

Written and Directed by
WESLEY ENOCH

Music by
JOHN RODGERS

THE SUNSHINE CLUB



**QUEENSLAND
THEATRE**

Qpac
QUEENSLAND
PERFORMING
ARTS CENTRE

Irena Lysiuk, Marcus Corowa

Queensland Theatre and QPAC pay our respects to the Aboriginal and Torres Strait Islander ancestors of this land, their spirits and their legacy. The foundations laid by these ancestors – our First Nations Peoples – gives strength, inspiration and courage to current and future generations, both Indigenous and non-Indigenous, towards creating a better Queensland.

**QUEENSLAND
THEATRE**

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Government**

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

There is one envelope of photographs from the original rehearsal room of *The Sunshine Club* in 1999.



Lee Lewis
Artistic Director

One roll of film capturing the extraordinary group of young artists who had gathered to bring life to Wesley Enoch and John Rodgers' new musical. Young faces beaming — David Page and his brother Stephen, Wayne Blair, Ursula Yovich, Roxanne McDonald, Elaine Crombie, Christen O'Leary, Tessa Rose and many more — the energy and excitement leaps out of the photographs. So many of these artists would become leaders in the arts community but on the day of the photographs they were obviously just trying to learn the choreography!

Sitting in the audience tonight you may remember the first production or you may be coming to see the show tonight because you are a fan of the next generation of talent who will bring the story to life. Or you are related to Wesley and he'll never speak to you again if you don't come and see his show! Whatever the reason, this is a moment to celebrate our art as our history. Our stories are the way we weave together cultural memory. When a story is great we return to it again and again – it moves across times and thus becomes known as a 'classic'.

We are in the first age of recognising which of our Australian stories are classics. *The Sunshine Club* certainly

feels like one. Having the original creators revive their work is a unique experience for a company, for the audience and for the artists themselves. Watching Wesley Enoch return to ideas from his youth, knowing what he knows now, has been an inspiring and moving experience for the whole company.

When Queensland Theatre and QPAC come together we are able to make works of scale like *Boy Swallows Universe* or *The Sunshine Club*. The joy of seeing Australian work of this size is incredible even with all the Covid challenges we still face.

These challenges have been met with a great outpouring of support from our Production Partner, Ergon Network and Energex, part of Energy Queensland, our wonderful Landmark Production Fund donors, subscribers and artists alike as we all work to keep our theatre industry going.

Hopefully we can see another revival in 20 years or so. I'm imagining a much older Wesley, sitting in the audience celebrating yet another generation of First Nations artists nourishing this great city with his art, bringing us all together to sing and dance at *The Sunshine Club*.

— Lee



John Kotzas AM
Chief Executive, QPAC

Stories have the capacity to heal and empower. Stories illuminate and reflect our struggles and our triumphs.

They allow us to explore what it is to be human and amplify important questions, challenges, and histories. We tell stories in order to reveal deeper truths.

While *The Sunshine Club* is certainly a story of love and hope, it is also a window into the truth of a past that is sometimes shameful. By layering faces, names, and dreams into a complex and confronting history, this is a story that leads us to a better understanding of the past. And, through acknowledging that past, we capture a glimpse of a more hopeful future.

QPAC fulfils many roles, whether as a venue, a producer, an investor, or a creative space. The common thread that runs through the whole organisation is a commitment to enabling artists and creatives to share

stories and through that process, bring people together.

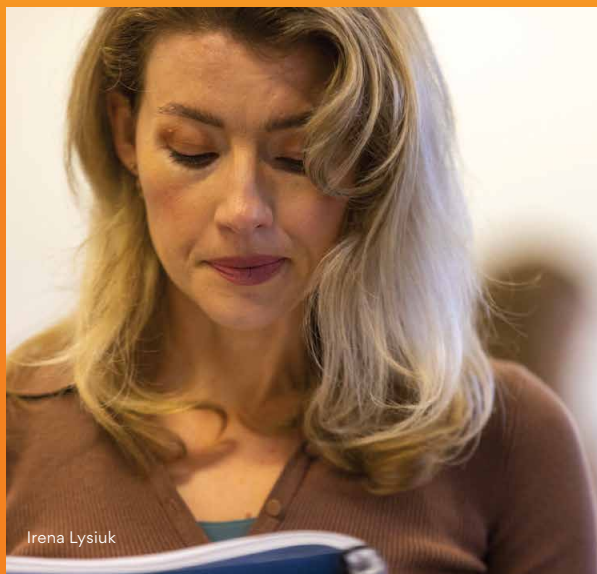
We are delighted to co-present important work like this with our friends at Queensland Theatre and to welcome *The Sunshine Club* back. The original production by Wesley Enoch and John Rodgers — brought to the Playhouse stage through the remarkable efforts of Robyn Nevin and with the assistance of Nick Enright — was ahead of its time at its 1999 premiere and remains every bit as topical today as we as a community work towards reconciliation.

I hope you enjoy stepping onto the dance floor of *The Sunshine Club* with Frank and Rose and that this powerful story will stay with you long after the final curtain.

— John



Alexander Tye, Kate Yaxley, Zoe Walters, Beau Dean Riley Smith, Jazleen Latrise, Garret Lyon



Irena Lysiuk



Roxanne McDonald

9 – 30 JUL
PLAYHOUSE, QPAC

THE SUNSHINE CLUB

WRITTEN AND
DIRECTED BY
WESLEY ENOCH

MUSIC BY
JOHN RODGERS

Now is the perfect time for the revival of this radiant and joyful Brisbane musical.

It's the summer of 1946, and the war is over. Aboriginal soldier Frank Doyle has spent years fighting shoulder-to-shoulder with troops from all over Australia, but when he steps onto the Brisbane wharf he finds some things haven't changed. But Frank knows how to fight for his country.

It's been a long war and Frank just wants a better life — the simple pleasures of music and laughter, a place where he can dance with Rose, the beautiful girl next door. Filled with hope and defiance, Frank sets up his own ballroom, The Sunshine Club, where everyone is invited to meet, mingle and sway the night away.

Queensland Theatre audiences first fell in love with *The Sunshine Club* in 1999. The First Nations artists behind it are now household names. Just when the world needs a beacon of hope, this glorious musical classic is here to leave you grinning and tapping your toes. Wesley Enoch comes home to lead the next generation of deadly talent.

