

PROGRAM

ANTHROPOLOGY

BY LAUREN
GUNDERSON

AN AI TECH
THRILLER
WITH AN ENDING
YOU JUST WON'T
SEE COMING

PIP THEATRE
22^{n^d} April to
2^{n^d} May
2026

VOX
PRODUCTIONS



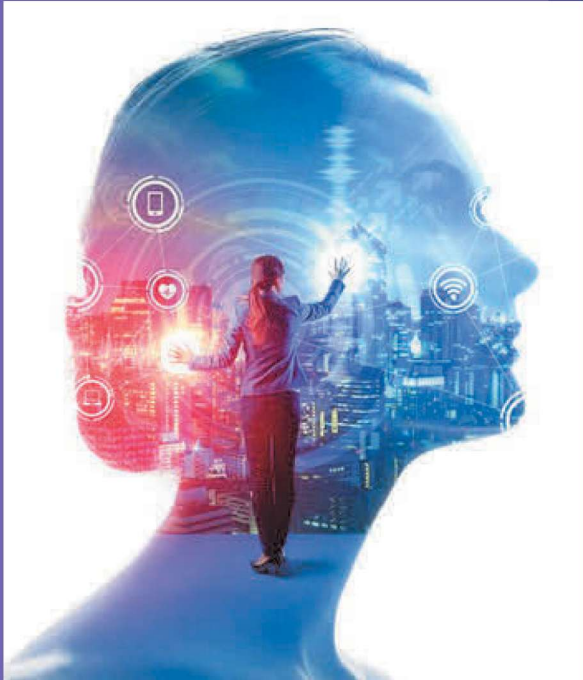
THE PLAYWRIGHT



Lauren Gunderson

Lauren is currently the most produced playwright in America since 2015 topping the list four times including this year. She is a two-time winner of the Steinberg/ATCA New Play Award for *I and You* and *The Book of Will*; the winner of the William Inge Distinguished Achievement in Theater Award, Lanford Wilson Award, The Jeff Award for New Plays, and the Otis Guernsey New Voices Award; and finalist for the Susan Smith Blackburn Prize, the Arthur L. Weissberger Award, and John Gassner Award for Playwriting. *Revolutionary Women*, her new anthology of five plays, is published by Bloomsbury along with *I and You*, *The Catastrophist* and *anthropology*. She co-authored the popular *Miss Bennet* trilogy with Margot Melcon. *The Half-Life of Marie Curie* was commissioned by Audible Theatre, premiered off-Broadway and can be heard at Audible.com. She will soon premiere several new musicals including *Lady M* (with Joriah Kwamé), *I and You: A Musical* (with Ari Afsar) and *Built for This and Pride & Prejudice* (with Kira Stone), as well as another musical with the incredible Dave Stewart. She lives in London with her family and the world's best cat. LaurenGunderson.com

ABOUT THE PLAY



Writers Note :

anthropology was a risk for me to write. ChatGPT had just come out a month before and we were going into rehearsals in London and only a little bit of time. AI was new. But what wasn't new is the desperation and grit that we summon up when people we love are hurt or gone. Which is why this is not a play about AI, it's a play about sisters, family, resilience, impossible truth that becomes possible because we don't give up on each other. I'm so honored to have this play premiere in Australia with Vox. It is a gift to be able to build community and encourage empathy across the entire world through stories like this one.

THE CAST



CAROLINE SPARROW AS MERRIL

Since graduating from the Australian Performing Arts Conservatory in 2017, Caroline Sparrow has established herself as a versatile performer and creative. She has appeared in The X Collective's productions of Leaves of Glass, Equus and White Rabbit Red Rabbit; Shadows of Love: A Triptych by The Curators, and most recently in Octopolis by Observatory Theatre, which earned her a Best Lead Actor nomination at the Stage Buzz Awards. Alongside theatre, she produces and acts in films, and is the director of Sparrowland Short Film Festival, which champions emerging and unique indie voices and explores the intersection of film and theatre arts.

