QPAC PRESENTS

CINDERELLA

BY MATTHEW WHITTET
ORIGINAL CONCEPT BY ANTHEA WILLIAMS
A MYTHS MADE HERE PRODUCTION

Education Guide

CREMORNE THEATRE, QPAC
26 APR – 05 MAY 2019
BOOK NOW AT QPAC.COM.AU

IMAGE BY DYLAN EVANS AND SEAN DOWLING
MYTHS

...have been told for generations. Every culture has their own, but the one about the prince with the missing shoe is undeniably one of the most universally known. Depending on the focus, where you chose to look, the story of Cinderella can always transform. It can become one of brutal violence, of moral redemption or of glittering fancy. THIS Cinderella is not about princes and princesses. It’s about a single woman in her late 30’s trying to go on a date, and a single guy who has an unreasonable fear of not being heard over loud music in bars. There may not be any ugly sisters, but there’s the occasional mysterious animal. There’s midnight. There’s a shoe. There’s dancing. And there’s beautiful transformation.

MADE

...originally by award-winning Australian playwright, actor and filmmaker Matthew Whittet (Girl Asleep, School Dance, Fight with All Your Might the Zombies of The Night) with Director and Belvoir’s former Literary Manager Anthea Williams, Cinderella is now about to receive the royal Brisbane treatment, from a team of talented, experienced theatre-makers from Brisbane who have bought you I’VE BEEN MEANING TO ASK YOU and I JUST CAME TO SAY GOODBYE (The Good Room, Brisbane Festival 2018 & 2017), TRUE WEST (Brisbane Powerhouse, 2016) and more.

HERE

...to take you from the theatre into the classroom is a suite of extras to support your discussions, learning experiences, assessment tasks and work in both the outgoing and new Drama syllabuses.

CAST & CREATIVES

Daniel Evans is an award-winning writer, director and producer who has worked across Australia in theatre, festivals, print and television. His most recent play Six Hundred Ways To Filter A Sunset was commissioned as part of Queensland Theatre’s 2017 Scene Project where it was toured and workshopped in over 60 schools across Queensland.

In 2016, he directed a re-imagining of The Tragedy of King Richard The Third, which he also co-wrote with Marcel Dorney, at LaBoite Theatre Company. He received the 2014-15 Queensland Premier’s Drama Award for his play Oedipus Doesn’t Live Here Anymore, a reimagining of Sophocles’ Theban Trilogy (QT, 2015; Australian Theatre for Young People, 2017). And as part of Brisbane Festival 2015, he adapted and directed The Seagull, after Anton Chekhov, for Queensland Theatre Company.

Together, with Amy Ingram, he founded The Good Room; a performance collective who draw on the experiences of ordinary people to create extraordinary theatre experiences in a suite of critically-acclaimed work that includes I’ve Been Meaning To Ask You (Brisbane Festival; 2018) I Just Came To Say Goodbye (Brisbane Festival; 2017) I Want To Know What Love Is (Queensland Theatre Company & Brisbane Festival; Brisbane Powerhouse; 2015/16) and I Should Have Drunk More Champagne (Metro Arts; 2013). In 2019, thanks to investment from the Sidney Myer Foundation and Critical Stages, I Want To Know What Love Is will embark on a year-long nation-wide tour.

He has worked as a director-facilitator for Griffith University, Queensland University of Technology, University of Queensland and University of the Sunshine Coast; the Co-Director of the National Young Writers’ Festival, a five day event as part of the emerging and experimental arts mecca This Is Not Art in Newcastle; as the Performance Program Manager at Metro Arts; as a senior writer for Frankie magazine, SMITHJournal and SPACES; and as a producer for Southern Star Endemol, Network Nine, Ten and SBS.
Jason Glenwright has designed over 240 productions specialising in lighting theatre, music theatre, opera, concerts, cabaret, dance and puppetry productions. He is one of Brisbane’s most highly awarded designers of the last 10 years having won a Matilda Award in 2016, 2015, a Gold Matilda Award in 2013 as well as subsequent nominations in 2008, 2009, 2010, 2011, 2015, 2016, 2017 plus Groundling Awards in 2010, 2012, 2013 and eleven Del Arte Chart awards over the last ten years.

