

QUEENSLAND THEATRE CO.

Jane Austen's

PRIDE & PREJUDICE

Adapted by Wendy Mocke and Lewis Treston
Directed by Bridget Boyle and Daniel Evans



Production Partner



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.



Crieda Gehrke
Chief Executive
Queensland Theatre Company

It is my immense pleasure to welcome you (once more) to the enduring charm and sharp wit of Jane Austen's *Pride & Prejudice*.

When we premiered this production in February 2025, we had a sell-out season on our hands. And then, a plot twist that nobody could have anticipated. An unexpected scoundrel arrived in Regency England to thwart our fortunes — his name was Tropical Cyclone Alfred, and even the fierce intelligence and wit of Elizabeth Bennet and her sisters could not outsmart this rake. There was only heartbreak when our final week of performances was cancelled.

So, I cannot begin to tell you how delighted we are to bring *Pride & Prejudice* back for another turn around the ballroom. If this is your first time here with us, you are in for a treat. If you are an ardent admirer and returning to this production — lucky you, and welcome back.

I will leave it to our very own Artistic Director, Daniel Evans, and his co-conspirator, the delicious Bridget Boyle, to give you a glimpse behind the curtains of this new interpretation of a much-loved classic.

What I will say is that Maddison Burridge and Andrew Hearle simply ARE Elizabeth Bennet and Mr Darcy. This all-Queensland cast is, without exception, swoon-worthy. And the themes of romance, complex family dynamics, gender politics and what it means to be a spirited woman still stand the test of time.

Thank you for being here. How wonderful that this world can only really exist once you take your seat and join us. I invite you to sit back and be transported to the romance, revelry and unforgettable charm of *Pride & Prejudice*!

— Crieda

PS: May there be fine weather, calm breezes and not a hint of a tropical low. Or anyone called Alfred.



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

10 – 26 JULY 2026
PLAYHOUSE, QPAC

PRIDE & PREJUDICE

Adapted by **Wendy Mocke** and **Lewis Treston**
Directed by **Bridget Boyle** and **Daniel Evans**

The Original Regency Rom-Com Returns

Following a sell-out season, Queensland Theatre Company's Matilda Award-winning production of Jane Austen's *Pride & Prejudice* is back. This world-class production returns to the Playhouse for one more glorious "turn about the room" — for a strictly limited season.

Austen's definitive romantic comedy comes to life on a grand theatrical scale, with an all-star Queensland cast, magnetic chemistry and a love story you'll fall for all over again.

Smart, spirited and fearless, Elizabeth Bennet is an independent young woman who dearly loves a laugh and is not afraid to poke fun where fun is most definitely warranted. At odds with her husband-hunting sisters and dithery mother, Elizabeth longs for the power to determine her own marital fate.

Amidst the glittering swirl of Regency balls, gossip and social expectation, Elizabeth encounters the arrogant, aloof, but infuriatingly eligible Mr Darcy.

The two are more alike than either would care to admit, and their journey from "tolerable" to triumphant remains one of literature's most satisfying romances — filled with longing glances, bruised pride and the thrill of falling for the last person you expected.

But Elizabeth and Darcy are not the only hearts at stake. Across sisters, suitors, families and fortunes, Austen's world is alive with love stories, near misses and unlikely attractions. More than two centuries later, *Pride & Prejudice* remains as relevant as ever — and this lavish theatrical retelling brings the original romantic comedy to the stage with all its wit, romance and social mischief.

Penned by Patrick White Award winners Wendy Mocke and Lewis Treston, and directed by Bridget Boyle and Daniel Evans, this production brings Austen's world to life with a sweeping ensemble cast that made InReview conclude: "Jane Austen would be so pleased."

A perfect match? Most ardently.

Creatives

Co-Adaptors Wendy Mocke and Lewis Treston
Co-Directors Bridget Boyle and Daniel Evans
Designer Christina Smith
Composer and Sound Designer Guy Webster
Lighting Designer Jason Glenwright
Movement Director, Choreographer and Intimacy Coordinator Nerida Matthaei
Dramaturg Saffron Benner
Voice and Dialect Coach Gabrielle Rogers

Stage Manager Maddison Penglis
Assistant Stage Manager Tia-Hanee Cleary

Cast

Mrs Bennet / Lady Catherine / Housekeeper / Ensemble Gael Ballantyne
Elizabeth Bennet Maddison Burridge
Mr Bingley / Ensemble William Carseldine
Kitty Bennet / Ensemble Daphne Chen
Mary Bennet / Mrs Gardiner / Mrs Hirst / Ensemble Chenoa Deemal
Cover Janaki Gerard
Cover Elise Greig
Fitzwilliam Darcy Esq Andrew Hearle
Cover Stephen Hirst
Mr Collins / Ensemble Cameron Hurry
Charlotte / Ms Bingley / Ensemble Amy Ingram
Jane Bennet / Ensemble Perry Mooney
Mr Bennet / Sir William Lucas / Ensemble Bryan Proberts
Lydia Bennet / Ensemble Zoë Schramm
Wickham / Colonel Fitzwilliam / Mr Gardiner / Ensemble Jeremiah Wray

Location

Playhouse
Queensland Performing Arts Centre
Russell Street, South Brisbane

Duration

2 hours and 30 minutes including interval.

Warnings

This production contains mild adult themes, theatrical smoke and haze, and strobe lighting.

Recommended for ages 12+.

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

Production Partner





Wendy Mocke
Co-Adaptor

I didn't grow up with Jane Austen. My world was Madang, a beachside town in Papua New Guinea, a universe away from the ballrooms of Regency England. So co-adapting *Pride & Prejudice* felt like a first date with a woman everyone adores but I'd never met: would we hit it off, or run out of things to say? Turns out we got on famously, and the question that kept us talking was this: what does a story this beloved, this endlessly retold, still have to say to us now?

But the question I couldn't shake ran deeper: had I cracked the story open wide enough for others like me, who rarely see themselves in Austen's world, to walk in and feel like they belong? In chasing that answer, I couldn't have asked for a better partner than Lewis Treston, a brilliant, quick-witted writer with Austen running in his veins, exactly who you want beside you in the trenches. Together with the fantastic minds of Dan Evans, Bridget Boyle and Saffron Benner, we pushed and dreamed until the text stretched into something truly ours.

So if we've done this right, then maybe there's a kid in the back row who never thought this world had a seat for them, now deciding it might. Maybe that kid is the next Jane Austen. And maybe, two centuries on, the first one smiles down from the back of the stalls, raises a glass to that kid, and says: Well, it is about time, I dare say.

— Wendy



Lewis Treston
Co-Adaptor

I grew up watching the much-loved BBC adaptation of *Pride and Prejudice*, which left an indelible mark on my creative DNA. In my career I have undertaken two adaptations (of sorts) of Jane Austen's work so I can say with hard-won experience that translating her style to the stage is uniquely challenging. Her characters are so irresistibly theatrical that I've twice been fooled into believing that bringing them to the stage would be simple. However, her novels unfold with such understated ease and technical precision that they disguise wormholes of complexity.

Late in the process, I remember turning to my extraordinary co-writer, Wendy Mocke, and seething, "Who'd have thought it'd be so hard to get these f*cking Bennet sisters married?!" Wendy and I were supported in no small way by directors Bridget Boyle and Dan Evans and dramaturg Saffron Benner. The five of us spent countless hours in the Queensland Theatre Company boardroom writhing under the weight of the novel, trying to make it dance and sparkle onstage.

It is my sincere hope that this production might offer an energized introduction to Austen for some audiences or serve as a timely reminder of her enduring legacy.

— Lewis



Bridget Boyle
Co-Director



Daniel Evans
Co-Director

How do you (re)stage the mother of all romantic comedies?

