



Kimberly Akimbo

a musical



8 – 19 JULY 2025

HER MAJESTY'S THEATRE

Ngadlu tampinthe Kurna
miyurna yaiya yarta-mathanya
Wama Tarntanyaku.
Parnaku yailtya, parnaku tapa
purruna, parnaku yarta ngadlu
tampinthe. Yalaka Kurna Miyurna
itu yailtya, tapa purruna, yarta kuma
puru martinthe, puru warri-apinthe,
puru tangka martulayinthe. Ngadlu
tampinthe purkarna pukinangku,
yalaka, tarrkaritya.

We acknowledge the Kurna
people as the traditional custodians
of the Adelaide Plains.
We recognise and respect their
cultural heritage, beliefs and
relationship with the land.
We acknowledge that they are
of continuing importance to the
Kurna people living today and
pay respects to Elders past,
present and future.

MELBOURNE THEATRE COMPANY AND STATE THEATRE COMPANY SOUTH AUSTRALIA IN
ASSOCIATION WITH WAGNAN PRODUCTIONS SARAH ROHRSCHEIM PRESENT



Kimberly Akimbo

a musical

**Book and Lyrics by
David Lindsay-Abaire**

**Music by
Jeanine Tesori**

Based on the play by David Lindsay-Abaire
Licensed exclusively by Music Theatre International (Australasia)

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 was developed, in part, at the 2017 Sundance Institute Theatre Lab.

 **STATE THEATRE**
COMPANY SOUTH AUSTRALIA

CO-PRODUCER
**MELBOURNE
THEATRE COMPANY**

ASSOCIATE PRODUCER



**WAGNAN
PRODUCTIONS**
— SARAH ROHRSCHEIM

PRESENTING PARTNER



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PRODUCTION
CIRCLE**

GOVERNMENT PARTNERS



Government of
South Australia



CreateSA

CAST & CREATIVE TEAM

Book & Lyrics..... **DAVID LINDSAY-ABAIRE**
Music..... **JEANINE TESORI**

Director..... **MITCHELL BUTEL**
Music Director & Keyboard 1..... **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**

Martin..... **MARTY ALIX**
Delia..... **ALLYCIA ANGELES**
Debra..... **CASEY DONOVAN**
Teresa..... **ALANA IANNACE**
Buddy..... **NATHAN O'KEEFE**
Kimberly..... **MARINA PRIOR**
Aaron..... **JACOB ROZARIO**
Seth..... **DARCY WAIN**
Pattie..... **CHRISTIE WHELAN BROWNE**
Cover..... **MILLCENT SARRE**

Reed 2..... **MITCH BERICK**
Drums..... **TOM DOUBLIER**
Cello..... **JACQUI FINLAY**
Bass..... **DECLAN HORAN**
Reed 1..... **DAMIEN HURN**
Keyboard 2..... **JOSH VAN KONKELENBERG**
Guitar..... **TYLER VENTER**

Production Manager..... **GAVIN NORRIS**
Stage Manager..... **BRIDGET SAMUEL**
Deputy Stage Manager..... **NAM NGUYEN**
Assistant Stage Manager..... **ASHLEE SCOTT & HANNAH MCGUIRE**

Hair, Wigs and Makeup..... **JANA DEBIASI**
Production Electrician/Lighting Programmer..... **ALEXANDER RAMSAY**
Sound Operator..... **PATRICK PAGES-OLIVER**
Keyboard Programmer..... **ANDREW HOWARD**

Wardrobe Intern..... **BRITTNEY KAESLER**
Flinders University Directing Secondment..... **HANNAH SMITH**
Elder Conservatorium Directing Secondments..... **RANZ CUSTODIO
& ELLIE MCMAHON**

Costumes made by State Theatre Company South Australia Wardrobe.

Set constructed by State Theatre Company South Australia Workshop.

Kimberly Akimbo premiered at State Theatre Company South Australia at Her Majesty's Theatre on 11 July 2025.



Marina Prior & Christie Whelan Browne

DIRECTOR'S NOTE

MITCHELL BUTEL

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 similarly 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...

Jersey House Band Rock

Cheery

Conversational

Crisp

Lyrical

Freely

Easy Groove

Beatles Swing

Aggressive Front Porch Shuffle

Allegro Con Gusto

Soaringly

And my favourite musical direction...