The Sunshine Club was first produced by Queensland Theatre in 1999.

PRESENTED BY

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QPAC PRINCIPAL
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**Minter
Ellison.**

*Swing into The Sunshine Club where everyone
is welcome and romances bloom.*

CREATIVES

Writer and Director Wesley Enoch

Composer John Rodgers

Musical Director Wayne Freer

Choreographer Yolande Brown

Set and Property Designer

Jacob Nash

Costume Designer Richard Roberts

Lighting Designer Ben Hughes

Sound/Sound System Designer

Derek Wilson

Assistant Musical Director

Luke Volker

Senior Stage Manager Kat O'Halloran

Deputy Stage Manager Tenneale Rogers

Assistant Stage Manager

Katherine Crocker

CONTRIBUTING ARTISTS

Fight and Intimacy Director N-J Price

Vocal/Singing Coach Megan Shorey

CAST

Frank Doyle Marcus Corowa

Rose Morris Irena Lysiuk

Aunty Faith Doyle Roxanne McDonald

Reverend Morris Andrew Buchanan

Pearl Doyle Naarah

Dave Daylight Beau Dean Riley Smith

Peter Walsh/Doorman/Jimmy Daily

Trent Owers

Mavis Moreton Zoe Walters

Audrey Martin Jazleen Latrise

Pauly O'Brien Colin Smith

Patti Maguire Kate Yaxley

Lorry Hocking/Ghost/Bill Harris

Garret Lyon

Musician – Bass/Trombone/Euphonium

Wayne Freer

Musician – Piano Stephen Newcomb

Musician – Drums Katie Randall

Musician – Trumpet/Piano Accordion

Michael Whitaker

Musician – Saxophone Mika Atkinson

LOCATION

Playhouse, QPAC

Russell St, South Brisbane

DURATION

2 hours and 30 minutes,
including a 20 minute interval.

WARNINGS

This show contains theatrical
haze and mature themes including
a reference to abortion.

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

With thanks to Gaja Kerry Charlton
and Uncle Steven Coghill Snr for their
support, guidance and wisdom.



Wesley Enoch
Writer and Director

*“We can dance with anyone.
Shake a leg. With you and
me at The Sunshine Club.”*

Optimism is in the air. After a few years of hardship, the feeling of not being heard, natural disasters, isolation and illness, that there is a sense there is a new day dawning. When John Rodgers and I wrote *The Sunshine Club* in 1999 the country was in a deep and frustrated conversation about Reconciliation. The winds of change a decade earlier had dwindled through the political process and there was a strong sense that a peoples movement was emerging to counteract conservative inertia. Over two decades later we are in a similar position, this time we are talking about the Voice to Parliament, Treaties and acknowledging the power of First Nations knowings and teachings.

For those who saw the premiere production that toured to Cairns, Townsville, Mackay, Brisbane and Sydney you may notice a few little tweaks. The use of local language, a few staging shifts

to give the Indigenous characters more profiled moments, and some lyric updates — check when the company sing *“Our Voice is the one and only choice”*. The joy of returning to a work is we can see how much we have changed and how much more we have to go. By telling the stories of our history we can get a better sense of progress. We no longer require permits under the Act, there is no legal reason we can't earn the same as a white person and we can dance together, fall in love and build a better future for the next generation.

The Sunshine Club is a turn of the century work, it literally straddles 1999 and 2000. The sense of change and optimism, the excitement of what was ahead and the nostalgia for what was being left behind. It was also about identifying and supporting new First Nations talent. For many of the performers it was their



Roxanne McDonald, Wesley Enoch

first time on the Queensland Theatre mainstage — David Page, Elaine Crombie, Wayne Blair, Ursula Yovich, Tessa Rose and Kamahi Djordan King — as well as Nathan Spence, Helen Walsh, Michael Priest, joining veterans like Roxanne McDonald, Robert Davies and Christen O’Leary. When we looked at restaging this show I wanted to focus on that same idea — how do we identify and support First Nations talents. The cast is chockers with First Nations talent and it’s a powerful reminder of how we are training and supporting careers in the Creative Industries.

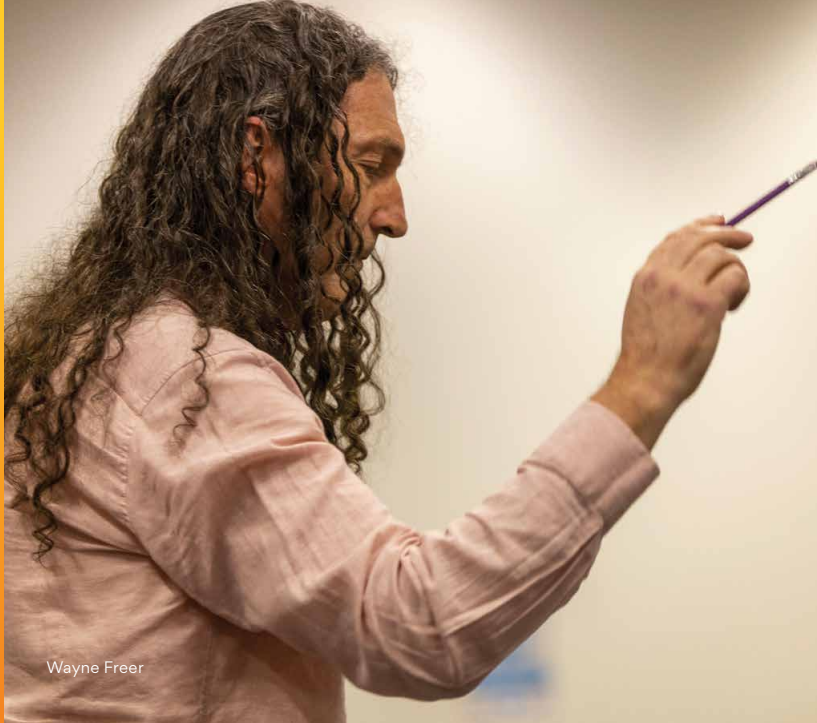
When you get to a certain age it’s no longer about you but how you make a better world for the next generation. *The Sunshine Club* is a celebration of those who have gone before us, who thought about

a world devoid of racism and did something about it. *The Sunshine Club* is also a reminder that we are on a long road that requires us all to take a step and then the next step and the next step and before you know it we just might be dancing together.

