

THE PRODUCERS

A MEL BROOKS MUSICAL

 ALTITUDE
THEATRE



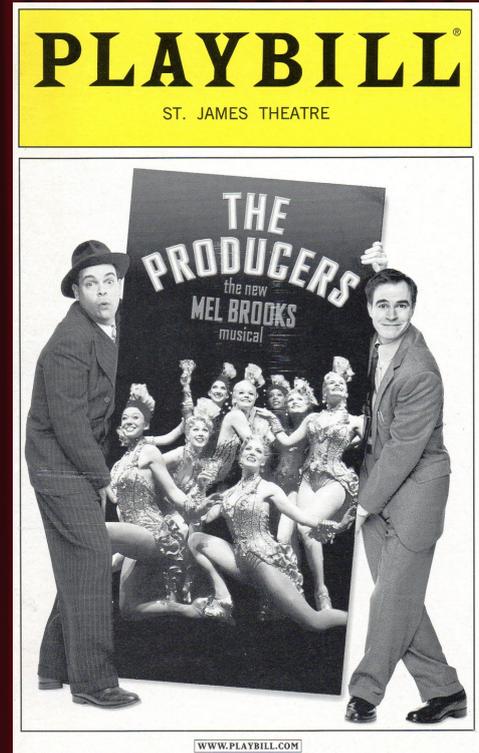
**BRISBANE
POWERHOUSE**

 @altitudetheatre
#theproducersbrisbane

Book by
MEL BROOKS

Music & Lyrics by
MEL BROOKS & THOMAS MEEHAN

Original Direction & Choreography by
SUSAN STROMAN



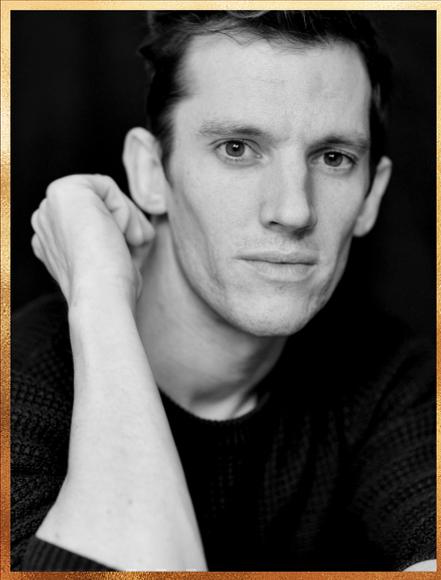
ABOUT

The Producers is a musical adapted by Mel Brooks and Thomas Meehan from Brooks's 1967 film of the same name. The original Broadway production opened at the St. James Theatre on April 19, 2001, starring Nathan Lane and Matthew Broderick, and ran for 2,502 performances, winning a record-breaking 12 Tony Awards. It spawned a successful West End production running for just over two years, national tours in the US and UK, many productions worldwide and a 2005 film adaption.

STORY

Max Bialystock, the onetime king of Broadway producers hungry to strike it rich, and Leo Bloom, an accountant with dreams of someday becoming a theatre producer, discover that they could get richer by producing a flop than a hit and start by finding the worst show, worst director, and worst actors. When their new production, "Springtime for Hitler," turns out to be a smash success, the plan is thrown off and the partners lives are thrown into chaos.





Joseph Simons

DIRETOR & CHOREOGRAPHER

Joseph is a director and choreographer working in musical theatre, contemporary dance, ballet, opera and physical theatre. He is currently the Artistic Director of Altitude Theatre. Since winning Outstanding Emerging Artist at the Australian Dance Awards, Simons has toured extensively throughout USA, Australia, UK and Asia performing as a soloist for West Australian Ballet, Chunky Move, Opera Australia, Force Majeure, Australian Dance Theatre, DV8 Physical Theatre and

The Production Company. Joseph was the recipient of the Tanja Liedtke Fellowship, sending him to Germany for residencies at Ufer Studios Berlin and the International Choreographic Laboratory in Frankfurt. His solo works *First Things First* and *100 Years Of The History Of Dance As Told By One Man In 60 Minutes With An Energetic Group Finale* have toured both in Australia and internationally.

A NOTE FROM THE DIRECTOR

Welcome to *The Producers*. When we launched Altitude Theatre last year, we wanted to create a nimble musical theatre company making Queensland-made theatre in a post-pandemic world. Our motto is 'Get Up, Get Out and Do It!', and there has never been a better example of this than *The Producers*.

At the height of *The Producers* success on Broadway in 2001, the terrible events of September 11 took place in New York. The city was in shock and Broadway shows went dark, but Mayor Giuliani encouraged *The Producers* to get back on stage, to get people back to the theatre and to help the city to return to a sense of normal. Mel Brooks' brilliant farce was just what the doctor ordered. The ability to laugh in the face of tragedy and difficulty is what Mel Brooks' signature humour does best. Adam and I knew that *The Producers* would work its magic for Brisbane too. After such an unusual 2020, 'the recovery musical' was the perfect way to launch a new production company after a pandemic.