Unbearably Happy, Lightly Swung



Darcy Wain & Marina Prior



Marty Alix, Allycia Angeles, Nathan O'Keefe, Marina Prior, Christie Whelan Browne, Jacob Rozario & Alana Iannace

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. 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, that 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)



Book & Lyrics

**DAVID
LINDSAY-ABAIRE**

David is a Tony and Pulitzer Prize winning playwright, screenwriter, lyricist and librettist. His most recent show, the musical *Kimberly Akimbo*, written with composer Jeanine Tesori, premiered off Broadway at the Atlantic Theater Co., where it won the Lortel, NYDCC, OCC and Drama Desk Awards for Best Musical before it moved to Broadway and won five Tony Awards, including Best Musical, Best Book and Best Score as well as a Grammy nomination for Best Musical Theatre Album.

His play *Good People* premiered on Broadway at Manhattan Theatre Club, was awarded the New York Drama Critics Circle Award for Best Play, The Horton Foote Prize, The Edgerton Foundation New American Play Award, and two Tony nominations. His play *Rabbit Hole* received the Pulitzer Prize for Drama, five Tony nominations, and the Spirit of America Award. David also wrote the book and lyrics for *Shrek the Musical* (Jeanine Tesori, composer), which was nominated for eight Tonys, four Oliviers, a Grammy, and earned David the Kleban Prize as America's most promising musical theatre lyricist. His newest play, *The Balusters*, premieres on Broadway at Manhattan Theatre Club in April 2026, directed by Kenny Leon.

David's other plays include *Ripcord*; *Fuddy Meers*; *Kimberly Akimbo*; *Wonder of the World* and *A Devil Inside*. In addition to his work in theatre, David's screen credits include his film adaptation of *Rabbit Hole* (starring Nicole Kidman, Oscar nomination); Dreamworks' *Rise of the Guardians*; and *The Family Fang*, among others. He is also, along with Tanya Barfield, Co-Director of the Lila Acheson Wallace American Playwrights Program at the Juilliard School.



Music

**JEANINE
TESORI**

Jeanine won the Tony Award for Best Original Score with Lisa Kron for the musical *Fun Home*. She has also written Tony-nominated scores for *Twelfth Night* at Lincoln Center; *Thoroughly Modern Millie* (lyrics, Dick Scanlan); *Caroline, or Change* (lyrics, Tony Kushner); and *Shrek The Musical* (lyrics, David Lindsay-Abaire).

The production of *Caroline, or Change* at the National Theatre in London received the Olivier Award for Best New Musical. Her 1997 Off-Broadway musical *Violet* (lyrics, Brian Crawley) opened on Broadway in 2014 and garnered four Tony nominations, including Best Musical Revival. Opera credits include *A Blizzard on Marblehead Neck* (libretto, Tony Kushner; Glimmerglass) and *The Lion, The Unicorn, and Me* (libretto, J. D. McClatchy, Kennedy Center). Music for plays include *Mother Courage* (directed by George C. Wolfe, with Meryl Streep and Kevin Kline); John Guare's *A Free Man of Color* (Lincoln Center Theatre, directed by George C. Wolfe) and *Romeo and Juliet* (Delacorte Gala). Film scores include *Nights in Rodanthe*; *Every Day* and *You're Not You*. Jeanine is a member of the Dramatists Guild and was cited by the ASCAP as the first female composer to have two new musicals running concurrently on Broadway. She was the founding artistic director of *Encores! Off-Center* at New York City Center, and a lecturer in music at Yale University. Most of all, she is the proud parent of Siena Rafter.

CAST & CREATIVE TEAM



Director
**MITCHELL
BUTEL**

Mitchell holds four Helpmann Awards, four Sydney Theatre Awards and two Victorian Green Room Awards for his work as a director and actor in Australia. He has also worked in New York, London, Hong Kong and New Zealand. He has worked extensively for State Theatre Company South Australia, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Belvoir, Bell Shakespeare, Griffin, Malthouse, Opera Australia, Sydney Chamber Opera, Pinchgut Opera, The Production Company, The Hayes Theatre and for the Sydney, Adelaide and Perth Festivals on over 200 professional productions. He is currently Artistic Director of Sydney Theatre Company.

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* (including its Adelaide Festival, Sydney Festival and Theatre Royal, Hobart seasons). He also performed in *Dance Nation*, *Candide*, *Decameron 2.0* and *The Normal Heart* while he was Artistic Director of the Company.

