

MELBOURNE
THEATRE COMPANY



Kimberly Akimbo

a musical

LICENSED EXCLUSIVELY BY MUSIC THEATRE INTERNATIONAL (AUSTRALASIA)

PROGRAMME

**Melbourne Theatre Company acknowledges
the Boon Wurrung and Wurundjeri Woi Wurrung
peoples of the Kulin Nation, the Traditional Custodians
of the land on which we work, create and gather.**

**We pay our respects to all First Nations people, their
Elders past and present, and their enduring
connections to Country, knowledge and stories.**

**As a Company we remain committed to the invitation
of the Uluru Statement from the Heart and its call
for voice, truth and treaty.**



Photo: Charlie Kinross

In seeking out the best international productions to bring here, I caught *Kimberly Akimbo* on Broadway and knew Melbourne audiences had to see it. It's big-hearted and offbeat, filled with warmth, joy, and everything from ballads to blues.

But more than that, it offers a poignant lens on some of the biggest questions we face: What does living a full and rich life look like? How do we cope when we're let down by the people closest to us? And how do we make the most of the time we have left?

After bringing us the excellent *Lady Day at Emerson's Bar & Grill*, Director Mitchell Butel was the right person for the job. He's assembled an outstanding cast that includes both musical theatre royalty and exciting newcomers – each bringing something special to the cast of characters navigating what it means to belong.

The design is full of colour and character: a set inspired by Kimberly's collection of snow domes

captures the ache of longing, while bright, buzzy costumes unapologetically plant us in the 90s.

It's been a joy to see audiences in Adelaide embrace *Kimberly Akimbo* through our co-production with State Theatre Company South Australia. Now, we can't wait for Melbourne audiences to fall in love with it too.

Anne-Louise Sarks
Artistic Director & Co-CEO

Melbourne Theatre Company presents



Kimberly Akimbo

a musical

BOOK & LYRICS BY
DAVID LINDSAY-ABAIRE

MUSIC BY
JEANINE TESORI

BASED ON THE PLAY BY **DAVID LINDSAY-ABAIRE**
DIRECTED BY **MITCHELL BUTEL**

LICENSED EXCLUSIVELY BY MUSIC THEATRE INTERNATIONAL (AUSTRALASIA)

26 JUL—30 AUG 2025
Arts Centre Melbourne, Playhouse

RUN TIME

Approximately 2 hours and 30 minutes,
with an interval

WARNINGS

This production contains occasional
coarse language and mature themes.

Original Broadway Production Produced by David Stone, Atlantic Theater Company, James L. Nederlander, LaChanze, John Gore, Patrick Catullo, and Aaron Glick. World Premiere produced by Atlantic Theater Company, New York City, 2021. *Kimberly Akimbo* premiered in Australia at State Theatre Company South Australia at Her Majesty's Theatre on 11 July 2025. *Kimberly Akimbo* was developed, in part, at the 2017 Sundance Institute Theatre Lab.

CAST

Martin Marty Alix
Delia Allycia Angeles
Debra Casey Donovan
Teresa Alana Iannace
Buddy Levaco Nathan O'Keefe
Kimberly Levaco Marina Prior
Aaron Jacob Rozario
Seth Darcy Wain
Pattie Levaco Christie Whelan Browne

CREATIVES

Director Mitchell Butel
Musical Director Kym Purling
Choreographer Amy Campbell
Set Designer Jonathon Oxlade
Costume Designer Ailsa Paterson
Lighting Designer Matt Scott
Sound Designer Andrew Poppleton
Video Content Creator Matt Byrne
Accent Coach Jennifer Innes
Intimacy Coordinator Annabel Matheson

Cover Millicent Sarre

Stage Manager Bridget Samuel
Deputy Stage Manager Annah Jacobs
Assistant Stage Manager Bel Hughes
Rehearsal Photographer Claudio Raschella

BAND

Reed 1 Luke Carbon, Paul Jenkins
Reed 2 Martin Corcora
Drums Tom Doublier
Cello Darcy Gilkerson
Keys 2 Andrew Patterson
Bass Patrick Schmidli
Guitar Aaron Syrjanen

Co-Producer



UNBEARABLY HAPPY

By Mitchell Butel

Mitchell Butel in rehearsals
Photo: Claudio Raschella

I think *Kimberly Akimbo* is such a perfectly written musical that I feel I have no words to match its zanily and movingly idiosyncratic brand of invention, surprise, tenderness, emotional richness and gobsmacking comedy.