Our sublime co-adaptors, Wendy Mocke and Lewis Treston, have found a way into this text that honours Austen's place in the literary canon and offers you, dear audience, a fresh view of these characters and their all-too-familiar problems — namely, "how does one find a decent bf?"

Above all, we wanted to honour Austen's razor-sharp wit as she skewered the pretensions and pomposities she saw around her, and which are ripe for a contemporary take-down. Like Elizabeth Bennet, who "dearly loves a laugh", it's the comedy that keeps us coming back to the original enemies-to-lovers romcom.

This production is framed through Lizzie's perspective; the rambling autumnal gardens of Longbourn shape her worldview, the crystal chandeliers of the ballroom reflect the pretensions she sees so astutely, and the infamous letter from Darcy that explodes her prejudice arrives in a whirlwind of icy snow. Designer Christina Smith has created a world connected to Nature, both internal and external, alive and in allegiance with our whip-smart protagonist.

Composer Guy Webster and Lighting Designer Jason Glenwright have breathed life into Regency England by making this world thrum with a romantic energy that

feels entirely 2026. This literary-theatrical remix is supported by our Choreographer/ Movement Director Nerida Matthaai, who takes cues from the dance moves of the time and 'mashes' them with some hip-popping nods to now.

All these ideas, words and magic are carried by our cast of 14 proudly Queensland performers, all of whom are skilled, generous, and above all playful. Their diverse identities and experiences "write back" to Austen by moving the needle forward on some of these classic characters.

Pride & Prejudice onstage in 2026 will hopefully make you laugh and swoon in all the right places, while asking the question: how much has really changed for women? Elizabeth and the Bennet sisters paved the way for complex, fallible, feisty women. Austen's women were searching for what (and who) they wanted; a quest with searing relevance some 200 years later.

This is but one iteration of this much-loved text and we made it for you, Dear Reader.

With love, most ardently,

— Bridget and Dan



Christina Smith
Designer

In a moment of symmetry, my first big job at a state theatre company was as the design assistant on a production of *Pride & Prejudice* to the late, great designer Tony Tripp in the late 1990s. I recall the company's horror at the sheer number of costumes required to stage this work in period, owing not only to the vast array of characters but the social modes of dress during Jane Austen's time.

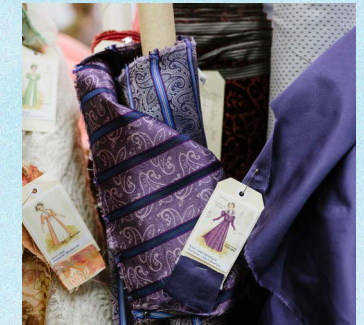
For this new production I've taken a more theatrical and liberal approach – this piece needs to move swiftly and clearly with character and narrative as the key factors. Whilst I adore diving into period research and value it highly, I've never been driven to produce museum accurate costumes at the expense of telling a story. Details, silhouettes, fabrics and conventions of the day can waiver, jump about and merge if it means making a clearer statement about who our characters are to a contemporary audience.

This being said, it was important to place our production in the Regency era. It was a time of significant change and yet also so driven by firm rules regarding dress and status, and we felt it was vital to convey class and station.

You will be able to, upon closer look, discern different palettes of colour, texture and detail that help define the position of the characters within the world of the play.

To produce these costumes, we have gathered some wonderful existing stock items from right across the country, but the majority have been manufactured in-house at Queensland Theatre Company under the supervision and creativity of costume supervisor Nat Ryner. I am indebted to her and the extraordinary team of talented tailors, cutters and costumiers she has assembled to bring this work to life.

— Christina



The Language of Attraction

*How movement and intimacy shape the relationships of **Pride & Prejudice**.*

There is a moment in every great romance that arrives before a declaration, before a touch, sometimes even before a glance. It lives in the pause before something happens — the hesitation, the anticipation, the possibility, a spark.

In Queensland Theatre Company's *Pride & Prejudice*, that space matters.

For Nerida Matthaei, Movement Director, Choreographer and Intimacy Coordinator, some of the production's most important storytelling happens not through words, but in the charged space around them.

"There is much to be said around crafting the space between a word, a touch and a gesture," she says. "The negative space can be as interesting and powerful as the positive space."

It is a fitting idea for a story built on misunderstandings, assumptions, longing and restraint. Long before Elizabeth Bennet and Mr Darcy are able to articulate what they feel, audiences are already reading the shifts between them. A pause holds a little longer. A gesture carries unexpected weight. A character moves closer, then thinks better of it.



Nerida Matthaei



Maddison BurrIDGE, Andrew Hearle and Nerida Matthaei

For Matthaei, character is revealed physically long before it is spoken.

"There are characters who are restrained, held, immobile and precise," she says, "and others that are free of constraint, effervescent and fluid in their movements."

Those differences are not incidental. They are part of how the production makes each relationship legible.

"These are not instinctive choices," Matthaei says, "but purposely crafted visceral layers in each character's embodiment."

The contrast is especially clear in Darcy and Lydia Bennet. Darcy's physical world is steadfast, contained and precise. Lydia's is fast-moving, powerful and difficult to hold in place.

One character seems to brace against the room. The other rushes through it.

Even if audiences cannot name those choices, they feel the difference. That physical contrast helps them

understand the social world of the play: who is controlled, who is watched, who pushes against restraint, and who reveals themselves before they mean to.

It is also part of how the production honours Austen's world while making it feel alive for contemporary audiences.

When Matthaei began conceiving the physical aesthetic for the production, it was important to her to build from the world of the period.

"I wanted to use the formations and techniques of the Regency era to scaffold the many dance pieces in this work," she says, "whilst also injecting contemporary flair and nuance."

The clearest expression of that fusion arrives in the opening Netherfield Ball sequence. The formality of the Regency world remains, but beneath it is something vividly recognisable: excitement, social pressure, awkwardness, attraction, the strange thrill of being seen and assessed in a room full of people.



The cast of *Pride & Prejudice*.

“With a work that has been so deeply loved by audiences over centuries,” Matthaei says, “it’s important to hold onto its essence, and yet light it on fire with an energy that a modern audience will identify with and love.”

That balance can be felt not only in the larger sequences, but in details many audience members may not consciously notice.

Towards the end of the production, a wedding brings several of the story’s relationships together. For Matthaei, the choreography offers a glimpse into the private lives and loves of the characters.

“There are gestures we have seen before that are significant for these characters and re-seen with new weight,” she says.

Some gestures return changed. Others reveal something audiences have not seen before, and in some instances speak to their future.

“It is an insight into the relationship layers we do not get to see,” Matthaei says, “an insight into their version of love behind closed doors.”

Rather than simply celebrating a happy ending, the sequence quietly suggests a future. It lets the audience imagine each couple’s version of intimacy beyond the final scene.

That attention to what is private, withheld or almost expressed helps explain why *Pride & Prejudice* continues to feel so alive in the theatre.

Matthaei is careful not to make too neat a comparison between Regency courtship and romance now.

“Perhaps yes and no,” she says.

Romantic gestures have shifted over time. The rules of the game have been re-coded, from supervised, class-conscious rituals where physical touch was taboo to a contemporary world shaped by different expectations around intimacy, consent and individual choice.

But beneath those changing rituals, Matthaei sees something remarkably familiar.

“Has our need for emotional vulnerability changed?” she asks. “Or the dream of being swept off our feet by love and lust changed?”

Her answer is immediate.

“Definitely not.”

Perhaps that is why audiences continue to lean forward when Elizabeth and Darcy enter the same space, even when they already know exactly how the story ends.

In *Pride & Prejudice*, the love story does not live only in what is said. It lives in the breath before the words, the gesture not quite completed, the space between one person and another.

It lives, still, between a word, a touch and a gesture.



The cast of *Pride & Prejudice*.