Big thanks to the company and crew who have been steering us through some stormy clouds — great effort. Every cloud has a silver lining and *The Sunshine Club* is all about the silver lining.

— Wesley

“Listen to the thunder. From the Gabba down to Nundah. Let it fill you full of wonder. See the lightening flash across the sky, ‘cos tonight we’ll be dancing up a storm”.



Wayne Freer



Jazleen Latrise, Garret Lyon

When Wesley approached me around 1997 about writing the music for *The Sunshine Club*, I was excited to be part of such an important story.



John Rodgers
Composer

At Opening Night, I remember I wrote Wesley a note saying that I didn't like musicals and that I could never have imagined doing one and actually liking it. Now I do like musicals and am happy I did it.

The question of racism is a big one in Australia and doing a musical about it is an honour. I remember Nick Enright fondly too. Nick had the idea of this show and approached Wesley about it — and he stressed to both of us that musicals had, in their history, a tradition of approaching the subject of race and that there was no need to go soft on the matter. I knew from my experience of the jazz tradition that it was all about this question as well. So, we developed this show for Queensland Theatre Company (at the time) and periodically showed them how it was going.

I enjoyed bringing the craft I had learned in the rest of my life into this musical. Especially so when Wesley said to me that he wanted the love duet to go to the furthest place from where it started, to stress how far they'd come. Which I did as extremely as I could think of by using a harmonic device (modulating to the tri-tone) — to the extent that I don't know of another song in the jazz tradition that does this.

I remember being bowled over by the original cast and by Wayne Freer's musical direction — they surpassed all my expectations — and by Wesley's excellent direction of it. The show had that swinging feeling without which 'it don't mean a thing' — and yet it was unquestionably Australian.

— John



Marcus Corowa, Irena Lysiuk



Trent Owers, Kate Yaxley

FROM OUR PRODUCTION PARTNER



Michael Dart

Executive General Manager, Customer
Ergon Energy Network and Energex,
part of Energy Queensland

In our tenth year of support for Queensland Theatre, Energex and Ergon Energy Network are thrilled to bring *The Sunshine Club* back!

Over the past decade, we've had the pleasure of supporting Queensland Theatre in bringing uniquely Queensland stories to the stage.

Stories that reflect and celebrate the community in which we operate and energise such as the production of *Brisbane* in 2015, *My Name is Jimi* a celebration of Torres Strait Island culture in 2017, as well as the home-grown phenomenon of Trent Dalton's *Boy Swallows Universe* in 2021.

— Michael

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**If you touch something that
gives you an electric shock
or a tingle, the next thing you
touch should be your phone.**

Call us immediately on 13 19 62, 24 hours a day,
7 days a week if you feel an electric shock or tingle
from an electrical appliance or any metal fittings
such as a water tap.



2-22-0284

Wesley Enoch

Writer and Director



Wesley Enoch is a writer and director. He is a Quandamooka man.

Wesley is the QUT Indigenous Chair of Creative Industries.

Previously Wesley has been the Artistic Director at Sydney

Festival from 2016–21; Artistic Director at Queensland Theatre Company from 2010–15; Kooemba Jdarra Indigenous Performing Arts; Artistic Director at Ilbijerri Aboriginal Torres Strait Islander Theatre Co-operative and the Associate Artistic Director at Belvoir Street Theatre. Wesley's other residencies include Resident Director at Sydney Theatre Company; the 2002 Australia Council Cite Internationale des Arts Residency in Paris and the Australia Council Artistic Director for the Australian Delegation to the 2008 Festival of Pacific Arts. He was creative consultant, segment director and Indigenous consultant for the 2018 Gold Coast Commonwealth Games and 2006 Melbourne Commonwealth Games.

Wesley has written and directed iconic Indigenous theatre productions. *The 7 Stages of Grieving* which Wesley directed and co-wrote with Deborah Mailman was first produced in 1995 and continues to tour both nationally and internationally. Others include *The Sunshine Club* and *Black Medea*. His play *The Story of The Miracles at Cookie's Table* won the 2005 Patrick White Playwrights' Award.

In 2004, Wesley directed the original stage production of *The Sapphires* which won the 2005 Helpmann Award for Best Play. Other productions include *Black Cockatoo*, *Stolen*, *Riverland*, *Mother Courage And Her Children*, *Headful Of Love*, *Bombshells*, *Black Diggers*, *Gasp!*, *Country Song*, *Happy Days*, *The Odd Couple*, *I Am Eora*, *One Night The Moon*, *The Man From Mukinupin*, *Yibiyung*, *Parramatta Girls*, *Capricornia*, *The Cherry Pickers* and *Romeo And Juliet*.

His most recent production is the Australian premiere of *Appropriate* by Branden Jacobs-Jenkins at Sydney Theatre Company. In 2021, Wesley received the Dorothy Crawford Award for Outstanding Contribution to the Profession and the Industry at the AWGIES.

John Rodgers

Composer



Queensland Theatre: *Mother Courage and her Children*, *Elizabeth*, *Almost by Chance a Woman*, *A Cheery Soul*, *The Sunshine Club* (1999). **Other credits:** Queensland Music Festival: *The Genius of John Rodgers* (with QSO); Judith

Wright Centre: *Little Birung*; QPAC: *Where the Heart Is*, *The Pink Twins*, *Cabaret*; University of Queensland: *Life and Music*; Sydney Theatre Company: *King Lear*; Katie Noonan: *Failure of Communication*; Black Arm Band/Melbourne Symphony Orchestra: *Ngangwurra means Heart*; Broadway: *Exit the King*; Malthouse: *The Shadow King*; Melbourne Museum: *The Mizler Society*; Adelaide Festival: *Glass*, *Inferno*; Sydney Festival: *Tulp – The Body Public*; Genevieve Lacey: *Caroling*; Company B: *Hamlet*. **Music:** Madame Bones Brothel. **Film:** As Musical Consultant: *Candy*. **Training:** Doctor of Philosophy, Griffith University Queensland Conservatorium.

