

LA BOITE THEATRE & PLAYLAB THEATRE PRESENT
A WORLD PREMIERE



SECOND COMING

BY KATHRYN MARQUET
DIRECTED BY IAN LAWSON

LA
BOITE

PLAYLAB
THEATRE

ACKNOWLEDGEMENT OF COUNTRY

At La Boite Theatre, we acknowledge the country on which we work and the traditional custodians of this land – the Turrbal and Jagera people. We pay our respects to their Elders past and present. We honour the Aboriginal and Torres Strait Islander people whose lands, winds and waters we all now share and their ancient and enduring cultures. This country was the home of storytelling long before La Boite existed, and we are privileged and grateful to share our stories here today.



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La Boite Theatre is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



La Boite Theatre is supported by the Queensland Government through Arts Queensland

LA BOITE THEATRE & PLAYLAB THEATRE PRESENT

SECOND COMING

BY KATHRYN MARQUET

DIRECTED BY IAN LAWSON

DATES

6 – 22 AUGUST

DURATION

1 HOUR AND
45 MINUTES,
WITHOUT INTERVAL.

CAST

Ashlee Lollback

Merlynn Tong

Gideon Mzembe

Anthony Standish

DIGITAL CAST

Darren Gilshenan

Dr Elise Greig

Helen Howard

CREATIVES

Playwright

Kathryn Marquet

Director & Dramaturge

Ian Lawson

Costume & Set Designer

Bill Haycock

Lighting Designer

Geoff Squires

Composer & Sound Designer

Wil Hughes

AV Designer

Nevin Howell

Production Manager

Teegan Kranenburg

Stage Manager

Teddy Waddingham

Set Builders

Andrew Mills
Lee Stretton

Costumier

Frances Foo

Lighting Programmer

Riley Silk

Sound Operator

Douglas Carr

Lighting Operator

George Pitt

Director Associate

Lizzy Stanfield Flore

Assistant Stage Manager Intern

Yi-Chien Hsieh

Directing Intern

Jai Bofinger

Technical Intern

Tom Raine

CONTENT ADVISORIES

*Recommended for
audiences aged 15+.
Adult themes, coarse
language, theatrical
laser effects and
simulated vomiting.*

*Second Coming was commissioned for the stage by Playlab Theatre and is
co-presented with La Boite Theatre.*

Rebirth. Reckoning. A new start on Mars.

La Boite Theatre welcomes back beloved Brisbane writer *Kathryn Marquet* with *Second Coming*, the third instalment in her eco-feminist triptych, following La Boite seasons of *Pale Blue Dot* (2010) and *The Dead Devils of Cockles Creek* (2018).

Set in 2065, *Second Coming* asks, if humanity gets a second chance on Mars, will we build a better future, or simply repeat the mistakes we've made on Earth?

Part razor-sharp satire, part love letter to our planet, the play explores the rise of corporate power, the influence of billionaires and the urgent need for new ethics in an age of boundless capitalism.

Funny, thought-provoking and unexpectedly moving, it transforms one of the biggest questions of our time into an inspiring night at the theatre.

Leading the mission is a stellar local cast, with **Ashlee Lollback** alongside **Gideon Mzembe**, **Anthony Standish** and **Merlynn Tong**. Behind the scenes, acclaimed performers **Darren Gilshenan**, **Helen Howard** and **Elise Greig** lend their talents through video and voiceover performances.

And then there's Snowy, the guinea pig, whose ego has grown well beyond the size of their grassy enclosure after landing the role of a lifetime.

We're delighted to welcome back our co-producers from Playlab Theatre, who first commissioned the work, alongside a team of valued La Boite collaborators. Set and Costume Designer **Bill Haycock**, Lighting Designer **Geoff Squires**, Composer and Sound Designer **Will Hughes**, AV Designer **Nevin Howell** and Director **Ian Lawson** have united to bring this bold new world vividly to life.

T-minus 10... 9... 8...

Mission Control confirms all systems are go!

Welcome aboard *Second Coming*.



KATHRYN MARQUET
WRITER

The East India Company was the first multinational corporation. Their many crimes included violently forcing the farmers of India to grow opium instead of self-sustaining food. The Company had their own army, and their exploits were supported by the British Empire as a path to colonisation. They focused on profit, regardless of the cost.