Other directing credits include Francesco Cavalli's *The Loves of Apollo and Dafne* for Pinchgut Opera; the Sydney and Melbourne seasons of the Hayes Theatre/Blue Saint production of *Violet* (which received three Sydney Theatre Awards including Best Director of a Musical and Best Production of a Musical); *Spring Awakening* (Australian Theatre for Young People, which won the Sydney Theatre Award's Best Production for Young People); *Porgy and Bess*; *The Bernstein Songbook* and *Funny Girl* (all for Sydney Symphony Orchestra); *Candide* (Sydney Opera House/Sydney Philharmonia); *An Act of God* (Darlinghurst Theatre Company, co-director); *Marjorie Prime* and *Croon Tunes* (Ensemble Theatre); *Approximate Balance* (Griffin Theatre Lysicrates Prize winner); *Dead Cat Bounce* (Griffin Theatre); *Excellent Adventures* (Chapel Off Chapel and Noosa Festivals); *Killing Time* (Adelaide, Brisbane and Summersalt Cabaret Festivals); *Caroline, or Change* (Hayes Theatre); the opera *The Blessing* (Coriole Music Festival) and *Moments in the Woods: Songs and Stories of Stephen Sondheim* for the Adelaide Cabaret Festival.



Music Director
& Keyboard 1

**KYM
PURLING**

Kym has recently returned home to Australia and continues to enjoy an active and diverse international career spanning three decades. Previously based in Las Vegas, Los Angeles, New York and Paris, Kym has made significant contributions in the worlds of jazz and musical theatre. He has enjoyed a dual career as a musical director and conductor and is an internationally recognised pianist and entertainer and has performed in more than 140 countries worldwide.

While in New York, Kym conducted several Broadway shows such as *42nd Street* and *Miss Saigon*, working alongside producer Cameron Mackintosh and writers Claude-Michel Schönberg and Alain Boublil (*Miss Saigon*, *Les Misérables*). He has conducted Broadway shows around Japan, Canada and 50 U.S. states.

Kym has performed in most of the showrooms along the famed Las Vegas Strip, musical directing and conducting for some of the biggest names in show business such as David Cassidy, Kaye Starr, The Mills Brothers, The Pied Pipers, Buddy Greco, Joe Williams, Clint Holmes and Frank Sinatra Jr. He has toured all over the world as pianist and conductor for singer Engelbert Humperdinck and has made national television performances across the United States with vocalist Natalie Cole.

He recently appeared in an acting role as Jimmy Powers in *Lady Day at Emerson's Bar & Grill* (State Theatre Company South Australia, Belvoir Street Theatre and Melbourne Theatre Company), which he also musical directed.

Kym was found orphaned at two days old during the Vietnam War, later becoming the first international adoption of any nationality in Australia at the age of seven months. He is also an avid world traveller and humanitarian and has performed concerts worldwide to fund projects that support the development of children in Vietnam and Nepal.



Choreographer

**AMY
CAMPBELL**

Amy is one of Australia's most accomplished creative talents with 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); the Australian premiere of *Violet*; the national tour of *HAIR* (Sydney Opera House and Peace Productions); *Spring Awakening* (ATYP); *Little Women* (JR Productions); *Oklahoma* for The Production Company; *Velvet Rewired* Australian Tour and *Velvet* Hamburg (Collien Konzert & Theatre GmbH).

Amy was also the Choreographer/Movement Director for Sydney Symphony Orchestra's productions of *Funny Girl*; *Porgy and Bess* and co-Directed *Candide* (State Theatre Company South Australia and State Opera South Australia).



Set Designer

**JONATHON
OXLADE**

An award-winning designer for theatre, film and television, Jonathon has designed for companies including Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, State Theatre Company South Australia, Belvoir Theatre, LaBoite, Bell Shakespeare, isthisyours?, Aphids, Arena Theatre Company, Polyglot, Terrapin Puppet Theatre, Vitalstatistix, Barking Gecko, The Border Project, Dead Puppet Society, The Last Great Hunt, Restless Dance Theatre, The Escapists and Sandpit.

He is the co-creator, production designer and character designer of television series *Beep & Mort* for Windmill Pictures and ABC, for which he was recently awarded the Production Design for a Television Production Award at the 2023 Australian Production Design Guild Awards.

Recent theatre credits include *The Dictionary of Lost Words* and *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!* and *Creation Creation* (Windmill Theatre Co) and *The Bridge of San Luis Rey* (Brink Productions).

Jonathon designed the film *Girl Asleep* (Windmill Pictures) for which he won an AACTA Award (Best Costume Design), received an AACTA nomination (Best Production Design) and won two APDG Awards (Best Production Design and Best Costume Design). The same year, he 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).



Costume Designer

**AILSA
PATERSON**

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); *Marrow* (ADT, costume design) and *The Tree of Light* (Slingsby).

Design credits for State Theatre Company South Australia include *The Dictionary of Lost Words* (costume design); *Lady Day at Emerson's Bar and Grill*; *Girls and Boys*; *Single Asian Female*; *Chalkface*; *The Goat, or Who is Sylvia?* (costume design); *Who's Afraid of Virginia Woolf?*; *Ripcord* (set design); *Gaslight*; *Jasper Jones*; *End of the Rainbow*; *Sense and Sensibility*; *Switzerland*; *The 39 Steps*; *Beckett Triptych*; *The Importance of Being Earnest*; *In the Next Room, or The Vibrator Play*; *The Ham Funeral*; *The Complete Works of William Shakespeare (Abridged)*; *The Price* and *The Cripple of Inishmaan*.

