer Marilyn Richardson continues to embrace new challenges. In 2023 she made her stage play debut in Sydney Theatre Company's *Do Not Go Gentle*. Now, she reprises the role with QTC, continuing a journey as unexpected as it is inspiring. "Isn't that simply life?" she says, reflecting on the Antarctic expedition at the heart of the play.

Music has been her guiding light from the very beginning. "Mother was a lovely classical pianist, Father played by ear—anything from ragtime to *The Warsaw Concerto*. I loved it all." That foundation

propelled her into an extraordinary career: *Lulu* and *Salome* in Switzerland, *Aida* in the Sydney Opera House Concert Hall with Don Smith, and Wagner productions where voice and orchestra seemed to shake the walls. Schoenberg's *Pierrot Lunaire* became such a signature that it was affectionately known as "Marilyn's Pierrot."

Now, stepping into Cornelius' play once more, Richardson is disarmingly direct: "This is a play about ageing, memory and resilience. I'm right in the middle of it all."

Bruce Spence

"I'm 80 years old – that should answer the question," Bruce Spence says with characteristic candour when asked how *Do Not Go Gentle* resonates with him. In his words, the play captures "simple folk at the end of their lives, attempting something monumental".

Even in the face of frailty, he admires its spirit of adventure: "Despite dementia, constipation, arthritis, impending death, these characters choose adventure, to 'fight the dying of the light'." His hope for audiences is equally direct: "Never stop getting the most out of living, despite whatever affliction might come your way... There is always something remarkable in everyday adventures."

It's a philosophy Spence has embodied throughout his remarkable career. More than 55 years on stage and screen have taken him from the wild invention of Melbourne's Pram Factory Theatre – birthplace of the Australian Performing Group – to the global phenomenon of *Mad Max 2: The Road Warrior*, where his turn as the eccentric Gyrocopter

pilot became iconic. What unites those extremes is a taste for the unpredictable and the grand, whether in a Carlton warehouse or on a Hollywood backlot.

William Zappa

"We all have moments when our ambitions are tested, and accepting success or failure is part of life's lesson." For William Zappa, Cornelius' play feels like a mirror of life itself: bold, uncertain and demanding resolve. "There comes a time when all of these themes ring loudly and personally—the test of character is how we deal with them."

Zappa has always sought out roles that tested him. *Death of a Salesman* remains a pinnacle – "a role that requires every aspect of an actor's craft: physical, vocal, emotional, imagination, research and heart." But great discoveries have come from elsewhere too: the ambition of Richard III, the passion of Antony, the wit of Don Juan, the guile of Thénardier. Most recently, his nine hour adaptation of *The Iliad* stretched his artistry to its fullest, an odyssey of words and endurance.

Even with such a legacy, curiosity still drives him. "Acting is complex and it needs ego to get out of the picture... When one has survived in any industry for a long time, you've got better at what you do, and being able to pass on those skills is a privilege."

The Warmest Spaces in the Coldest Places

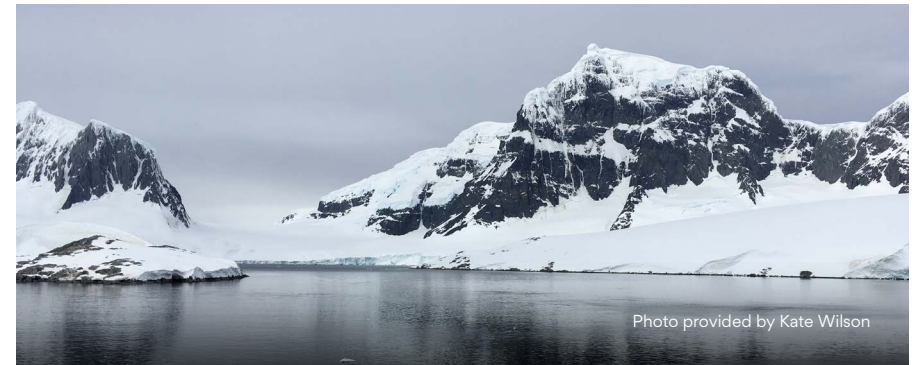
A personal reflection by Assistant Director Kate Wilson



To experience the wildness and weirdness of Antarctica is to come closest on Earth to another world. Its emotional and sensory impact is overwhelming: the remoteness, changeability, blinding whiteness, impossible quiet, and lack of all that is familiar. When I visited some years ago I fell in love with the ice: its colours, shapes and unfathomable scale: enormous icebergs, monster tabular ice-shelf breakaways, little sea growlers, deep snowdrifts on absurdly

steep glaciers. Yet the limitless horizons and endless daylight also terrified and disoriented me. This magnificent polar world eventually swallowed up Scott's doomed Terra Nova Expedition, and it serves as the central metaphor for Patricia Cornelius' play *Do Not Go Gentle*.

The Dylan Thomas poem that gives the play its title was written as an act of furious love: a son urging his father not to surrender to "the dying of the light" but to embrace mortality boldly.



In one of history's most famous exit lines, Capt. Lawrence Oates, a member of Scott's team, exhausted, frostbitten, and convinced he was slowing them down, walked out of their tent into a blizzard. "I am just going outside," he said, "and may be some time." He chose, in that moment, death on his own terms.

Do Not Go Gentle takes the defiant impulse, recasts the mythology of masculine endurance and heroics and places it inside aging bodies, men and women, who are losing the thread of their identities. It asks us to witness them not with pity but with recognition.

We are living longer than any previous generation, and around 446,500 Australians are living with dementia. Yet, in a society that still measures value through youth, we conspicuously fail to consider those affected with honesty and compassion.

Do Not Go Gentle is a work that examines the struggle for dignity and purpose at life's end. Patricia Cornelius weaves humour and despair in a poetic and unsentimental register. Instead of despair or caricature there is joy,

imagination, endurance, and friendship even as body and mind fail.

Ice forms the play's landscape and liminal dreamscape: a literal memory care home and a shifting interior world. Characters double as Scott's team and as residents of the home, moving between an institutional present and an interior world of memory, their dementia reframed as polar dislocation.

When I was in Antarctica the tour's ornithologist pointed out a lone Macaroni penguin, golden-tufted and out of place among a colony of sleek Chinstraps. For more than a decade, it had returned to the same partner and same nest, each season taking turns incubating eggs that would never hatch. Macaronis and Chinstraps cannot interbreed, yet neither bird abandoned the other. From the harshest of landscapes emerged the tenderest of impulses: to keep faith long after the outcome stopped making sense. Perhaps that is what *Do Not Go Gentle* asks of us: to remain beside one another, even when the story cannot be resolved.