Directing and choreographing on this wonderful cast has been a delight. There has been a lot of laughter and joy in the room, amongst all the hard work and text analysis. The designers have been outstanding with their incredible creations and the production team (including Associate Director Bree Langridge, who will be directing *Once On This Island* in April for Altitude Theatre) have been so supportive and brilliant. An enormous thank you to stage manager Elise Baker who has been at every single rehearsal documenting the creation of this production.

I hope you enjoy your evening. Altitude Theatre is thrilled to have you here.



Jacqui Devereux MUSICAL DIRECTOR

As a celebrated vocal specialist, Jacqui Devereux has over twenty years of experience in teaching voice. Across her extensive career, Jacqui has musically directed performances, master classes, ensembles and seminars throughout Australia and is currently Head of Musical Theatre at the Queensland College of Dance. For the 2019 Brisbane Festival, Jacqui was vocal coach for Rhonda Burchmore's *Bang Bang!* at The Courier-Mail Spiegeltent. In performance, Jacqui is a versatile Mezzo Soprano and is highly accomplished in opera, musical theatre, recital, revue and cabaret.

Jacqui has appeared in numerous musical theatre productions, ranging from the classics to contemporary and new works. Jacqui's distinguished voice can be heard on the original cast recordings of *Bolivar!* and *The Red Devil*. At the Brisbane Powerhouse, audiences will remember Jacqui's renowned portrayal of Margaret White in *Carrie for Wax Lyrical*, directed by Zoë Tuffin. In 2019, she was a lead vocalist in Oscar Theatre's *Killer Queens*, having been cast in the company's original production of *Boy & Girl*, plus the highly acclaimed *Rat Pack* revue, *Seven On Sinatra*, produced by Troy Armstrong for the 2017 Queensland Cabaret Festival.

AN ACKNOWLEDGMENT OF HISTORY

By Adam Gardnir

EXECUTIVE DIRECTOR OF ALTITUDE THEATRE

Under Adolf Hitler's dictatorship, the Nazi regime conducted the genocide of about six million Jews and other victims whom he deemed as Untermenschen (subhumans) including homosexuals, the homeless, political opponents and children born with physical or mental disabilities. As a result of World War II, Hitler was also responsible for the deaths of over forty million civilians, soldiers and prisoners of war. That number of casualties constitute the deadliest conflict in human history.

While his actions and racially motivated ideology are almost universally regarded as gravely immoral, we must "never forget that everything Hitler did in Germany was legal."

- Martin Luther King Jr.



Matt Young

As MAX BIALYSTOCK

Matt is thrilled to be in Altitude Theatre's inaugural production of *The Producers*, having played the roles of Blind Violinist, Scott, Donald Dinsmore and Prison Guard in the original Australian cast of *The Producers* (GFO).

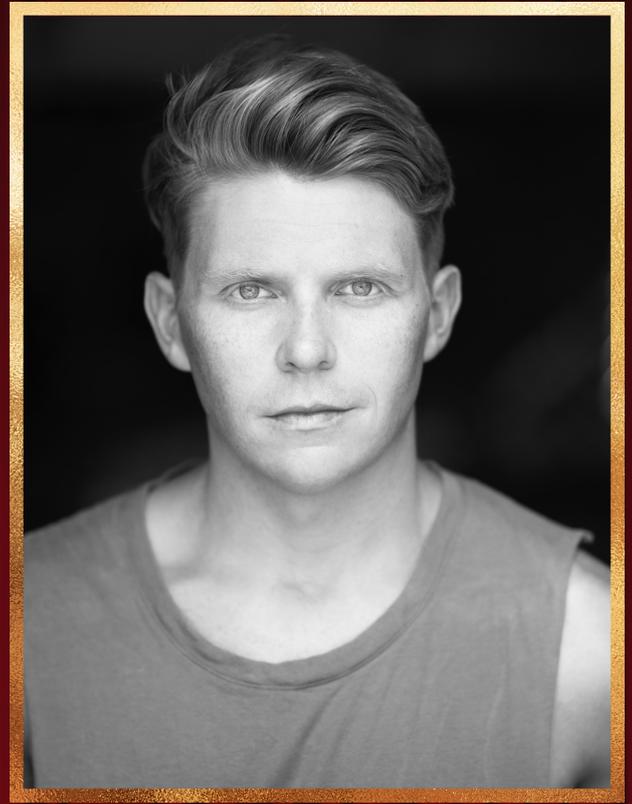
Matt trained at New York University Theatre.