Jason has collaborated alongside nationally renowned producers including Bell Shakespeare, Queensland Theatre, Opera Queensland, shake & stir, La Boite, Griffin Theatre Company, QLD Camerata, JUTE, Harvest Rain, Expressions Dance Company, Brisbane Festival, Queensland Music Festival, QPAC, Brisbane Powerhouse, QLD Conservatorium, QUT, The Good Room, Little Red, Dead Puppet Society, Hothouse and Zen Zen Zo to name a few.

2018 credits included remounting De Profundis (Metro Arts/ Gasworks Melbourne); two shows associated with Festival 2018 including Beginnings (Cairns Regional Council) and Welcome to Sameville (Shock Therapy Productions); remount of Viral (Shock Therapy Productions/NORPA); George’s Marvellous Medicine (National Tour) and A Christmas Carol with shake & stir theatre co; The Longest Minute (Queensland Theatre/JUTE Theatre/ Debasse Theatre); Bukal (JUTE Theatre/ Woodford Folk Festival 2018); Inter (Flowstate/Liesel Zink); Three shows associated with Brisbane Festival 2018 including Rhonda Burchmore: Bang! Bang! (TAM Productions), A Coupla Dogs (Dog Spoon) and I’ve Been Meaning To Ask You (The Good Room); Voices Of Remembrance Concert Toowoomba and Cairns (Queensland Music Festival); and Bitch On Heat (Leah Shelton/Brisbane Powerhouse).

Other extensive theatre credits as Lighting Designer include Laser Beak Man (La Boite/ Dead Puppet Society), Lady Beatle (Little Red/La Boite), The Tragedy of King Richard III, A Midsummer Night’s Dream, Pale Blue Dot, Ruben Guthrie, Julius Caesar (La Boite), Rice (Griffin Theatre/Queensland Theatre), Country Song, The Removalists, Water Falling Down, The Little Dog Laughed, Thom Pain (Queensland Theatre (QT), I Just Came To Say Goodbye (Good Room/Brisbane Festival) I Want To Know What Love Is (The Good Room)/QT); I Should Have Drunk More Champagne for The Good Room; A Tribute Of Sorts (Metro Arts/QT), Faustus (Bell Shakespeare/QT), A Hoax (Griffin Theatre/La Boite), Dracula, Wuthering Heights, Revolting Rhymes & Dirty Beasts, Out Damn Snot, 1984, Animal Farm (shake & stir theatre co), Here We All Are. Assembled, Paradise Is Singing, The Salt Remains, Is My Lipstick On Straight?, Stewed, Delirium, Soph & The Real World, At Sea Staring Up (JUTE Theatre), While Others Sleep (Expressions Dance Company).

Jason’s work in Music Theatre includes Kiss Me, Kate (Opera QLD), Cats The Arena Spectacular, Guys & Dolls, Blood Brothers, Oklahomal, Hairspray, Jesus Christ Superstar (Harvest Rain), Working The Musical, Rent, Into The Woods, Hair, Miss Saigon, Carousel, Elegies, Fiddler On The Roof (Queensland Conservatorium), Joe For Pm (JUTE Theatre/Brisbane Powerhouse), Carrie The Musical (Wax Lyrical Productions), The Last Five Years (Zoe Tuffin/Brisbane Powerhouse), Next To Normal, The 25Th Annual Putnum County Spelling Bee, Title Of Show (Oscar Theatre) and Rumour Has It and Wrecking Ball (Little Red).

2019 includes City Of Gold (Queensland Theatre and Griffin Theatre), A Flowering Tree (Opera QLD) and the 2019 national tour of Revolting Rhymes & Dirty Beasts to name a few.

In 2010 Jason was engaged with Queensland Theatre Company as an Emerging Artist.

Jason holds a Bachelor of Fine Arts (Technical production) degree, graduating from QUT in 2007.
Chloe Greaves is a set and costume designer for theatre, dance, opera, film and television. Highlights include designs for: **Barbara and the Camp Dogs** costume (Belvoir); **Lucid** and **Rule of Thirds** (Chunky Move); **The Bacchae** (Fraught Outfit Melbourne Festival / DarkMofa); **They Saw A Thylacine** (Malthouse); **The Waiting Room** costume (Melbourne Theatre Company); **Black Cabaret** (Sydney Festival/Malthouse), **The Magic Pudding** costume (Victorian Opera), **Le Donna Curiose** (The Julliard School, New York).