Creatives

Patricia Cornelius

Writer



Queensland Theatre Company:

Debut. **Other Credits:** As Playwright: fortyfivedownstairs: *Do Not Go Gentle, Runt* (with Sydney Opera House), *Bad Boy* (with Melbourne Fringe), *Savages, Shit*; Sydney Theatre Company: *Do Not Go Gentle...*;

Melbourne Theatre Company: *My Sister Jill*, *The House of Bernarda Alba*, *Shit* (Neon Season); Malthouse Theatre: *Truth, Love*; Melbourne International Arts Festival: *Anthem* (co-written with Andrew Bovell, Christos Tsiolkas, Melissa Reeves and Irine Vela; also Sydney Festival), *Caravan* (co-written with Angus Cerini, Wayne Macauley and Melissa Reeves); State Theatre Company of South Australia: *In The Club* (Adelaide Festival); Theatre Works: *Big Heart*; Griffin Theatre Company: *The Call*; Australian Theatre for Young People: *Boy Overboard*; Melbourne Workers Theatre: *Who's Afraid of the Working Class?* (co-written with Andrew Bovell, Christos Tsiolkas, Melissa Reeves and Irine Vela). Patricia has written more than twenty-five plays, also including *Fever*, *Slut* and *Lily and May*.

Film: As Screenwriter: *Blessed* (co-written, adapted from *Who's Afraid of the Working Class?*), *Shit*.

Novels: *My Sister Jill*. **Positions:** Founding Member, Melbourne Workers Theatre. **Awards:** Windham-Campbell Prize for Drama; NSW Premier's Literary Award for Drama *Do Not Go Gentle...*; Victorian Premier's Louis Esson Prize for Drama *Do Not Go Gentle...*; Victorian Premier's Literary Award for Drama *Savages*; Green Room Awards - Best Writing *Savages*, Lifetime Achievement Award; Patrick White Playwrights' Award; Patrick White Fellowship; Richard Wherrett Prize; Wal Cherry Award *Love*; Mona Brand Award; Australian Writers Foundation Playwriting Award; Australia Council Theatre Board Fellowship; nine AWGIE Awards, including the AWGIE Major Award three times; San Sebastián International Film Festival - Best Screenplay *Blessed*.

Heather Fairbairn

Director



Queensland Theatre Company:

An Enemy of the People (Young Artist Ensemble). **Other Credits:**

As Director: Victorian Opera: *Katya Kabanova*; Bell Shakespeare: *Twelfth Night* (National Tour and Sydney Opera House), *The Alchemist*, *Women*

Beware Women (directed reading); Lyric Opera of Melbourne: *Biographica*; Northern Rivers Performing Arts (NORPA): *Prima Facie*; Byron Theatre: *Tirra Lirra by the River*; Metro Arts: *Elektra/Orestes*; La Boite Theatre: *Sunnytown*; Arcola Theatre, London: *Silk Moth*; The Space Arts Centre, London: *The Mutant Man*; Mahogany Opera Group, London: *Snappy Operas*; Bayerische Theaterakademie: *Little Nemo and the Ice Cream Witch*; Queen Elisabeth Music Chapel, Belgium: *The Magic Flute* (also for Grand Théâtre de la Ville, Luxembourg; Gulbenkian Foundation, Lisbon; Escuela de Música Reina Sofía, Madrid); Opera Australia: Young Artists' Concert; Queensland University of Technology (QUT): *The Wolves*; National Institute of Dramatic Art (NIDA): *Revolt. She Said. Revolt Again.. Winterreise*; Queensland Conservatorium Griffith University: *The Merry Wives of Windsor*, *Twelfth Night*, *Ariadne auf Naxos*. As Revival Director: Opera Australia: *The Barber of Seville*, *Eugene Onegin*; Royal Danish Opera, Théâtre des Champs-Élysées and Finnish National Opera: *Ariadne auf Naxos*. As Associate Director: To director Katie Mitchell: *Ariadne auf Naxos*, *Alcina* (Festival d'Aix-en-Provence), *Lucia di Lammermoor* (Royal Ballet and Opera, Covent Garden), *Ophelias Zimmer* (Royal Court Theatre and Schaubühne Berlin), *Zauberland* (Théâtre des Bouffes du Nord); Opera Australia: *Idomeneo*, *La Cenerentola* (Schools Tour); Opera Queensland: *Le Nozze di Figaro*, *Orpheus and Eurydice*; NORPA: *Wildskin*, *A Dinner Party at the End of the World*. As Assistant Director: Sydney Theatre Company: *Lord of the Flies*, *Accidental Death of an Anarchist*; Royal Ballet and Opera: *Il Trovatore*; Shake & Stir Theatre Co: *1984* (QPAC); La Boite Theatre: *As You Like It*.

Training: Master of Fine Arts (Directing), NIDA; Bachelor of Creative Arts (Drama and Creative Writing), The University of Queensland (UQ); BTEC National Diploma in Performing Arts (Musical Theatre Performance), The BRIT School for Performing Arts, London. **Positions:** Lecturer, NIDA Postgraduate Directing Course; Artistic Associate, NORPA; Associate Director of New Work, CIRCA; Program Coordinator and Teaching Artist, The Song Room; Teaching Artist, Access Arts Inc QLD; Project Officer, KITE Arts Education Program, QPAC.

Awards: OperaChaser Critics Awards - Winner, Outstanding Production *Katya Kabanova*; Green Room Awards - Nominee, Outstanding Direction *Katya Kabanova*, Nominee, Outstanding Production *Katya Kabanova*, Nominee, Best Direction *Biographica*, Nominee, Best Production *Biographica*.

Simone Romaniuk

Set and Costume Designer



Queensland Theatre Company:

A Few Good Men, *Tiny Beautiful Things*, *The Almighty Sometimes*, *Bernhardt/Hamlet*, *Macbeth*, *Elizabeth: Almost by Chance a Woman*, *Venus in Fur*, *Bombshells*, *Kelly*, *Head Full of Love*, *Fractions*, *The Little Dog*