His other credits include BackDock Arts: *Smiley*, Understudy Productions: *Yank!* (Brisbane Powerhouse), GFO: *Annie* (QPAC) MetroArts: *Good-bye Miss Monroe*, Darlinghurst Theatre: *Hello Again*, *Kiss of the Spider Woman*.

Television: *A Summer To Remember*, *Pearl in Paradise* (Hallmark Channel), *Wrecked* (TBS), *The Pacific* (HBO) Captain Cook: *Obsession and Discovery* (ABC Australia).

Film: *The Other Side of Heaven 2*, *Gayby Baby*, *Danny*, *Life Coach*, *Shot*.





Mark Hill As LEO BLOOM

Mark is the second youngest in a large and loving family of devoted artists and over eaters. Although he has the neck and head circumference of a rugby front rower, Mark has spent most his life working in the performing arts.

To his enormous surprise, in 2019 Mark was nominated for a Helpmann Award and a Sydney Theatre Award for his portrayal of Riff in Opera Australia's *West Side Story*.

A graduate of NIDA BFA (Acting), his television credits include; *The Wayne Manifesto* (Patrick), *Cybergirl* (Brad) *WANTED* s3 (Eli Harris), *Wakefield* (Rod). His theatre credits include; *Dirty Rotten Scoundrels*, *Eurobeat*, *Mary Poppins* (Bert U/S), *A Chorus Line* (Don), *South Pacific*, (Billis U/S) *This is our Youth* (Dennis) and *Gypsy* (Tulsa).

Despite all this, Mark is most remembered for bursting surprisingly through a door in the opening of *Muriel's Wedding the Musical*, a role he originated, (Bjorn).

In 2011 Mark met the Love of His Life Samantha, who reminds him daily how lucky he is, and where he left his sunglasses.



Rachael Ward

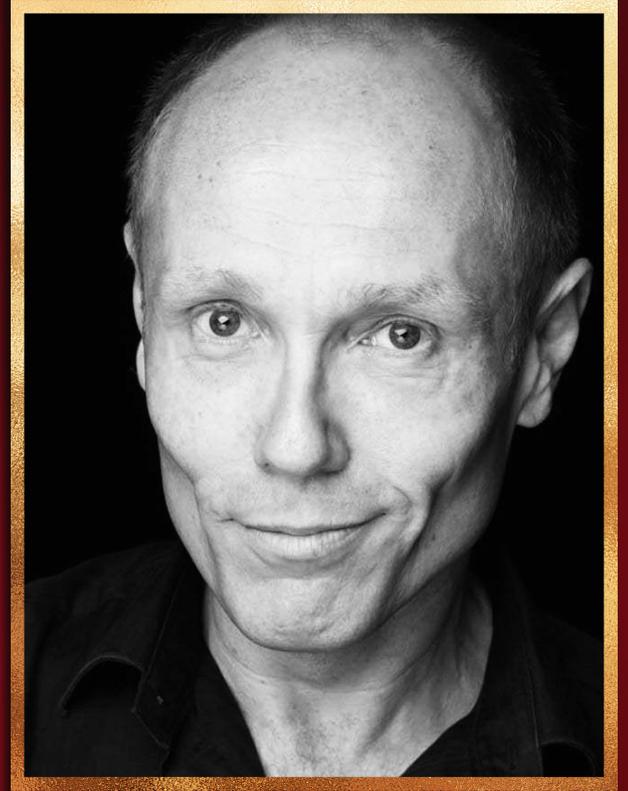
As ULLA



Rachael is an accomplished international performer. Musical roles include Go-To-Hell Kitty in the Australian Tour of *Chicago*, Margarita (Tango feature) in Opera Australia's *Evita*, and originated Bombalurina in *Catsat* the Théâtre Mogador in Paris and for Royal Caribbean.

Rachael understudied Lina Lamont in *Singin' In The Rain* on the Australian Tour and in Tokyo. Further musical credits include GFO's London Palladium production of *Wizard of Oz*, the Production Company's *Hello, Dolly!* and *Jesus Christ Superstar*, Blue Girl in *Shout! The Mod Musical* (NCL), and Mona/Cover Roxie Hart in *Chicago* (RCCL).

She has danced for Kanye West in his live concert and trained with top private coaches and schools including the Associated Studios London.



James Lee
As ROGER DE BRIS

James has performed professionally for more than 30 years in musical theatre, cabaret, theatre, voice-over and directing.

Credits include *Les Miserables*, *The Wizard of Oz*, *42nd Street*, *The Phantom of the Opera*, *Miss Saigon*, *Eureka*, *Annie*, *Fiddler on the Roof* - understudying the great Topol, *Privates on Parade*, *The 26 Storey Treehouse* and as Harry in the Julie Andrews directed 60th anniversary production of *My Fair Lady*.