The East India Company were the first of a pattern of multinational corporations that place the interests of shareholder profits above the good of communities, and wilderness. Cruelty; inequality; destruction of communities, forests, and rivers to name a few; and limited worker's rights are the stuff of multinationals. How do humans do these things, and is money a force that prevents us from being good? The more we stand to make, the more we seem to turn a blind eye to the suffering caught up in profit-making. Money is not more valuable than life, than pristine environments. It cannot be.

Do I have an answer out of this capitalist spiral? Some say people are more willing to imagine apocalypse, rather than the death of capitalism. My dad says the highest-paid employees should only earn a maximum of seven times the lowest-paid. A universal income could also help to stop cycles of poverty. I do know billionaires shouldn't be controlling our world. We don't know all the scientific magic that awaits us in the natural world. We are destroying possibility — for science, for medicine — in our destruction of species we haven't yet defined. Most of us are not profiting from the destruction of the planet. A small group are. If we are to have a future, then I believe stories illuminate what's important. They remind us that we are not alone, that the problems we are facing are often universal, and they ask us to transform our ways. A kinder, slower, more beautiful evolution for Earth is waiting.

A play only exists inside collaboration. This text is the product of years of laughter, discussion, and argument. It belongs to all who worked on it. I thank Playlab Theatre and Ian Lawson for commissioning it. I thank La Boite and Playlab for programming it. In scary, uncertain times, we want to revert to what is familiar, but we need new stories and new ideas to inspire a new world. Change is possible, if only we have the courage.





IAN LAWSON
DIRECTOR &
DRAMATURGE

"Inequality, corruption, oligarchy, and authoritarianism are inseparable. They must be understood as part of the same system and fought in the same way." — Bernie Sanders.

Commissioned in 2024, *Second Coming* is a work that embodies Playlab Theatre's ethos of championing the creation of stories that talk to the experience, dreams and concerns of Australians. *Second Coming* is a response to rising inequality; the weakening of regulations to the benefit of the few; and the continued, unchecked cost to the natural world.

Since then, we have witnessed the return of Trump to the White House, the rise of Elon Musk to be the world's first trillionaire, and overt influence of oligarchy on democracy, accelerating the decay of governance and the rise of neo-feudalism in its place, and in doing so, confirming Kathryn's perspective and foresight.

Projecting over three decades into the future, Kathryn's *Second Coming* speculates where we, as a society, may end up, given where we are now. It is absurd, hilarious, and playful, yet frighteningly real, given its logical inevitability. The characters embody a diverse range of backgrounds and perspectives, with differing belief systems creating exquisite drama, while highlighting how even our strongest held beliefs, morals, and even ethics can be subverted by the promise of achievement.

Second Coming is a call to action. To Question. To Resist. To be Ethical in our choices. The protagonist Evie says, "We played our part on their shiny carousel and now we're here", encouraging us to check our complicity in the systems around us; and that the answer to our problems does not lie in the second coming of any individual, but rather the second coming of society. One that works not only harmoniously within itself, but in harmony with the one common connection between all of us: the Earth and other animals.

Our thanks go out to the team of artists who have come together to help realise this wonderful work. And my undying admiration goes to Kathryn for her passion, intelligence and artistry.

CAST



ASHLEE LOLLBACK (She/Her)
EVIE

Ashlee Lollback is a Queensland-based actor whose career has spanned theatre, film and television. A graduate of the University of Southern Queensland with a Bachelor of Theatre Arts (Acting), Ashlee has built a reputation for bringing complex characters to life with curiosity, energy and heart.

She received the Carol Burns Award for a Mid-Career Performer at the 2025 Matilda Awards and was previously nominated for Best Emerging Artist for her performance in *Pale Blue Dot* with La Boite Theatre. Her theatre credits include *Boy Swallows Universe* (Queensland Theatre Company), *Horizon* and *Brutal Utopias* (PlayLab Theatre), *Dracula* (Shake & Stir Theatre Company), and productions with Brisbane Shakespeare Festival, Bosco Productions and Arts Centre Gold Coast.

Her screen work includes *Space/Time*, *Don't Tell*, *Theatre Dome Bloody Hell*, *In Like Flynn*, *Total Control*, *Harrow*, *Hoges*, *Never Tear Us Apart: The Untold Story of INXS*. Ashlee is thrilled to return to the La Boite stage.