Laughed, *Australia Day*, *The Pitch & The China Incident*, *An Oak Tree*, *I Feel Awful*, *The Removalists*, *Man Equals Man*, *Waiting for Godot*, *Eating Ice Cream With Your Eyes Closed*, *Beckett x 3*, *Ruby Moon*. **Other Credits:** Bell Shakespeare: *Julius Caesar*; Victorian Opera: *Eucalyptus* (with Brisbane Festival); Brisbane Festival and Queensland Performing Arts Centre (QPAC): *Bananaland* (with Sydney Festival); Brisbane Festival: *Macbeth*, *The Wizard of Oz*; Pinchgut Opera: *Rinaldo*; State Opera South Australia: *La Bohème*, *Summer of the Seventeenth Doll*, *Love Burns*, *Boojum!*; Opera Queensland, State Opera South Australia and New Zealand Opera: *The Mikado*; Opera Queensland: *The Magic Flute*, *The Merry Widow*, *Space Encounters*; Sydney Theatre Company: *The Crucible*, *Seneca's Thyestes*; Ensemble Theatre: *The Roommate*, *The Dapto Chaser*, *True West*, *How To Plot A Hit*, *The Lover & The Dumbwaiter*, *Suddenly Last Summer*, *Clyde's*, *Honour*, *Kenny*, *The Last Wife*, *Luna Gale*, *Shirley Valentine*, *Frankenstein*, *Casanova*; Gooding and Woodward Productions: *Steel Magnolias*, *Shirley Valentine*; Royal Northern College of Music (RNCM), Manchester: *La Vie Parisienne*; Unicorn Theatre, London: *The Hunting Lodge*. **Training:** Bachelor of Dramatic Art (Design), National Institute of Dramatic Art (NIDA); Bachelor of Design Studies (Three Dimensional Design), Queensland College of Art. **Positions:** Creative Director (2015-2019), OzAsia Festival, Adelaide Festival Centre; Creative Director/Designer (2015-2019), Moon Lantern Parade, Adelaide Festival Centre; Resident Designer (2012), Queensland Theatre Company; Festival Designer (2012), Brisbane Festival; Affiliate Artist (2011), Queensland Theatre Company. **Awards:** Matilda Awards - Gold Matilda Award for Body of Work 2014,

Gold Matilda Award for Body of Work 2012, Best Design *Macbeth*, *Kelly*; South Australian Tourism Awards 2019 - Best Major Festivals and Events OzAsia Festival.

Julian Starr

Sound Designer



Queensland Theatre Company:

As Sound Designer: Return to the Dirt. **Other Credits:** As Sound Designer and Composer: Belvoir St Theatre: *Miss Peony* (Australian Tour); NORPA: *Prima Facie*; Metro Arts: *Elektra/Orestes*; Old Fitz Theatre:

Hyperdream; London's West End: *Rose*, *Sharon Osbourne - Cut the Crap!*, *ZOG*, *Bombay Superstars*; Soho Theatre: *This Bitter Earth*; Hampstead Theatre: *Song From Far Away*, *Sleepwalking*; HOME Manchester: *Miracle on 34th Street*; Theatre Royal of Windsor: *The Hidden Dangers of Camping*; Bush Theatre: *The End*; Marylebone Theatre: *The Wanderers*, *Seagull: True Story*, *The White Factory*; King's Head Theatre: *Four Play*, *Echo*; Arcola Theatre: *Dear Martin*; Park Theatre: *23.5 Hours*, *Animal*, *Holy Fool*; Greenwich Theatre: *The River*; Finborough Theatre: *Scrounger*, *Diagnosis*. **Radio:** BBC: *Song From Far Away*. **Television:** As Music Editor: *Bluey*. **Training:** Technical Theatre and Stage Management, National Institute of Dramatic Art (NIDA). **Positions:** Inaugural Associate Sound Designer (2019-present), Finborough Theatre; Associate Sound Designer: The Picture of Dorian Gray (West End), An Inspector Calls (UK and Ireland Tour), The Royal Edinburgh Military Tattoo (Edinburgh Castle). **Awards:** Sarah Awards NYC - Best International Audio Fiction *White Tuesday*; Blue Curtains Award - Best Score *Elektra/Orestes*; Sydney Theatre Awards - Best Sound Design Nomination *Hyperdream*; Off West End Awards (Offies) - Best Sound Design Nomination *The White Factory*, *Rose*, *Scrounger*, *Aisha*, *The Dwarfs*, *The Woman Who Amuses Herself*, *Kindred Spirits*.

Alan John Composer



Queensland Theatre Company: Debut. **Other Credits:** Opera Australia: *The Eighth Wonder*; Victorian Opera: *Through the Looking Glass, How to Kill Your Husband*; Sydney Theatre Company: *The White Guard, Rosencrantz and Guildenstern*

Are Dead, The Season at Sarsaparilla, Mother Courage, Hedda Gabler, Belvoir St Theatre: Orlando, Packer and Sons, Things I Know to Be True, Twelfth Night, Summer of the Seventeenth Doll, Stuff Happens, The Judas Kiss; National Theatre, London: *I'm Not Running*; State Theatre Company of South Australia: *That Eye the Sky, A Doll's House*; Bell Shakespeare: *Hamlet, As You Like It, The Winter's Tale, Much Ado About Nothing*. **Film:** *Storm Boy, Holding the Man, Looking for Alibrandi, The Bank*. **Television:** *The Shark Net, The Farm, The Beautiful Lie*. **Awards:** APRA Awards - Best Score Feature Film *The Bank*, Best Music Mini Series *The Shark Net, The Beautiful Lie*; Sydney Theatre Awards - Best Music *The White Guard*; Helpmann Awards - Best Music *Diary of a Madman*.

Michelle Miall Intimacy Coordinator



Queensland Theatre Company: As Director: *Wisdom, The Removalists*. **Other Credits:** As Intimacy Director/ Coordinator: Queensland Performing Arts Centre (QPAC) in association with Opera Australia and Oombarra

Productions: *The Drover's Wife*; Opera Queensland: *La Bohème, Così fan tutte, La Traviata*; Shake & Stir Theatre Co: *Fourteen, Fourthcoming*; X-Collective: *Equus*; PIP Theatre: *The Boys*; Queensland Academy of Excellence in Musical Theatre: *Legally Blonde*; Queensland Performing Arts Centre (QPAC) and Queensland Conservatorium Griffith University: *GREASE*; Queensland Conservatorium Griffith University: *42nd Street, Heathers, Cry Baby*; Playlab Theatre: *Horizon*; Ad Astra Theatre: *The Normal Heart, Spike Heels, Zigzag St*; Passion Productions: *Against the Wall*; A Very Theatre Company: *Genesis*; Opera Australia: *La Traviata*. **Film:** As Intimacy Coordinator: *You Always*,

7 Snipers, Killer Whale, The Possessed, Great White, Little Addy, Hidden Extracts. **Television:** As Intimacy Coordinator: *Apples Never Fall, La Brea, Troppo, Darby & Joan, All My Friends Are Racist, Deadloch*. **Training:** Bachelor of Arts (Honours, Drama), Queensland University of Technology (QUT); Suzuki and Viewpoints Intensive, SITI Company; Advanced Shakespeare Actor Training, Queensland Shakespeare Ensemble; Intimacy Professional Training, Intimacy on Set; Accelerator Program, Intimacy Directors and Coordinators (IDC). **Positions:** Intimacy Director (2024-present), Queensland Academy of Excellence in Musical Theatre, Griffith University; Teaching Artist (2020), Creative Resident (2011-2012), Emerging Artist (2011), Queensland Theatre Company; Associate Artist (2017), Queensland Shakespeare Ensemble; Teaching Artist and Guest Director (2020-2022), APAC; Brisbane City Council Lord Mayor's Young and Emerging Artist Fellow (2011); Australia Council JUMP National Mentoring Program Artist (2011). **Awards:** Matilda Awards - Gold Matilda Award 2009 for Directing and Producing Outstanding Independent Theatre in Queensland, Best Emerging Artist, Best Director *The Pillowman*.