Other design credits include *Tracker* (ADT, costume design); *Dido and Aeneas* (State Opera South Australia); *A Christmas Carol* (Ensemble); *Boxing Day BBQ* (Ensemble); *The Boy Who Talked to Dogs* (Slingsby, costume design); *Emil and The Detectives* (Slingsby, costume design); *Cloudstreet!* (State Opera South Australia, costume design); *Yo Diddle Diddle* and *Cranky Bear* (Patch) and *Debut 5 and Naturally* (Restless). Ailsa worked in costume on *The Straits*; *LAID*; *Underbelly – A Tale of Two Cities*; *Underbelly – The Golden Mile*; *Blue Water High*; *The Last Confession of Alexander Pearce*; *Ten Empty*; *The Boy from Oz Area Spectacular*; *Priscilla, Queen of the Desert - The Musical* and *High School Musical*. Ailsa was the recipient of the 2011 Mike Walsh Fellowship.



Lighting Designer

**MATT
SCOTT**

Matt is one of Australia's leading lighting designers with 30 years' experience in the industry designing more than 350 productions for theatre, opera, dance and music theatre.

Based in Melbourne, he has worked for almost all of Australia's leading performing arts companies and producers. His work has also been seen overseas with some notable productions touring to the US, UK, Europe, New Zealand and Japan. He has collaborated with a varied list of directors, choreographers, and designers across all performance genres. His work is regularly recognised both within the industry and in the media for its atmosphere, attention to detail and collaborative empathy.

Matt returns to State Theatre Company South Australia having lit *Doubt* for the company in 2007.

His most recent work includes *Candide* (Opera Australia and Victorian Opera); *Jacky* (Belvoir and Melbourne Theatre Company); *My Brilliant Career*, *The Heartbreak Choir*, *Kiss of the Spiderwoman* and *Shakespeare in Love* (Melbourne Theatre Company); *Fun Home* (Sydney Theatre Company and Melbourne Theatre Company); *Dear Evan Hansen* (Sydney Theatre Company and Michael Cassel Group); *Medea* and *Drizzle Boy* (Queensland Theatre); *Who's Afraid of Virginia Woolf?* (Red Stich Actor's Theatre and GWB Entertainment) and *The Who's Tommy* and *Parsifal* (Victorian Opera).

Matt has been nominated for and won numerous awards including winning two Helpmann Awards for Best Lighting Design, two Green Room Awards for Best Design for an Opera and a Sydney Theatre Award for Best Lighting Design of a Mainstage Production.

He is currently a Lecturer in Production - Lighting Design at the University of Melbourne (Victorian College of the Arts).



Sound Designer

**ANDREW
POPPLETON**

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* (Michael Cassel Group); *Tina – The Tina Turner Musical* (TEG Dainty) and *Chicago: The Musical* (Crossroads Live).

Andrew has also had significant experience on other productions in Australia and around the world in production, sound engineer and Head of Sound roles. Selected 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 all their support.



Video Content Creator

**MATT
BYRNE**

Matt is an Adelaide-based filmmaker and awarded cinematographer, director and editor. Graduating from Flinders University with a Bachelor of Arts (Drama & Screen) in 2002, he has worked across both live theatre projects and film and television production in Adelaide and internationally.

Matt has been a constant collaborator with State Theatre Company South Australia since 2017, producing both video and stills photography content for many of the productions in this time. *Hibernation* directed by Mitchell Butel marked Matt's first foray into the role of Video Design with State Theatre Company South Australia and Matt is excited to add *Kimberly Akimbo* to a growing list of video content collaborations with the company.

Additional to his work with the Company, Matt was a creative collaborator and video content producer with Restless Dance Theatre's new work *Private View* which premiered at the 2024 Adelaide Festival.

As a filmmaker and cinematographer, Matt is known for his work on projects that explore themes of dance, disability, and cross-cultural collaboration. He directed and edited the documentary *Dancing Against the Odds*, which follows the creation of the dance film *Counterpoise*. It premiered at the Adelaide Film Festival in October 2024 as part of a double bill with *Counterpoise*, a 20-minute dance film co-directed by Matt and choreographer Larissa McGowan.

Matt's documentary work is characterised by a commitment to inclusivity and innovation, often focusing on the intersection of art and social engagement. His collaborations with organisations like Restless Dance Theatre and the University of South Australia demonstrate his dedication to creating meaningful, accessible art that resonates with diverse audiences.



