

QPAC PRESENTS

CINDERELLA

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

Program



CREMORNE THEATRE, QPAC
26 APR – 5 MAY 2019



IMAGE BY DYLAN EVANS AND SEAN DOWLING

MESSAGE FROM THE CHIEF EXECUTIVE, QPAC



John Kotzas
Chief Executive

It is with great pleasure that I welcome you to QPAC for this performance of *Cinderella* by Matthew Whittet.

This new twist on an old tale tells a contemporary story for an equally contemporary audience. In this world of screens and individual isolation *Cinderella* is a story of connection, of possibility and humanity.

This is the first production by a new Brisbane-based theatre collective – Myths Made Here, consisting of Annette Box, Daniel Evans, Tara Hobbs, Amy Ingram and Thomas Larkin. With backgrounds in theatre, festivals, film and education, these acclaimed Queensland-based collaborators have joined together to present stories and drama that reflect the world today.

QPAC is proud to support Myths Made Here and to celebrate its debut with *Cinderella* in QPAC's Cremorne Theatre. This partnership demonstrates our

continued support for our amazing Queensland artists and the ongoing development of local theatre industry. Hearing new voices and presenting new stories is a significant part of our role as Queensland's performing arts centre.

I hope you enjoy this performance and look forward to welcoming you to QPAC again soon.

MESSAGE FROM THE DIRECTOR

Cinderella is the enchanting story of a young orphan girl transformed by a magical fairy godmother just in time for a glittering ball where a charming Prince falls in love with her at first sight. This is not that *Cinderella*. There are no Princes here. (Have you seen Tinder recently?)

This is a small story about two small people on an accidental blind date. Their evening trips and stumbles its way across a city as they try to forge something, anything, romantic, or at least something in common.

Like all good romances, Matthew Whittet's *Cinderella* is about vulnerability; about how enormous and scary it can sometimes feel to open ourselves up to another person. Particularly in a world where lives are frequently filtered and Insta-madeover and prospective partners are swiped left or right. This is a world where we can feel both hyper-connected and mega-alone. These days, a little authenticity can be hard to find.

And so while Whittet's heroine Ashley doesn't suddenly turn into a Princess (they're overrated anyway) and there are no talking mice (sorry about that), the play does pay gentle homage to the myth of the *Cinderella* you are probably familiar with. The original story – and all of what it represents – hangs over the world of these characters; omnipresent but somehow out of reach.

As we've worked to stage this play, what we have found is that the sense of a 'fairy tale' shimmers in tiny moments, and unlikely places, mostly through Ashley's desire, her yearning, for things to work out okay. To feel a little less lonely. And to get a little bit of that elusive Happily Ever After. Or even just a tiny piece more of the Happy.

Daniel Evans
Director

"What I've got's full stock
Of thoughts and dreams that scatter
You pull them all together
And how, I can't explain
Oh, yeah
Well, well you,
You make my dreams come true."