Kate Wilson Assistant Director



Queensland Theatre Company: As Actor: *Daylight Saving, Quartet, Travelling North, Confusions, Otherwise Engaged, Hobson's Choice, St Joan, The Merchant of Venice, The Department, The Owl and the Pussycat, The Philanthropist,*

Suddenly at Home, The Rainmaker, Aladdin, Pygmalion, Summer of the Seventeenth Doll, Godspell, Old Times, Equus, Death of a Salesman, The Imaginary Invalid, The School For Scandal, Present Laughter, The Rivals, A Toast to Melba, A Doll's House, Espresso Bongo, The National Health, Juno and the Paycock, The Badly-Behaved Bunyip, The Man, the Spirit Fish and the Rainbow Snake, Robbo, Masks, Rain, Rain Go Away. As Director: Youth Ensemble (2012), *Robbo, Eggfroth the Frithed, Tuff*. As Writer (with Murray Foy): *Mr Punch, The Maiden at the Gate, The Carrot and the Munchy Monster, Robbo, Rain, Rain Go Away*. **Other Credits:** As Actor: Counterpilot: *Adrift, Breaking*; Playlab Theatre: *Brutal Utopias*; The Good Room: *That's What She Said, Do Us Part, The C Word* (with Daniel Evans); La Boite Theatre: *As You Like It*; debase productions: *Death in a Statesman*; Refraction Theatre Company: *The*

Revisionist; Shake & Stir Theatre Co: *My Two Blankets*; Umber Productions: *Water Wars*; Twelfth Night Theatre: *Kean, The Season at Sarsaparilla*; New England Theatre Company: *The Miracle Worker, The Prime of Miss Jean Brodie, Absurd Person Singular, Summer of the Seventeenth Doll, The Perfectionist, Gulls, Who Was Harry Larsen?*, *Duet for One, Female Parts*. As Director: New England Theatre Company: *Who's Afraid of Virginia Woolf?*; Queensland Shakespeare Ensemble: *Macbeth in the Dark*. **Film:** *Cyber Wars*. **Television:** *Joe vs Carole*. **Dramatic Podcasts:** As Liz Gentle: *Ever Dark Academy, Ever Dark*. **Audiobook Narration:** As Liz Gentle: HGR and Audible. **Training:** Toynbee School of Drama, London; Bachelor of Arts and Master of Letters, University of New England (UNE); Doctor of Philosophy, University of Hawai'i at Mānoa. **Positions:** Judges' Panel, Queensland Premier's Drama Award, Queensland Theatre Company; Co Board Chair, Playlab Theatre; Matilda Awards Judge (2019-2021); Acting Tutor, Director and Lecturer, Queensland Academy of Excellence in Musical Theatre; Tutor in Acting, Aboriginal Centre for the Performing Arts (ACPA); Board Director (2003-2013) and Foundation Trustee (2009-2025), Empire Theatre; Chairman and Board Director (2001-2011), Queensland Theatre Company; Deputy Dean Faculty of Arts, Director Performance Centre, Head Department of Theatre, Associate Professor (Voice), University Councillor and Honorary Professor (1987-2008), University of Southern Queensland (USQ). **Awards:** Matilda Awards - Best Actress Nomination *Water Wars*, Best Actress Nomination *The Revisionist*.

Jo Loth Movement Director



Queensland Theatre Company: Debut. **Other Credits:** As Actor: Perseverance Street: *Sisters*; Metro Arts and PIP Theatre/ MELT: *DragSpeare: Drag Kings do Shakespeare*; The Danger Ensemble: *Macbeth, Salome*; Oz Frank: *Rashomon, Heavy Metal*

Hamlet, Macbeth, Salome, Oedipus, The Romance of Orpheus. As Voice/Movement Coach: Metro Arts: *Bahala/O* (Voice); Queensland Conservatorium Griffith University: *Twelfth Night* (Voice and Movement), *Blue Stockings* (Movement), *Butter* (Movement); The National Drama School: *It Never Happened* (Voice and Movement). As Director: Jo Loth Presents at Brisbane Powerhouse: *Julius Caesar*; University of the Sunshine Coast (UniSC): *Hamlet.Psyched., The Romeo and Juliet Project*; Queensland Shakespeare Ensemble: *Metamorphoses, Much Ado About Nothing*; The National Drama School: *What Dreams May Come, Romeo and Juliet* (with The National Ballet School). As Cabaret Writer/Performer: Queensland Cabaret Festival, Brisbane Festival, Melbourne Fringe Festival, Edinburgh Fringe Festival. **Training:** Designated Linklater Voice Teacher, Kristin Linklater Voice Foundation; Doctor of Philosophy (Cabaret), Queensland University of Technology (QUT); Master of Arts (The Suzuki Actor Training Method), QUT; Bachelor of Arts (Drama and English), The University of Queensland (UQ). **Positions:** Lecturer in Drama (2026-present), UQ; Director (2022-2024), The National Drama School; Head of Theatre and Performance (2013-2019), UniSC. **Awards:** Brisbane City Council Lord Mayor's Performing Arts Fellowship - Excellence in Physical Theatre; The Ian Potter Foundation - Achievements in Physical Theatre.

NJ Price

Fight Choreographer



Queensland Theatre Company:

The Sapphires, Torch The Place, Malacañang Made Us, SUPERHEROES (DOOR 3), Medea, Vietgone, The Appleton Ladies' Potato Race, As You Like It, Drizzle Boy, The Almighty Sometimes, The Sunshine Club,

*Bernhardt/Hamlet, L'Appartement, Death of a Salesman, The Longest Minute, Twelfth Night, Hedda, An Octoroon, Constellations, Happy Days, Ladies in Black, Oedipus Doesn't Live Here Anymore, Australia Day, The Mountaintop, The Effect, The Seagull, Black Diggers, Gaspl, I Want To Know What Love Is, Mother Courage and Her Children, The Pitch, End of The Rainbow, Venus in Fur, Fat Pig, Kelly, Head Full of Love, Seeding Bed, Pygmalion, The Removalists, No Man's Land, Cat On A Hot Tin Roof, Man Equals Man, Water Falling Down, Waiting For Godot, Eating Ice Cream With Your Eyes Closed, Thom Pain, The Female of the Species, That Face, The Little Dog Laughed, The Orphanage Project, various credits for Youth Ensemble and The Scene Project. **Other Credits:***