James was nominated for Best Actor in a Musical at the Sydney Theatre Awards for his portrayal of Molina in *Kiss of the Spiderwoman*. James was last seen in *Vice & Violins* here at Brisbane's Powerhouse.



Patrick Conolly As FRANZ LIEBKIND

Patrick is a graduate of the Queensland Conservatorium (Bachelor of Musical Theatre).

University credits include *Godspell* (Jesus), *Company* (Paul) and *West Side Story* (Geetar).

He has performed as a production cast Lead Vocalist with Royal Caribbean Cruise Lines aboard the 'Rhapsody of the Seas' and the 'Empress of the Seas'.

Alex Watson

As CARMEN GHIA

From atop the kitchen table at many a family gathering to graduating with the Queensland Conservatorium's 2018 Musical Theatre cohort, Alex loves nothing more than making people laugh.

He is thrilled to saunter onto the Powerhouse Stage as part of The Producers cast. Alex hopes you sit back, relax, and enjoy the show. And please howl away!





Chloe Taylor

As HOLD ME TOUCH ME

Chloe Taylor graduated from the Queensland Conservatorium with a BMus (Musical Theatre) in 2013. Since then she has performed professionally both nationally and internationally.

Some theatre credits include - *Blonde/The Girls From Oz* (UK tour), *Belle/Beauty & the Beast* (UK Tour), *Cinderella/Cinderella* (UK Tour), *Miss Gardner/Carrie* (Brisbane Powerhouse).

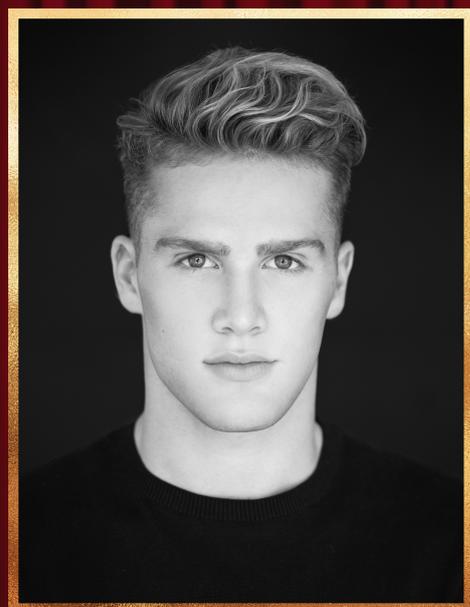
Jackson Reedman

As STORMTROOPER

After a successful season touring with *Charlie and the Chocolate Factory the Musical* (GFO), Jackson is thrilled to be performing in his hometown.

Growing up in Queensland, Jackson then trained in NYC at AMDA before graduating from Patrick Studios Australia in 2018.

"Love and gratitude to my family and friends."





Gabriella Boumford

ENSEMBLE/SWING

Gabriella's abundant energy was channelled into dance training at the age of three; the addition of singing and acting ignited a passion for Musical Theatre. Gabriella honed her craft at the Queensland Conservatorium, graduating with a Bachelor of Musical Theatre. She is thrilled to be a Swing for *The Producers*.



Maddison Coleman

ENSEMBLE

From treading the boards at QCGU, Maddi is stoked to be returning to the stage at the Powerhouse theatre, in a show as joyous as *The Producers*. She hopes it brings as much laughter to Brisbane audiences as she hopes to put out into the world.



Austin Cornish

ENSEMBLE

Returning from NYC, Austin is excited to be performing in his hometown of Brisbane. Professional Theatre credits include: *Priscilla: Queen of the Desert* (Miss Understanding), *Burn the Floor* (Lead Vocalist).

Austin is a proud graduate of the Queensland Conservatorium: Musical Theatre program. Thank you for supporting live and local theatre.



Shay Debney

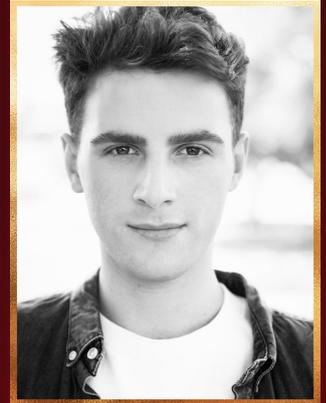
ENSEMBLE

Since graduating from The Victorian College of the Arts Shay has appeared in *Strictly Gershwin* (Queensland Ballet), *Mack & Mabel* (Hayes Theatre Co), *Lord of the Flies* (Matthew Bourne), *Just a Couple of Song and Dance Men*, *The Wizard of Oz* (GFO), *Sweet Charity*, *Bright Star* and *A Very Naughty Christmas*.

Jasper Filshie

ENSEMBLE/SWING

Jasper discovered a passion for the arts at a young age, studying music, drama and dance throughout his childhood. This drive led him to study at the Queensland Conservatorium Griffith University, where he completed a Bachelor of Musical Theatre in 2020. Jasper is thrilled to be making his professional debut in Altitude Theatre's *The Producers*.