Pride & Prejudice, Heard Differently



How music makes Austen feel immediate, romantic and alive for contemporary audiences.

For Guy Webster, Queensland Theatre Company's *Pride & Prejudice* begins with a simple truth.

"This is a love story and I love a good soppy love story."

That might sound obvious for one of the most beloved romances ever written, but it is also the guiding principle behind the production's music. Before audiences recognise a melody, notice an arrangement or feel the energy of a dance sequence, the sound world is working towards something much simpler: helping us fall in love with the story.

For Webster, the musical moments that linger are often the ones that lean fully into romance. The dreamlike encounter in the garden at Pemberley and the final meeting between Elizabeth Bennet and Mr Darcy both come to mind.

"The musical moments that really enjoy the romance of the story are often the most satisfying," he says.

That focus on feeling sits at the heart of the production's distinctive sound world. Contemporary songs appear throughout *Pride & Prejudice*, transformed to sit inside Austen's world. Once, the idea of modern pop songs in a period story may have felt

unexpected, especially for a novel loved across generations. But for Webster, the pleasure is obvious.

"After *A Knight's Tale* and *Bridgerton*, all bets are off," he says. "It is a lot of fun to have familiar melodies inhabit these stories."

Still, the songs are not there simply to be recognised. In fact, audiences may not consciously identify many of them at all. That is part of the design.

"Though you may never hear the words, each song is carefully chosen for its original lyrics and how they reflect the narrative journey of the moment."

It is one of the most revealing insights into Webster's approach. The songs are chosen not because they are contemporary, but because they already contain the emotional shape of the story being told on stage: longing, doubt, hope, embarrassment, renewal.

The music becomes another way of carrying the romance.

To support that emotional connection, Webster pushed beyond a purely traditional period sound.

"I tried to push the string quartet a little further into a contemporary sound," he says.

That meant bringing the warmth of strings into conversation with electronic drums, synthesisers, and the sounds of modern cinema and pop music. At times, the production leans fully into that energy.

"In some cases, we really turned up the energy and took it to the club," Webster says. "Like a big night out with your friends."

The result is a sound world that can move between intimacy and exhilaration, between the private emotions of a love story and the social thrill of a crowded room.

"It's kind of like a mixtape of a young romance," Webster says, "with all the twists and turns of doubt and renewal."

It is a fitting metaphor for *Pride & Prejudice*. Long before Elizabeth and Darcy find their way to one another, they move through misunderstanding, pride, attraction, disappointment and hope. The emotional journey remains familiar, even if the social rules around it have changed.

That is why the music feels so immediate. It does not drag Austen into the present. Instead, it lets audiences hear how present the romance already is.

For contemporary audiences, especially younger audiences, that familiar musical language can offer an immediate emotional connection to a story that has endured for more than two centuries. Not because the music makes Austen relevant, but because it helps audiences recognise themselves within the romance.

Beneath the strings, the hidden lyrics, the familiar melodies and the club-like bursts of energy, the music is asking audiences to do what *Pride & Prejudice* has always asked of them: to surrender to the possibility of love.

As Webster puts it:

"In the end, we all want to fall in love. Right?"

Creatives

Wendy Mocke

Co-Adaptor



Queensland Theatre Company:

As Co-Adaptor: *Pride & Prejudice*. As Writer: *Flowers in Antarctica* (The Scene Project). As Dramaturg: The Young Playwrights Award (2024), Playwriting Fellow (2023). As Actor: *A Thousand Points from*

Zero, Bernhardt/ Hamlet, The Taming of the Shrew.

Other Credits: As Writer: KXT on Broadway: *Jalbu Meri*; STC Virtual: *Tiger Scare*; National Institute of Dramatic Art (NIDA): *Eat Me: Blowback*;

Darlinghurst Theatre Company: *Jalbu Meri*; Rex Cramphorn Studio: *Voices of West Papua*. As Actor: Sport for Jove Theatre: *Macbeth, Moby Dick*; National Institute of Dramatic Art (NIDA): *The Hypochondriac, Realism, Woyzeck, Twelfth Night*; Centre for Australasian Theatre: *Cargo Club #6, Cargo Club #3*; Tropical Arts: *Much Ado About Nothing*; Old 505 Theatre: *Home Invasion*; Seymour Centre: *Moby Dick*. **Film:** As Actor: *Audrey, The Reef*. **Television:** As Writer: *Bad Ancestors, Gold Diggers, I'm Fine, It's Fine*. As Actor: *Bad Ancestors, Neighbours, Joe vs Carole, I'm Fine, It's Fine, Troppo, The Code*. **Exhibitions:** As Interdisciplinary Artist: *m e r i*, NorthSite Contemporary Arts; *m e r i*, Women of the World Exhibition, Brisbane

Powerhouse; *Our Patch*, State of the Art: Reimagining Queensland. **Training:** Bachelor of Dramatic Arts, National Institute of Dramatic Art (NIDA). **Positions:** Creative Director, Melanin House; Emerging Writer, Sydney Theatre Company; Stories from the Pacific Host, ABC Radio; ThisGen Fellow for Cultural Leadership, Encounter Theatre Company; 2024 Gloria Payten Fellow, NIDA.

Awards: As Writer: Patrick White Playwrights Award *REALish*, AACTA Awards Nomination *Bad Ancestors*, AWGIE Awards Nomination *Gold Diggers*, Griffin Award *I am Kegua*, Australian Theatre Festival NYC - Best New Play Runner Up *REALish*, Malcolm Robertson Foundation Commission Recipient *Kirk's Backyard (My First Caucasian Play)*. As Actor: Sydney Theatre Awards - Best Female Actor in a Supporting Role Nomination *Moby Dick*.

Lewis Treston

Co-Adaptor



Queensland Theatre Company:

As Co-Adaptor: *Pride & Prejudice*. **Other Credits:** Sydney Theatre Company: *Hubris & Humiliation*; Belvoir St Theatre: *Hot Tub*; La Boite Theatre: *IRL, An Ideal Husband*; Australian Theatre for Young People (ATYP): *Follow Me Home*; National Institute of

Dramatic Art (NIDA): *Meat Eaters, Reagan Kelly*.

Training: Master of Philosophy (Creative Writing), University of Queensland; Graduate Diploma in Writing for Performance, National Institute of Dramatic Art (NIDA); Bachelor of Fine Arts (Drama), Queensland University of Technology (QUT). Positions: Artist in Residence, La Boite Theatre; Playwright in Residence, Australian Theatre for Young People (ATYP). **Awards:** AWGIE Awards - Best Stage Original Nominee; Australian Theatre Festival - New Play Award; Sydney Theatre Awards - Best New Australian Work *Hubris & Humiliation*, Best Production for Young People Nominee *Follow Me Home*; Matilda Awards - Lord Mayor's Award for Best New Australian Work Nominee *An Ideal Husband, Reagan Kelly*; Patrick White Playwrights Award - *Hot Tub*.

Bridget Boyle

Co-Director



Queensland Theatre Company:

As Co-Director: *Pride & Prejudice*. As Director: *Mu-mma (DOOR 3), The Holidays, The Longest Minute* (with JUTE Theatre Company and debase productions), *Rice* (Queensland Premier's Drama Award Finalist Reading), *The Landmine Is Me, Hurry Up and Wait*

(Education & Young People). As Actor: The Works: *Taking Aim, The Estimator, Lily Can't Sleep, Europe, The Venetian Twins, Scapin, Backseat Drivers*. **Other Credits:** As Director: La Boite Theatre: *An Ideal Husband*; Old Red Lion Theatre, Pleasance London and Sydney Opera House: *Breaking the Castle*; debase productions: *Death in a Statesman, Popping Lead Balloons, The Clown from Snowy River, TOXICITY* (with Assembly of Elephants); JUTE Theatre Company: *To Kill a Cassowary*. As Co-Director: Flipside Circus: *We Live Here* (with Hummingbird House and Metro Arts). **Training:**

PhD (Drama), Queensland University of Technology (QUT). **Awards:** Matilda Awards - Best Director with Natano Fa'anana *We Live Here*, Best Mainstage Production *The Longest Minute*, Gold Matilda debase productions.