from
You Make My Dreams Come True
Hall & Oates

CAST AND CREW

AMY INGRAM ASHLEY

THOMAS LARKIN RICHARD / ASH

DANIEL EVANS DIRECTOR

CHRISTEN O'LEARY ASSOCIATE DIRECTOR

CHLOE GREAVES SET & COSTUME DESIGNER

JASON GLENWRIGHT LIGHTING DESIGNER

DANE ALEXANDER COMPOSER & SOUND DESIGNER

DR NERIDA MATTHAEI MOVEMENT & CHOREOGRAPHY

PIP LOTH PRODUCTION & STAGE MANAGER

GRACE ELIZABETH PRODUCTION SECONDMENT & ASM

LYDIA HUMPHRIES PRODUCTION SECONDMENT & ASM

MILLSY (ANDREW MILLS) AND **JAMIE BOWMAN** BUILDERS

ANNETTE BOX EDUCATION & ASSOCIATE PRODUCER

TARA HOBBS CREATIVE PRODUCER

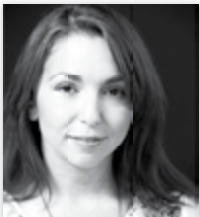


MATTHEW WHITTET



Matthew is an actor and writer who has worked extensively in theatre, film and television for the past 15 years. Matt's first play *Twelve* was workshopped at the National Playwrights Conference in Perth, 2006. His second was *Silver*, directed by Ben Winspear for Belvoir downstairs, in which he also performed solo. In 2010 two further plays premiered in Adelaide; *Fugitive* (Windmill) and *Harbinger* (Brink Productions) beginning what has become an ongoing creative bond with the city and its audiences. In the same year, Matt was the Philip Parsons Young Playwright Award recipient sparking the development of the play *Old Man* which premiered downstairs in Belvoir's 2012 season. Matt's collaboration with Windmill has resulted in four plays with *Girl Asleep* being the most recent. Its predecessors are the Helpmann and Sydney Theatre Award-winning *School Dance*, and Trilogy stable mate *Big Bad Wolf*. All three of these plays were concurrently performed at the Adelaide Festival (2014). Matt's two-hander *Cinderella* garnered outstanding reviews at the close of 2014 in the Belvoir downstairs space and the premiere of his 2015 play *Seventeen* was a huge success in the upstairs theatre. In 2017 it had a season at London's Lyric Hammersmith Theatre. Matt's feature film adaptation of his play *Girl Asleep* (supported by The Hive Production Fund) debuted at the Adelaide Film Festival and went on to open the 2016 Generation 14plus Programme at Berlin International Film Festival. It also won The Age Critics' Award for best film at Melbourne International Film Festival, the 2016 CinefestOz Prize, the Australian Film Critics Association award for Best Film and the Seattle Film Festival Grand and Youth Jury Prizes. Its release nationally and internationally was followed by a free to air screening on ABC TV. Matt's play *Fight with All Your Might the Zombies of Tonight*, winner of the 2015 Foundation Commission Award, premiered at ATYP in November 2016. Matt was among the seven Sidney Myer Creative Fellows chosen in 2012 and he is currently adapting his play *School Dance* to feature.

ANTHEA WILLIAMS



Anthea Williams is a director and dramaturg who specialises in new work. She directed *Since Ali Died* (Griffin) which won Best Cabaret at the 2018 Sydney Theatre Awards and was revived for the 2019 Sydney Festival. Anthea co-wrote and directed *Mother's Ruin: A Cabaret about Gin* which has toured Australia, the UK and New Zealand. It tours again in 2019 and has appeared at the Sydney Opera House, and in the Sydney, Brisbane and Darwin Festivals. From 2011 to 2017 she was Associate Director – New Work at Belvoir. For Belvoir she directed *Hir* (Taylor Mac), *Kill the Messenger* (Nakkiah Lui), *Forget Me Not* (Tom Holloway), *Cinderella* and *Old Man* (Matthew Whittet). Anthea was awarded Best Director of a Mainstage Production at the 2017 Sydney Theatre Awards for *Hir*, which won several other awards including Best Mainstage Production. From 2007 to 2011 Anthea was also the Associate Director of 'bushfutures' at London's Bush Theatre, where her directing credits included *Two Cigarettes*, *50 Ways to Leave Your Lover*, *50 Ways to Leave Your Lover at Christmas*, *Turf*, *suddenlossofdignity.com*, and the musical *The Great British Country Fete*. Other directing credits include *The Humans* (Mophead and Red Line at the Old Fitz), *Flight Paths* (National Theatre of Parramatta), *The Colby Sisters of Pittsburgh Pennsylvania* and *#KillAllMen* (NIDA), *The Real You* (SmackBang) and *Quiet* (Fontanel – 45 Downstairs).