Wayne Freer

Musical Director



Queensland Theatre: *The Sunshine Club* (1999), *Shadow and Splendour*. **Other credits:** Various credits for Belvoir, State Theatre Company of South Australia, Melbourne Theatre Company, Sydney Theatre Company, Yirra Yaakin Theatre

Company, Perth Festival, Darwin Festival, Sydney Festival, Force Majeure, Etcetera Theatre Company, Magpie Theatre in Education, NIDA, WAAPA, Club Swizzle, Snuff Puppets, Back to Back Theatre, Circus Monoxide. **Music:** John Rodgers, Jackie Orszaczky, David Milroy, Alan John, Lucky Oceans, Dave Hole, Dave Mason, Mia Dyson, Dave Brewer, Paul Kelly, Tim Finn, David Lane, Robyn Archer, Greg Sheehan, Matt Taylor, Toni Nation.

Yolande Brown

Choreographer



Queensland Theatre: Debut. **Other credits:** As Associate Director: Ensemble Theatre: *Black Cockatoo*. As Associate Director and Choreographer: Carriageworks/Sydney Festival: *I Am Eora*. As Co-choreographer: Bangarra: *Dark Emu*. As

Choreographer: Stompin' Dance Company: *Nowhere*; Bangarra: *Imprint*; QUT: *The Tipping Point*, *A Hard Lot to Swallow*. As Senior Dance Artist: Bangarra: *Mathinna*, *Patyegarang*, *Blak*, *Terrain*, *Belong* (*About/ID*), *Of Earth and Sky*, *Fire*, *True Stories* (*X300/Emeret Lu*), *Spirit*, *Kinship*, *Boomerang*, *Unaipon*, *Bush*, *Walkabout* (*Rush/Rations*), *Corroboree* (*Brolga/Roo/Turtle*), *Skin*; The Australian Ballet/Bangarra: *Warumuk*, *Amalgamate*, *Rites*; Sydney Festival: *Kaidan*; Opera Queensland: *Die Fledermaus*. **Musical Theatre:** As Actor: *The Lion*, *The Witch and The Wardrobe*. **Music:** Vocals: Radical Song; Garma Festival, Albury in the Park, Parramatta Festival, Bello Winter Festivals. As Recording Vocalist/Pianist: Bangarra: *Mathinna*, *Patyegarang*, *Blak*, *Terrain*, *Belong*, *Artefact*, *X300*, *Unaipon*, *Rations*, *Brolga*; Sydney Theatre Company: *Vere*, *Capricornia*. **Film:** *Spear*. **Training:** Bachelor of Arts (Dance), QUT; CMUS A Piano, AMEB. **Positions:** Knowledge Ground Coordinator and Curator (2016–20), Bangarra; Winhanga-rra Teacher Professional Development Presenter (2016–22); Panel Member (2021–22) for First Nations Arts and Cultures Panel, Arts Queensland. **Awards:** Australian Students Prize of Excellence; QUT – Outstanding Alumni Award for the Creative Industries (2005); Deadly Award – Best Dancer (2010).

Jacob Nash

Set and Property Designer



Queensland Theatre: Debut. **Other credits:** Belvoir: *At What Cost*, *Random*, *Yibiyung*, *Ruben Guthrie*, *Jesus Hopped the 'A' Train*; Sydney Theatre Company: *Wonnangatta*, *The Long Forgotten Dream*, *Tusk Tusk/ Like a Fishbone*, *The*

Removalists; Bangarra: *Wudjang*, *SandSong*, *Dark Emu*, *Bennelong*, *Patyegarang*, *Lore*, *Belong*, *OUR Land People Stories*, *Terrain*, *Blak*, *Infinity/ Warumuk* – *In The Dark Night*, *Of Earth and Sky*; Ilbjerri: *Black Ties*; Bell Shakespeare: *Macbeth*; Sydney Festival: *Future Dreaming*, *Always*, *Proclamation*, *The Vigil*. **Film:** *Spear*. As Production Designer: *Sand*. As Costume Department Assistant: *Australia*. **Television:** As Production Designer: *Cleverman*. **Training:** Design, NIDA. **Positions:** Head of Design, Bangarra; Creative Artist in Residence, Sydney Festival; Board Director, Belvoir. **Awards:** Helpmann Award – Best Scenic Design *Bennelong*; Green Room Awards – Best Set Design *Artefact*, Best Design in Dance *Of Earth and Sky*.

Richard Roberts

Costume Designer



Queensland Theatre: *Othello*, *Death of a Salesman*, *Noises Off* (with Melbourne Theatre Company), *Much Ado About Nothing*, *Tartuffe*, *Design for Living*, *Managing Carmen* (with Black Swan State Theatre Company), *Fountains Beyond*,

The Sunshine Club (1999). **Other credits:** Melbourne Theatre Company: *Last Man Standing*, *Solomon And Marion*, *Next To Normal*, *The Gift*, *Frost/Nixon*, *Macbeth*, *Dreams In An Empty City*, *As You Like It*, *Hedda Gabler*, *The Sapphires*, *All My Sons*; Melbourne Festival/Sydney Festival: *The Season*; Sydney Theatre Company: *Australia Day* (with Melbourne Theatre Company), *True West*, *Riflemind*; TML: *Fiddler on the Roof*; Black Swan State Theatre Company: *The Caucasian Chalk Circle*, *Glengarry Glen Ross*; Wander Productions: *Scaramouche Jones*; Belvoir: *The Sapphires* (with Black Swan State Theatre Company); Opera Australia: *Rigoletto*, *Don Pasquale*, *The Magic Flute*, *Die Fledermaus* (with West Australian Opera); Victorian Opera: *Cunning Little Vixen*, *Nixon in China*, *The Magic Flute*, *Baroque Triple Bill*, *Don Giovanni*, *The Coronation of Poppea*, *The Marriage of Figaro*; Opera Queensland: *Ruddigore*; New Zealand Opera: *Rigoletto*; The Australian Ballet: *Requiem*, *Molto Vivace*, *Raymonda*; Queensland Ballet/West Australian Ballet: *La Sylphide*, *La Fille Mal Gardée*. **Television:** *The Battlers*, *Five Times Dizzy*, *I Own The Racecourse*. **Positions:** Head of Design (present), Head of Production (2000–07), Victorian College of the Arts; Faculty of Fine Arts & Music, The University of Melbourne; Head of Design (2013–15), The Hong Kong Academy for Performing Arts; Head of Design (1991–96), WAAPA. **Awards:** Greenroom Awards – Best Design for Drama *Stolen*, *Life After George*, Best Design in Dance *Requiem*, *Molto Vivace*.