Daniel Evans

Co-Director



Queensland Theatre Company:

As Co-Director and Co-Adaptor: *The Great Gatsby* (with Shake & Stir Theatre Co). As Director: *A Few Good Men, Pride & Prejudice, Medea, Vietgone, Drizzle Boy, The Almighty Sometimes, The Seagull, I Want*

To Know What Love Is, The China Incident. As Writer: *The Seagull, Six Hundred Ways To Filter A Sunset, Oedipus Doesn't Live Here Anymore*.

Other Credits: As Director: La Boite Theatre: *Away, The Tragedy of King Richard III*; Myths Made Here: *Medea, Cinderella*; The Good Room: *Let's Be Friends Fur-Ever, One Bottle Later, That's What She Said, I've Been Meaning To Ask You, I Just Came To Say Goodbye, I Want To Know What Love Is, I Should Have Drunk More Champagne, Rabbit, Single Admissions, Holy Guacamole*; The Little Red Company: *How To Make Snow*; Queensland University of Technology (QUT): *Algorithm, Three Sisters, Incognito, Ivanov*; Griffith University: *Mr Burns, The Comedy of Errors*; University of the Sunshine Coast: *Così*; Australian Theatre for Young People: *Oedipus Doesn't Live Here Anymore*. As Dramaturg: *Polytoxic: Demolition*; The Little Red Company: *Lady Beattle*. **Television:** As Producer: *The Traitors, Beauty and The Geek, Big Brother*.

Training: Bachelor of Creative Industries (Interdisciplinary Studies), Queensland University of Technology (QUT). **Positions:** Artistic Director (2024 - Current), Associate Artistic Director (2024), Associate Artist (2021-2023), Queensland Theatre Company; Festival Director (2022), MELT; Raise The Roof Creative Director (2022), Brisbane Festival; Co-Founder & Artistic Director (2008-present), The Good Room; Senior Writer (2006-2010), Frankie Magazine; Co-Director (2008-2009), National Young Writers' Festival. **Awards:** Sydney Theatre Awards - Best Work for Young People *I've Been Meaning To Ask You*; Matilda Awards - Best Director *A Few Good Men, The Almighty Sometimes, Drizzle Boy, Cinderella*, Best Mainstage Production *Drizzle Boy, The Almighty Sometimes*; Queensland Premier's Drama Award - *Oedipus Doesn't Live Here Anymore*.

Christina Smith

Designer



Queensland Theatre Company:

The Great Gatsby (with Shake & Stir Theatre Co), *Pride & Prejudice, Vietgone, Drizzle Boy, Mother Courage and Her Children, Gasp!, The Odd Couple, Female of the Species, Other Desert Cities* (with Black Swan State

Theatre Company). **Other Selected Credits:** As Set and Costume Designer: Melbourne Theatre Company: *West Gate, Mother Play, Seventeen, The Heartbreak Choir, Berlin, A View from the Bridge, Gloria, The Architect, Elling, Clybourne Park*; Seattle Opera: *Madame Butterfly*; State Opera South Australia: *La Traviata* (with New Zealand Opera and Opera Queensland); Malthouse Theatre: *Telethon Kid, Porncake, Black Medea*; Black Swan State Theatre Company: *Angels in America, As You Like It, A Streetcar Named Desire, Rising Water*. As Set Designer: Melbourne Theatre Company: *Jacky, Hay Fever*; Victorian Opera: *The Who's Tommy, Salome, The Flying Dutchman*; The Production Company: *Ragtime, Thoroughly Modern Millie, Brigadoon*. As Costume Designer: Victorian Opera: *Parsifal*.

Training: Western Australian Academy of Performing Arts (WAAPA). Positions: Senior Lecturer in Design for Live Performance, Victorian College of the Arts (University of Melbourne). **Awards:** Matilda Awards - Best Set Design *Pride & Prejudice*; Green Room Awards - Best Set Design *Salome*, Best Theatre Design *Honour, Daylight, Julia 3*.

Guy Webster

Composer and Sound Designer



Queensland Theatre Company:

The Great Gatsby (with Shake & Stir Theatre Co), *Back to Bilo* (with Belloo Creative), *Pride & Prejudice*, *Cost of Living*, *Drizzle Boy*, *L'Appartement*, *Constellations*, *The Button Event*, *The Effect* (with Sydney Theatre Company),

The Seagull, *Brisbane*, *Venus in Fur*, *Kelly*, *Orphans*.

Other Credits: La Boite Theatre: *Congratulations Get Rich*, *The Poison of Polygamy*, *An Ideal Husband*, *Naked & Screaming*, *From Darkness*, *Lysa & The Freeborn Dames*, *Blackrock*, *A Streetcar Named Desire*, *The Tragedy of King Richard III*, *As You Like It*, *Ruben Guthrie*, *I Love You Bro*, *The White Earth*, *The Narcissist*, *Kitchen Diva*, *Summer Wonderland*, *Creche and Burn*, *Urban Dingoes*; Shake & Stir Theatre Co: *Macbeth*, *Frankenstein*, *A Christmas Carol*, *1984*, *Grimm*, *James and the Giant Peach*, *Tae Tae in the Land of Yaas!*, *Fourteen*, *The Twits*, *Jane Eyre*, *Fantastic Mr Fox*, *Fourthcoming*, *George's Marvellous Medicine*, *Wuthering Heights*, *Tequila Mockingbird*, *Dracula*, *Revolt Rhymes*, *Animal Farm*, *Statespeare*; Belloo Creative: *Boy Lost*; Playlab Theatre: *White China*, *Brutal Utopias*, *Blue Bones*, *Horizon*, *Magpie*; Brisbane Festival: *Skylore: The Rainbow Serpent*, *Neerigoo - Spirit of the Whale*, *Riverfire*, *Art Boat Stories of Country*; Shock Therapy Arts: *Locked In*, *Medea*, *Viral*, *Welcome to Sameville*, *Locked In*; Lisa Wilson and Nathan Sibthorpe: *Bunker*; National Gallery Singapore: *Closer*; Institute of Contemporary Arts, London: *Shifting Intimacies*; National Art Museum of China / University of California / BIOS Athens / Ars Electronica Festival Austria / Australian Centre for the Moving Image: *Intimate Transactions*. Awards: Matilda Awards - Best Design Sound or Composition *Bunker*; Prix Ars Electronica - Interactive Art Honourable Mention.