AMY INGRAM



Amy Ingram is an actor and an arts maker who, since graduating from USQ in 2004, has performed in theatre, film and television in Brisbane, Australia and New York. In 2008 she co-founded The Good Room with Daniel Evans, for which she has fulfilled the roles of Co-Creator, Performer and Co-Producer across their body works including *I've Been Meaning To Ask You* and *I Just Came To Say Goodbye* (both for Brisbane Festival), *I Want To Know What Love Is* (Critical Stages National Tour, Brisbane Powerhouse & Queensland Theatre for Brisbane Festival), *These Frozen Moments* (Flowstate) and *I Should Have Drunk More Champagne* (Metro Arts). Additionally, she has performed with Queensland Theatre – *The Odd Couple*, *The Seagull*, *Trollop*, *Seeding Bed*, *An Oak Tree*, *Fat Pig*; La Boite Theatre Company – *Blackrock*, *Cosi*, *The Tragedy of King Richard The Third*, *Out Damn Snot* (with shake&stir theatre co.); *Elbow Room – We Get It*; and Justin Martin's *Low Level Panic* at The Old Fitz. Her screen appearances include *Bull* (CBS), *Freudian Slip* (Broken Head Productions), *Harrow* (Hoodlum Entertainment), *Doing Time* (Boomshaka Film), *Camp* (Matchbox Pictures) and *Mabo* (Blackfella Films).

THOMAS LARKIN



Thomas Larkin (BFA, Acting – VCA) has been featured onstage in a range of productions including: for Queensland Theatre – *Death of a Salesman*, *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 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 screen 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).



DANIEL EVANS



Daniel Evans is an award-winning writer, director and producer who has worked across Australia in theatre, festivals, print and television. 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 including; *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* (Critical Stages National Tour, 2019; Brisbane Powerhouse, 2015; Queensland Theatre & Brisbane Festival, 2014); and *I Should Have Drunk More Champagne* (Metro Arts, 2013). His most recent play *Six Hundred Ways To Filter A Sunset* (2017) was commissioned for Queensland Theatre's The Scene Project which was performed for over 80 schools across Queensland. In 2016, he directed and co-wrote (with Marcel Dorney) a re-imagining of *The Tragedy of King Richard The Third* at La Boite Theatre Company. He received the 2014-15 Queensland Premier's Drama Award for *Oedipus Doesn't Live Here Anymore* (QT, 2015; ATYP, 2017) and in 2015 he adapted and directed *The Seagull*, after Anton Chekhov (QT & Brisbane Festival). He has worked as a Director / Facilitator for Griffith University, QUT, UQ and USC; as a Senior Writer for Frankie Magazine, SMITH Journal and SPACES; and as a Producer for Southern Star Endemol, Network Nine, Ten and SBS.

CHRISTEN O'LEARY



Christen O'Leary is a highly accomplished actor with an extensive string of theatre credits to her name, having worked with major theatre companies around Australia, most recently performing in *North by Northwest* (Kay & McLean Productions' Brisbane and Adelaide tour). For Queensland Theatre: *Twelfth Night*, *Scenes From a Marriage*, *Much Ado About Nothing*, *Ladies in Black* (with Melbourne Theatre Company), *Gloria*, *The Seagull*, *End of the Rainbow* (with QPAC), *Bombshells* (which toured nationally with HIT Productions), *The Cherry Orchard*, *The Game of Love and Chance*, *The Marriage of Figaro*, *The Beaux Stratagem*, *Gilgamesh*, *The Threepenny Opera*, *The Woman Before* and *The Sunshine Club*. For La Boite Theatre: *Blackrock*, *Medea* and *A Midsummer Night's Dream*. For Melbourne Theatre Company: *Ruby Moon*, *Don Juan in Soho*, *The Rover*, *Wednesday to Come*, *Cosi*, *Assassins*, *A Little Night Music*, *Company*, *Hinterland*, *Man in the Balloon*, *Laughter on the 23rd Floor*, *Urinetown The Musical*, *The World's Wife* and *The 25th Annual Putnam County Spelling Bee*. For Sydney Theatre Company: *The 25th Annual Putnam County Spelling Bee*, *Urinetown The Musical* and *The Threepenny Opera*. For Malthouse Theatre: *Porn Cake*, *Goodbye Vaudeville Charlie Mudd*. For Playbox: *Ruby Moon*, *Tear From a Glass Eye* and the *Goldberg Variations*, as well as featuring in *The Boy From Oz* (The Production Company). Christen's screen credits include *Wentworth*, *Neighbours*, *Rush*, *Blue Heelers*, the mini-series *Hoges* and critically-acclaimed feature *Australia Day*, which debuted at the 2017 Sydney Film Festival. Christen received a Matilda Award for *End of the Rainbow*, a Helpmann Award for *The 25th Annual Putnam County Spelling Bee* and has been Helpmann-nominated for *End of the Rainbow*, *Goodbye Vaudeville Charlie Mudd* and *Urinetown The Musical*. She has been nominated for seven Green Room Awards, winning twice for her *A Little Night Music* and *Company*.