Ben Hughes

Lighting Designer



Queensland Theatre: *Othello*, *Return to the Dirt*, *Boy Swallows Universe*, *Triple X* (with STC), *Mouthpiece*, *Antigone*, *L'Appartement*, *Twelfth Night*, *Good Muslim Boy* (with Malthouse), *Scenes from a Marriage*, *An Octoroon*, *Noises*

Off! (with MTC), *Constellations*, *Switzerland*, *Much Ado About Nothing*, *The Seagull*, *Happy Days*, *Grounded*, *HOME*, *The Button Event*, *The Effect* (with STC), *The Mountaintop*, *Black Diggers* (with Sydney Festival), *Design for Living*, *1001 Nights*, *The Lost Property Rules*, *Orbit*, *Mother Courage and Her Children*, *The Pitch & The China Incident*, *Kelly*, *Head Full of Love*, *Fractions* (with Hothouse Theatre), *Orphans*, *An Oak Tree*, *Sacre Bleu*, *Let The Sunshine* (with MTC), *Fat Pig*, *The Crucible*, *25 Down*, *Stones in His Pockets*, *I Am My Own Wife*, *John Gabriel Borkman*, *The Estimator*, *Private Fears in Public Places*, *Man Equals Man*, *Waiting for Godot*, *Eating Ice Cream with Your Eyes Closed*, *The Exception and The Rule*, *Ruby Moon*.

Other credits: Adelaide Festival: *Two Feet*; Opera Queensland: *Don Giovanni*, *Snow White* (with La Boite Theatre/Brisbane Festival); Sydney Theatre Company: *Black is the New White*; The Danger Ensemble: *Let Men Tremble*, *Caligula*, *The Wizard of Oz*, *Sons of Sin*, *Loco Maricon Amor*, *The Hamlet Apocalypse*; La Boite Theatre: *The Last Five Years*, *Away*, *The Time Is Now*, *Naked and Screaming*, *From Darkness*, *The Mathematics of Longing*, *A Streetcar Named Desire*, *Straight White Men* (with STCSA), *Medea*, *Samson* (with Belvoir), *A Doll's House*, *Così*; Australasian Dance Collective: *Aftermath*, *Converge*, *Mozart Airborne* (with Opera Queensland), *The Host*, *Carmen Sweet*, *Propel*; Queensland Ballet: *The Masters Series*, *Flourish*, *Giselle*, *A Classical Celebration*, *...with Attitude*; QPAC/Red Leap: *The Arrival*.

Positions: Artist Company (current), La Boite Theatre; Affiliate Artist (2014, 2011), Resident Lighting Designer (2013), Queensland Theatre; Associate Artistic Director, The Danger Ensemble.

Awards: Grounding Award for Outstanding Contribution to Lighting Design.

Derek Wilson

Sound / Sound System Designer



Queensland Theatre: As Sound Associate: *Bernhardt/Hamlet*.

Other credits: *Burn The Floor*, *Floorplay*, *Burn The Floor*, *Hit It*, *Spin It*, *Swing*, *Desire*; Showroom Theatre Sydney: *Menopause The Musical*, *Drumstruck*, *Todd*

McKenney Live, *Shoosh*, *Rhonda Burchmore's Fever*, *Rhonda Burchmore Sings & Swings*; Brazouka/Theatre of Comedy Company: *Brazouka*; Norwegian Creative Studios: *Priscilla Queen of the Desert The Musical*, *Footloose The Musical*, *Rock of Ages*; Billy Connolly: *High Horse Tour*. **Positions:** Sound Designer/Head of Audio (2006–22), Burn The Floor.

Luke Volker

Assistant Musical Director



Queensland Theatre: *Ladies in Black*. **Other credits:** As Composer/Music Supervisor: Little Match Productions: *There Once Was A Puffin*. As Music Director/Arranger/Orchestrator: Opera Queensland/shake & stir theatre co: *La Bohème*, *The Frog*

Prince; Camerata/Brisbane Powerhouse: *Vice & Violins*; MELT Festival: *OUT!*, *Six Inches*; Little Match Productions: *The Babushka Book Club*, *Happy Ever After*, *Doll*; Adelaide Fringe: *Ruby Slipper Chronicles*, *#FirstWorldWhiteGirls*. As Music Director: THAT Production Company: *Tick, Tick... Boom!*; Woodward Productions: *Bare*; QCGU Musical Theatre: *Rent*; Universal Studios Japan: *Hogwarts Frog Choir*, *Universal Monsters Live Rock & Roll Show*. As Pianist/Keyboards: *Caroline O'Connor*, *Lea Salonga*, *Rhonda Burchmore*, *Queensland Symphony Orchestra*. **Recordings:** As Performer: *There Once Was A Puffin*. As Conductor: *The Owl & The Pussycat*.

Training: Bachelor of Music/Drama, QUT; Masters in Contemporary Music, QCGU; Music Directors' Intensive, Goodspeed Musicals (USA).

Awards: Matilda Award – Best Sound Design/Composition *Happy Ever After*.

Kat O'Halloran

Senior Stage Manager



Queensland Theatre: As Stage Manager: *Return To The Dirt*, *Taming of the Shrew*, *Triple X* (with Sydney Theatre Company), *Hydra* (with STCSA), *Hedda*, *The 39 Steps*, *Rice* (with Griffin Theatre Company), *Once in Royal David's City* (with Black Swan

State Theatre Company), *Switzerland*, *Happy Days*, *Treasure Island*, *An Oak Tree*, *Hurry Up and Wait!*. As Deputy Stage Manager: *Twelfth Night*. As Assistant Stage Manager: *Scenes from a Marriage*, *An Octoroon*, *Tartuffe* (with Black Swan State Theatre Company), *Quartet*, *The Seagull*, *God of Carnage* (with Black Swan State Theatre Company), *Rabbit Hole*. **Other credits:** As Stage Manager: Dead Puppet Society: *The Wider Earth* (2022)

national tour); Queensland Ballet: *2021 Academy Gala*; La Boite Theatre: *Caesar*; Opera Australia: *Madame Butterfly* (regional tour); Creative Regions: *It All Begins With Love*. As Event Coordinator: Sydney Festival. As Assistant Stage Manager: SpoonTree Productions: *The Man The Sea Saw* (China and South Korea tour); Sydney Festival: Domain Concert Series; Queensland Ballet. **Training:** Bachelor of Fine Arts (Technical Production), QUT. **Positions:** Technical Coordinator, Brisbane Festival.