When asked to write a Director's Note for his production of Eugene O'Neill's *Mourning Becomes Electra* (in which I was lucky to perform), Barrie Kosky, feeling that he couldn't reduce O'Neill's masterwork to 400 words, merely listed all the adverbs in the script used by O'Neill to describe the manner in which various characters should utter their lines: "thunderingly ... passionately ... suddenly ... dramatically ... scornfully ... lovingly" and so on.

I think *Kimberly Akimbo* is such a perfectly written musical that I feel I have no words to match its zanily and movingly idiosyncratic brand of invention, surprise, tenderness, emotional richness and gobsmacking comedy. But a listing of some of composer Jeanine

Tesori's musical directions at the top of each song gives you better words about where she and book writer and lyricist David Lindsay-Abaire might have been headed with their intentions and the variety of those intentions ...

Conversational
Jersey House
Band Rock
Cheery
Lyrical
Easy Groove
Beatles Swing

Aggressive
Freely
Front Porch Shuffle
Crisp
Allegro Con Gusto
Soaringly

And my favourite musical direction ...
Unbearably Happy, Lightly Swung



The Kimberly Akimbo team with Enzo Cornejo
Photo: Supplied

Working on this show has also been an unbearably happy experience. Happy because the rehearsal room and the theatre are filled with the most perfect cast I can imagine in these roles. Happy because we have had a brilliant creative team, crew and theatre companies who have gone the extra mile to deliver what is one of the largest and most complex musicals ever produced by State Theatre Company South Australia or Melbourne Theatre Company.

The challenge is filling our days and our own big hearts with as much life and joy and love for others and ourselves as we can.

Happy to have had the generous and caring support of producing partner Sarah Rohrsheim and Wagnan Productions. Unbearable because I don't want it to end – I laughed like a drain and cried like a baby when I saw the original Tony Award-winning Broadway production of the show and creating our own new version with this team has revealed in more detail what a brilliant one-of-a kind rough diamond of a work this is and how the most universally affecting and touching works often spring from the most niche and specific stories. It continues to make me laugh and cry.

Kimberly lives with a one in every four million genetic condition. Kimberly's condition is unnamed in the musical but it is similar to progeria, which sees its host ageing at four to five times the "normal" human rate.

Our team has been honoured and delighted to meet with the very witty, thoughtful and entertaining legend that is Enzo Cornejo, a 13-year-old Adelaide boy living with progeria, and his family during our rehearsal process. We're so thankful to him for sharing his spirit with us and giving us a window into his world.

The show takes place in New Jersey in 1999. When we meet Kimberly, she is about to turn 16. She has a big heart and big dreams and is on the cusp of a big (and her first) love, but time is not on her side. Rare as her situation may be, she reflects all of us. We are all living on borrowed time to some degree. Once we are born, we are dying. The challenge is filling our days and our own big hearts with as much life and joy and love for others and ourselves as we can.

Kimberly takes on that challenge like a warrior. One of the sweetest, kindest and wisest warriors ever known. Kimberly meets a friend who is also on his own difficult journey. A "good kid" whose tools for coping centre around relishing the puzzles of life and bending our words and points of view to see the world anew. And when you're trying to live your big dreams and see the world anew in the midst of '90s New Jersey and families whose dreams didn't quite pan out the way they'd hoped, you may find yourself laughing and/or contributing to the swear jar more than you'd hoped! I hope your hearts are as full as Kimberly's by the end of this production and that, like a song in the show suggests, you get to live your "great adventure" with those you love and get to enjoy the ride along the way. ■

For more details about Enzo and ways you can support him and progeria research, head to teamenzoprogeria.com and progeriaresearch.org.