Jason Glenwright

Lighting Designer



Queensland Theatre Company:

As Lighting Designer: *Pride & Prejudice*, *The Taming of the Shrew*, *The Holidays*, *City of Gold* (with Griffin Theatre Company), *The Longest Minute* (with debate productions & JUTE Theatre), *Rice* (with Griffin Theatre

Company), *Country Song*, *Argus* (with Dead Puppet Society), *Rumour Has It* (with The Little Red Company), *I Want to Know What Love Is* (with The Good Room), *A Tribute of Sorts* (with Metro Arts), *The Removalists*,

Faustus (with Bell Shakespeare), *Water Falling Down*, *The Little Dog Laughed*, *Thom Pain* (Based on Nothing). **Other Credits:** As Lighting Designer: Opera Queensland: *Straight from the Strait*, *A Flowering Tree*, *Kiss Me, Kate*; La Boite Theatre: *Laser Beak Man* (with Dead Puppet Society and Brisbane Festival), *Lady Beattle* (with The Little Red Company), *The Tragedy of King Richard III*, *A Midsummer Night's Dream*; JUTE Theatre Company: *La Bella Figura*, *To Kill a Cassowary*, *Bukal*, *Here We All Are*. *Assembled*, *Joh For PM*; SK Entertainment: *Friends The Musical Parody*, *Menopause The Musical*; The Good Room: *Let's Be Friends Forever*, *One Bottle Later*, *I Just Came to Say Goodbye*, *I've Been Meaning To Ask You* (with Brisbane Festival); Shake & Stir Theatre Co: *Macbeth*, *1984*, *James and the Giant Peach*, *The Twits*, *Fourthcoming*, *Jane Eyre*, *A Christmas Carol*, *Endgame*, *Dracula*, *Wuthering Heights*, *Fantastic Mr Fox*, *Road Dahl's George's Marvellous Medicine*; The Little Red Company: *Sisters Are Doing It For Themselves*, *Your Song*, *The Lord Mayor's Christmas Carols* (2021-2024). **Positions:** Lighting Coordinator, Western Australian Academy of Performing Arts (WAAPA). **Awards:** Matilda Awards - Best Lighting Design *Straight from the Strait*, *The Twits*, *Your Song*, *Carrie: The Musical*, Best Technical Design *Dracula*, Gold Matilda Award for Body of Work.

Nerida Matthaai

Movement Director, Choreographer and Intimacy Coordinator



Queensland Theatre Company:

The Great Gatsby (with Shake & Stir Theatre Co), *Pride & Prejudice*, *Boy Swallows Universe*, *Nearer the Gods*, *Comfort*, *Jasper Jones*, *Once in Royal David's City*, *My Name is Jimi*, *Macbeth*, *Black Diggers*, *Constellations* (Youth Ensemble), *PRAMKICKER*

(DOOR 3 with MO Theatre). **Other Credits:** Phluxus2 Dance Collective: *The Next 14 Seconds*, *Angel Monster*, *Proximal*, *Mort*, *The Red Tree*, the *paratrooper project*, *de-generator*, *Don'ts For Dancers*, *Boiling Point*, *The Opposite of Prompt*, *Chinese Whispers/Broken Telephone*, *The Machine That Carries The Soul*, *independANCE project*; La Boite Theatre: *Yoke* (with Aha Ensemble), *Explain Normal* (with Aha Ensemble); Brisbane Festival: *Trent Dalton's Love Stories* (with Queensland Performing Arts Centre), *How To Spell Love* (with Metro Arts); Queensland Ballet: *Dangerous Liaisons*; Sadari Movement Lab: *Bottari*; Polytoxic Dance Theatre: *Dangerous Goods*, *Demolition*, *Apocalypstick*, *Dali After Dark*, *The Backup*

Service, *Rat Trap*; The Crackup Sister: *Big Red Bash* (2020-2023); The Good Room: *I've Been Meaning To Ask You*, *That's What She Said*, *I Just Came to Say Goodbye*; Red Leap Theatre: *The Arrival*; Myths Made Here: *Cinderella*; Shake & Stir Theatre Co: *Macbeth*; QAGOMA: *Heard, Fact of Matter*; The Royal Ballet (with QPAC): *We All Dance*; Indelibility Arts: *She*; Belloo Creative: *The Woman Remembers*, *Sand*; The Danger Ensemble: *We Would Not Kiss*, *Touch or Frighten You In the Dark*, *Caligula*, *The Wizard of Oz* (with La Boite Theatre); Riyadh Season: Saudi National Day Celebrations (2019), *Leila*, *The Land of Imagination*; Jack Morton Worldwide: Commonwealth Games Opening Ceremony (2018); Ausdance National: Australian Dance Awards Finale (2018). **Music Videos:** Dune Rats: *Up*; Eves Karydas: *Lemonade*. **Training:** Doctor of Creative Industries (Research), Bachelor of Creative Industries Honours (Dance), Queensland University of Technology (QUT); International Intimacy Coordination Accreditation (Stage & Screen), Intimacy Professionals Association.

Positions: Artistic Director and Founder, Phluxus2 Dance Collective (2006-present); Vice Chair and Board Member, Ausdance Queensland (2020-2025); Creative Australia Peer Assessor (2025-current); Artist in Residence, Chateau D'Orquevaux; Guest Choreographer, Motion Mongolia. **Awards:** Stage Buzz Awards - Best Mainstage Comedy, Runner-Up Best Director, Best Mainstage Audience Engagement *PRAMKICKER*, Best Mainstage Choreography Nomination, Best Ensemble Nomination, Best Mainstage Audience Interaction Nomination *The Next 14 Seconds*; Munich Next Wave Film Festival - Best Dance Film *Proximal*; Seoul Short Film Festival - Best Dance Film *Proximal*; Edinburgh Fringe Festival - Best of the Fest *Angel Monster*; World Dance Alliance - Best Emerging Researcher.

Saffron Benner

Dramaturg



Queensland Theatre Company:

The Great Gatsby (with Shake & Stir Theatre Co), *Pride & Prejudice*, *Drizzle Boy*, *The Seagull*, *Oedipus Doesn't Live Here Anymore*, *Fractions*, *Maxine Mellor's Mystery Project* (with State Library of Queensland). **Other Credits:**

La Boite Theatre: *An Ideal Husband*, *Caesar*, *Lysa & The Freeborn Dames*, *X-Stagey*, *Georgia*; Shake & Stir Theatre Co: *GRIMM*; Playlab Theatre: *Brutal Utopias*; debate productions: *Popping Lead Balloons*; Leah Shelton: *Batshit*, *On Heat*, *Terror*

Australis; Brisbane Festival and The Good Room: *Let's Be Friends Forever*, *I've Been Meaning To Ask You*, *I Just Came To Say Goodbye*; Adelaide Festival Centre: *Hits*; Australian Theatre for Young People (ATYP): *Desiree Din and the Red Forest*; Tasmanian Theatre Company: *Born from Animals*; Brisbane Girls Grammar School: *Spontaneous Human Combustion*; Brisbane Grammar School: *The Boy We Lost at Sea*; Queensland University of Technology (QUT): *Three Sisters*, *Algorithm*; Theatre Works: *Well/Bless*, *Drive*; Brown's Mart: *New Babylon*. **Positions:** Head of Artistic Development, Queensland Theatre Company (2025-Current); Executive Director, Playlab (2008-2022); Dramaturg, Queensland Premier's Drama Award (2010, 2015, 2020, 2023); Dramaturg, ATYP Fresh Ink Program (2015, 2016, 2022); In-House Dramaturg, La Boite Theatre (2021-2022); Dramaturg, Playlab Theatre Sparks Program (2019-2021); Dramaturg, Frankston Arts Theatre HATCH Program (2018); National Arts Education Editor and Feature Writer, Lowdown Magazine (2008-2010); Dramaturg, Metro Arts Creative Development Festival (2008); Dramaturg, World Interplay (2009); Dramaturg, Queensland Theatre Company Young Playwrights Award (2007-2009); Guest Dramaturg, Banff PlayRites Colony, Canada (2000).

Gabrielle Rogers

Voice and Dialect Coach



Queensland Theatre Company:

Torch the Place, *A Few Good Men*, *Pride & Prejudice*, *Cost of Living*, *SUPERHEROES* (DOOR 3), *Medea*, *Gaslight*, *Vietgone*, *Don't Ask What the Bird Look Like*, *Tiny Beautiful Things*, *Drizzle Boy*, *Rice*. **Other Credits:** Opera Australia: *My Fair Lady*.

Film: *Eden*, *Thirteen Lives*, *Reminiscence*, *The Lost Flowers of Alice Hart*, *The Nightingale*, *Ticket to Paradise*, *Love and Monsters*, *Godzilla vs Kong*, *Extraction 2*. **Positions:** Member, Performing Arts Medical Association; Member, Australian Society for Performing Arts Healthcare; Member, Voice and Speech Teachers Association; Member, Media, Entertainment & Arts Alliance (MEAA); Practitioner, Feldenkrais Method; Founder, Andrew Jack Foundation.