Tenneale Rogers

Deputy Stage Manager



Queensland Theatre: As Assistant Stage Manager: *The 39 Steps*. As Touring Head Mechanist: *The Wider Earth* (with Dead Puppet Society/ Sydney Festival). **Other credits:** As Stage Manager: shake & stir theatre co: *Jane Eyre*, *Fantastic*

Mr Fox, *A Christmas Carol*, *Revolting Rhymes & Dirty Beasts* (national tour), *George's Marvellous Medicine* (national tour), *Endgame*; Mandala Theatre Company: *Blood Oil*, *Though This be Madness*; Queensland Ballet: Senior Program Showcase; Expressions Dance Company: *Black* (with Guangdong Modern Dance Company); La Boite Theatre: *Show Me Yours I'll Show You Mine* (with Tamarama Rock Surfers), *A Tribute of Sorts* (with Monsters Appear); Metro Arts: *He's Seeing Other People Now*. As Assistant Stage Manager:

shake & stir theatre co: *Dracula* (national tour), *Tequila Mockingbird* (regional tour), *Wuthering Heights* (national tour). As Production Coordinator: Melbourne Festival. As Venue Manager: Sydney Festival, Perth Fringe Festival. As Site Stage Manager: Brisbane Festival.

Television: As Art Director: *Eastenders*. As Set Decorator: *Q! Christmas Special*, *This Way Up* (Season 2). **Training:** Bachelor of Fine Arts (Technical Production), QUT.

Katherine Crocker

Assistant Stage Manager



Queensland Theatre: As Assistant Stage Manager: *Return to the Dirt*. **Other Credits:** As Stage Manager: The Curators': *King Lear Monster Show*; Brisbane Brass Music Association: *Brisbane Brass 1 in Concert*, *Sounds of Synergy*;

Brisbane Arts Theatre: *Sense and Sensibility*, *Snugglepot and Cuddlepie*; QUT: *The Bone People*, *A Couch in the Cane*. As Deputy Stage Manager: Brisbane Arts Theatre: *When the Rain Stops Falling*. As Assistant Stage Manager: Brisbane Arts Theatre: *The Boy from Oz*, *Wondered*, *Cinderella*; QUT: *The Dark Room*, *Recipe*, *Brothers' Bookclub*. As Secondment: Queensland Theatre: *Taming of the Shrew*; Queensland Ballet: *Sleeping Beauty*; Dead Puppet Society: *Ishmael* (creative development). **Training:** Bachelor of Fine Arts (Technical Production), QUT.



Jazleen Latrise, Zoe Walters, Alexander Tye, Roxanne McDonald

Marcus Corowa

Frank Doyle



Queensland Theatre: Debut.

Other credits: Opera

Queensland: *Are You Lonesome Tonight*; Opera Australia: *Bran Nue Dae*, *The Rabbits*; Sydney Theatre Company: *The Secret River*; Belvoir: *Barbara and the Camp Dogs*; Michael Cassel

Group: *Beautiful: The Carole King Musical*; The Little Red Company: *Your Song*; Short Black Opera: *Pecan Summer*; Queensland Music Festival: *Behind the Cane*; Big Mama Productions: *Song for the Mardoowarra*. **Awards:** The Deadly Awards – Most Promising New Talent in Music; APRA – Smugglers of Light Aboriginal and Torres Strait Islander Music Award.

Irena Lysiuk

Rose Morris



Queensland Theatre: Debut.

Other credits: Opera

Queensland: *The Marriage of Figaro*, *Are you Lonesome Tonight*, *Orpheus & Euridice*, *Tosca*, *A Flowering Tree*, *Don Giovanni*, *Ruddigore*; Opera Queensland/shake & stir theatre

co: *Hansel & Gretel*, *FIZZ! The elixir of love*; Little Red Company: *Sisters Are Doing It For Themselves*, *There's Something About Music*, *Skyfall*, *Your Song*, *Christmas Actually*, *The Isolate Late Show*; Phil Bathols/QPAC: *Defying Gravity*; Little Match Productions: *The Owl and The Pussycat*; Musica Viva: *Entourage Ensemble*; Brisbane City Opera: *Quarantine Così*, *Forbidden Romance*, *Mozart Review*; Brisbane Philharmonic Orchestra: *A Little Night Music*. **Television:** *Nine Perfect Strangers*. **Training:** Bachelor of Music – Performance and Pedagogy (Classical Voice), Queensland Conservatorium; Post Graduate Diploma of Music Studies (Opera Performance), Queensland Conservatorium.

Roxanne McDonald

Aunty Faith Doyle



Queensland Theatre: *Our Town*, *Mother Courage and Her Children*, *Head Full of Love*, *The Tragedy of King Richard the Second*, *Fountains Beyond* (with Brisbane Festival), *The Skin of our Teeth*, *The Sunshine Club* (1999), *Radiance* (with Kooemba Jdarra

Indigenous Performing Arts Company). **Other credits:** La Boite Theatre: *Away*, *From Darkness*,

Lysa and the Freeborn Dames, *Oodgeroo Bloodline to Country* (with Kooemba Jdarra), *Romeo & Juliet* (with Kooemba Jdarra), *The Taming of the Shrew*; Creative Regions: *It All Begins with Love*; Belvoir: *Winyanboga Yurringa*, *Windmill Baby*, *Yibiyung*, *The Man from Muckinupin* (with Melbourne Theatre Company), *Parramatta Girls*; Belloo Creative: *Rovers*; Sydney Theatre Company: *The Battle of Waterloo*; Griffin Theatre: *The Story of the Miracles at Cookie's Table* (with Bungaburra Productions and Hothouse); The Street Theatre: *Milk*; Kooemba Jdarra: *The Cherry Pickers*, *Yarnin' Up*, *Bethel and Maude*, *A Life of Grace and Piety* (with Jute Theatre), *Black Shorts*, *Skin Deep*, *Seems Like Yesterday*, *Goin' To The Island*, *Luck of the Draw*, *Njunjul the Sun*, *Whispers Of This Wik Woman*, *Bitin' Back* (with QPAC); Kite Theatre: *Murri Time*; Queensland Museum: *You Came To My Country and You Didn't Turn Black*. As Co-Director: Playlab: *Face to Face*. **Film:** *Grace*, *My Country*, *Welcome To Country*, *B.Old*, *Blackbuster*, *Australia Day*. **Television:** *The End*, *Upright* (Season 2), *Dive Club*, *Mabo*, *Reef Doctors*, *8mm Aboriginal Radio*, *Grace Beside Me*, *The End*, *Harrow*, *Deadlock*.

