



A Concise Compendium *of* Wonder

A triptych. Three timely tales. One epic journey.

WORLD PREMIERE

18 Feb – 15 Mar 2026

ADELAIDE
FESTIVAL **AF**

SLINGSBY

- Journey In Wonder -



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Production photography Andy Rasheed, Eyefood

Portrait photography Claudio Raschella

Cover image Alex Frayne

Artwork Andy Ellis

Woodcut prints Lorelei Medcalf

Graphic Design ktdesign

A Concise Compendium of Wonder

The climate emergency is one of the most urgent and complex challenges facing our audiences here in Adelaide, around Australia and across the globe.

A Concise Compendium of Wonder is a poetic, hopeful and practical response to this immense challenge. It addresses it in subject matter but also, critically, in practice. In 2022 Slingsby established a Green Touring Model, with intensive documentation measuring the carbon footprint of our touring activity. This gives us the data to offset emissions and develop strategies to reduce our impact. A major strategy is in the format of this triptych production. With three stories performed by one cast on a regeneratively designed set, touring the *Compendium* will dramatically reduce carbon impact compared to traditional touring of individual works.

We are drawn to the challenge of telling bigger stories and creating increasingly complex immersive worlds. *A Concise Compendium of Wonder* is an invitation for audiences to join us on an epic journey through three new stories spanning millennia. All are housed in a bespoke wooden meeting house that reconfigures, constantly shifting the audience and performer relationship, leading us to reflect on our beautiful planet and the preciousness of all the life forms with which we share this globe.





the
Childhood
of the **World**

Written by **Jennifer Mills**
Based on *Hansel and Gretel*
by Jacob and Wilhelm Grimm

the Childhood *of the* World

Duration 60 mins, no interval

Warnings Theatrical smoke, haze, laser lights,
loud noises, strobe effects, and strong scents.

Age recommendation 8+

Writer Jennifer Mills

Co-created by:

Director Andy Packer

Performers Elizabeth Hay, Nathan O'Keefe, Ren Williams

Development Collaborator Kate Cheel

Composer Quincy Grant

Set and Costume Design Ailsa Paterson

Environment Design Wendy Todd

Lighting Design Chris Petridis

Movement Collaborator Lina Limosani

Production Manager David McLean

Technical Manager/Operator Darian Tregenza

Stage Manager Jess Wolfendale

Sound Engineer Patrick Pages-Oliver

Venue and Site Technician Alex Hatchard

Technician Reece Vidler

Original recorded music The Horizon Orchestra

Lute Tim Kersten

Keyboard Michael Ierace

Harp Joyce Kwok

Mandolin Dylan Woolcock

Guitar & Dulcimer Quincy Grant

Percussion Sami Butler

Violin Belinda Gehlert

Cello David Moran

Bass Harley Gray

Recorder Brendan O'Donnell

Vocals Clara Gillam Grant, Hannah Gray





- *The Childhood of the World* -

It is a time of famine. Two siblings, Crann and Ré, are living with their father on a struggling farm in a small village. Their mother died in childbirth. Crann is responsible and practical. Ré is ambitious and curious; she dreams of studying the stars. One day, the villagers are called to a 'roll call' in the square, led by the Secretary, The Master of the Hunt and the cart driver. Two children are selected by lottery and told they will be apprenticed in the town. Crann is chosen and Ré bravely volunteers, and they climb into a caged cart. But on their way through the forest, they begin to suspect they will be eaten.

The siblings escape their cage and run into the forest, where they hide in the leaves. In the morning, they seem to be safe from the men, but they also realise they are very lost. They decide to venture further into the forest, away from the road and its dangers. They know very little about how to navigate the forest, and struggle to find a way through thick undergrowth. They come upon a wall, climb to a pool of water, and sleep for the night. Ré sees stars appear in the earth: a strange mystery.

The next morning, the siblings begin to explore, but soon they are caught in a trap and surrounded by frightening figures. These turn out to be a group of children who live in the forest. They follow these children, led by Ash and Bud, deeper into the trees until they come to a clearing. A great tree sits at the centre of the clearing. There they meet someone called the Mother, and learn about a different way of living – surviving with the forest and understanding its ways. Ré asks questions, trying to understand the mysteries of the earth, the stars, and the moon.

Soon, the siblings must choose whether to stay or to return. They realise they can't abandon their father in a time of need. With the help of the other children, they journey back to their village, where they are reunited with their father and help him to work the land.

Ré does not lose sight of what she learned in the forest, nor does she let go of her dreams.

- *The Childhood of the World* -

Director's Note

Jennifer Mills has written a mysterious and moving story that celebrates the power, beauty and sometimes danger of nature. This story also presents our creative team with unique opportunities to build rich, immersive worlds.