CAST & CREATIVES



Marty Alix
Martin

Marty is an Australian actor and singer. They studied at the VCA (Musical Theatre BA) and The Atlantic Acting School in New York. Marty made their professional stage debut in *In The Heights* (Hayes Theatre Company), earning nominations for both a Sydney Theatre Award and a Helpmann Award for Best Supporting Actor. Other credits include the original Australian company of *Hamilton*, playing John Laurens and Philip Hamilton, for which they won the Sydney Theatre Award for Best Supporting Actor in a Musical in 2021. Marty's other notable stage productions include *Bring It On* (David Venn Enterprises); *Rent* (James Terry Collective); *Spamalot* (Richard Carroll/Hayes Theatre Company); *Into The Woods* (Belvoir/Hayes Theatre Company); *Orlando: A New Musical* (Antipodes Theatre Company); *The Player Kings - Shakespeare's History Cycle* (Sport for Jove Theatre Company) and *Elegies: A Song Cycle* (Clovelly Fox Productions). On screen, Marty has appeared in *Bump* (Stan) and *The Feed* (SBS).



Allycia Angeles
Delia

Allycia is a performer currently studying in her second year of Music Theatre at the Elder Conservatorium of Music, while also making her professional music theatre debut. Originally from the Philippines but raised in Adelaide, she has honed her skills in commercial dance. Her performance credits include work in the Adelaide Fringe Festival with *80's Ladies* and *So Fresh!* as a dancer and backup singer, and in *Amazonia* and *RIO 40°* as a choreographer and dance captain, along with other notable cabaret and festival performances. Allycia's recent theatre credits include *Jesus Christ Superstar* (Elder Conservatorium of Music Theatre) and Diana Morales in *A Chorus Line* (G&S Society). Alongside her local stage work, Allycia is known as a commercial dance teacher and competition choreographer for crews competing locally and nationally. With a strong background in both dance and musical theatre, she continues to grow more in her studies and is thrilled to present Delia in the Australian premiere of *Kimberly Akimbo* to audiences.



Casey Donovan
Debra

Casey is one of Australia's most versatile entertainers, making her mark not only as a musician, but also in the areas of stage, screen, presenting and writing. Casey is a multi-award winner and nominee, including the Deadly Awards and ARIA #1 Award, and is a Double and Triple Platinum selling recording artist. Casey starred in *The Sapphires* (State Theatre Company South Australia and Black Swan State Theatre Company) in 2010. Other theatre credits include *The Flowerchildren*, *Opera Yarrabah*, *As You Like It*, *Rent*, *We Will Rock You*, *Chicago*, *9 to 5 The Musical*, & *Juliet The Musical* and *Sister Act The Musical*. On screen at age 16, Casey was the youngest winner of Australian Idol and has since appeared in the TV series *StreetSmart*, *How To Stay Married*, *What Does Australia Really Think?* and crowned Queen of the Jungle in *I'm A Celebrity Get Me Out Of Here*. Casey has been called the Queen of New Year's Eve, with her annual powerhouse performances at the Sydney Opera House.



Alana Iannace

Teresa

Alana is a dynamic, up-and-coming performer and a 2024 Graduate of Music Theatre at the Elder Conservatorium of Music (ECMT). Alana has a vast musical background, primarily in jazz, blues and music theatre, and in 2024, was privileged to be part of the *Chorus of Candide* (State Theatre Company South Australia/State Opera South Australia). Throughout her studies, she has been privileged to step into prominent roles such as Jo March in *Little Women*, Mary Magdalene in *Jesus Christ Superstar* and Dragon in *Shrek The Musical* (ECMT). Alana also took part in the international pilot productions of *Newsies Jr* and *Children of Eden Jr*, playing the leading female roles of Katherine and Mama (Music Theatre International). Alana is overjoyed to be making her professional music theatre debut as Teresa in *Kimberly Akimbo*, and sincerely thanks her family, friends and mentors for their continuous support.