CHLOE GREAVES



Chloe has worked as a Set and Costume Designer across dance, opera, theatre and film nationally and internationally. Some of her more notable theatre work includes *Barbara and the Camp Dogs* (Belvoir), *33 Variations* (Marriner Group), *Rule of Thirds* and *LUCID* (Chunky Move), *The Bacchae* (Fraught Outfit Melbourne Festival / DarkMofo), *They Saw A Thylacine* (Malthouse), *The Waiting Room* (MTC), *Blak Cabaret* (Sydney Festival / Malthouse), *The River, Incognito* and *Fury* (Red Stitch Theatre), *The Magic Pudding* (Victorian Opera), *HART* (Shesaid) and *Le Donna Curiose* (The Julliard School, New York). Chloe costumed the feature films *2040* and *That Sugar Film* (Madman Productions). She has styled and production designed music videos for artists including Guy Sebastian, Alison Wonderland, San Cisco, DZ Deathrays and Montaigne. She received the 2014 Independent Theatre Green Room Award for Design for her year's body of work and has been nominated on five other occasions in the Opera, Companies, Musical Theatre and Independent categories. Chloe is a member of APDG.

JASON GLENWRIGHT



Jason Glenwright has designed over 240 productions specialising in theatre, music theatre, opera, orchestral concerts, cabaret, dance and puppetry with many touring nationally and internationally. He is one of Brisbane's most highly awarded designers, having won Matilda Awards for Best Lighting Design in 2015 & 2016, a Gold Matilda Award in 2013 and further nominations in 2008-2011 and 2016-2018. He has additionally received three Groundling Awards and eleven Del Arte Chart awards. Jason has collaborated alongside nationally renowned companies including Bell Shakespeare, Queensland Theatre, Opera Queensland, shake & stir, La Boite, Griffin Theatre Company, QLD Camerata, JUTE, Harvest Rain, Expressions Dance Company, Queensland Music Festival, QPAC, Brisbane Powerhouse, QLD Conservatorium, QUT, The Good Room, Little Red, Dead Puppet Society, Hothouse and Zen Zen Zo. Recent highlights include: *De Profundis*, Gasworks Melbourne / Metro Arts; *Welcome to Sameville*, *Shock Therapy* / Festival 2018; *Beginnings*, Cairns City Council / Festival 2018; *George's Marvellous Medicine* and *A Christmas Carol*, shake & stir; *The Longest Minute*, Queensland Theatre / JUTE; *Bukal*, JUTE Theatre / Woodford Folk Festival; and *Inter*, Liesel Zink / Flowstate. For the 2018 Brisbane Festival, Jason's lighting design featured in *I've Been Meaning To Ask You*, *The Good Room*; *Rhonda Burchmore's Bang! Bang!*, TAM Productions; *A Coupla Dogs*, Dog Spoon; and *Voices of Remembrance*, Queensland Music Festival.



DANE ALEXANDER



Dane Alexander is a Brisbane-based Composer and Sound Designer who holds a Bachelor of Music and Master of Creative Industries (QUT). Selected credits include: *What I'm Here For* (Elbow Room); *I've Been Meaning To Ask You, I Just Came To Say Goodbye* (The Good Room / Brisbane Festival); *Rovers, Hanako* (Belloo Creative / Brisbane Festival); *Motherland* (Belloo Creative / Queensland Theatre); *The Hamlet Apocalypse, Macbeth* (The Danger Ensemble); *Tristan, Rohallah, Evangeline* (Little Dove Theatre Art); *True West, Sex With Strangers* (Brisbane Powerhouse); *A Doll's House, The Wizard of Oz* (La Boite Theatre Company / Brisbane Festival); *Spontaneous Human Combustion, Rhinoceros* (BGGG); *The Moth and The Moon* (Goat Track Theatre); *<Shimchong>*: *Daughter Overboard!, Deluge, Or Forever Hold Your Peace* (Motherboard Productions); *The Preview, The Dream, Who are you?* and *Robotronica* (DeepBlue Orchestra); and *Lesser Gods* (Metro Arts / Next Wave Festival). 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.