Quite often with Slingsby productions we revel in what can be described as 'the theatre of how theatre is made'. This approach to storytelling gives the audience access to the act of creating an image, so that we enjoy not just the beauty of that image but also delight in how the image is being made. This is particularly relevant with shadow play across many Slingsby productions. The performer telling the story creates a simple image using a torch and a shadow puppet and shares a moment of the story, illustrated by shadow-work. This approach engages the audience in the act of theatre making, but also in some way has a distancing effect – keeping the character at arm's length. For *The Childhood of the World* we wanted to take a different approach and invite the audience deeper into the characters' experience.

In *A Concise Compendium of Wonder*, we are fortunate to work with three incredible actors. Therefore, across the three shows we need to keep finding new ways to share the storytelling between them. In Jennifer Mills' story we have two central characters – Ré and her brother, Crann. For this production we have chosen to allow two of the cast to play one of these characters throughout the entire show – so at all times Ren Williams is Ré and Nathan O'Keefe is Crann (with all other characters performed by Elizabeth Hay). This may seem like a natural choice, but it has rarely been our instinct at Slingsby.

Having made the choice to not 'break the spell of the character', we also wanted to give the audience the opportunity to really sit in the world of those characters. For this production, the audience are sitting in the round and because we are in our purpose-built Wandering Hall of Possibility, we can build a very immersive forest world.

Above the audience hangs a canopy through which lighting can stream, mimicking stepping into a forest. To enhance this even further, we are exploring a cinematic sound design utilizing 17 speakers spread around and above the audience. With this sound design we aim to give the audience the experience of various types and intensities of rain, forest sounds, horses arriving and departing and carts being pulled along forest roads. Our inspiration for this is cinema, but also the great storytelling tradition of radio plays where you will hear a combination of characters' voices, narration, music and atmospheric sound worlds which help paint the picture for the audience.

In addition to set and sound design, we are also exploring scents for different locations in the story. These different scents will be delivered by our smoke machines – keep a nose out and see how many new smells you can detect!

We hope you enjoy spending time in the forest with Ré and Crann and all the other characters they encounter.

Andy Packer



the
Giant's
Garden

Written by **Ursula Dubosarsky**
Based on *The Selfish Giant*
by Oscar Wilde

the Giant's Garden

Duration 60 mins, no interval

Warnings Theatrical smoke, haze,
loud noises... and a giant!

Age recommendation 8+

Writer Ursula Dubosarsky

Co-created by:

Director Andy Packer

Performers Elizabeth Hay, Nathan O'Keefe, Ren Williams

Development Collaborator Kate Cheel

Composer Quincy Grant

Set and Costume Design Ailsa Paterson

Environment Design Wendy Todd

Lighting Design Chris Petridis

Projection Design Mark Oakley

Production Manager David McLean

Technical Manager/Operator Darian Tregenza

Stage Manager Jess Wolfendale

Sound Engineer Patrick Pages-Oliver

Venue and Site Technician Alex Hatchard

Technician Reece Vidler

Original recorded music The Horizon Orchestra

Piano Michael Ierace

Clarinet Mitch Berick

Horn Emma Gregan

Guitar Dylan Woolcock

Harp Suzanne Handel

Percussion Sami Butler

Violin Alison Heike

Violin Alison Rayner

Violin Zoe Freisberg

Viola Mikey Robertson

Cello Tom Marlin

Bass Harley Gray

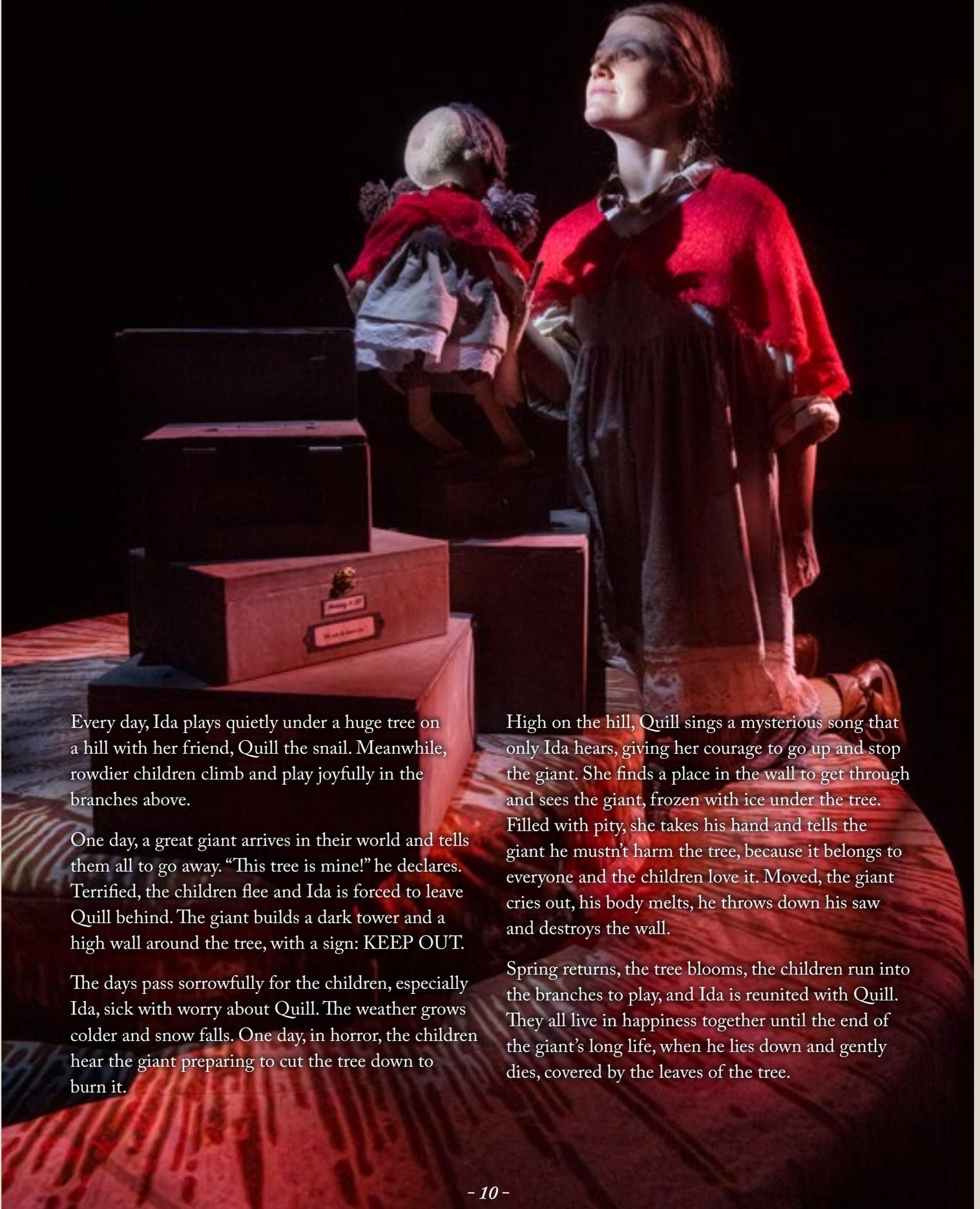
Vocals Suzanne Wilson, Brooke Zabrowarny,

Kim Worley, Jonathan Bligh

Voiceover Poppy Berick



- The Giant's Garden -



Every day, Ida plays quietly under a huge tree on a hill with her friend, Quill the snail. Meanwhile, rowdier children climb and play joyfully in the branches above.

One day, a great giant arrives in their world and tells them all to go away. "This tree is mine!" he declares. Terrified, the children flee and Ida is forced to leave Quill behind. The giant builds a dark tower and a high wall around the tree, with a sign: **KEEP OUT**.

The days pass sorrowfully for the children, especially Ida, sick with worry about Quill. The weather grows colder and snow falls. One day, in horror, the children hear the giant preparing to cut the tree down to burn it.

High on the hill, Quill sings a mysterious song that only Ida hears, giving her courage to go up and stop the giant. She finds a place in the wall to get through and sees the giant, frozen with ice under the tree. Filled with pity, she takes his hand and tells the giant he mustn't harm the tree, because it belongs to everyone and the children love it. Moved, the giant cries out, his body melts, he throws down his saw and destroys the wall.

Spring returns, the tree blooms, the children run into the branches to play, and Ida is reunited with Quill. They all live in happiness together until the end of the giant's long life, when he lies down and gently dies, covered by the leaves of the tree.

- *The Giant's Garden* -

Director's Note

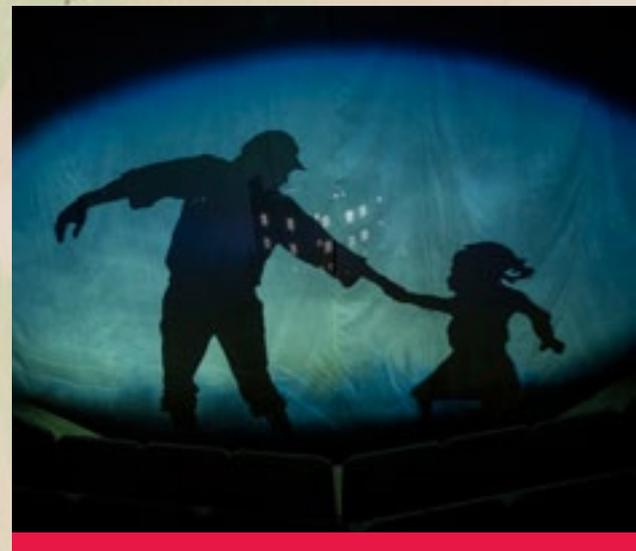
The Giant's Garden asks questions about the division of the natural world. Should individuals have the right to claim ownership of common land and exclude others from it? Or is nature something that we are all part of and share collective responsibility for?