THE CAST

ROSE TRAYNOR-BOYLAND AS ANGIE

Rose Traynor-Boyland is an emerging artist based in Meanjin (Brisbane). With over 19 years of classical training and experience, Rose is an accomplished actor having performed in roles spanning theatre, film, voice acting, and mocap projects. She is currently undertaking a Bachelor of Arts at Griffith University, majoring in Theatre and Sociology. Rose is passionate about creating theatre that sparks conversations, and fuels social justice movements. She is particularly invested in disability rights, and endeavours to use her sociological studies to further the accessibility within the theatre industry, and highlight the voices that so often go unheard.



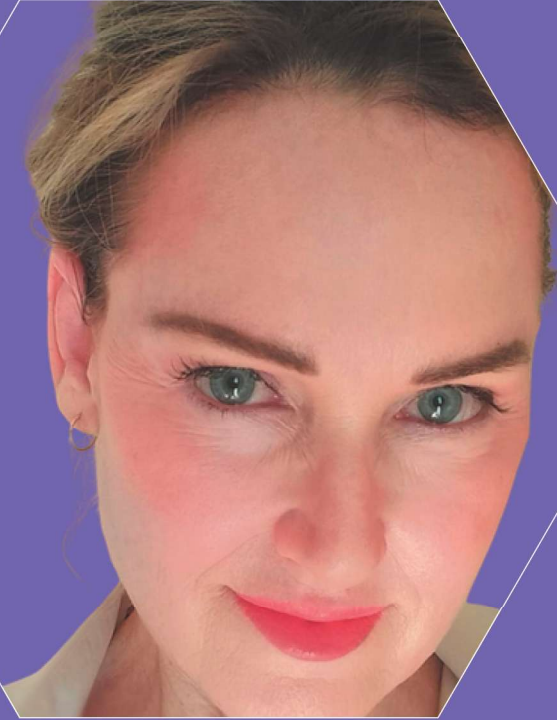
THE CAST



VIVIEN WHITTLE AS RAQUEL

Vivien began training at the Queensland Actors' Playhouse in 2003 and has since appeared in productions with QAP, Front Row Theatre, Grawl Theatre and the Short and Sweet Festival. She recently produced and performed in the award-winning *Plucked* (WhittleBerry Productions) at the Anywhere Theatre Festival, alongside roles in *Mrs Thally F*, *Children of the Black Skirt*, and *Post Dramatic Troy Disorder: Ode to Women with The Curators*. Her short film work includes *If I Were You, Even If I Wanted To*, and the award-winning *Good Times and That's Ok*. She champions art as a driver for social change and works with Blue Roo Theatre Company - a disability-led theatre company

THE CAST



SHERRI SMITH AS BRIN

Sherri Smith is a multifaceted actor whose recent theatre credits include The History of the Devil (Isobel, Madeline) with Polymorphic Productions; Ode to Women, Mrs Thally F (lead), King Lear (Regan), and Uncle Vanya (Sonja) with The Curators; A Midsummer Night's Dream (Oberon) with the Australian Performing Arts Conservatory; and solo performance Animal Farm with Crossroad Arts. Screen credits include Phoenix Rising, Smile, Practise Patience, Cannes-nominated My Name is Pornsuk, and 30year APAC documentary. She also works in movement, fight, and intimacy choreography, advocating for safe, expressive performance environments.

THE CREW



NICKY WHICHELOW PRODUCER, DIRECTOR AND CO-STAGE DESIGN

Nicky has been a professional actor for over 25 years and a voice over and audio book narrator for 15 years. Born in NZ and moving to the UK to work and study with the Royal Shakespeare Company, she was active in the London Theatre scene and semi-professional stages for over 15 years but now calls Brisbane theatre her home. She has performed in 45 plays in the UK and Australia and has 20 audiobooks to her name as well as 5 short films in 2023/2024 one of which is an International Cannes Film Winner as well as multiple TV adverts for the US market. She is also a NIDA-trained, and established Stage Director and Producer for her own independent theatre company - VOX Productions

THE CREW



HELEN STRUBE DRAMATURG

Helen is an independent theatre maker (dramaturgy, directing, developing & producing new works). She co-founded KITE Theatre, a pioneering company that during its lifespan, employed 350 artists & performed for 500,000 young people (statewide/nationally). Recent productions include *Accidental Death Of An Anarchist* (co-adaptor Deidre Grace & PIP Theatre), *AI May* (Embodi Theatre), *As Told By The Boys That Fed Me Apples* (producer Lachlan Driscoll), *Shadows Of Love*, director, adaptor, co-producer) & *Children Of The Black Skirt* (director, producer Lost Child Ensemble & TCT). As an arts educator, Helen worked for QTC, QAC & was the lead author of *Dramatexts* (Jacaranda John Wiley, 2009).