Nathan O'Keefe

Buddy Levaco

Nathan O'Keefe's Melbourne Theatre Company credits include *Betrayal*. Other stage credits include for State Theatre Company South Australia: *Jack Maggs*, *The Puzzle*, *Chalkface* (with Sydney Theatre Company), *Cathedral*, *Hydra* (with Queensland Theatre Company), *Sense and Sensibility*, *Macbeth*, *In The Club*, *A Doll's House*, *Tartuffe* (with Brink Productions), *Things I Know to Be True* (with Frantic Assembly), *The Importance of Being Earnest*, *King Lear*, *The Uncharted Hour*, *Hedda Gabler* and *Masquerade* (with Griffin Theatre Company), and *Pinocchio* (with Malthouse/STC for the US premiere season at The New Victory Theatre on Broadway). A former member of State Theatre Company South Australia's Ensemble, Nathan has toured nationally and internationally with major companies including Windmill Theatre Company, Bell Shakespeare, Patch Theatre Company and Slingsby. He co-created *Me & My Shadow* (Patch Theatre Company), winner of the Helpmann Award for Best Children's Production. Nathan recently served as Second Director and performed as principal puppeteer and voice artist on ABC Kids' *Beep & Mort* (Windmill Pictures).



Marina Prior

Kimberly Levaco

Marina Prior's Melbourne Theatre Company credits include *The 25th Annual Putnam County Spelling Bee*, *The Hypocrite*, *Jumpy* and *Hay Fever*. Other stage credits include *Fun Home* (Sydney Theatre Company); *Les Misérables – The Arena Spectacular*, *The Phantom of the Opera*, *Camelot*, *The Secret Garden*, *Guys and Dolls*, *Les Misérables*, *Mary Poppins*, *The Sound of Music*, *Hello Dolly*, *9 to 5 The Musical*, *Follies*, *West Side Story* and *The Pirates of Penzance*. Widely recognised as Australia's leading lady of musical theatre, she has performed over 40 lead roles and toured with José Carreras and Il Divo. She was appointed a Member of the Order of Australia in 2023 for her service to the arts. Marina has received the Advance Australia Award and was inducted into Australia's 100 Entertainers of the Century. Following *Kimberly Akimbo*, she will reprise the role of Madame Thénardier in London's 40th anniversary production of *Les Misérables*.



Jacob Rozario

Aaron

Jacob is a proud non-binary performer whose credits include Gregory - May and Francois cover in *& Juliet The Musical* (Michael Cassel Group); Lola Alternate in *Kinky Boots* (James Terry Collective) and Jared in *Dear Evan Hansen* (Sydney Theatre Company and Michael Cassel Group). Jacob is proudly represented by Ian White Management, a MEAA member since 2024 and is very excited about bringing *Kimberly Akimbo* to Australian audiences.



Darcy Wain

Seth

Darcy is an exciting emerging performer in the Australian theatre industry. A 2024 Graduate of Music Theatre at Elder Conservatorium of Music (ECMT), Darcy is excited to be making his professional debut as Seth in *Kimberly Akimbo*. Darcy's ECMT credits include Lord Farquaad in *Shrek The Musical*, Annas/US Jesus and Judas in *Jesus Christ Superstar*, Theodore 'Laurie' Laurence in *Little Women* and U/S Anthony Hope and Adolfo Pirelli in *Sweeney Todd*. While studying, Darcy also performed in the Australian Ballet's production of *Swan Lake* at Sydney Opera House and State Theatre Company South Australia/ State Opera South Australia's season of *Candide*. Darcy is a proud member of MEAA and is represented by Random Management.