Awards: Matilda Award – Special Commendation for performances in *Romeo and Juliet*, *Goin' To The Island*, *The Sunshine Club*.

Andrew Buchanan

Reverend Percy Morris



Queensland Theatre: *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* (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: Ethel Barrymore Theatre on Broadway New York / Sydney Theatre Company: *The Present*; 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*; QPAC: *Armistice*, *Over the Top with Jim*; Harvest Rain: *Love's Labour Lost*, *As You Like It*, *Much Ado About Nothing*; Grin and Tonic Theatre Troupe: *Hamlet*, *Macbeth*, *The Merchant of Venice*, *Antony and Cleopatra*, *Cymbeline*; ACT Industrial Theatre: *Cry Wolf*, *Deepwater*. **Film:** *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:** *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. **Awards:** Matilda Awards – Best Actor *The Female of the Species*, *Christmas at Turkey Beach*, *Hamlet*, *Cymbeline*, *The Taming of the Shrew*, *Summer of the Aliens*; Matilda Awards – Best Director *Love's Labour Lost*, *Caucasian Chalk Circle*.

Naarah

Pearl Doyle



Queensland Theatre: Debut.

Other credits: Ilbjerri: *Ensemble Initiative*; Hit Productions: *The Sapphires*; Bijou Creative: *My Fair Lady*, Andrew Fisher Productions UK: *Alphabet Soup*; University of Southampton: *Legally Blonde*; John X Presents:

We Will Rock You; G&S Society: *Pride & Prejudice*; Leiz Moore & Allan Jeffrey: *Theory of Relativity*; The Show Company: *Mary Poppins*; Old Nick Theatre Company: *Pride & Prejudice*, *The Addams Family*; Opera Van Diemensland: *Lucia Di Lammermoor*. **Television:** *Deadloch*. **Training:** Bachelor of Music (Voice), Diploma of Music (Classical Voice), University of Tasmania; Music & Musical Theatre Exchange Program, University of Southampton UK; Summer School, Los Angeles College of Music. **Awards:** AOC (Artists of Colour

Initiative) – Top 30; Instagram First Nations Creator Program; University of Tasmania, OSSA Musical Performance Prize.

Beau Dean Riley Smith

Dave Daylight



Queensland Theatre: Debut.

Other credits: As Dancer:

Bangarra: *Wudjang: Not the Past*, *SandSong: Stories from the Great Sandy Desert*, *Bangarra: 30 years of sixty five thousand (Unaipon, to make fire, Stamping Ground)*, *Dubboo -*

life of a songman, *Dark Emu*, *Bennelong*, *Spirit*, *OUR Land People Stories* (Nyapanyapa, Macq, Miyagan), *Lore* (I.B.I.S, Sheoak), *Kinship* (brolga, I.D), *Ones Country - the spine of our stories* (Place, Ngathu, Whistler), *Terrain*, *Ochres*, *Bangarra celebrates 25 years!*, *Patyegarang*, *Dance Clan 3* (Imprint, dive, Nala), *Blak*; Vicki Van Hout: *Briwyant*; Tony Albert: *Moving Targets*; Tammi Gissell: *Feather and Tar - A Cabaret of Sorrows*. As Choreographer: *Bangarra: OUR Land People Stories* (Miyagan). **Film:** *Spear*, *Moving Targets*. **Training:** WAAAPA; NAISDA Dance College. **Positions:** Dancer (2013–present), Choreographer (2016), *Bangarra*. **Awards:** Helpmann Awards – Best Male Dancer in a Ballet, Dance, or Physical Theatre Production *Bennelong*; Australian Dance Awards – Outstanding Performance by a Male Dancer *Bennelong*; Helpmann Award – Best Regional Touring Program *OUR Land People Stories*; Greenroom Award nomination – Dance (Male Performer) *Bennelong*; Helpmann Award nomination – Best Dance Work *OUR Land People Stories*.



Trent Owers

Peter Walsh/Doorman/Jimmy Daily



Queensland Theatre: Debut.

Other credits: Ivers Productions: *Finesse Burlesque Australian Tour*; M.A.T.: *Priscilla Queen of The Desert* (Queensland tour); Matt Ward Entertainment: *Wicked*, *RENT*, *The Real Housewives of The Gold Coast*;

Draculas: Sanctuary, *Muertos*; Woodward Productions: *BARE: A Pop Opera*; Technicolour Theatre Company: *A Midsummer Night's Dream*; 4. Stage Productions: *Blue Murder*; The Hawth: *La Cage Aux Folles UK*. **Film:** *Mistletoe Ranch*, *Girls Night Out*, *Heart of The Man*, *Lumber*, *The Nutcracker* and *The Four Realms*, *Stan and Ollie*.

Television: *Joe vs Carole*, *My Mad Fat Diary*, *Undercover*, *Terra Nova*.

Zoe Walters

Mavis Moreton



Queensland Theatre: Debut.

Film: *Off Country*. **Training:** Bachelor of Fine Arts (Acting), QUT.

Jazleen Latrise

Audrey Martin



Queensland Theatre: Debut.

Other credits: QUT: *The Wolves*, *Angels in America*, *The Long Weekend*; The Storey Players: *The Forgotten Warrior*. **Training:** Bachelor of Fine Arts (Acting), QUT. **Awards:** Nathan Mayfield Scholarship, QUT Excellence Scholarship.