Accent Coach

**JENNIFER
INNES**

Jennifer works as 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 co-directed 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.



Intimacy Coordinator

**ANNABEL
MATHESON**

Annabel is a queer performer, director, arts worker, and Intimacy Coordinator based on Kaurua Land. She completed her acting training at Flinders University, graduating in 2014 with a University Medal, holds a Masters in Arts and Cultural Management from UniSA, 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. From 2016-2021, Annabel worked with artistic collaborator Eliza Oliver as Ladylike Theatre Collective, developing and presenting seasons of theatre across Adelaide and Sydney.

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.



Martin
**MARTY
ALIX**

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* at the Hayes Theatre Company, earning nominations for both a Sydney Theatre Award and a Helpmann Award for Best Supporting Actor for their role as Sonny.

In addition to this, Marty performed in the original Australian company of *Hamilton*, playing the dual roles of 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 Street Theatre/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).



Delia
**ALLYCIA
ANGELES**

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 in *Kimberly Akimbo*.

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.



Debra

**CASEY
DONOVAN**

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.



Teresa

**ALANA
IANNACE**

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.



Buddy
**NATHAN
O'KEEFE**

Nathan is an award-winning actor based in Adelaide. He has worked extensively in theatre, touring nationally and internationally with companies including State Theatre Company South Australia, Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre, Windmill Theatre, Griffin Theatre, Malthouse, Bell Shakespeare, Brink Productions, Patch Theatre and Slingsby Theatre Company.

From 2017-2018, Nathan was a member of State Theatre Company South Australia's Ensemble. Recent credits include *Jack Maggs*, *The Puzzle*, *Chalkface* (with Sydney Theatre Company), *Cathedral*, *Gaslight*, *Hydra* (with Queensland Theatre), *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*, *Hedda Gabler* and *Masquerade* (with Griffin), *Betrayal* (with MTC) and the title role of *Pinocchio* for the US premiere season at The New Victory Theatre on Broadway (Windmill Theatre Co and State Theatre Company South Australia).

Nathan was co-creator of *Me & My Shadow* with Patch Theatre Company (Helpmann Award winner, Best Children's Production). He was recently Second Director on the award-winning ABC Kids production *Beep & Mort* for Windmill Pictures, alongside his role as a principal puppeteer and voice artist.



Kimberly
**MARINA
PRIOR**

Marina is known as Australia's Leading Lady of Musical Theatre and, in 2023, she was appointed a Member of the Order of Australia for her service to the Arts.

During her career, Marina has performed over 40 lead roles including Mabel (*The Pirates of Penzance*); Guinevere opposite Richard Harris (*Camelot*); Cosette (*Les Misérables*), Christine Daae (*The Phantom of the Opera*); Maria (*West Side Story*); Lily (*The Secret Garden*); Miss Adelaide (*Guys and Dolls*); Mrs Banks (*Mary Poppins*); Baroness Schraeder (*The Sound of Music*); Dolly Levi (*Hello Dolly*); Violet Newstead (9 to 5 - *The Musical*); the Birdwoman and Miss Andrew (*Mary Poppins*); Phyllis (*Follies*) and more recently, Madame Thénardier in the Australian season of the international touring production of *Les Misérables - The Arena Spectacular*.

For Melbourne Theatre Company, Marina has played the roles of Rona (*The 25th Annual Putnam County Spelling Bee*); Elmiere (*The Hypocrite*); Frances (*Jumpy*) and Judith Bliss (*Hayfever*). For Sydney Theatre Company, she played the role of Helen Bechdel in *Fun Home*. Marina has performed with symphony orchestras throughout Australia including a critically acclaimed Australasian concert tour with international tenor, José Carreras and international vocal group, Il Divo. Marina has received numerous awards including the Advance Australia Award for her contribution to the performing arts, and was inducted into Australia's 100 Entertainers of the Century. In 1999, she was guest of honour for the television program *This Is Your Life* which paid tribute to her career so far.

Following the Adelaide season of *Kimberly Akimbo*, she will reprise the role for Melbourne Theatre Company. Marina will then travel to London to re-create her role of Madame Thénardier for the 40th anniversary production of *Les Misérables*.



Aaron

**JACOB
ROZARIO**

Jacob is a proud non-binary performer whose credits include Gregory - May and Francois cover in *& Juliet* (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.



Seth

**DARCY
WAIN**

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.



Pattie

CHRISTIE WHELAN BROWNE

Christie is one of Australia's most versatile stage and screen performers and has been delivering award-winning performances and delighting audiences since her iconic debut in *Grease – The Arena Spectacular*.