Christie Whelan Browne

Pattie Levaco

Christie Whelan Browne's Melbourne Theatre Company credits include *As You Like It*, *Twelfth Night*, *An Ideal Husband*, *Born Yesterday*, *The Odd Couple*, *The Importance of Being Earnest* and *The Drowsy Chaperone*. Other stage credits include *Muriel's Wedding The Musical*, *Bloom* (Sydney Theatre Company); *Vigil* (Arts Centre Melbourne); *Company* (Kookaburra Theatre Company); *The Beast* (The Ambassador Theatre Group); *Nice Work If You Can Get It*, *Singin' in the Rain*, *The Producers*, *Jerry's Girls* (The Production Company); *Britney Spears: The Cabaret*, *Life in Plastic*, *Shane Warne The Musical* (Adelaide Cabaret Festival). Screen credits include *Colin from Accounts*, *Spreadsheet*, *Shaun Micallef's Mad as Hell*, *Offspring*, *The Wrong Girl*, *True Story with Hamish & Andy*, *Peter Allen – Not the Boy Next Door* and *Wonderland*. Christie has received a Green Room Award (Best Actress, *Vigil*) and a Sydney Theatre Award (*Company*).



David Lindsay-Abaire
Book & Lyrics

David is a Tony and Pulitzer Prize-winning playwright, screenwriter, lyricist, and librettist. His musical *Kimberly Akimbo* (with Jeanine Tesori) won multiple Off-Broadway awards before transferring to Broadway, where it earned five Tony Awards. *Good People* received the New York Drama Critics Circle Award, the Horton Foote Prize, and two Tony nominations. *Rabbit Hole* won the Pulitzer Prize for Drama and five Tony nominations, and was later adapted into a film starring Nicole Kidman. David also wrote the book and lyrics for *Shrek The Musical* (Jeanine Tesori, composer), earning eight Tony nominations, four Oliviers, a Grammy nod, and the Kleban Prize. His upcoming play *The Balusters* premieres on Broadway at Manhattan Theatre Club in April 2026, directed by Kenny Leon. Other works include *Ripcord*, *Fuddy Meers*, *Wonder of the World*, and *A Devil Inside*. His screen credits include *Rise of the Guardians* and *The Family Fang*. David co-directs Juilliard's Playwrights Program.



Jeanine Tesori
Music

Jeanine is a composer of musical theatre, opera, and film. Her musicals include *Soft Power*, *Fun Home*, *Shrek The Musical*, *Caroline, Or Change*, *Thoroughly Modern Millie* and *Violet*. She is a two-time recipient of the Tony Award for Best Score and a two-time Finalist for the Pulitzer Prize for Drama. Her operas include *A Blizzard on Marblehead Neck*, *The Lion, the Unicorn and Me*, *Blue*, which received the MCANA Award for Best New Opera, and *Grounded*. She is one of the first women to be commissioned by the Metropolitan Opera. In addition to her work as a composer, Tesori is the Co-Founder of tall popPy, inc, an artist-led social enterprise that seeks to instigate systemic change in theatre. She has also served as Supervising Vocal Producer on Steven Spielberg's *West Side Story*, Founding Artistic Director of New York City Center's ENCORES! OFF-CENTER series, and lecturer in music at Yale University.