Lachlan Griffith

ENSEMBLE

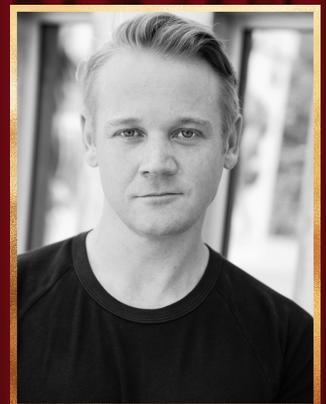
Since graduating from the Queensland Conservatorium with a Bachelor of Musical Theatre, Lachlan has expanded his abilities by choreographing for major events such as *Carols by Candlelight* as well as stepping into a diverse range of different performance roles. Most recently he performed as Willard in Norwegian Cruise line's production of *Footloose*. Lachlan is thrilled to be a part of Altitude Theatre's inaugural cast.



Stephen Hirst

ENSEMBLE

Santa, A Very Naughty Christmas (Woodward Productions), *Lysander, A Midsummer Nights Dream* (Brisbane Shakespeare Festival), *Zac, Così* (Miraball Productions), *Cinderella's Prince, Into the Woods* (Harvest Rain Theatre Company), *Sir Galahad, Spamalot* (Harvest Rain Theatre Company), *Hunter, Title of Show* (Golden Apple Theatre Company), *Uncle, Boy and Girl* (Oscar Theatre Company).

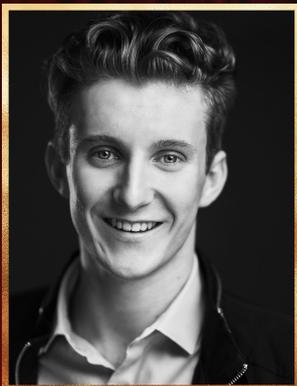


Dominique Milne

ENSEMBLE

Dominique completed her Advanced Diploma of Musical Theatre and Commercial Dance through the Australian Dance Performance Institute in 2020. She is unbelievably excited to make her professional debut in *The Producers*. She has always had a love of the arts and can't wait to see what the future holds.





Kurt Myhill

ENSEMBLE

Kurt made his professional debut as Mass Captain in Harvest Rain's production of *The Wizard of Oz: Areana Spectacular* in 2019. He is thrilled to be apart of this production of *The Producers*. Kurt completed his Diploma of Musical Theatre at BAMT. His most recent opportunity was portraying Clint Eastward in BAMT's production of *Misfits*. Kurt's other credits include: Dennis in *All Shook Up* (BAMT), Swing in *Heathers* (BAMT), Dance Captain *Pirates of Penzance* (Lynch and Paterson).



Dhuruva Padmanabhan

ENSEMBLE

Dhuruva moved to Brisbane in 2019 after finishing high school in India. He completed his Advanced Diploma of Musical Theatre and Commercial Dance at QCD and secured a contract as a dancer with the NRL. He is now off to the University of Adelaide to study his Bachelor of Music Theatre.



Melissa Russo

ENSEMBLE

WAAPA Music Theatre graduate, Melissa Russo's career highlights include *Fiddler on the Roof* (QPAC) and feature films *In Her Skin* and *Three Summers*. Appearing in SSO'S production of *Funny Girl* at the Sydney Opera House, Melissa has also appeared in: *A Very Naughty Christmas* (Brisbane Powerhouse); *Priscilla Queen of the Desert*; and *Burn the Floor* (Norwegian Cruise Lines).



Tyson Stuetz

ENSEMBLE

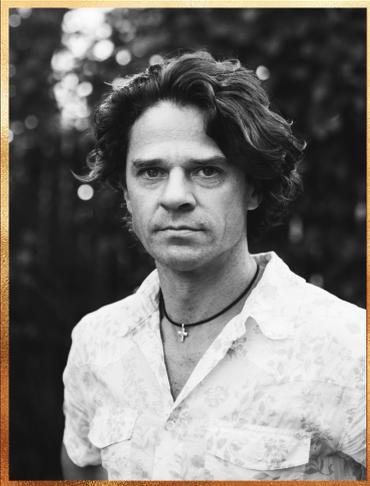
Tyson has spent the past 5 years performing for Carnival Cruise Line, in their highly-demanding Playlist Productions, and more recently as Dance Captain for Azamara Cruise Line. He is thrilled to join The Producers company. Stage Credits: Spring Awakening, Monster Rock, Jesus Christ Superstar, Joseph, Cats. Training: Diploma Musical Theatre (PSA).