Christie's stage credits include *Bloom*, *Muriel's Wedding the Musical* (Sydney Theatre Company); *As You Like It*, *Twelfth Night*, *An Ideal Husband*, *Born Yesterday*, *The Odd Couple*, *The Importance of Being Earnest* and *The Drowsy Chaperone* (Melbourne Theatre Company); *Vigil* (Arts Centre Melbourne); *Company* (Kookaburra Theatre Co.); *The Beast* (The Ambassador Theatre Group); *Jerry's Girls*, *Nice Work If You Can Get It*, *Singin' in the Rain* and *The Producers* (The Production Company) and *Britney Spears: The Cabaret*, *Life in Plastic* and *Shane Warne The Musical*. (Adelaide Cabaret Festival)

Kimberly Akimbo marks Christie's State Theatre Company South Australia debut.

TV credits include *Colin from Accounts*; *Spreadsheet*; *Shaun Micallef's Mad as Hell*; *Kinne Tonight*; *Neighbours*; *Get Krack!n*; *The Wrong Girl*; *Mustangs FC*; *True Story with Hamish & Andy*; *House Husbands*; *Paper Giants: Magazine Wars*; *Miss Fisher's Murder Mysteries*; *Peter Allen – Not the Boy Next Door*; *Offspring* and *Wonderland*. Film credits include *M4M*; *I Love You Too*; *Spin Out* and *That's Not My Dog*.

Awards include a Green Room Award for Best Actress (*Vigil*) and Sydney Theatre Award (*Company*).



Cover

MILLICENT SARRE

Millicent is a cabaret artist, composer and lyricist and musical theatre actor, brought up and working on Kaurua Land.

Millicent has toured her original cabaret works Australia-wide; her most recent solo show *Millicent Sarre is Opinionated* won 'Best Cabaret' of 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.



Production Manager

**GAVIN
NORRIS**

Gavin has worked extensively in the entertainment industry for the past 32 years as a designer and production manager. He has been with State Theatre Company South Australia as resident production manager for the past 10 years. Previously, he spent five years as resident production manager at the Sydney Opera House after working on a freelance basis in the UK and Europe.

Gavin has worked across multiple genres and toured extensively across the UK, Europe, USA, Asia and Australia. Outside of production management, Gavin's theatrical and TV lighting designs include *Hot Shoe Shuffle* (UK tour); *Tap Dogs* (London West End and worldwide tours); *Kat and the Kings* (UK and European tour); *Mum's the Word* (London West End); *Gumboots* (London West End and worldwide tours); *Oliver* (UK); *Brigadoon* (UK); *Hedda Gabler* (UK); *Half a Sixpence* (UK); *Jack and the Beanstalk* (UK); *Girls On Tap* (UK tour); *Circus Days*, *Circus Nights* (Channel 4 TV); *Back to Reality* (Channel 4TV UK - Associate) and *The Games* (Channel 4TV UK - Associate).

His State Theatre Company South Australia credits include *The Puzzle*, *Candide*, *Welcome to Your New Life*, *Lady Day at Emerson's Bar & Grill*, *Girl from the North Country*, *Ripcord*, *1984* (Australian and Asian tours - Associate); *Rumpelstiltskin* (with Windmill Theatre Co, Australia and London); *The Importance of Being Earnest*, *The Gods of Strangers*, *The 39 Steps* and *The Bridge of San Luis Rey* (with Brink Productions). His music and event designs include *The Darkness* (UK arena tours); Diana Ross (Capitol Theatre, Sydney); Human Nature Arena Tour (Australian tour); *Mendelssohn's Dream* (ASO - Adelaide); *Romeo and Juliet* (ASO - Adelaide) and *Le Grand Cirque - Aerial Dreams* (Sydney Opera House - Production Designer).



Stage Manager

**BRIDGET
SAMUEL**

Bridget graduated from Adelaide College of the Arts in 2008.

Her Stage Management credits for State Theatre Company South Australia include *The Dictionary of Lost Words* (2025), *Jack Maggs*, *The Questions*, *The Children*, *Lady Day at Emerson's Bar & Grill*, *Every Brilliant Thing*, *Chalkface*, *Cathedral*, *Who's Afraid of Virginia Woolf?*, *Hibernation*, *Euphoria*, *After Dinner*, *The Comedy Of Errors*, *In The Next Room (or The Vibrator Play)*, *Top Girls*, *The Glass Menagerie*, *The Ham Funeral* and *The Misanthrope*, and Assistant Stage Manager for *Summer of the Seventeenth Doll*, *The Complete Works of William Shakespeare (Abridged)* and *Maestro*. Bridget was also the props buyer for State Theatre Company South Australia's *The Memory of Water*, *Entertaining Mr Sloane* and *Girl from the North Country*.