THE CREW



FREDDY KOMP VIDEO DESIGN AND CO-SET DESIGN

Freddy Komp works in theatre and event production and loves delving into multi-disciplinary forays across AV, Set, and Lighting Design (nominated for 2 Groundling Awards, 4 Matilda Awards, and recipient of 2 Matilda Awards) and in AV Visual Arts Installations (including Living Rocks: A Fragment of the Universe at Venice Biennale 2019 and ZKM Karlsruhe's "The Beauty of Early Life" 2022), and in stage/production management. Freddy has worked with accomplished directors including Bridget Boyle, Margi Brown-Ash, Shaun Charles, Wesley Enoch, Daniel Evans, David Fenton, Michael Futcher, Eugene Gilfedder, Nasim Khosravi, Benjamin Knapton, Ursula Martinez, Andy Packer, Benjamin Schostakowski, Leah Shelton, Garry Stewart, and Genevieve Trace.

THE CREW



GEOFF SQUIRES LIGHTING DESIGN

Geoff is an accomplished lighting designer with an extensive portfolio spanning theatre, comedy, and dance. His work includes collaborations with major companies such as Queensland Theatre, La Boite, Fractal Theatre, and Expressions Dance Company, and he has toured internationally across Europe, Asia, and Australasia. Geoff also taught Technical Theatre at Southbank TAFE for over a decade and runs Pro-Nel Lighting. He is a recipient of multiple Matilda Awards for excellence in lighting design.

THE CREW



ZOE POWER SOUND DESIGN

Zoe has always had a love for the arts in all forms, pursuing music and writing. Ten years ago she found a passion for theatre and technical production and hasn't looked back. She holds a Bachelor of Fine Arts from QUT and while she has never taken to the stage, Zoe can often be found working in a variety of roles behind the scenes.

Some of her recent credits include Sound Designer for Frankenstein with Brisbane Arts Theatre and Lady Macbeth Uncut with VOX Productions.

THE CREW



HAZEL EVANS STAGE MANAGER

Hazel has been in the Brisbane theatre scene since arriving in 2017. Having previously worked on productions in Darwin and Sydney, Hazel found their feet with Brisbane Arts Theatre where they worked on 20 productions. Working on a variety of performances from plays, musicals, youth theatre, and Shakespeare, Hazel has worn many hats; assistant stage manager, sound designer, technical operator, stage manager and production manager (though stage management is by far their favourite). They are excited to be a part of this Queensland premiere.

BEHIND THE SCENES

Heidi Gledhill - Intimacy Director



Heidi is a certified Intimacy Director and Coordinator, dedicated to fostering safe, respectful, and creatively empowered environments for performers. Trained with Intimacy Directors and Coordinators (IDC), USA, she applies a trauma-informed, consent-based approach to staging intimacy for theatre and film, with credits across Brisbane, Sydney, and the Gold Coast. Heidi also draws on her experience as a director and educator to support productions in achieving dynamic and ethical performances.

Kris Anderson - Photographer



Kris is a commercial and fine art photographer, educator and photographic judge, based in Brisbane Australia. Kris' commercial work is focused on the performing arts: branding for performing arts companies, actor and performer headshots, dance photography, and live theatre production photography. His current personal work explores long exposure abstract portraiture, infusing portraits with colour movement and emotion. A Master of Photography with the NZIPP and Icon, and a Fellow of the SWPP, Kris was named the Overall Grand Champion at the 2025 and 2026 Asia-Pacific Photography Awards. Kris is also a proud EIZO Ambassador.

DIRECTORS NOTES



Nicky Whichelow - Director

This play has been a very personal journey for me and is dedicated to my mum Rosemary who died suddenly a year ago and started my interest in how we use technology in grief.

Lauren Gunderson's play explores many of the emotions I have personally wrestled with and what better way to try and understand the good and the bad of what the future might look like than through the magic of theatre.

*And may flights of angels sing you to your rest
Love you Mum x*