Sydney Theatre Company: *Cost of Living, The Visitors* (with Moogahlin Performing Arts); La Boite Theatre: *Congratulations, Get Rich!, We're All Gonna Die!* (with Dead Puppets Society), *Macbeth, Single Asian Female, Naked and Screaming, The Dead Devils of Cockle Creek*; Various credits for debase productions, Opera Queensland, Harvest Rain Theatre Company, Backbone Youth Arts, 4MBS, The Grin and Tonic Theatre Troupe, Blacklight, Vena Cava Productions, Ignatians Musical Society, Queensland Conservatorium, Starlight, The Good Room, That Theatre, Pretend Productions, The University of Queensland, University of Southern Queensland (UnisQ), Queensland University of Technology (QUT), Aboriginal Centre for Performing Arts, Brisbane Grammar School, Citipointe Christian College, Savoyards, Woodward Productions, Dragspeare, Cut & Run Productions, QUT Musical Society, JMC Academy, Assembly of Elephants, Emmanuel College, Brisbane Festival, Queensland Academies of Creative Industries, HIT Productions, Playlab Theatre, Ad Astra Theatre, Small Crown Productions. **Film:** *The Edge, The Last Meal, By The Horns, Slice of Life, \$wagapino, Any Other Sunday, Hafu, Dualis, The Last Cigarette, Silver Stiletto.*

Training: Coleg Powys (Wales); Mountview Academy of Theatre Arts (London). **Positions:** Accredited Teacher, British Academy of Dramatic

Combat; Fight Director, Society of Australian Fight Directors; Teacher, Indelability Arts. **Awards:** British Academy of Dramatic Combat - Advanced with Recommendation; British Academy of Fencing - 5-Star Foil, 4-Star Sabre; National All Styles Martial Arts Tournament (2018) - Australian Champion, Women's Advanced, Australian Champion, Veterans Division.

Yanni Dubler

Stage Manager



Queensland Theatre Company:

As Stage Manager: *The Sapphires, The Great Gatsby, A Few Good Men, Vietgone, Antigone, The Button Event.* As Deputy Stage Manager: *Boy Swallows Universe.* As Assistant Stage Manager: *Dear Son, Cost*

of Living, Return to the Dirt, L'Appartement, Hydra, Nearer the Gods, Jasper Jones, St Mary's in Exile, Brisbane, Boston Marriage, Gloria. Other: Undercover Artist Festival (for Access Arts), Traction 2017 - *The Penultimate.* **Other Credits:** As Stage Manager: Queensland Performing Arts Centre (QPAC); World Athletics; Australasian Dance Collective: *Blue, Three*; Dead Puppet Society: *Peter and the Starcatcher* (Tour); Queensland Ballet: *Love & Legacy, Senior Program Showcase, The Nutcracker, The Little Green Road to Fairyland* (Tour), *Prelude '17*; Circa: *Shaun the Sheep's Circus Show*; Shake & Stir Theatre Co; CDP Theatre Producers; Brisbane Powerhouse; Fringe World; Flipside Circus; Too Close to the Sun; Kay & McLean Productions; George P. Johnson; La Boite Theatre Company; Jack Morton Worldwide; Sunshine Coast Chamber Music Festival; QMF; Brisbane Writers Festival; Australian Girls Choir; Woodford Folk Festival; Collusion Music. As Show Caller: The Little Red Company: *Lord Mayor's Christmas Carols.* As Deputy Stage Manager: Michael Cassel Group: *Harry Potter and the Cursed Child.* As Assistant Stage Manager: Queensland Ballet, Cochrane Entertainment. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT). **Positions:** Head of Stage Management, Queensland Theatre Company.

Michaela Francis

Assistant Stage Manager



Queensland Theatre Company:

Debut. **Other Credits:** As Stage Manager: Empire Theatre: *& Juliet, Come From Away, Cinderella, The Boy From Oz, When I Think of the End, Our Egg Named Larry, STARCROSSED.* As Assistant

Stage Manager: The Little Red Company: *Sisters Are Doing It for Themselves*; Altitude Theatre: *Once on This Island, The Producers.* As Touring Stage Manager: Pengelly Productions: *The Lounge Suite.*

Training: Bachelor of Creative Arts (Theatre).

Positions: Production Services Coordinator (2023-present), Empire Theatre.



Julian Starr and Music Technology students at the Conservatorium



Professor Peter Morris, Alan John and Marilyn Richardson

Cast

Andrew Buchanan

Man Beast / Peter / Alex



Queensland Theatre Company:

Calamity Jane, As You Like It, The Sunshine Club, Othello, Boy Swallows Universe, Our Town, L'Appartement, No Man's Land (with Sydney Theatre Company), *Macbeth, Water*

Falling Down, The Crucible, God of Carnage (with Black Swan State Theatre Company), *The Female of the Species, Christmas at Turkey Beach, Antigone, The Marriage of Figaro, Composing Venus, Peter Pan, Romeo & Juliet, The Beaux Stratagem, Essington Lewis: I Am Work, The Cherry Orchard*. **Other Credits:** Sydney Theatre Company: *The Present* (Ethel Barrymore Theatre, Broadway); La Boite Theatre: *The Wishing Well* (with Matrix Theatre), *Secret Bridesmaids Business, Clark in Sarajevo, Sex Diary of an Infidel, Così, Bouncers, Hamlet, The Taming of the Shrew*; Metaluna Theatre Company: *Summer of the Aliens*; Queensland Performing Arts Centre (QPAC): *Armistice, Over the Top with Jim*; Harvest Rain: *Love's Labour's Lost, As You Like It, Much Ado About Nothing*; Grin and Tonic Theatre Troupe: *Hamlet, Macbeth, Cymbeline, The Merchant of Venice, Antony & Cleopatra*. **Film:** *A Royal Wedding, The Pout-Pout Fish: The Movie, A Royal Proposal, Love and Monsters, Don't Tell, Australia Day, Fatal Honeymoon, Iron Sky, The Condemned, The Crocodile Hunter: Collision Course, Scooby-Doo, Hildegard, Paperback Hero*. **Television:** *Dustfall, Troppo, Irreverent, Young Rock, The End, Rosehaven, Grace Beside Me, Safe Harbour, The Family Law, Harrow, Hoges, Wanted, Peter Allen: Not the Boy Next Door, The Gods of Wheat Street, Reef Doctors, Sisters of War, SLIDE, Sea Patrol, Monarch Cove, RAN (Remote Area Nurse), Mortified, Farmkids, Answered by Fire, Through My Eyes, Chameleon II, BeastMaster, Murder Call, Flipper, Big Sky, Medivac, Roar, Pacific Drive*.