MERLYNN TONG (She/Her)
ZARA

Merlynn is an actor and playwright whose work explores family, inheritance, loss, longing, delicious food and, occasionally, cats. Her first mainstage performance was with La Boite in *Straight White Men* by Young Jean Lee, and she has since worked across Australia, performed with a circus in Taiwan, written about gangsters from Singapore, and directed dinosaurs in China.

A former La Boite resident playwright in 2022, Merlynn returned in the 2025 season with *Congratulations, Get Rich!*, which she wrote and performed. Her work spans performance and storytelling across cultures and forms, always with a sharp eye for human connection and the strange, tender moments that shape our lives.



GIDEON MZEMBE (he/him)

NOAH

Gideon is a Zimbabwe-born Malawian actor, personal trainer and lifestyle coach. Inspired by his brother Pacharo, Gideon gave up a football career to study acting at the New York Film Academy, and has some impressive stage and screen credits to his name, including La Boite Theatre

Company's acclaimed world premiere work *Prize Fighter*. Other credits include *Iago* for Late August Productions, *Quest of Chaos* for Shock Therapy Productions, *R.E.S.P.E.C.T.* for McGee Entertainment and *Interface* for Red Empire Productions. More recently he was cast as Lupe in the feature film *The Bluff* alongside Karl Urban, Priyanka Chopra Jonas, Pacharo Mzembe and Temuera Morrison.



ANTHONY STANDISH (he/him)

ALAN

Anthony is a performer working across theatre, film and television. His La Boite Theatre credits include *Cosi* and *We're All Gonna Die!*, created in collaboration with Dead Puppet Society. His Dead Puppet Society credits also include *The Wider Earth*.

His theatre credits include 37 (Melbourne Theatre Company and Queensland Theatre), *American Buffalo*, *The Woman Before*, *Puss in Boots*, *Caucasian Chalk Circle*, *A Property of the Clan*, *The Exception and the Rule*, *The Removalists*, *Man Equals Man*, *Kelly*, *Trollop*, *End of the Rainbow*, *An Octoroon*, *Our Town*, *City of Gold* (Griffin Theatre Company), *Jane Eyre* and *Wuthering Heights* (Shake & Stir), *Australia The Show* (Hothouse), *Prehistoric* (Elbow Room), and *Brutal Utopias* (Playlab).

Anthony's screen credits include *Aquaman*, *Bureau of Magical Things*, *Lightning Point*, *Rock Island Mysteries*, *Hoges*, *Wanted*, *The End*, *Reef Break*, *Sea Patrol*, *Heartbeat* and *Space Chickens in Space*.

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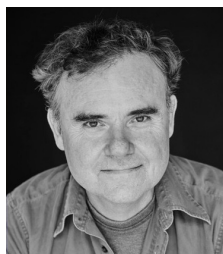
DIGITAL CAST



HELEN HOWARD (She/Her)

BRITTANY MEZZINA

Helen trained at Mountview Theatre School, London, and has been active in the theatre and screen industries for 40 years. She is a sought-after accent and acting coach, most recently on *Nautilus*, *The Portable Door*, *Good Cop Bad Cop*, *Balls Up*, *Mosquito Bowl*, *The Anaconda* and *Subversion*. She is a veteran actor in many La Boite and Queensland Theatre Company productions over the last 32 years. She recently played the role of Umbridge in *Harry Potter and The Cursed Child* in Melbourne. Screen roles include *Harrow*, *Joe v Carol*, *Love and Monsters*, the upcoming *Godzilla* epic and a feature currently shooting locally. Helen is also co-founder of Matrix Theatre, and a playwright with partner Michael Futchter.



DARREN GILSHENAN (He/Him)

ZANE BROOKSBANK

Darren Gilshenan is an acclaimed Australian actor and writer whose extensive career spans stage and screen. He is best known for roles in *Colin From Accounts*, *The Moodys*, *Stateless* and *Full Frontal*, and recently starred in *Job at Red Stitch Actors' Theatre*. His distinguished theatre credits include productions with Sydney Theatre Company, Melbourne Theatre Company, Ensemble Theatre and Black Swan. Darren has won both an AACTA Award for *Stateless* and a Helpmann Award for *The Servant of Two Masters*. A graduate of NIDA, he is one of Australia's most respected and versatile performers.