Emma Whitefield

ENSEMBLE

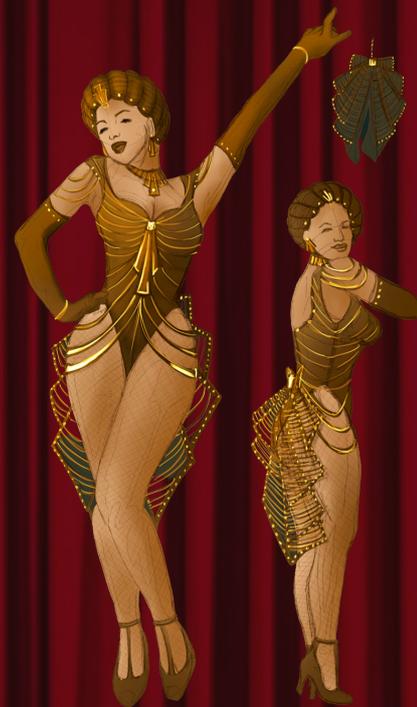
Emma has trained in Musical Theatre from a very young age at The Premier Dance Academy, and once she turned 15; Davidia Lind Dance Centre as well. Immediately after graduating she began working with Royal Caribbean Cruise Lines aboard two of their newest ships, dancing and singing in a variety of shows. Since being home she has been fortunate enough to have been working in a variety of Cabaret's, holiday shows and now The Producers!



Josh McIntosh SET DESIGNER

Josh is a multi-award winning Production Designer for theatre, opera, musical theatre, circus, dance and festivals. He regularly designs for Shake&Stir, Flipside Circus, Strut'n'Fret, Company 2, Packemin Productions, Debase Productions, Opera Queensland, Queensland Ballet, and many other companies.

Josh has received a Gold Matilda Award in 2011 for his Body of Work and Silver Matilda Awards in 2015, 2017, 2018 & 2019.



Madeleine Barlow COSTUME DESIGNER

Madeleine is an emerging designer for Stage and Screen. In a pre-Covid world she firmly considered herself predominantly a set designer, with the most thought she gave clothes being- did they get paint on them. That has clearly changed. Madeleine's recent adventures include obtaining a Masters of Design at NIDA, working and interning off and on Broadway and convincing herself of the importance of ironing.

She is delighted to continue her work with Altitude Theatre as Set Designer on their upcoming production of *Once on This Island*.



Ryan McDonald LIGHTING DESIGNER

Ryan is an emerging lighting professional working across the east coast of Australia. His interests span across multiple disciplines, including theatre, opera, live events and dance. Ryan graduated with a Bachelor of Fine Arts (Technical Theatre and Stage Management) in 2019 from the National Institute of Dramatic Art (NIDA). Ryan believes that lighting design is a powerful tool in storytelling and works constantly with that in mind. He loves collaborating and is constantly looking for ways to challenge himself into being an innovative practitioner.



Jack Scandrett SOUND DESIGNER

Jack has worked for The National Theatre of England, The Production Company and System Sound on over 25 commercial productions of commercial musicals *Phantom*, *Kinky Boots*, *Book of Mormon*, *Chicago*, *Warhorse*, *Antigone*, *Ghost* and many more.

Jack has designed for productions of all sizes and was nominated for a Greenroom Award for *Everything's Coming Up Sondheim* in 2019.

Drew-Elizabeth Johnstone WIG DESIGNER

Drew-Elizabeth has tread the boards as a Showgirl with the world-famous Les Girls, shared the screen with the likes of Gretel Killeen but most importantly stayed current with her love of hair, make-up and wigs.

For the last portion of life, Drew has worked within theatre, loving everything that comes with live performance. Patti Lupone has been on the end of Drews make up brush and comb and she has had the pleasure of working with Industry greats Dolly Parton, Jennifer Holliday, John Cameron Mitchell, James Morrison, Marina Prior, Caroline Oconnor, Bert Newton, Deni and Marcia Hines and many more.





Bree Langridge

ASSISTANT DIRECTOR & CHROEOGRAPHER

Bree is a proud Indigenous mother, creative and performer from Lutruwita (Tasmania). Trained at Body Language Dance Studio's in Hobart, Bree then graduated from the Victorian College of the Arts in Musical Theatre. Most recently Bree joined the cast of *Shrek* (GFO) for their season at QPAC. Previously Bree was the Resident Choreographer /Miss Sheinkopf U/S of *School of Rock* (GWB) touring Australia/Asia/NZ, Dance Captain, Aunt Em U/S for the Australian tour of *The Wizard of Oz* (GFO). Rachel Marron U/S in *The Bodyguard* (GFO), *Cats* (RUG), starring Delta Goodrem, *WICKED* (GFO). Bree was thrilled to be on the panel for this year's AOC (Artists of Colour) Initiative and is grateful that she is part of Altitude Theatre's *The Producers*. Bree thanks her husband and son for their unconditional love and support.