Maddison Penglis

Stage Manager



Queensland Theatre Company:

As Stage Manager: *Pride & Prejudice*, *Drizzle Boy* (Regional Tour), *Medea*, *Tiny Beautiful Things*. As Deputy Stage Manager: *The Great Gatsby* (with Shake & Stir Theatre Co). As Assistant Stage Manager: *A Few Good Men*. **Other**

Credits: As Stage Manager: Shake & Stir Theatre Co: *Animal Farm* (National Tour); JUTE Theatre Company: *Genius*; Woodward Productions: *The Mystery of the Valkyrie*; The Naughty Corner Collective: *Maze*. As Company Stage Manager: CDP Theatre Producers: *Magic Beach* (Tour). As Deputy Stage Manager: Dead Puppet Society: *Peter and the Starcatcher*. As Assistant Stage Manager: Queensland Ballet: *Strings – A Triple Bill*, *Elastic Hearts*, *Messa da Requiem*; Shake & Stir Theatre Co: *Frankenstein*, *Tae Tae in the Land of Yaaas!*, *The Twits*, *Jane Eyre* (National Tour), *Fantastic Mr Fox*, *Revolting Rhymes & Dirty Beasts* (National Tour), *A Christmas Carol*, *George's Marvellous Medicine* (National Tour); Bleach Festival: *Chez Nous on Chevron*; Sydney Festival 2019: Carriageworks; Sydney Festival 2018: Sydney Opera House. As Event Coordinator: Sydney Festival 2022: Sydney Opera House; Sydney Festival 2023: Sydney Opera House. As Assistant Event Coordinator: Sydney Festival 2021: Town Hall. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).

Tia-Hanee Cleary

Assistant Stage Manager



Queensland Theatre Company:

As Assistant Stage Manager: *Torch the Place*, *Malacafang Made Us*, *Back to Bilo*, *Rhinestone Rex & Miss Monica*, *Pride & Prejudice*, *Drizzle Boy* (Regional Tour), *Medea*, *Don't Ask What the Bird Look Like*, *Tiny Beautiful Things*, *As You Like It*, *The Almighty Sometimes*. **Other Credits:** As Deputy

Head of Props: Opera Australia: *The Phantom of the Opera* (2022–2023). As Props Assistant: GWB Entertainment: *An American in Paris* (Brisbane). As Assistant Stage Manager: La Boite Theatre: *Eat Slay Zombie*; Opera Queensland: *Songs of Love and War*, *The Marriage of Figaro*, *Opera Under the Stars*, *Don Giovanni*, *A Flowering Tree*, *Peter Grimes*; Troop Production: *The Lonesome West*. **Training:** Bachelor of Fine Arts (Technical Production), Queensland University of Technology (QUT).



Daniel Evans and Bridget Boyle



Maddison Burrigge and Jeremiah Wray



Andrew Hearle

Cast

Gael Ballantyne

Mrs Bennet / Lady Catherine /
Housekeeper / Ensemble



Queensland Theatre Company: *Pride & Prejudice, After the Ball, Hope of the World, Summer Rain, The Cavalcadors, Romeo and Juliet.* **Other Credits:** La Boite Theatre: *Blackrock, Così, Emma, Furious*; Ensemble Theatre: *Odd Man Out, Good*

People, Ladies in Lavender, Charitable Intent; Squabbalagic: Good Omens, The Drowsy Chaperone; The Rock Surfers: The Blue Angel Hotel; Seymour Centre: God's Ear; Littlestar Services: MAMMA MIA!; Melbourne Theatre Company: After the Ball; JC Williamson: La Cage aux Folles. **Film:** *Audrey, Truth, Skin Deep, Fatal Honeymoon, 18, Risk, Little White Lies, Mr Reliable.* **Television:** *Lambs of God, Fighting Season, Deadly Women, The Gods of Wheat Street, All Saints, Carols in the Domain, Monarch Cove, Home and Away, Water Rats, Medivac, Wayne Manifesto, Time Trax, Sons and Daughters, Neighbours.* **Training:** Acting Graduate, Hayes Gordon AO OBE, Ensemble Studios Acting School. **Awards:** Jeffery Joynton-Smith Memorial Award - Best Supporting Actor *Ladies in Lavender.*

Maddison Burridge

Elizabeth Bennet



Queensland Theatre Company: *Pride & Prejudice, Gaslight, Paradise Dreaming* (Young Playwrights Award). **Other Credits:** La Boite Theatre: *Antigone*; Shake & Stir Theatre Co: *Jane Eyre, Fantastic Mr Fox, A Christmas Carol.* **Training:**

Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT). **Awards:** Stage Buzz Brisbane - Best Lead Performer Runner Up.

William Carseldine

Mr Bingley / Ensemble



Queensland Theatre Company: *Pride & Prejudice.* **Other Credits:** Shake & Stir Theatre Co: *Macbeth, Fourteen, James and the Giant Peach* (National Tour), *The Twits* (National Tour), *A Christmas Carol*; La Boite Theatre: *An Ideal Husband,*

Away, Caesar; Blak Social: *Queen's City*; The Good Room: *One Bottle Later.* **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT).

Daphne Chen

Kitty Bennet / Ensemble



Queensland Theatre Company: *Pride & Prejudice, One Thousand Points to Zero* (The Scene Project), *We Are the Mutable* (The Scene Project), *The Trial* (Young Artists Ensemble), *Dido and Aeneas* (Young Artists Ensemble with Opera

Queensland). **Other Credits:** Queensland Museum: *Bat Night Market* (with World Science Festival Brisbane); Queensland Performing Arts Centre (QPAC): *Scenes From A Yellow Peril* (with The Reaction Theory); Queensland University of Technology (QUT): *Tight in the Bud, The Wolves, Children of the Sun, Remote.* **Television:** *The Actually Really Very Difficult Show.* **Short Film:** *Lucky, Lucky.* **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT).

Chenoa Deemal

Mary Bennet / Mrs Gardiner / Mrs Hirst / Ensemble



Queensland Theatre Company: As Assistant Director: *The Sapphires.* As Actor: *Pride & Prejudice, The Longest Minute* (with debase productions and JUTE Theatre Company), *An Octoroon, The 7 Stages of Grieving* (with The Grin and

Tonic Theatre Troupe), *St Mary's in Exile, Mother Courage.* **Other Credits:** Melbourne Theatre Company: *The Black Woman of Gippsland*; Queensland Performing Arts Centre (QPAC): *Is That You, Ruthie?*; Performing Lines: *Sunshine Super Girl*; La Boite Theatre: *TIDDAS*; Playlab

Theatre: *RISING*; Belvoir St Theatre: *Cursed*; Ensemble Theatre: *Black Cockatoo, Sorting Out Rachel*; The New Natives Theatre Company: *Holy Day*; Corrugated Iron Youth Arts: *Mr Takahashi & Other Falling Secrets*; Darlinghurst Theatre Company: *A Man with Five Children*; Imaginary Theatre: *The Voices in the Walls*; Riverside Theatre Company: *Rainbow's End*; Centre Stage: *The Works of William Shakespeare by Chicks*; Metro Arts: *Red Sanctuary.* **Film:** *Audrey.* **Television:** *Goolagong, Safe Home, Summer Love, Troppo, Splatalot.* **Training:** Bachelor of Fine Arts (Acting), Queensland University of Technology (QUT); Advanced Diploma of the Performing Arts, Aboriginal Centre for the Performing Arts (ACPA). **Awards:** Actors' & Entertainers' Benevolent Fund of Queensland - Carol Burns Award; Matilda Awards - Best Performance in a Leading Role in a Mainstage Production *Is That You, Ruthie?*

Janaki Gerard

Cover



Queensland Theatre Company: *Back to Bilo, Pride & Prejudice, Honour* (Play Club), *Two Weeks with the Queen* (Play Club). **Other Credits:** Debase Theatre Company: *Toxicity*; PIP Theatre: *Banging Denmark*; Metro Arts: *Item*; Ad Astra Theatre: *Proof*;

La Boite Theatre: *Cut Chillie* (Development), *Assembly 2021*; Fever Global: *A Wedding and a Murder.* **Film:** *When Love Springs, The Portable Door, Christmas on the Farm.* **Training:** Master of Fine Arts (Acting), East 15 Acting School (UK); Associate Degree (Acting), American Academy of Dramatic Arts (New York); Bachelor of Journalism, Griffith University. **Awards:** Stage Buzz Brisbane - Best Supporting Actor Nominee *Banging Denmark*; 48 Hour Film Project - Best Actor Nominee *Close from Afar*; Australian South Asian Centre - Stellar South Asian Women of 2022, Top Twenty.