VOICE CAST



DR ELISE GRIEG (She/Her)

AIDA

Elise is an actor and playwright and has been recognised by the Matilda Awards on four occasions for her outstanding contribution to Queensland theatre. Elise has also received a CentreScreen Award for her performance in *Good Girls* (Short Film Corner Cannes Film Festival & New Filmmakers New York), and also three Goldie Awards for her voiceover work.

Elise also trained with Shakespeare & Company in Boston, USA. Her first full length play, *Creche and Burn*, a box office and critical success, was commissioned by La Boite Theatre and received a Matilda nomination and national 10-week tour. Magpie announced Elise as a compelling theatrical voice, earning national funding, a longlisting for the QPDA and a critically acclaimed season at Brisbane Powerhouse. Most recently Elise premiered *Florence*, a new musical exploring the extraordinary life of Florence Broadhurst. Other works include *The Romani Project*, *The Sweet Science of Bruising*, *Hopelessly Devoted* and *Flood*.





CREATIVES



KATHRYN MARQUET (she/her)
PLAYWRIGHT

Kathryn is a playwright, actor and dramaturge with a passion for political and environmental stories. Her play *Aurochs* won the Stage Original Category in the 2024 Shane and Cathryn Brennan Prize for Playwriting from the Australian Writers' Guild and was shortlisted for the 2024 Patrick White Award from Sydney Theatre Company.

Her published and performed works include *Second Coming* (Playlab/La Boite, 2026), *Dear Australia*, *The Secret Garden*, *The Dead Devils of Cockle Creek*, *The Owl and the Pussycat*, and *Pale Blue Dot*. Professional readings include *Aurochs*, *Furious Creatures* (QPDA finalist) and *The Grand Ragtag Animal Band*.

Kathryn was a finalist for the 2016 Queensland Premier's Drama Award for *Furious Creatures*. As an actor, she has worked with Queensland Theatre Company, La Boite Theatre, Playlab Theatre, Bell Shakespeare, Elbow Room, Network 10 and ABC.

Kathryn is Literary Manager at Playlab Theatre, where she has dramaturged over 50 plays. She recently completed a PhD in playwriting at UQ and holds a Masters in playwriting.



IAN LAWSON (Him/Him)
DIRECTOR & DRAMATURGE

Ian is a multi-award-winning director and dramaturg with a focus on developing and championing new Australian work. As Artistic Director/CEO of Playlab Theatre, Ian has led the organisation's evolution into a dedicated new-writing theatre company, developing and directing acclaimed productions including *Blue Bones*, *The Dead Devils of Cockle Creek*, *Magpie*, *Horizon*, *Slow Boat*, *White China* and *Big Yikes!*.

Previously Associate Director at La Boite Theatre (2002–08), Ian led Creative and Professional Development and directed numerous productions, including *My Love Had a Black Speed Stripe*, *Urban Dingoes*, *Last Drinks*, *The Danger Age*, *The Narcissist* and its return season with Sydney Theatre Company.



BILL HAYCOCK (He/Him)
SET & COSTUME DESIGNER

Bill graduated from NIDA in 1978 and has since built a remarkable career designing more than 200 works across theatre, ballet, dance, opera, exhibitions and installations. Renowned for his imaginative and versatile approach, Bill has collaborated with many of Australia's leading companies, directors and choreographers.

A long-standing creative contributor to La Boite Theatre, Bill designed the first production presented in the Roundhouse Theatre when La Boite moved into the iconic space, helping establish the visual language of a new era for the company. His La Boite designs include *Half and Half*, *Zigzag Street* and *Prize Fighter*, alongside recent work with Playlab on the world premieres of *Face to Face*, *Brutal Utopias* and *Unconditional*.

Bill's recent designs also include PIP Theatre's *Brace Brace*, costumes for the upcoming *The Heartbreak Choir*, and a reimaging of QPAC's annual *Spirit of Christmas* concerts. Beyond the stage, he has designed judicial robes for the High Court and Federal Courts of Australia and served as Head of Design at the Hong Kong Academy for Performing Arts from 2005–2011.