Dale Norris

PRODUCTION MANAGER

Dale is thrilled to be debuting with Altitude Theatre as Production Manager. Since graduating QUT with a BFA Technical Production his recent top credits include Tech Coordination - Brisbane Festival - *Sunsuper Riverfire*; Touring Head of Video - *Green Day's American Idiot the Musical*; Fireworks Operator - *Skylighter Fireworks*.



Elise Baker

STAGE MANAGER

Elise is a Brisbane based Stage Manager who has lived and worked nationally and internationally. Musical Theatre credits include productions of *Mamma Mia!*, *Yank! The WWII Musical* and *Evita*. Across 2018-19 she toured with Pop Up Globe, delivering fantastic Shakespearean productions. Elise is thrilled to be toe-tapping her way through *The Producers* with Altitude Theatre



Nina Lippmann

PROP MANAGER

Nina is a recent Queensland Conservatorium (Music Theatre) graduate. After spending time on the stage, she decided to also explore different aspects of the theatre. Nina is thrilled to be apart of Altitude Theatre's first big production and is excited to see what the future holds for this company.



Dr. Melissa Agnew VOICE & DIALECT COACH

LOL In The Face Of Hitler

Laughter and Evil

Sometimes we laugh at calamity in the theatre. In *The Producers*, for example, Franz makes us laugh when he praises Hitler. The banter between Roger and his assistant Carmen is hilarious, even though Roger is a bully and a narcissist. Ulla's accented English thrillingly titillates her sexist new friends, and that's funny to us. The more the characters' politically-very-incorrect gags come, the more we laugh. This paradox of laughter in the face of mountainous evil demands serious attention.

So what exactly triggers our laughter? WORDS. Naughty words.

Just as little kids fall over themselves laughing when one of them says "Bottom!", so too do adults react similarly. Therefore, when Franz says something *unspeakable*, like "Adolf Elizabeth Hitler ... Not many people know it, but the Fuhrer was descended from a long line of English queens", it's funny. The comedy sits in Mel Brooks' writing, and waits for a skilled, brave performer to give it voice, timing, and embodiment.

The Producers is not the only show to tickle our naughty fancies so scandalously. Far from it. Such comedies date back 2.5 millennia to Aristophanes, whose *Lysistrata* tackled war and gender politics head-on. Donald Sutherland thereby extolls the:

"audacity of Aristophanes ... in obscenity, in mockery of gods, philosophers, and the latest literature, in hilarious spoofs of political and military science – even of economics itself. ... The overriding buoyancy and verve of [*Lysistrata*] are ... the Aristophanic essence [of] ... heroic comedy and written for a heroic public. The heroism of the Aristophanic art and of its people alike is active to the point of volatility...."[1]

Indeed, volatile times call art to match their volatility. Thus, during the Donald Trump Presidency, satirist and musical theatre artist Randy Rainbow pounced upon the Administration's most incendiary pronouncements, and transformed them into hilarious show-tune parodies, all expertly devised, produced, and performed by Rainbow in his New York City apartment. People who felt outraged and disenfranchised by Trump's actions found themselves laughing at Rainbow's skillful and timely offerings on social media. Laughter became a balm for many people during a difficult time. Rainbow has said that this kind of comedy is "healing"[2]. That's how it is that in *The Producers*, when *Springtime for Hitler* opens on Broadway, a newspaper reviewer enthuses that "it was shocking, outrageous, insulting, and I loved every minute of it!"

Vocal Virtuosity

In a music call for the song "Keep It Gay" (in which I was keeping a sharp ear on the pesky vowel / eɪ /) during the first week of rehearsals for *The Producers*, I became interested in how the artists' mirth mixed with their absolute professionalism. I observed how *language* precipitated every chortle and guffaw. The double-entendres, the snappy rhymes, and the relentless repetition of the song's epigrammatic title made us all LOL between each run of the song. The more the artists rehearsed the song, the more we laughed, and the more deeply we understood the truth in those silly lyrics.

The Gay Aesthetic that Roger describes has covertly dominated commercial theatre in the English-speaking world for decades – if not centuries. Theatre must be “witty” (so that we, the enlightened audience, may giggle and chuckle at the in-jokes), “pretty” (so that we will admire and praise the costumes, sets, and lights during Interval), and aspire to the adjudicators who underscore that gayest of theatre nights, the Tony Awards. Thus Roger envisions “German soldiers dancing through France/ Played by boys in very tight pants/ And [in a gloriously gay reimagining of World War II history] they win the war!” and so he excitedly agrees to direct *Springtime for Hitler: A Gay Romp with Adolf and Eva at Berchtesgarden*. That’ll keep boring old August Strindberg and Henrik Ibsen dramas at bay on Broadway! Noone actually mentions that Franz’s script is seditious – although it obviously is! The producers simply want their show to fail.