Elise Greig

Cover



Queensland Theatre Company: As actor: *The Bull, The Moon and the Coronet of Stars* (Quality Time), *Explosions, Summer Rain, Modd Madame Butterfly.* **Other Credits:** As Director: Queensland Conservatorium: *Blue Stockings, The Seagull, Night Sky Over Our Town*; QAEMT:

Songs for a New World, It's Only Life, Putting it Together, Working, Edges; Playlab Theatre: *Kryptonite, Gaybies, Love You Hate You*; Short+Sweet Festival: *Shooting Hoops* by Julia Rose Lewis; International Women's Day Southbank: *Suffrage*; Griffith University: *Our Town, Girls Like That.* As Writer: *Florence, Flood, The Sweet Science of Bruising*; La Boite Theatre: *Crèche and Burn*; Metro Arts: *The Romany Project*; Glen Street Theatre: *Hopelessly Devoted*; Playlab: *Magpie*; Brisbane Cabaret Festival: *Are My Balls Still in the Air?*, *Mornings with Maryanne Merrily.* As Dramaturg: Indelibility Arts: *Wilbur the Optical Whale.* As actor: Counterpilot: *The Awe Experiment, Breaking, Spectate* (with Metro Arts); Metro Arts: *That's What She Said, Anatomy of a Suicide* (with BC & Big Scary Animal), *Poison and Swallow, Spring Awakening* (with Underground); Playlab Theatre: *White China*; La Boite Theatre: *Long Gone Lonesome Cowgirls* (with QBFM), *The Spirit of The Land, Secret Bridesmaids' Business* (with QPAC); bluji: *The (Unreal) Housewives of the Gold Coast*; Rocket Boy: *Reagan Kelly*; Brisbane Philharmonic: *A Little Night Music*; Playabout & Powerhouse: *The Story of Brisbane*; Glen Street, Sydney: *Hopelessly Devoted*; Qld Regional Tour / Redland Performing Arts: *The Clints Come Again Reunion Cabaret* (2021 & 2022). **Film:** *Reef Break, Young Rock*; **Television:** *Peppa Pig.* **Training:** Bachelor of Acting, University of Southern Queensland; Queensland University of Technology; PhD, Griffith University; Shakespeare & Company, Boston. **Awards:** Matilda Awards Recipient; Short Film Corner Cannes Film Festival & New Filmmakers New York *Good Girls*; Goldie Award Recipient - Voiceover; Short+Sweet Festival Best Director *Shooting Hoops.*

Andrew Hearle

Fitzwilliam Darcy Esq



Queensland Theatre Company: *Pride & Prejudice, As You Like It.* **Other Credits:** 4MBS Brisbane Shakespeare Festival: *Antony and Cleopatra, The Tempest, A Midsummer Night's Dream*; Sport for Jove Theatre: *Measure for Measure, The Servant of Two Masters*; JackRabbit Theatre: *Sex Object*; Seymour Centre: *Beautiful Thing.* **Film:** *Spit, Spirit of the Game, Cherry Season, Teardrop.* **Television:** *The Good Hustle, Peter Allen: Not the Boy Next Door, Australia: The Story of Us, Long Black.* **Training:** Western Australian Academy of Performing Arts (WAAPA). **Positions:** Founder, StageMilk.

Stephen Hirst Cover



Queensland Theatre Company: *Pride & Prejudice*. **Other Credits:** 4MBS Brisbane Shakespeare Festival: *Macbeth*, *A Midsummer Night's Dream*, *The Tempest*; Offside Theatre: *Sexual Misconduct of the Middle Classes*; Ad Astra Theatre:

Merrily We Roll Along, *Of Mice and Men*, *Rabbit Hole*; Brisbane Immersive: *Cluedo! The New Suspects*, *The Midsummer Carnival*; Matt Ward Entertainment: *Billy Elliot*, *MAMMA MIA!*; Altitude Theatre: *The Producers*; DV Live: *Footloose the Musical*; Woodward Productions: *Plied and Prejudice*, *A Very Naughty Christmas* (I–VII), *Sweet Charity*, *Boys of Sontheim*; Oscar Theatre Company: *Boy & Girl*, *Six Inches*; JUTE Theatre Company and Brisbane Powerhouse: *Joh for PM*; Soapbox Theatre Company: *Chasing the Whale*, *The Taming of the Shrew*; More Than Magic: *Two Man Tarantino*; Mirrorball Productions: *Così*; Wax Lyrical Productions: *Carrie: The Musical*; Golden Apple Theatre Co: *[title of show]*; Top Hat Productions: *Cabaret*, *Singin' in the Rain*; Working Light Productions: *Jesus Christ Superstar*; Mad Cow Theatre Company: *Henry V*, *Much Ado About Nothing*. **Film:** *Elvis*, *Paper's War*, *The Fear of Darkness*, *San Andreas*. **Television:** *Precinct 13*. **Short Film:** *Viv's Silly Mango*, *It's About Harriet*. **Awards:** Matilda Awards - Best Performance in a Leading Role in an Independent Production Nomination *Sexual Misconduct of the Middle Classes*.

Cameron Hurry Mr Collins / Ensemble



Queensland Theatre Company: *Pride & Prejudice*. **Other Credits:** As Writer: Playlab Theatre: *Unconditional*. As Actor: Playlab Theatre: *Unconditional*; Ad Astra Theatre: *Three Little Words*; 4MBS Brisbane Shakespeare

Festival: *Twelfth Night*; THAT Production Company: *Dance Nation*; PIP Theatre: *Grand Horizons*; Small Crown Productions: *Adventures of Peter Rabbit*; White Rabbit Theatre: *The Woman in Black*; Troop Productions: *The Lonesome West*; Fractal Theatre: *Frankenstein*; JUTE Theatre Company: *Macbeth*; Mixed Company Theatre: *Angry Young Women in Low-Rise Jeans with High-Class Issues*; AStheatre: *The Lieutenant of*

Inishmore; Imaginary Theatre: *Tashi*. **Film:** *Spit*, *Christian in the Closet*, *Night Fill*, *Dolls*, *Avulsion*, *The F Word*. **Television:** *Boy Swallows Universe*, *Young Rock*, *The Bureau of Magical Things*, *Wanted*, *The Alpha*. **Training:** Bachelor of Theatre Arts (Acting), University of Southern Queensland. **Awards:** Matilda Awards - Best Performance in a Supporting Role in an Independent Production *Grand Horizons*, Best Performance in a Supporting Role in a Mainstage Production Nomination *Pride & Prejudice*, Best Performance in a Leading Role in a Mainstage Production Nomination *Unconditional*, Lord Mayor's Award for Best New Australian Work Nomination *Unconditional*, Best Emerging Artist Nomination *The Lieutenant of Inishmore*, *Jane Eyre*.