GEOFF SQUIRES (He/Him)
LIGHTING DESIGNER

Geoff Squires is one of Queensland's most experienced lighting designers, with a career spanning more than four decades across theatre, dance, live performance and touring productions. He has designed lighting for leading companies including La Boite Theatre, Queensland Theatre, Circa, Shock Therapy Arts, Playlab Theatre, Expressions Dance Company, Fractal Theatre and many others. His work has taken him to theatres, warehouses, beaches and unconventional performance spaces throughout Australia and internationally.

Geoff is the recipient of multiple Matilda Awards, including the 2019 Matilda Award for Lighting Design, and has also been recognised for his sustained contribution to Queensland theatre. Alongside his design practice, he runs Pro-Nel Lighting and has mentored generations of theatre-makers through his work in technical theatre education.



WIL HUGHES (he/him)

COMPOSER & SOUND DESIGNER

Wil is a composer, songwriter and sound designer for stage and screen. Theatre credits include: *Torch the Place*, *Dear Son*, *Dear Brother*, *37*, *Rice*, *The Scene Project* (Queensland Theatre Company); *Superheroes* (Bodysnatchers/Door 3); *Eat Slay Zombie*, *Closer*, *IRL*, *Capricorn*,

Tiddas, *Single Asian Female*, *The Dead Devils of Cockle Creek*, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows* (La Boite Theatre); *Yoga Play* (National Theatre of Parramatta/La Boite Theatre); *Straight from the Strait* (Opera Queensland); *Is That You Ruthie?* (Queensland Performing Arts Centre); *Blue* (Belvoir St Theatre/State Theatre Company South Australia); *Face to Face* (Playlab); *Snow White*, *Alice In Wonderland*, *Cinderella* (Ballet Theatre Queensland); *Lucie In The Sky*, *Arc*, *Still Life* (Australasian Dance Collective); *Curious Beings*, *Newborn Giants*, *My First Ballet - Cinderella*, *Mind Your Head*, *From Within*, *Sonder*, *B-Sides* (Queensland Ballet); *Every Brilliant Thing* and *Kill Climate Deniers* (That Production Company/Metro Arts).

Wil is also an internationally acclaimed composer for film, television and other media, being the recipient of Best Music accolades from the Australian Screen Music Awards; California Independent Film Festival (USA); Festival du Film Marveilleux (France), amongst many others. Recent film credits include *Made It With My Hands* (SBS); *Still Life* (ADC, Kiosk); and *Bird Drone* (ScreenWest) - an official selection of nearly 300 festivals in 54 countries. He is a proud member of the Australian Guild of Screen Composers and the Australian Theatre Composers Guild.





NEVIN HOWELL (He/Him)

AV DESIGNER

Nevin Howell is a Brisbane-based video designer and videographer. He has made contributions as a video designer to Melbourne Theatre Company, Queensland Theatre Company, La Boite Theatre, Shake & Stir, Brisbane Festival, Metro Arts, The Little Red Company, World Science Festival Brisbane, QMusic, Playlab Theatre, Digi

Youth Arts, The Good Room, THAT Production Company, Common People Dance Project, Shock Therapy Arts and Counterpilot. Nevin received the Bille Brown Award for Best Emerging Artist in 2023 as a Video Designer at the Matilda Awards. This was for a body of work that included *Drizzle Boy*, Queensland Theatre Company; *Vietgone*, Queensland Theatre Company and *White China*, Playlab Theatre.



TEDDY WADDINGHAM (They/Them)

STAGE MANAGER

Teddy Waddingham is a Meanjin-based stage manager and multi-disciplinary technical designer with a passion for bringing ambitious stories to life behind the scenes. Working across contemporary theatre and experimental performance, Teddy's practice is grounded in collaboration, curiosity and creating spaces where artists can thrive.

As a stage manager, Teddy has worked alongside Queensland Theatre Company, Brisbane Powerhouse, Dark Mofo, Brisbane Festival and Playlab. Through their technical design work, Teddy explores innovative ways to support storytelling and strengthen the ever-evolving creative landscape of Meanjin.



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HELP US CONTINUE TO CHANGE THE WORLD, ONE STORY AT A TIME

For over 100 years, La Boite Theatre — Australia's oldest continuously running theatre company — has created powerful connections between artists and audiences through stories that entertain, move and inspire. As we enter our second century, we invite you to be part of this legacy.

La Boite pushes the boundaries of theatre, championing cultural equity, social cohesion, and bold storytelling. We provide vital pathways for Queensland and Australian artists, nurturing their careers from emerging to established, and sharing their work with audiences in Brisbane and beyond.