Chloe’s film work includes costume design for feature film 2040 and That Sugar Film for Madman Productions and Living Space for Tru Dot Productions. She has production designed and styled music videos for artists including Guy Sebastian, Alison Wonderland, San Cisco, DZ Deathrays and Montaigne.

Chloe won the 2014 Green Room Award for best independent theatre design for her designs that year. She has received 5 Green Room Award nominations.

Dane Alexander is a Brisbane-based composer/sound designer. Selected credits include: **What I’m Here For** (Elbow Room, Flowstate, 2018), **I Just Came To Ask You** (The Good Room, Brisbane Festival, La Boîte, 2018), **Rovers** (Belloo Creative, Critical Stages, Brisbane Festival, 2018), **Rhinoceros** (BGGS, 2018), **Tristan** (Little Dove Theatre Art, Ralph Wilson Theatre, Canberra, 2017), **I Just Came To Say Goodbye** (The Good Room, Brisbane Festival, 2017), **The Hamlet Apocalypse** (The Danger Ensemble, JWCCA, 2017), **Rohallah** (Little Dove Theatre Art, Canberra Theatre, 2017), **Spontaneous Human Combustion** (BGGS, 2017), **Macbeth** (The Danger Ensemble, QACT, 2017), **The Moth and The Moon** (Goat Track Theatre, 2016), **Hanako** (Belloo Creative, Brisbane Powerhouse, Brisbane Festival, 2016), **True West** (Thomas Larkin presents, TAM, Brisbane Powerhouse, 2016), **Motherland** (Belloo Creative, Queensland Theatre, Critical Stages, 2016), **<Shimchong>: Daughter Overboard!** (Motherboard Productions, Brisbane Powerhouse, 2016), **Evangeline** (Little Dove Theatre Art, Canberra Theatre, 2015), **Deluge** (Motherboard Productions, Seoul Foundation for Arts and Culture, Namsan Dream Theatre, 2015), **Robotronica: DeepBlue and The Perfbots** (DeepBlue Orchestra, QUT, Robotronica, 2015), **Or Forever Hold Your Peace** (Motherboard Productions, La Boîte In-die, 2014), **Deluge** (Motherboard Productions, Seoul International Dance Festival, 2014), **A Doll’s House** (Brisbane Festival, La Boîte Theatre Company, 2014), **Sex With Strangers** (Thomas Larkin presents, TAM, Brisbane Powerhouse, 2014), **Lesser Gods** (Metro Arts, Next Wave Festival, Human Rights Arts and Film Festival, 2014), **Motherland** (Metro Arts, Belloo Creative, 2013), **The Wizard of Oz** (La Boîte Theatre Company, The Danger Ensemble, Brisbane Festival, 2013). Dane completed a Bachelor of Music and Master of Creative Industries at QUT. Industry awards include Groundlings, Del Arte Charts, and an APACA Drover Award for Excellent Audience Response (with DeepBlue Orchestra).

Dane was nominated for a Matilda Award for Best Sound Design in 2016 and 2017. He loves his family, Star Wars, classic rock, and tending to his garden.
Annette Box is Head of Faculty – Arts and Design at St Margaret’s Anglican Girls School and a past President of Drama Queensland. Most recently she has fulfilled the roles of: Young People Producer – *I’ve Been Meaning To Ask You* (2018), *The Good Room* for Brisbane Festival (2018); Education Consultant – *The Wider Earth, Dead Puppet Society with Queensland Theatre* (2016) and for *Sydney Festival*; Education Consultant – *Laser Beak Man, Dead Puppet Society with La Boite Theatre* for Brisbane Festival (2017) and Co-Producer – *True West, Brisbane Powerhouse* (2016). Annette’s advocacy for authentic artistic engagement and education for young people has also resulted in project-based appointments with QPAC, Out of the Box Festival, Queensland Ballet, Playlab, Bellco Creative, QMF Youth Touring, QCAA, MBEEC and Newstead House. Annette has presented at Theatre in Education conferences on both a national (Drama Australia: QLD, NSW, SA, WA, TAS) and international (IDEA: Paris) scale.