Mitchell Butel
Director

Mitchell Butel's Melbourne Theatre Company directing credits include *Lady Day at Emerson's Bar & Grill* (with State Theatre Company South Australia) and as an actor, *Disgraced*, *Tomfoolery*, *The Grenade*, *The Madwoman of Chaillot*, *Urinetown* and *Piaf*. He has worked extensively for State Theatre Company South Australia, Sydney Theatre Company, Queensland Theatre, Belvoir, Bell Shakespeare, Griffin, Malthouse, Opera Australia, Sydney Chamber Opera, Sydney Symphony Orchestra, Pinchgut Opera, The Production Company, The Hayes Theatre and for the Sydney, Adelaide and Perth Festivals on over 200 professional productions. Mitchell was Artistic Director and Co-CEO of State Theatre Company South Australia from 2019 to 2024 where his directing credits included *The Questions*, *Hibernation*, *Ripcord*, *Candide* (co-director, co-produced with State Opera South Australia), *Decameron 2.0* (co-director, co-produced with ActNow Theatre) and *Girls & Boys*. Mitchell holds four Helpmann Awards, four Sydney Theatre Awards and two Green Room Awards for his work as a director and actor. He commenced as Artistic Director and Co-CEO of Sydney Theatre Company in November 2024.



Kym Purling
Musical Director

Kym Purling appeared in *Lady Day at Emerson's Bar & Grill* (Melbourne Theatre Company/State Theatre Company South Australia/Belvoir), also serving as musical director. An internationally recognised pianist, musical director and conductor, he has performed in over 140 countries. Based previously in Las Vegas, Los Angeles, New York and Paris, Kym has musical directed and worked on several Broadway shows such as *Miss Saigon* and *42nd Street*, including tours across Japan, Canada and all 50 U.S. states. He has performed extensively on the Las Vegas Strip, working with artists including David Cassidy, Frank Sinatra Jr., Natalie Cole, and has toured the world as conductor for Engelbert Humperdinck. He has appeared on national U.S. television and directed orchestras for major jazz and musical theatre artists. Orphaned during the Vietnam War, Kym was the first international adoption of any nationality in Australia. He is also a passionate humanitarian, supporting education initiatives in Vietnam and Nepal through global concert fundraising.



Amy Campbell
Choreographer

Amy has an award-winning career spanning all areas of the entertainment industry. Amy made her directorial debut with *A Chorus Line* (Darlinghurst Theatre Co and Sydney Opera House). She also created, choreographed and directed the original show *LEAP* (Gooding Productions) and *The Wizard of Oz – in concert* (Prospero Arts). Most recently Amy directed *Smashed The Nightcap* (Hey Dowling) for the Sydney Festival and Auckland Arts Festival. Amy's extensive list of choreographic credits include *My Brilliant Career* (Melbourne Theatre Company); *Once* (Darlinghurst Theatre Co); *In The Heights* (Blue Saint Productions/JR Productions); *Violet*; the national tour of *HAIR* (Sydney Opera House and Peace Productions); *Spring Awakening* (ATYP); *Little Women* (JR Productions); *Oklahoma* (The Production Company); *Velvet Rewired* Australian Tour and *Velvet Hamburg* (Collien Konzert & Theatre GmbH). Amy was also the Choreographer/Movement Director for *Funny Girl*, *Porgy and Bess* (Sydney Symphony Orchestra) and co-directed *Candide* (State Theatre Company South Australia and State Opera South Australia).



Jonathon Oxlade
Set Designer

An award-winning designer for theatre, film and television, Jonathon has designed for companies including Melbourne Theatre Company, Sydney Theatre Company, Queensland Theatre, State Theatre Company South Australia and Belvoir, among others. He is the co-creator, production designer, and character designer of *Beep & Mort* (Windmill Pictures/ABC), for which he won Best Production Design for a Television Production at the 2023 Australian Production Design Guild Awards. Theatre credits include *The Dictionary of Lost Words*, *Hibernation* (State Theatre Company South Australia); *Bluey's Big Play* (AKA Productions/Windmill Theatre Co); *Oklahoma* (Black Swan State Theatre Company); *Dance Nation* (State Theatre Company South Australia/Belvoir); *Wilbur Whittaker* (Barking Gecko); *Hiccup!*, *Creation Creation* (Windmill Theatre Co). Jonathon's design for *Girl Asleep* (Windmill Pictures) won an AACTA Award for Best Costume Design and two APDG Awards for Best Production Design and Best Costume Design. He also won a Sydney Theatre Award for Best Costume Design for *Mr Burns* (State Theatre Company South Australia/Belvoir) and a PAWA for *The Irresistible* (The Great Last Hunt).