Colin Smith

Pauly O'Brien



Queensland Theatre: *Our Town*, *Nearer the Gods*, *Twelfth Night*, *An Octoroon*, *The Odd Couple*, *Black Diggers*. **Other credits:** La Boite Theatre: *From Darkness*, *Romeo & Juliet*, *A Streetcar Named Desire*; Queensland Ballet: *Vis-à-Vis: Moving Stories*;

Queensland Shakespeare Ensemble: *Rosencrantz & Guildenstern Are Dead*, *The Tempest*, *The Bomb-*

itty of Errors, *Mary Stuart*, *A Midsummer Night's Dream*, *The Two Gentlemen of Verona*, *The Merchant of Venice*, *Richard III*, *As You Like It*, *Food of Love: A Shakespeare Cabaret*, *Metamorphoses*, *Much Ado About Nothing*, *Shakespeare's Briefs or Let's Kill All The Lawyers*; 4MBS Shakespeare Festival: *Hamlet*; THAT Production Company: *Così*; Ad Astra: *Kelly*; Room to Play: *One Was Nude And One Wore Tails*; Redcliffe Independent Theatre: *Noises Off*; QUT: *Jesus Christ Superstar*, *One For The Road*, *Sherwoodstock*, *The Bald Prima Donna*, *The Drought*; Ensemble Theatre: *Black Cockatoo*; Elbow Room Productions: *What I'm Here For*.

Television: *Sea Patrol*, *Mortified*. **Training:** Bachelor of Creative Industries (Drama), QUT. **Positions:** Core Ensemble (2007-19), Queensland Shakespeare Ensemble; Equity Diversity Committee member (2016-present), Media, Entertainment & Arts Alliance. **Awards:** Matilda Award – Best Male Actor in a Leading Role *An Octoroon*; Matilda Award nomination – Best Male Actor in a Supporting Role *The Odd Couple*.



Naarah

Kate Yaxley
Patti Maguire



Queensland Theatre: Debut.
Other credits: shake & stir theatre co: *Animal Farm*, *Revolting Rhymes and Dirty Beasts*, *Romeo and Juliet*, *Macbeth*, *The Tempest*, *1984*, *Bared Wired*, *Bad Lads*, *Great Shakes*, *Unfiltered*, *School Daze*;

Woodward Productions: *The Mystery of the Valkyrie*, *A Very Naughty Christmas*, *Sweet Charity*; The Seven Sopranos: *Songs from Stage and Screen*; QPAC: *The Spirit of Christmas*; CDP: *The Gruffalo's Child*; National Theatre for Children: *Showdown at Waste World*, *Your Water Your Future*, *The Energize Guyz*; Echelon Productions: *Treasure Hunt*; Melbourne Cabaret Festival: *I Really Don't Care (one woman show)*.
Training: Bachelor of Musical Theatre, Queensland Conservatorium Griffith University.

Garret Lyon
Lorry Hocking/Ghost/Bill Harris



Queensland Theatre: Debut.
Other credits: Oscar Production Company: *Razzle Dazzle Riot*, *Boy&Girl*; Clancestry/QPAC: *Biggest Mob Love*; Disney Jakarta: *Aladdin: The Musical*; ACPA/QPAC: *The Wiz*. **Music:** As Performer: Opening Act for

TLC, Australian Tour of Original Music. **Television:** As Choreographer and Co-host: *Move It Mob Style*. **Training:** Advanced Diploma in Music, Aboriginal Centre for the Performing Arts.

Stephen Newcomb
Musician – Piano



Queensland Theatre: Debut.
Other credits: As Performer: Carnegie Hall, Sydney Opera House, Berlin's A-Train, Wangaratta Jazz Festival. As Collaborator: Jim Pugh, Will Vinson, Kristin Berardi, Chris McNulty, Rafael Karlen, James

Sherlock, Kavita Shah, Clocked Out Duo. As Writer: Ben Folds, Augie March, The Panics, Australian Chamber Orchestra, Sydney Symphony, Adelaide Symphony Orchestra. As Composer: Steve Newcomb Orchestra: *Caterpillar Chronicles EP*. As Arranger: Katie Noonan: *First Seed Ripening*, *Love Song Circus* (with Circa), *Transmutant*, *With Love and Fury* (with Brodsky Quartet); Manhattan School of Music; Queensland Music Festival; Perth

International Arts Festival. **Positions:** Senior Lecturer and Head of Jazz, Queensland Conservatorium Griffith University. **Training:** Master of Music and Doctorate of Musical Arts, Manhattan School of Music.

Katie Randall
Musician – Drums



Queensland Theatre: Debut.
Other credits: As Performer: Queensland Cabaret: *To Live Deliciously*, *Women in Voice*; Woodstock: *Rosa Mack*, *Matt Hsu's Obscure Orchestra*, *The Dawn Light*, *The Pink Floyd Experience*, *Yas Queen*, *Úmbriel*; Queensland Youth Orchestra Big Band: *Sebastian Lane-Porter Trio*, *Spectacular Spectacular*, *Moulin Rouge*, *Deb Suckling*, *Hannah Sands*. **Training:** Bachelor of Music (Jazz Performance), The Jazz Music Institute.

Michael Whitaker
Musician – Trumpet/Piano Accordion



Queensland Theatre: Debut.
Other credits: Woodward Productions: *Sweet Charity*, *YANK!*; Queensland Conservatorium Griffith University: *Company*, *Les Misérables*; Citipointe Christian College: *Matilda the Musical*;

Brisbane Musical Theatre: *Les Misérables*; The Southport School: *Oliver!*. **Training:** Bachelor of Music, Queensland Conservatorium Griffith University.

Mika Atkinson
Musician – Saxophone



Queensland Theatre: Debut.
Other credits: Queensland Conservatorium Griffith University: *Personals*. As Performer: Rosa Mack, Queensland Conservatorium Con Artists, Queensland Conservatorium Big Band,

Queensland Conservatorium Saxophone Orchestra, Queensland Youth Orchestra Big Band, Tom Burlinson, Les Wilson Swing Force Big Band. **Training:** Bachelor of Music, Queensland Conservatorium Griffith University.



Kate Yaxley, Garret Lyon



Naarah, Trent Owers



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For more information about supporting our First Nations program, please contact Director of Development Zoë Connolly on **07 3010 7602** or at **zconnolly@queenslandtheatre.com.au**

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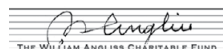
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In November, audiences will experience our second landmark production for the year — the world premiere of *First Casualty* written by Christopher Johnston.

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For more information about our giving programs, please contact Zoë Connolly, Director of Development, on 07 3010 7602 or zconnolly@queenslandtheatre.com.au



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Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.



Beau Dean Riley Smith