DR NERIDA MATTHAEI



Nerida Matthaei is an award-winning choreographer and performer, and the Artistic Director of Phluxus2 Dance Collective. She is a sought-after collaborator across the dance and performance sectors, regularly working with companies and artists such as Briefs Factory, The Good Room, The Crackup Sisters, Queensland Theatre, Red Leap Theatre and GOMA. Her works for Phluxus2 Dance Collective include *Don'ts For Dancers, de-generator, The Paratrooper Project* and the annual *THE independDANCE PROJECT*. Nerida's work has received numerous accolades including Critic's Choice: Best Choreography (Short and Sweet Dance Festival, 2007) Runner Up: Best Performance in Dance and Movement (Melbourne Fringe Festival, 2006) as well as nominations for Helpmann, Matilda and Australian Dance Awards. In 2016 Nerida received the World Dance Alliance Lin Chin Award for Best Emerging Researcher. Nerida's most recent work *angel-monster* sold out in Brisbane, receiving acclaim. Other recent highlights include selection for the Jack Morton Worldwide Ceremonies Choreographic Team for the Gold Coast 2018 Commonwealth Games Opening Ceremony, choreographing the 2018 Australian Dance Awards finale and performing in the award-winning *Dali After Dark* by Briefs Factory at Perth Fringe Festival. In 2018 Nerida completed a Doctor of Creative Industries (QUT) that sought to recontextualise the choreographic self through practice-led experimentation.



PIP LOTH



Pip holds a Bachelor's Degree in Technical Production from the Queensland University of Technology, a Diploma of Live Production and a Certificate II in Furniture Making and Finishing. She has worked as a freelance Stage Manager for the past seven years both within Australia and internationally. Career highlights include; as Stage Manager: EMS Entertainment's East Pacific tour of *Barbie Live! The Musical*; as Assistant Stage Manager: DreamWorks & Global Creatures North American Tour of *How to Train your Dragon – Arena Spectacular* and Gordon Frost's production of *Driving Miss Daisy*. More recently, Pip has been based in Brisbane working with Queensland Theatre as; Stage Manager: *Constellations* and *My Name is Jimi*; Deputy Stage Manager: *Death of a Salesman*; and Assistant Stage Manager: *Hedda*. Pip has also worked with Queensland Theatre as Production Coordinator and at the University of Southern Queensland as both Lecturer for Stage Management & Technical Theatre and Production Supervisor.

ANNETTE BOX



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*, *The Good Room* for Brisbane Festival (2018); Education Consultant – *The Wider Earth*, *Dead Puppet Society* with Queensland Theatre (2016) and for Sydney Festival (2018); 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*, *Belloo 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.

TARA HOBBS



Tara is an 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 inspired by the works 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. Tara comes to MYTHS MADE HERE from a series of highly lauded events with young people in remote and regional communities and extensive experience in producing large-scale touring projects. Her substantial producing experience for Queensland Music Festival, Brisbane Festival, Adelaide Fringe, *Out of the Box Festival*, *The Good Room*, and for the Ceremonies Team at the 2018 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 story-telling projects. This background makes for an exciting alliance with MYTHS MADE HERE, who believe in the power of a good story.

MYTHS MADE HERE

We believe in a good story, well told.

We believe a good story has something to say about the world at large, something to declare – loudly or quietly – about what it's like to be right here, right now.

We might spin you something from the ancient archives, blow some dust off a classic or fire-up the canon to create something explosive.

From Greek to Grimm, Shakespeare to Sci-Fi – we (re)tell stories to create new mythologies to help us find a little gravity on increasingly shaky ground.

We're here to contest the past and fortify the future.

We are MYTHS MADE HERE.

MYTHS MADE HERE is a party of five Queensland-based collaborators whose collective experience spans from theatres to festivals, film to education.

We pride ourselves on creating contemporary and robust text-based theatrical experiences.

We are Annette Box, Daniel Evans, Tara Hobbs, Amy Ingram and Thomas Larkin.



QPAC CREDITS

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

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