As a not-for-profit, we rely on the generosity of our community to:

- Champion bold Australian storytelling in the iconic Roundhouse Theatre
- Nurture fresh voices and launch careers on national and international stages
- Create transformative productions that connect communities and showcase Queensland talent to the world



HOW YOU CAN HELP

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Every dollar you give is a vote of confidence in the power of Australian theatre to inspire, challenge and unite.



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LEAVE A LEGACY

Leave a gift to La Boite Theatre in your will and let your love of theatre create an enduring legacy in our community for years to come.

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THE COMPANY

ABOUT PLAYLAB THEATRE

For over 54 years, Playlab Theatre has challenged perspectives of Australian society through excellence in theatre, championing bold ideas and distinctive Australian voices. Unique nationally, Playlab develops, produces and publishes contemporary Australian stories, with playwrights at the centre of the creative process.

Through long-term relationships with writers and artists, Playlab nurtures new work from early development through to production and publication, creating opportunities for stories to reach audiences across Australia and beyond. Its work reflects the diversity, complexity and evolving identity of Australian life, supporting the next generation of playwrights while contributing to a vibrant and sustainable Australian theatre landscape.

BOARD

Paula Perkins (Chair)

Dr Tricia Clark-Fooks

Chelsea Jorss

Suzanne Marlow

Dr Georgia Seffrin

Deb Wilks

David Power

Artistic Director & CEO

Ian Lawson

Aunty in Residence

Roxanne McDonald

Literary Manager

Kathryn Marquet

Producer

Dirk Hoult

Program Associate

Annabel Gilbert

Finance Officer

Geoffrey Winter

Graphic Designers

Seán Dowling

Ashleigh Dowling

Frankie Young

Make-Up Artist

Amelia Bennet

THE COMPANY

ABOUT LA BOITE THEATRE

Australia's oldest continuously running theatre company, Brisbane's La Boite Theatre has been telling stories and making theatre for over a century.

Beginning as the Brisbane Repertory Theatre Society in 1925, performing wherever stages could be found across a growing city, La Boite later found its first Roundhouse home on Hale Street before moving to Kelvin Grove.

Today, La Boite is a bold, inclusive home for new Australian stories and contemporary voices, bringing audiences together through work that reflects Brisbane's richness, diversity and spirit.

BOARD

Adam Brunes (Chair), Grace Ball, Gresham Congoo, Amanda Jolly, Grace Loyden, John Saunders, Jessica Simpson

SENIOR LEADERSHIP TEAM

Acting CEO

Ian Prowse

Head of Marketing & Audience Development

Jacqueline Bawtree

AT THE HEART OF LA BOITE THEATRE

Senior Artistic Producer

Jess Bunz

Production Manager

Teegan Kranenburg

Workshop Manager

Andrew Mills

Front of House & Venue Manager

Paige Sullivan

Technical Officer

George Pitt

Marketing & Graphic Design Officer

Gracie Hosie

Assistant Producer & Partnerships Officer

Chelsea August

Ticketing & Marketing Officer

Emma Hanson

Finance Officer

Julia Beckitt

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Front of House Supervisors

Cassidy Cahill, Marie David, Annabel Gilbert, Emma Hanson, Sophia Harris, Claire Holland and Aimee Sheather, Carys Walsh

Front of House & La Boite Espresso Bar & Café Staff

Kai Anderson, Aidan Calleja, Cassidy Cahill, Jo Craddy, Tenee David, Billy Fogarty, Annabel Gilbert, Ruby Gleeson, Charlie Griffin (Barista), Sophia Harris, Claire Holland, Baz Leigh, Mia Lierich, Harry Maynard, Em McCosker, Lela McManaus, Aimee Sheather, Carys Walsh, Lucy Wilding

PRODUCTION

Technical Staff

Kelsey Booth, Emma Burchell, Riley Camejo, Eloise Collins, Douglas Carr, Briana Clark, Tia-Hanee Cleary, Liaslize du Plessis, Tim Gawne, Sam Gehrke, Kelly Hav, Regan Henry, Haylee Millett, Thomas Ranie, Riley Silk, Brianna Stanton, Carys Walsh, Sophie Watkins, Claire Yorston.

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David Kelly (Hero)
Stephen Henry (Rehearsal)

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