**Cast**

Amy Ingram

**Cast**

Thomas Larkin

**Education Producer**

Annette Box

Amy Ingram is an actor and arts maker. Since graduating from USQ in 2004 she has worked as performer in both theatre and film in both Brisbane, Australia and New York. In 2008 she co founded the Good Room alongside Daniel Evans. Their works include; *I Should Have Drunk More Champagne* (Performer/Co Creator/ Co Producer), *I Want To Know What Love Is* (Performer/ Co Creator/ Co Producer) *I Just Came To Say Goodbye* (Performer / Co Creator Co Producer) *I’ve Been Meaning To Ask You* (Co Creator) *These Frozen Moments* (Co Producer). She has performed over the years with Queensland Theatre (Fat Pig, An Oak Tree, Seeding Bed, Trollop, The Seagull, The Odd Couple) and La Boite Theatre Company (The shake’n stir Production of Out Damn Snot, Cosi, The Tragedy of King Richard The Third, Blackrock). She has also performed with Elbow Room on their production *We Get It* and performed at The Old Fitz in Sydney on Justin Martin’s *Low Level Panic*. Amy splits her time between Brisbane and New York and is one of the co founders of Myths Made Here and is excited to premiere as a performer in Cinderella. She also likes wine and is a proud member of MEAA.

Thomas Larkin (BFA, Acting - VCA) has been featured onstage in a range of productions including: for Queensland Theatre – *The Wider Earth* (with Dead Puppet Society and Sydney Festival), *Macbeth, Romeo and Juliet, Good Grief, The Lost Property Rules, Treasure Island* (with Matrix Theatre Company); for La Boite Theatre - *The Wizard of Oz* (with The Danger Ensemble and Brisbane Festival); *As You Like It, Julius Caesar, Hamlet* and for The Good Room – *I Just Came To Say Goodbye* (with Brisbane Festival). He has also partnered with the Brisbane Powerhouse to produce and perform in *True West and Sex With Strangers*, which both attracted Matilda Award nominations for Best Independent Production and for Thomas as Best Male Actor. His Film and TV appearances include: *And The Winner Is* (Screen Queensland); *For A Good Cause* (Stranger Films); *The Mother Load* (Melissa Crabtree); *Homecoming Queens* (SBS on Demand); *The Neon King* (Griffith University) and *RUSH* (Network 10).
Tara Hobbs is a committed, energetic and passionate creative producer who has successfully produced and contributed to a broad scope of high-quality work across many facets of the arts on both a state and national platform. She is particularly passionate in the works that are coming out of the backyards, warehouses, streets and skies of Australia and relishes the opportunity to showcase these exciting, challenging and quality creations to the world.

She comes to MYTHS MADE HERE from a series of highly lauded events with young people in remote and regional communities as well as formidable experience in producing large-scale touring projects.

Her substantial producing experience across the Queensland Music Festival, Brisbane Festival, Adelaide Fringe, Out of the Box Festival, The Good Room, and for the Ceremonies team of the Gold Coast Commonwealth Games has armed her with the skills to work collaboratively with dynamic and diverse creative teams and has seen her specialise in the presentation of youth focused, and community-based storytelling projects. This background makes for an exciting alliance with MYTHS MADE HERE who believe in the power of a good story.
RECOMMENDED FOR
Year 11 and 12 students and above

ESTIMATED RUNNING TIME
70 minutes, no interval

WARNINGS
Occasional / infrequent, medium level coarse language. An implied romantic entanglement occurs in the blackout, however there is no nudity or revealing of underwear. *Please note that references to Owls, Milo and The NeverEnding Story films also feature*

THEMES
Love, loneliness, transformation, social anxiety, loss, relationships, dating

CURRICULUM LINKS
FOR YEAR 11 DRAMA IN 2019
Cinderella aligns perfectly with the new QCAA 2019 Drama Syllabus through Unit 2: Reflect - ‘How is drama shaped to reflect lived experience?’ through Realism and the more contemporary dramatic style of Magical Realism. Unit 2 aims to engage with ‘understanding and empathising with the truth of others’ experiences, and chronicling / documenting and celebrating what it is to be human’ (Drama 2019 Syllabus, QCAA). Viewing this work would also provide an excellent frame of reference for Unit 4: Transform, in which the focus is on dramatic styles and works ‘that reshape and challenge meaning and how stories can be enacted’ (Drama 2019 Syllabus, QCAA).