Ailsa Paterson
Costume Designer

Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Recent design credits include *Housework*, *Jack Maggs* and *The Puzzle* (State Theatre Company South Australia); *Watershed* (Opera Australia); *The Marriage of Figaro* (State Opera South Australia); *A Quiet Language* (ADT, costume design) and *The Giant's Garden* (Slingsby). Other design credits include *The Dictionary of Lost Words* (costume design), *Lady Day at Emerson's Bar & Grill*, *Girls & Boys*, *The Goat, or Who is Sylvia?*, (costume design), *Who's Afraid of Virginia Woolf?*, *Jasper Jones*, *Single Asian Female*, *Gaslight*, *The 39 Steps*, *The Importance of Being Earnest* (State Theatre Company South Australia); *Marrow and Tracker* (ADT, costume design); *A Christmas Carol*, *Boxing Day BBQ* (Ensemble); *The Tree of Light*, *The Boy Who Talked to Dogs* (costume design), *Emil and the Detectives* (costume design); *Cloudstreet!* (State Opera South Australia, costume design). Ailsa was the recipient of the 2011 Mike Walsh Fellowship.



Matt Scott
Lighting Designer

Matt Scott has designed the lighting for over sixty Melbourne Theatre Company productions, including most recently *My Brilliant Career*, *Jacky*, *The Heartbreak Choir*, *Kiss of the Spider Woman*, *Shakespeare in Love*, *Storm Boy*, *The Architect* and *Fun Home* (also Sydney Theatre Company). Other recent credits include *Dear Evan Hansen* (Sydney Theatre Company/Michael Cassel Group); *Candide* (Opera Australia/Victorian Opera); *Jacky* (Belvoir); *Medea and Drizzle Boy* (Queensland Theatre); *Who's Afraid of Virginia Woolf?* (Red Stitch Actors' Theatre/GWB Entertainment); *The Who's Tommy* and *Parsifal* (Victorian Opera). With over 30 years' experience, Matt has designed more than 350 productions for theatre, opera, dance and musical theatre across Australia and internationally, including the U.S., UK, Europe, New Zealand and Japan. Matt has received two Helpmann Awards, two Green Room Awards and a Sydney Theatre Award. He is currently a Lecturer in Production (Lighting Design) at the University of Melbourne (Victorian College of the Arts).



Andrew Poppleton
Sound Designer

Andrew has spent numerous decades working within the events and theatre industry in Australia and internationally. Andrew's recent experience as Sound Designer includes *Dear Evan Hansen* (Michael Cassel Group); *The Mousetrap* (Crossroads Live); as Assistant Sound Designer: *Rocky Horror Show West End/Live Broadcast* (Gareth Owen Sound); as Australian Associate Sound Designer: *The Rocky Horror Show* (Crossroads Live); as Production Sound Engineer: *& Juliet The Musical* (Michael Cassel Group), *Tina – The Tina Turner Musical* (TEG Dainty) and *Chicago: The Musical* (Crossroads Live). Other credits include *Beetlejuice* (Australian tour; Michael Cassel Group); *MJ: The Musical* (Australian tour, Michael Cassel Group); *The Lord of the Rings* (International tour; GWB); *Hamilton* (International tour, Michael Cassel Group); *The Lehman Trilogy* (Australian Tour, National Theatre); *SIX* (Australian tour, Louise Withers); *Mary Poppins* (Australian tour, Cameron Mackintosh and Michael Cassel Group); *Frozen* (Disney Theatrical Australia) and *Miss Saigon* (Opera Australia & GWB). Andrew would like to thank Anusha Matthews, Jim Straw and Laura Walker from JPJ Audio for their support.