Jennifer Flowers

Wilson / Mary



Queensland Theatre Company:

As Actor: *Mrs Warren's Profession, The Skin of Our Teeth, The Tempest, The Marriage of Figaro, Honour, After the Ball, Julius Caesar, Arcadia, Simpatico, Gigi, Romeo and Juliet, The Crucible, Mrs Klein,*

Gilgamesh, The Cherry Orchard, A Cheery Soul, Hotel Sorrento, Twelfth Night, Ghosts. As Director: *Romeo and Juliet, Antigone, Oz Shorts, Molly Sweeney, Broken Glass, Dancing at Lughnasa*.

Other Credits: As Actor: Mame Theatre Company: *And Then There Were None*; Sydney Theatre Company: *Doubt, The Lady in the Van, The Crucible*; La Boite Theatre: *Così, The Chairs, Georgia, Supermarket Pavane*; TN! Theatre Company: *Hedda Gabler, Who's Afraid of Virginia Woolf, Private Lives, The Removalists, Tartuffe, The Old Selection, Summer, Trumpets and Raspberries, Design for Living, Europe*; Queensland Performing Arts Centre (QPAC): *The Soldier's Tale, Summer of the Aliens*. As Director: La Boite Theatre: *Burn This, There Goes the Neighbourhood, The Idiot, Sex Cubed*; Sydney Theatre Company: *Morning Sacrifice, The Glass Menagerie, Amigos*; Melbourne Theatre Company: *Apologia*; QPAC: *The Soldier's Tale*. **Positions:** Associate Artist (1995-1997), Queensland Theatre Company; Board Member (1997-2001), Queensland Theatre Company. **Awards:** Matilda Awards 1990, 1992, 1997, 2001, 2005; Churchill Fellowship 2005; Lifetime Achievement.

Steven Grives

Evans / Taffy / The Strong Man / Scot



Queensland Theatre Company:

Broken Glass, Antigone, The Marriage of Figaro, After the Ball, The Tempest, Romeo and Juliet, The Cherry Orchard, John Gabriel Borkman, Mrs Warren's Profession. **Other Credits:** La Boite Theatre: *The Drowning*

Bride, Blasted; Queensland Conservatorium Griffith University: *Amadeus*; Ad Astra Theatre: *Bakersfield Mist, Loot*; PIP Theatre: *Prospect Terrace*; Marian St Theatre: *On Golden Pond*; John Anson Ford Theatre, Los Angeles: *Much Ado About Nothing*; London's West End: *Camelot, Zigger Zagger, The Undertaking, La Cubana, Love's Labour's Lost, Othello, The Old Ones*; Royal Exchange Theatre: *Much Ado About Nothing*. **Film:** *Dangerous Game, The Footstep Man, Highlander 2, Scooby-Doo, Inseminoid*. Television: *Flambards, The Sandbaggers, BeastMaster, Danger UXB*. As Director: *Bushmaster, The Operators, Love on Deck, The Wizard*. As Producer: *The Right Hand Man*. Training: Drama Centre London. **Awards:** Queensland Government Excellence in the Arts Award; Matilda Awards - Best Actor *The Drowning* *Bride*, Commendation *Antigone, Amadeus*.

Christen O'Leary

Bowers / Birdie / Claudia



Queensland Theatre Company:

As Assistant Director: *A Few Good Men*. As Actor: *Round The Twist The Musical* (with Queensland Performing Arts Centre), *First Casualty, Triple X* (with Sydney Theatre Company), *Mouthpiece,*

Antigone, Twelfth Night, Scenes from a Marriage, Much Ado About Nothing, Ladies in Black, The Seagull, Gloria, End of the Rainbow, Bombshells, The Marriage of Figaro, The Game of Love and Chance, The Crucible, Fuente Ovejuna, Seven Little Australians, The Cherry Orchard, A Month in the Country, Gilgamesh, The Woman Before, The Sunshine Club. Other: *Mu-mma Creative Development (DOOR 3)*. **Other Credits:** As Actor: Mame Theatre Company: *And Then There Were None*; La Boite Theatre: *An Ideal Husband, Away, Blackrock, Medea, A Midsummer Night's Dream*; Melbourne Theatre Company: *Assassins, The Rover, Così, Wednesday to Come, The Gift of the Gorgon, Ruby Moon, Don Juan in Soho, The 25th*

Annual Putnam County Spelling Bee, A Little Night Music, The World's Wife, Man the Balloon, The Comedy of Errors, Laughter on the 23rd Floor, Company; The Production Company: *The Boy From Oz, High Society, Hello, Dolly!*; Malthouse Theatre: *Ruby Moon, Tear From a Glass Eye, Porn Cake, Goodbye Vaudeville Charlie Mudd*; Sydney Theatre Company: *The Threepenny Opera*. As Associate Director: Queensland Performing Arts Centre (QPAC): *Cinderella* (with Myths Made Here). **Film:** *Australia Day, Pinch Me*. **Television:** *Upright* (Season 2), *Hoges, Wentworth, Rush, Neighbours, Blue Heelers, MDA, Worst Best Friends, Crashburn, Seachange*. **Training:** Diploma of Arts (Creative), University of Southern Queensland. **Awards:** Helpmann Awards - Best Female Actor in a Supporting Role in a Musical *The 25th Annual Putnam County Spelling Bee*; Matilda Awards - Gold Matilda Award *End of the Rainbow*; Green Room Awards - Best Female Actor in a Featured Role *Company, A Little Night Music*.

Marilyn Richardson

Maria



Queensland Theatre Company:

Debut. **Other Credits:** Sydney Theatre Company: *Do Not Go Gentle*. **Opera:** Opera Australia: *Aida, Der Rosenkavalier, Die Meistersinger, Pique Dame, Fidelio, Die Walküre, Lohengrin, Katya Kabanova, The Marriage*

of Figaro, Tosca, Tristan & Isolde, Voss, The Tales of Hoffmann; English National Opera (ENO): *Aida*; Theater Basel: *Lulu, Salome*; State Opera South Australia: *Aida, The Excursions of Mr Brouček, Don Giovanni, Così fan tutte, The Coronation of Poppea, La Traviata, Faust, La Bohème, Madame Butterfly, The Midsummer Marriage*; Victorian State Opera: *The Magic Flute, Julius Caesar, Der fliegende Holländer*. Marilyn has also performed in hundreds of concerts from early music to contemporary music. She also appeared in ABC TV operas from the 1950's to 1970's.