CURRICULUM LINKS
FOR YEAR 12 DRAMA IN 2019
Stylistically, this play fits with units on Comedy, Magical Realism, Contemporary Realism, New Australian writing. It lends itself to in-class or assessment-based tasks in the dimensions of Forming (practical & non-practical), Presenting (performance for screen or stage of a published text) and Responding (written, spoken or multi-modal responses to viewing of live performance).
EXCLUSIVE
PROFESSIONAL LEARNING OPPORTUNITY

Wednesday 3 April, 4:45pm for a 5pm start
Cremorne Theatre, QPAC

Free – registration essential
Contact QPAC Group Sales
(07) 3840 7466 or groups@qpac.com.au

Join the Director Daniel Evans, Education Producer Annette Box as well as selected members of the Cast and Creative Team at the Cremorne Theatre, QPAC for a unique insight into Realism and Magical Realism, the theatrical styles underpinning the work. You will gain exclusive access to the evolution and development of the project, directorial and design concepts and practical approaches for how to use the play and the live performance in the classroom both prior to and following viewing the performance with your students. At this event, you will also be the first to receive the initial supporting Educational Resources and have the chance to delve into these with the creatives. See below for what these will entail, with videos, images and updates to be provided as rehearsals progress, through to the performance run in the Cremorne. Please note that this event aligns with the AITSL Professional Standards for Teachers, Standard 6 ‘Engage in Professional Learning’ and will be verified through a formal Certificate of Attendance from QPAC.

SUPPORTING RESOURCES WHICH WILL ACCOMPANY YOUR VISIT TO SEE CINDERELLA

FILMED INTERVIEWS ... these will be with the cast & members of the creative team where you & your students will hear the team unpack the rehearsal process, delve into the acting techniques they use to bring their characters to life onstage, unpacking the design & stylistic intentions behind key dramatic choices and more ...

DIRECTORIAL VISION ... step inside the production room and hear the director pitch his vision to the creative team through a filmed recording of his delivery, complete with visual stimulus and justification of choices

IN THE REHEARSAL ROOM ... Sit in on the rehearsal room via filmed moments in which you can witness the director & actors at work as they workshop script extracts and scenes, at various points throughout the rehearsal process

THE VISION, VISUALISED ... gain access to vision concept stimulus, reference images and sketches, annotated to reveal the intended purpose behind creative choices

REHEARSAL ROOM & PRODUCTION PHOTOS ... complete with annotations to demonstrate moments which best capture the dramatic action from rehearsal to realisation onstage and highlight the use of key dramatic languages

DRAMATIC LANGUAGES AT PLAY ... unpacking the application of the Dramatic Languages (Elements of Drama, Skills of Drama & Conventions of Styles) in both the playscript and onstage in the live production

CONNECTIONS ... to other theatre companies, dramatic works, stylistic reference points, websites, articles, visual content and texts which can complement your study of the script and production

POST-SHOW Q&A ... some shows will feature the optional participation in a Q&A session with the cast & creatives, facilitated by our Education Producer to help make meaningful connections between the theatre and the classroom context

INVITE AN ARTIST ... in-class workshops, lectures or masterclasses with a range of members of the Creative Team can be arranged and tailored to your school’s needs on request
FOR YOUR YEAR 12’S: Responding Task sample questions, Presenting Task suggested script extracts and companion scripts to explore, Forming Task suggested assessment items across all Practical and Non-Practical Task options

FOR YOUR YEAR 11’S: Suggested approaches to assessment tasks to align with Unit 2: Reflect, for the Performance, Practice-led Project, Dramatic Concept and Extended Written Response assessment items, as well as potential connections to draw on for Unit 4: Transform, in 2020

WHAT ELSE?

REVIEWS

“Seeing Cinderella … is like going on a first date, but in the real world. Cinderella undermines the Hollywood rom-com to hilarious effect.”

CONCRETE PLAYGROUND

“★★★★★ Whittet’s writing is beautifully observant.”

TIME OUT

“This Cinderella is an accurate and timely representation of romance in the digital age. Technology and commerce have penetrated every aspect of our lives, yet some of our notions of love and relationships are adamantly traditional and wholesome.”

SUZY GOES SEE

“There’s a profound sadness resonating through the entire production, but it’s offset with a touch of hope and some hilariously tragic moments.”

DAILY REVIEW