Bridget toured nationally with *Henry V*, *Hamlet*, *Othello*, *The Merchant of Venice*, *Julius Caesar* and *Much Ado about Nothing* (Bell Shakespeare). She has also been part of the stage management team for *Hans & Gret* (Windmill Theatre); *Moby Dick*, *La Sonnambula*, *Carmen*, *Hansel and Gretel*, *Pearl Fishers*, *Aida*, *Tales of Hoffman*, *Flying Dutchman*, *Girl of the Golden West* and *Rigoletto* (State Opera South Australia); *A Midsummer Night's Dream*, *Mozart's Requiem*, *Breaking the Waves*, *Two Feet*, *Zizanie*, *Le Grand Macabre* and *Mahler 8* (Adelaide Festival); *How Not to Make It in America* (Theatre Republic) and *Thursday* (Brink Productions).



Deputy Stage Manager

**NAM
NGUYEN**

Nam is a Stage Management graduate of the Adelaide College of the Arts.

She has worked on a diverse range of productions, including *Shore Break* (Brink Productions and Ninety Five Theatre); *Marrow* (Australian Dance Theatre for Adelaide Festival); *Candide* (State Theatre Company South Australia and State Opera South Australia); *The Marriage of Figaro* (State Opera South Australia); *The Almighty Sometimes* and *The Garden* (Theatre Republic); *Ring Cycle* (Melbourne Opera) and the *Double Delicious* tour (Contemporary Asian Australian Performance). She has also worked on festivals such as DreamBIG, Adelaide Cabaret, OzAsia, and Adelaide Festival's Writers Week and WOMAD.

Most recently, Nam worked on State Opera South Australia's remount of *Flight* and *Lucia di Lammermoor*.



Assistant
Stage Manager

**ASHLEE
SCOTT**

Ashlee studied Stage Management at Adelaide College of the Arts.

During her study, she had the opportunity to complete a secondment with State Theatre Company South Australia on *The Dictionary of Lost Words* in 2023. Her Assistant Stage Management credits include *Looking for Alibrandi* (Brink Productions/State Theatre Company South Australia); *Housework* and *The Children* (State Theatre Company South Australia) and *Spring Awakening* (AC Arts).

She was Stage Manager for *Starweaver* (Madness of Two); *Macbeth* and *The Seagull* (AC Arts) and has been Stage Manager for Actually Acting Youth Theatre since its formation in 2022. Ashlee has also been part of the Stage Management team on multiple festivals, including WOMADelaide, Adelaide Writer's Week and other corporate and community events.



Assistant
Stage Manager

**HANNAH
MCGUIRE**

Hannah has just completed studying Stage Management at Adelaide College of the Arts.

While at AC Arts, Hannah was the deputy stage manager on *Eclipse*, a collaboration with Tussock Dance Theatre and AC Arts, and assistant stage manager on *Green Tea & Survive* (Dance Double Bill), *The Seagull*, *On Not Knowing* and *Woyzeck*.

Hannah was a Stage Management Secondment for the Adelaide Festival's 2025 opera, *Innocence*, and also a secondment with State Theatre Company South Australia on *Kimberly Akimbo*, and is now working on the season of this production.

CREW

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Flys – Kevin Sigley

Stage Hands – Michael Camp & Ian Strawhan

Lighting:

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Board Operator – Luke Pilla

Dome – Phoenix Scriver

Dome – Eloise Holoubek

Swing Dome – Kat Kleemann

Sound:

RF tech – Jackson Price

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Enzo Cornejo

Catherina Llontop

Henley Beach Rotary Club
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Monarto Safari Park

Jason Bevan

(Head Lecturer – VFX, Flinders University)

Cameron Mackness

(Head Tech – Void, Flinders University)

And the following Flinders University Students:

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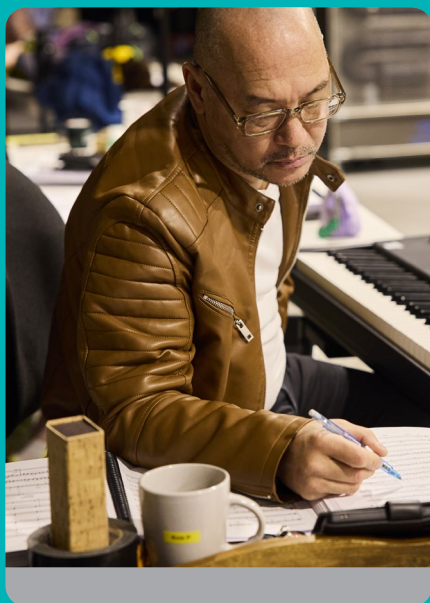
Haleemah Mohammed Sowid