Bruce Spence

Oates / Titus / Soldier



Queensland Theatre Company:

Debut. **Other Credits:** Belvoir Theatre: *Drive Your Plough Over the Bones of the Dead*; Sydney Theatre Company: *Into the Shimmering World*, *The Importance of Being Earnest*, *Death of a Salesman*, *Rules for*

Living, *A Cheery Soul*, *The Harp in the South*, *Dinner*, *The Secret River*, *A Midsummer Night's Dream*, *Endgame*, *Cyrano de Bergerac*, *Under Milk Wood*, *Push 10 Kittenbone Bridge*, *The White Devil*, *As You Like It*, *Mixed Doubles*, *Macbeth*; Stables Theatre: *The Marvellous Boy*; Melbourne Theatre Company: *Twelfth Night*, *Sunday Lunch*, *The Servant of Two Masters*, *The Resistible Rise of Arturo Ui*, *A Midsummer Night's Dream*. **Film:** *Children of the Corn*, *The Drover's Wife: The Legend of Molly Johnson*, *Love and Monsters*, *The Dry*, *Winchester*, *Occupation*, *Pirates of the Caribbean: Dead Men Tell No Tales*, *Backtrack*, *Gods of Egypt*, *I, Frankenstein*, *Mystery Road*, *The Chronicles of Narnia: The Voyage of the Dawn Treader*, *Aquamarine*, *Solo*, *Peter Pan*, *Star Wars Episode III: Revenge of the Sith*, *Inspector Gadget 2*, *The Matrix Revolutions*, *The Lord of the Rings*, *Queen of the Damned*, *Mad Max Beyond Thunderdome*, *Mad Max 2: The Road Warrior*, *The Cars That Ate Paris*. **Television:** *Return to Paradise*, *The Twelve* (Season 3), *Ten Pound Poms*, *The Tourist*, *Back to the Rafters*, *True Story with Hamish & Andy*, *Rake*, *Legend of the Seeker* (Seasons 1 and 2), *City Homicide*, *All Saints*, *Double the Fist*, *Nightmares and Dreamscapes: From the Stories of Stephen King*, *The Murray Whelan Series*. **Awards:** 2024 Equity Lifetime Achievement Award.

William Zappa

Scott

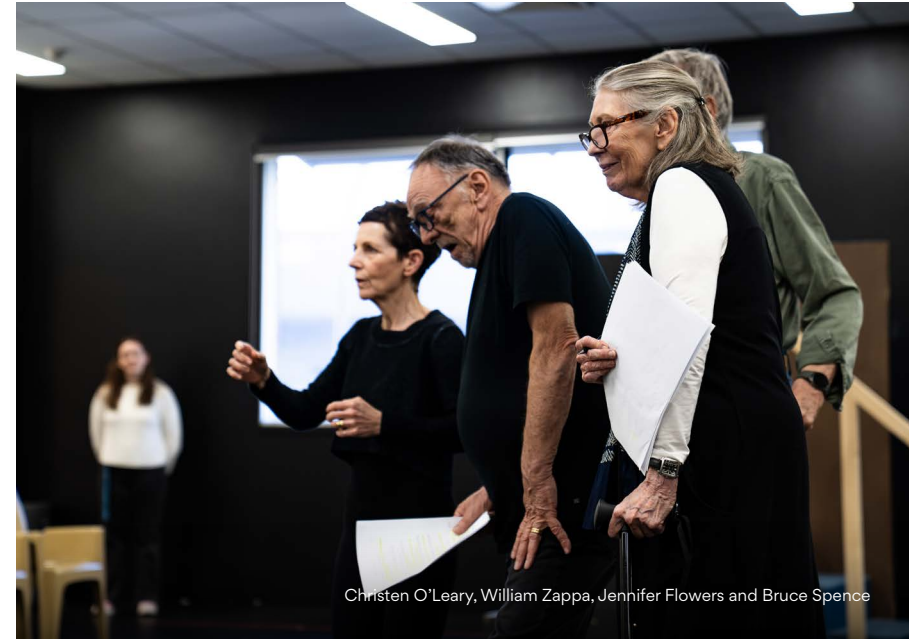


Queensland Theatre Company:

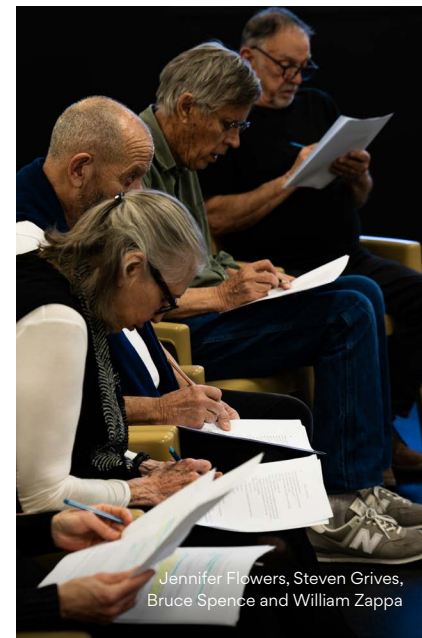
Debut. **Other Credits:** Sydney Theatre Company: *Saint Joan*, *Arms and the Man*, *Loot*, *Honour*, *Travesties*, *Old Times*, *Soulmates*, *The White Devil*, *A Month in the Country*; Melbourne Theatre Company: *The Children* (with

Sydney Theatre Company), *Rock 'n' Roll* (with Sydney Theatre Company), *Honour*, *Skylight*; Griffin Theatre Company: *The Lewis Trilogy*, *The Nightwatchman*, *Rabbit*; Belvoir St Theatre: *Into the Woods*, *The Goat*, or *Who Is Sylvia?* (with State