Amy Ingram Charlotte / Ms Bingley / Ensemble



Queensland Theatre Company: As Co-Director: *PRAMKICKER* (DOOR 3). As Actor: *Pride & Prejudice*, *Family Values*, *Bernhardt/Hamlet*, *The Odd Couple*, *The Seagull*, *Trolop*, *Seeding Bed*, *Fat Pig*. **Other Credits:** As Actor: Ensemble

Theatre: *How To Plot a Hit in Two Days*; Woodward Productions: *The Complete Works of William Shakespeare Abridged*; MML Worldwide: *Magic Mike Live Australia*; The Good Room: *I Want To Know What Love Is*, *One Bottle Later*, *I Just Came To Say Goodbye*, *I Should Have Drunk More Champagne*, *Where We Begin*, *Rabbit*, *Single Admissions*, *Holy Guacamole*; Myths Made Here: *Cinderella* (with Queensland Performing Arts Centre); Shake & Stir Theatre Co: *Fourteen* (National Tour), *Out Damn Snot*; La Boite Theatre: *Blackrock*, *The Tragedy of King Richard III*, *Così*; Metro Arts: *Awkward Conversation: Medea Redux*; The Old Fitz: *Low Level Panic* (with Justin Martin); Elbow Room: *We Get It*; Adelaide Fringe: *Tracksuit Girl* (with Rebecca Meston). As Co-Creator: The Good Room: *Let's Be Friends Fur-Ever*, *I've Been Meaning To Ask You*, *Dirty Laundry*, *Red Light*, *One Bottle Later*, *That's What She Said*, *I Want To Know What Love Is*, *I Just Came To Say Goodbye*, *I Should Have Drunk More Champagne*, *Where We Begin*. **Film:** *All My Friends Are Back In Brisbane*, *The Demon Disorder*, *Mabo*. **Television:** *Ina*, *Dustfall*, *2 Years Later*, *Apples Never Fall*, *Boy Swallows Universe*, *In Our Blood*, *Joe vs Carole*, *Young Rock*. **Positions:** Co-Founder and Co-Artistic Director, The Good Room; Co-Founder, Myths Made Here; Co-Director (2007–2008), National Young Writers Festival. **Awards:** Sydney

Theatre Awards - Best Production for Young People *I've Been Meaning To Ask You*; Matilda Awards - Best Performance in a Supporting Role in a Mainstage Production *Fourteen*, Best Female Actor in a Leading Role *Cinderella*, Best Emerging Artist *Fat Pig*, *Single Admissions*.

Perry Mooney Jane Bennet / Ensemble



Queensland Theatre Company: *Pride & Prejudice*. **Other Credits:** Blak Social: *Queen's City* (with Brisbane Festival and QPAC). **Television:** *Reckless*, *Population 11*, *Gold Diggers*. **Awards:** Matilda Awards - Bille Brown Award for Best Emerging

Artist *Queen's City*; Casting Guild of Australia - Rising Star Award 2023. Perry is a proud Yuwipi person from Mackay with South Sea Islander and Euro-Australian lineage.

Bryan Proberts Mr Bennet / Sir William Lucas / Ensemble



Queensland Theatre Company: *Pride & Prejudice*, *Round The Twist The Musical* (with Queensland Performing Arts Centre), *The Taming of the Shrew*, *The Holidays*, *Hydra*, *Twelfth Night*, *The 39 Steps*, *600 Ways to Filter a Sunset*, *St*

Mary's in Exile, *Much Ado About Nothing*, *The Odd Couple*, *Australia Day*, *Design for Living*, *Pygmalion*, *Waiting for Godot*, *The Alchemist* (with Bell Shakespeare), *The Importance of Being Earnest*, *Private Fears in Public Places*, *A Christmas Carol*, *The Venetian Twins*, *Scapin*, *The Lonesome West*, *Mano Nera*, *The Cherry Orchard*, *Road to the She-Devil's Salon*. **Other Credits:** Woodward Productions: *Little Shop of Horrors*, *The Mystery of the Valkyrie*; Shake & Stir Theatre Co: *A Christmas Carol*, *George's Marvellous Medicine*, *Tequila Mockingbird*, *1984*, *Animal Farm*; La Boite Theatre: *Away*, *Caesar*, *Edward Gant's Amazing Feats of Loneliness* (with Sydney Theatre Company), *As You Like It*, *The Wishing Well*, *The Danger Age*, *The Year Nick McGowan Came to Stay*, *Operator*, *Creche and Burn*, *Way Out West*, *Milo's Wake*; Brisbane Festival: *Trent Dalton's Love Stories*; Opera Queensland: *Ruddigore*, *Kiss Me*, *Kate*, *Candide*; Queensland Music Festival: *Credo the Innocence of God*; HotHouse Theatre Company: *Australia: The Show*. **Film:** *Kockroach* (upcoming), *Furiosa*,

Charlie, *Bloody Hell*, *Sweet River*, *In Like Flynn*, *Celeste*, *Don't Tell*, *Pirates of the Caribbean 5 - Dead Men Tell No Tales*, *The Railway Man*, *Tracks*, *The Great Gatsby*, *Singularity*, *Punishment*, *Daybreakers*, *Subdivision*, *Triangle*, *Hildegard*, *The Proposition*, *Nim's Island*, *A Heartbeat Away*, *The Horseman*. **Television:** *Boy Swallows Universe*, *In Our Blood*, *Nautilus*, *Two Years Later*, *Troppo*, *Young Rock*, *Joe vs Carole*, *Tidelands*, *Monarch Cove*, *The Starter Wife*, *Fat Cow Motel*, *Pyjama Girl*, *Love Weights*. **Training:** University of Southern Queensland. **Awards:** Matilda Awards - Gold Matilda Award for Body of Work 2012, Best Male Actor in a Supporting Role *As You Like It*, Commendation *The Lonesome West*, *Road to the She-Devil's Salon*.

Zoë Schramm Lydia Bennet / Ensemble



Queensland Theatre Company: Debut. **Other Credits:** Shake & Stir Theatre Co: *James and the Giant Peach*. As In-Schools Actor: Shake & Stir Theatre Co: *Romeo & Juliet*, *Macbeth*, *Animal Farm*, *The Twits*, *George's Marvellous Medicine*.

Television: *Theatre Dome*. **Training:** Bachelor of Fine Arts (Drama), Queensland University of Technology (QUT); Queensland Shakespeare Ensemble.

Jeremiah Wray Wickham / Colonel Fitzwilliam / Mr Gardiner / Ensemble



Queensland Theatre Company: *The Great Gatsby* (with Shake & Stir Theatre Co), *A Few Good Men*, *Calamity Jane*, *Pride & Prejudice*, *Round The Twist The Musical* (with Queensland Performing Arts Centre). **Other Credits:** Shake & Stir

Theatre Co: *Macbeth*, *Frankenstein*, *James and the Giant Peach*; AKA Australia: *Bluey's Big Play*; Michael Cassel Group: *Harry Potter and the Cursed Child*; Dead Puppet Society: *Echoes in the Dust*; The Naughty Corner: *MAZE*; The Hive: *Conviction*; 4MBS Brisbane Shakespeare Festival: *A Midsummer Night's Dream*; Metro Arts: *Reagan Kelly*; National Institute of Dramatic Art (NIDA): *Love and Money*, *Hello Again*, *A Midsummer Night's Dream*, *Woyzeck*. **Television:** *Young Rock*, *Reef Break*. **Training:** Bachelor of Arts (Acting), National Institute of Dramatic Art (NIDA).

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
Criena 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)



Maddison Burrige, Perry Mooney and Zoë Schramm

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
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