Xuan Suo

Wing 'Brent' Leung



TOP L-R: Casey Donovan / Nathan O'Keefe & Marina Prior / Darcy Wain



BOTTOM L-R: Nathan O'Keefe & Christie Whelan Browne /
Alana Iannace, Marty Alix, Allycia Angeles & Jacob Rozario / Kym Purling
Photos: Claudio Raschella



TOP L-R: Darcy Wain / Marina Prior, Casey Donovan & Christie Whelan Browne
 BOTTOM L-R: Marty Alix & Nathan O'Keefe / Marina Prior



Marty Alix, Allycia Angeles, Casey Donovan, Nathan O'Keefe,
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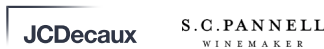


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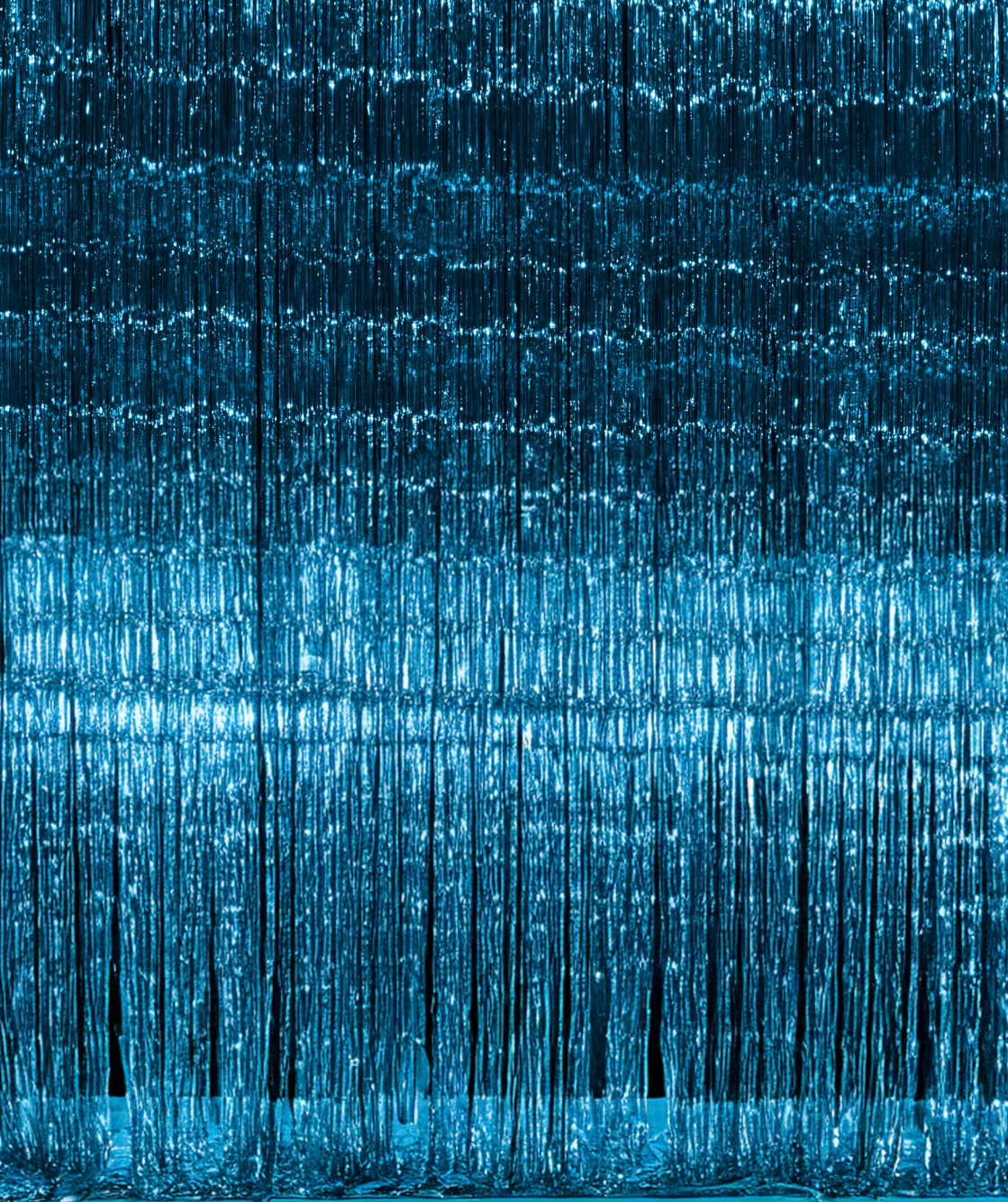


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