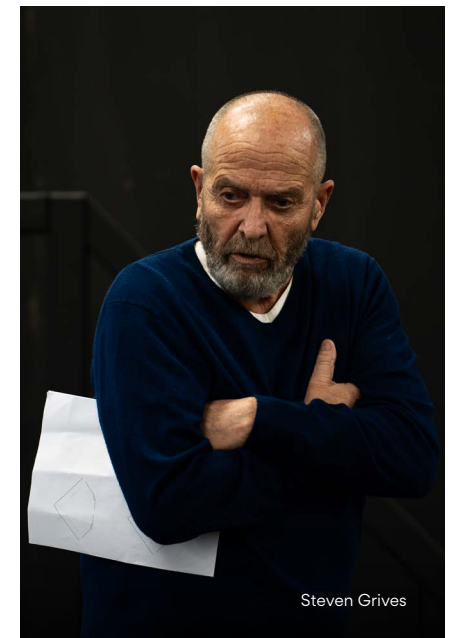
Theatre Company of South Australia); Sport for Jove: *Antigone*; Bell Shakespeare: *The Government Inspector*, *Antony and Cleopatra*; Ensemble Theatre: *Seminar*, *Warning: Explicit Material*, *Let the Sunshine*; State Theatre Company of South Australia: *Richard III*, *Les Liaisons Dangereuses*, *Death of a Salesman*; Strange Duck Productions: *Freud's Last Session*; Artists In Motion: *Why? The Musical* (Dubai Expo); Kookaburra: *Company*; The Arts Centre: *The New Black*; *Les Misérables* (Australian production). As Writer, Director and Performer: *The Iliad Out Loud* (Sport for Jove and Sydney Festival; Adelaide Festival; Four Winds Festival and Critical Stages). As Writer: *Winter's Discontent*, *The Greening of Grace*. **Film:** *The Butter Scene*, *The Dry*, *Miss Fisher and the Crypt of Tears*, *Broke*, *Inhuman Resources*, *Dead Europe*, *A Heartbeat Away*, *Mongrel's Creed*, *Men's Group*, *Man-Thing*, *The Illustrated Family Doctor*, *The Rage in Placid Lake*, *The Monkey's Mask*, *Bootmen*, *Amy*, *Head On*, *Zone 39*, *My Entire Life*, *The Phantom*, *Crush*, *Quigley Down Under*, *Call Me Mr Brown*, *Celia*, *Mad Max 2: The Road Warrior*. **Television:** *The Twelve* (Season 3), *Sunny Nights*, *Population 11*, *One Night*, *The Tourist*, *Mr Inbetween*, *Operation Buffalo*, *Doctor Doctor*, *Wolf Creek*, *A Place to Call Home*, *Soul Mates*, *Paper Giants: Magazine Wars*, *Rake*, *Devil's Dust*, *Crownies*, *Underbelly Files: The Man Who Got Away*, *Sea Patrol*, *All Saints*, *City Homicide*, *Dream Life*, *Curtin*, *Two Twisted*, *Grass Roots*, *Blue Heelers*, *Love Is a Four Letter Word*, *Farscape*, *Big Sky*, *Water Rats*, *Corelli*, *Bligh*, *GP*, *Mission: Impossible*, *The Flying Doctors*, *Shiralee*, *A Country Practice*, *Glass Babies*, *Five Mile Creek*, *Prisoner*, *Holiday Island*, *The Sullivans*, *Women of the Sun*. **Web Series:** *Grey Nomads*. **Awards:** Sydney Theatre Awards - Best Male Actor in a Leading Role in an Independent Production *Antigone*; Glug Awards - Norman Kessel Memorial Award for Most Outstanding Performance *The Government Inspector*, Norman Kessel Memorial Award Nomination *Antigone*; Green Room Awards - Best Male Actor *The Government Inspector*, Best Male Actor in a Featured Role *Les Misérables*; Mo Awards - Best Supporting Male Actor in a Musical *Les Misérables*; Penguin Awards - Best Actor in a Series *Women of the Sun*.



Christen O'Leary, William Zappa, Jennifer Flowers and Bruce Spence



Jennifer Flowers, Steven Grives, Bruce Spence and William Zappa



Steven Grives



Christen O'Leary, Jennifer Flowers, Steven Grives, Bruce Spence and William Zappa



Andrew Buchanan



Alan John and Marilyn Richardson



Bruce Spence, Michaela Francis and Yann Dubler



Heather Fairbairn



Christen O'Leary, Bruce Spence, William Zappa and Jennifer Flowers

THANK YOU

Queensland Theatre Company proudly acknowledges all donors whose generous support creates great theatre. Every gift supports transformative theatre experiences in communities across Queensland.

VISIONARIES GIVING PROGRAM

Rainmakers

Tim Fairfax AC & Gina Fairfax AC
Ian & Cass George

The Jelley Family Foundation
Cathryn Mittelheuser AM

The Rekindle Foundation

Artistic Director's Circle

Barbara Bedwell
Barbara Duhig

Elizabeth Jameson AM &
Dr Abbe Anderson

Trevor St. Baker AO & Judith
St. Baker

Leaders

Nic Christodoulou
Frazer Family Foundation
Libby Higgin & Gae Anderson
John & Gay Hull
Jeannette Harrison-Ince & Keith Ince

David & Katrina King
Colin & Noela Kratzing
Kate & Andrew Lister
Alison Nicol
Denise O'Boyle

Laura & Kevin Perkins
Nigel & Liz Prior
Shepherd Family Foundation
Courtney Talbot
Anonymous (2)

Benefactors

Christopher & Margot Blue
Phillip Carruthers & Sharni Cockburn
Ruth & Ian Gough AM
Sandra McCullagh

Dr Geoffrey Hirst AM & Dr Sally Wilde
Judith Musgrave Family Foundation
Robert & Valerie Nason
Greg & Wendy O'Meara

John Reid AO & Lynn
Rainbow-Reid AM
Warren Tapp
Anonymous

Collaborators

Sarah Adam
William Ash & Margi Brown Ash
Tracey Barker
Noela Bartlett & In memory of
Jann McCabe
Joanna Brand
Drew & Christine Castley
Roddy & Wendy Chignell

Rachel Crowley
Lisa Domagala
Crien Gehrke & Craig Gamble
Sharon Grimley & David Readett
Kevin & Joanne Holyoak
Geoff & Michele James
Stephen & Terry Leach
Susan Learmonth & Bernard Curran

David & Erica Lee
Kirsten McKerrell & Martin Schulz
Debra & Patrick Mullins
Julian Myers
Nicklin Medical Services
John Richardson & Kirsty Taylor
Anonymous (4)



Heather Fairbairn with the cast of *Do Not Go Gentle*

Patrons

J M Alroe
Roslyn Atkinson AO & Richard
Fotheringham AM

Dr Glenise Berry & Dr Damien
Thomson

Andrew & Trudi Bofinger

Robert Bond

Suzanne Boulter

Julian Buckley & Bec Langdon

Rita Carter-Brown

Sheryl Cornack

Tony Costantini

Lucy Coulson

Kerry & Greg Cowderoy

Bruce & Helen Cowley

Davie Family Foundation

Dr Sara Gollschewski

Meta & John Goodman

Helen Gough

Mike Gowan

Deidre Grace

Dr Anita Green

Damian Green

Catherine & Nanda Gulhane

Fotina & Roger Hardy

Brad Haseman

Prof Lawrence Hirst & Mrs Jill
Osborne

Katherine Hoepper

John White & Judith Hoey

Patricia Jackson

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SPECIAL THANKS TO

Auslan Stage Left
Captivate AV
Vantagepoint Audio Description

We thank our partners at the Queensland Conservatorium Griffith University for recording the Orchestral music used in this production.

Original music performed by Camille Duschene Barry (violin) and Dan Curro (cello).

Information correct at time of printing.



The Symphony Orchestra from Queensland Conservatorium Griffith University, conducted by James Dobinson

YOU DON'T HAVE TO WALK THIS TREK ALONE.

Do Not Go Gentle explores ageing, dementia, loss and what it means to face the end of life. These themes can land close to home. If this production stirs up something for you, or if you are caring for someone living with dementia, support is available.

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