Matt Byrne
Video Content Creator

Matt Byrne is an Adelaide-based filmmaker, cinematographer, director and editor. He has collaborated with State Theatre Company South Australia since 2017, producing video and stills content for numerous productions. His video design debut with the company was *Hibernation*, directed by Mitchell Butel. Other recent work includes *Private View* (Restless Dance Theatre) which premiered at Adelaide Festival 2024. A Flinders University graduate (Drama & Screen), Matt has worked across theatre, film and television both locally and internationally. His film work often explores themes of dance, disability and cross-cultural collaboration. He directed and edited the documentary *Dancing Against the Odds*, which premiered at the 2024 Adelaide Film Festival as part of a double bill with *Counterpoise*, a dance film co-directed with Larissa McGowan. Matt's documentary work is defined by innovation, inclusivity and a focus on the intersection of art and social impact, including projects with Restless Dance Theatre and the University of South Australia.



Jennifer Innes
Accent Coach

Jennifer is a voice and dialect coach for film, television and theatre, and consults with private clients from all walks of life. She currently lectures and is a PhD candidate at Flinders University. With a background in English Literature and French (Bachelor of Arts), Jennifer furthered her studies in acting and classical theatre at the London Academy of Music and Dramatic Art. She later specialised in voice and dialect at the Victorian College of the Arts (VCA), where she also lectured in Voice and Acting. Jennifer has been voice/dialect coach for companies including Red Stitch Actors Theatre, The Honeytrap, State Opera South Australia, Sydney Theatre Company and State Theatre Company South Australia. She has also performed with organisations such as Essential Theatre, Theatreworks, Opera Australia, and State Theatre Company South Australia. An active contributor to the global voice community, Jennifer is a former board member and current professional member of the Australian Voice Association (AVA) and codirected the Innovative Voice Symposium in 2024 for the international voice association VASTA. She is deeply committed to ongoing voice research and advancements, and proudly holds memberships with MEAA, AVA, VASTA, AEU and ASPAH.



Annabel Matheson
Intimacy Coordinator

Annabel is a queer performer, director, arts worker, and Intimacy Coordinator based on Kaurua Land. She completed her acting training at Flinders University and studied with Intimacy Directors and Coordinators (USA). As a performer, Annabel has worked with State Theatre Company South Australia, Theatre Republic, Vitalstatistix, Sydney Theatre Company, ArtPop, Windmill Theatre, AKA Productions, isthisyours?, ActNow Theatre, and Foul Play Theatre. She has directed work for independent artists, in educational settings, and with Deus Ex Femina, Theatre Republic, and Ladylike Theatre Collective. She has assistant directed with State Theatre Company South Australia and gained awards in 2024 and 2025 Adelaide Fringe Festivals for shows under her direction. As a producer, Annabel has worked with Feast Queer Arts Festival and Windmill Theatre Company and was part of the first group of RUMPUS Theatre members. She is currently the Producer at Theatre Republic and works with ActNow Theatre as an Associate Artist for queer programs.



Millicent Sarre

Cover

Millicent is a cabaret artist, composer and lyricist and musical theatre actor, brought up and working on Kaurna Land. Millicent has toured her original cabaret works Australia-wide; her most recent solo show *Millicent Sarre is Opinionated* won Best Cabaret at Adelaide Fringe 2023. With collaborators Jemma Allen and Rosie Russell, she is one-third of the award-winning comedy-cabaret trio *Bisexual Intellectuals*. Currently a mentor of the Adelaide Cabaret Festival's Class of Cabaret program, she was featured in the festival's Opening Gala of 2024. With co-writer Joseph Simons, she is currently writing music and lyrics for the new musical *PRIMETIME*, featured in the Adelaide Cabaret Festival 2025 as the festival's Musical-in-Development. Millicent holds a Bachelor of Laws from the University of Adelaide and graduated with a Bachelor of Music Theatre from the Elder Conservatorium in 2023. *Kimberly Akimbo* marks Millicent's professional theatre debut.

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