Keeping the words *witty, pretty, and gay* in a show like *The Producers* demands an athleticism that combines “consummate craft and dedication”, according to leading British voice teacher Patsy Rodenburg. “To speak and then sing, to sing and then speak, physically to exert yourself on-stage [as with Joseph Simons’ staging and choreography!], are demanding activities that require skill and stamina”[3]. Hard-won vocal courage and linguistic dexterity enable musical theatre performers to execute high-energy dance numbers without displaying laboured breathing; and in both speech and song their words sparkle with elegance. All this without the audience being distracted by vocal technique, but rather taken-in by what the performance communicates. Working towards these very ends was our focus in merry voice and dialect calls during rehearsals for this show.

Breathing Together and COVID

I love the magic of breath in the theatre. In my Voice classes with Bachelor of Acting and Bachelor of Musical Theatre students at Queensland Conservatorium, Griffith University, much time goes into exploring, expanding, and honing breath and resonance over the three years of training. After graduation, those artists continue to devote many training hours to breath and vocal fitness throughout their careers. Thence, in excellent live performance, actors and audience become partners who gasp, sigh, and drift into a rhythmically-dynamic breath-dance together. Viscerally and imaginatively, we are all on the same page, sharing in a communion for a short, joyous time.

Of course, one year ago almost to the day, our theatres abruptly closed and remained dark for many months. In some countries they are still dark. Mask-wearing and spatial distancing have dictated that the actor-audience breath-dance is strictly off-limits.

Now, however, in Australian cities and towns the theatre is coming back from Covid-19, and we may begin to learn to laugh and cry together again. No matter how dark the time, the call of the theatre, of music, and of comedy will always find us.

That’s what we at Altitude Theatre are doing in Brisbane this year. We’re a little bit provocative in the Aristophanic sense, but we are respectful and kind with our provocations. We will stimulate your breath, your ears, and your desire for more theatre this year. 2021 is **Springtime for Altitude Theatre in Brisbane!** LOL 😊

[1] Aristophanes and the Scope of Comedy” in *Classical Comedy Greek and Roman*, ed. Corrigan, Robert W., Applause Theatre Book Publishers Inc., NY, 1987, pp.1-2.

[2] In a CNN interview, 20 Aug 2019 with John Berman, available on Rainbow’s Facebook page.

[3] Rodenburg, Patsy (1997) *The Actor Speaks*, Methuen Drama, London, p.viii.

PRODUCTION TEAM

Associate Producer
Publicist
Voice and Dialect Coach
Administrator
Assistant Stage Manager
Assistant Stage Manager
Videographer
Costume
Costume
Costume
Costume Supervisor
Qlab Operator

Sam Klingner
Gabi Overton
Dr Melissa Agnew
Trent Sinclair
Helen Gillespie
Michaela Francis
Kyle Head
Nick Silverwolf
Debra Nairn
Ann Coates
Jade Mulholland
Donovan Wagner

WITH WARM THANKS TO

Nova 106.9
Queensland Conservatorium, Griffith University
Mad Dance House
The Works
Queensland College of Dance
The Little Red Company
Riverlife Baptist Church
Clint bolster

Scott Wilson
Skylighter Fireworx
Buck Outdoor
RoadPro Event Logistics
Toowoomba Choral Society
School of Creative Arts, University of Southern Queensland
Eleanor Barlow

The team at Brisbane Powerhouse:

Producer - Veronica Neave
Senior Production Manager - Terri Richards
Venue Lighting Operator - James Horgan
Follow Spot - Mitch Cooley
Venue Radio Mic Technician - Dale Hughes
Events Director - Emma Millers
Marketing - Carrie Barber & Sarah Perrott

Altitude Theatre is proud to announce the return season of...



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AS TOLD BY ONE MAN IN 60 MINUTES
WITH AN ENERGETIC GROUP FINALE

La Boite Theatre

The Roundhouse, Kelvin Grove

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seen. Brilliant theatre"**

-XS Entertainment

**"Fabulous, funny,
fascinating"**

-Perth Fringe Feed

**"Had the audience in fits
of laughter"**

-The West Australian

**"Lively, energetic, and
full of flare"**

-Grok Online

It's the school report you never knew you needed...

Bursting at the seams with fascinating facts, naughty stories, and dance moves to die for - this one man show explores the lives of influential choreographers including Martha Graham, Merce Cunningham, Bob Fosse, Rudolf Nureyev, Pina Bausch, Gene Kelly, Paula Abdul, and more!

This one-man show will be performed by a rotating cast of JOSEPH SIMONS, TRENT SINCLAIR and ANDREW LONGO



Proudly Presents

ONCE
ON THIS
ISLAND

Book & Lyrics by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Directed & Choreographed by
BREE LANGRIDGE

Music Direction by
KUKI TIPOKI

La Boite Theatre
The Roundhouse, Kelvin Grove
April 28 - May 9 2021

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