Ursula Dubosarsky's central character Ida has a deep connection to the natural world; both to the tree she plays beneath and to her slow moving, magical companion, Quill. For Ida, the tree provides solitude, a place to work through loss, and the opportunity to be surrounded by the hum of life. She is deeply affected by the injustice of the Giant's actions. I love that Ida has this clarity that adults in the story seem to have lost.

In bringing this story to the stage we aim to revel in the beauty of nature, and celebrate the courage of those like Ida who are brave enough to fight for their right to solitude within it.

We present this story as a series of memories that we travel through, to recall past events and regain our child's-eye view of the world. The Giant may represent different things to each audience member, but I hope the injustice we witness in this story invokes a deep reflection on access to the natural world.

Andy Packer





the Tree
of Light

Written by **Ceridwen Dovey**
Based on *The Little Match Girl*
by Hans Christian Andersen

the Tree of Light

Duration 60 mins, no interval

Warnings Theatrical smoke, haze,
loud noises and strobe effects.

Age recommendation 8+

Writer Ceridwen Dovey

Co-created by:

Director Andy Packer

Performers Elizabeth Hay, Nathan O'Keefe, Ren Williams

Development Collaborators Kate Cheel, Felix Jozepe

Composer Quincy Grant

Set and Costume Design Ailsa Paterson

Environment Design Wendy Todd

Lighting Design Chris Petridis

Original Projection Images Thom Buchanan

Production Manager David McLean

Technical Manager/Operator Darian Tregenza

Stage Manager Jess Wolfendale

Sound Engineers Jamie Mensforth, Patrick Pages-Oliver

Venue and Site Technician Alex Hatchard

Original recorded music The Horizon Orchestra

Guitar/Keyboard Quincy Grant

Drums Sami Butler

Violin Helen Ayres

Violin Belinda Gehlert

Viola Anna Webb

Cello/Vocals Clara Gillam Grant

Bass/Double Bass Harley Gray

Vocals Miranda Gillam Grant



- *The Tree of Light* -



It is the last day of the year 3099. The leader of the Moonfolk, an elder at the age of 12, is asking you to take the great risk of pausing in your ceaseless survival work to join her in the giant hollow trunk of the last remaining tree on the Moon. She would like you to do something unthinkable, something that your ancestors, the Earthkind, once had the luxury to do: listen to a story that might just save your souls.

Grandmother Tree is the only living link left between the old ways and the new. She has memories of her Treekind back home, and of the Earthkind, too – one young girl in particular, whose curiosity and courage in the face of hardship Grandmother Tree has never

forgotten. She thinks of her often. The little match girl, the girl who climbed high up in her branches seeking honey. It is her story that Grandmother Tree wants you to hear.

Grandmother Tree's seeds have been sent in vain back to Earth, though nothing grows there. But something is happening on the old planet. The leader of the Moonfolk and Grandmother Tree ask you to sit for just a little while longer. Turn your gaze back to Earth – to a sight that the Moonfolk have avoided for too long – and make your peace with it. Breathe in as she breathes out, and listen.

- *The Tree of Light* -

Director's Note

Through several years of teaching Slingsby's Theatre Techniques in schools and participating in post-show conversation, I noticed an increase in our young audiences' concern for the environment and the climate crisis. A 2023 Orygen survey of young Australians reported the following:

- More than three in four young people (76%) are concerned about climate change
- Two-thirds of young Australians (67%) say climate concerns are having a negative impact on youth mental health.
- 77% of young Australians believe seeing the government take strong action on climate change would be helpful to the mental health of those experiencing climate distress, and more than half (56%) say it would be 'very helpful'.

With this research in mind, Slingsby commissioned Ceridwen Dovey to write a new story, set in the future and based on Hans Christian Andersen's fairytale *The Little Match Girl*. Rather than deny or ignore young people, we wanted to lean into these fears and expand on the thought experiment of what a challenging future could hold for our species.

As with all Slingsby productions since 2007, we remain unafraid of exploring the dark side of the human experience, believing that our role is not to protect but to prepare our audience for what the world can reveal. We wanted to ask the question: how far into a bleak future do we have to travel



until we see that there is room for hope, that all darkness ends with the dawn of a new day? This has always been the central message I glean from Andersen's heartbreaking story, and it is what Ceridwen Dovey's new story offers us, set more than 1,000 years into the future.

The Tree of Light is also a thrilling opportunity for a theatre company that has always explored and enjoyed nostalgia to be challenged to create sci-fi! Slingsby's climate action and the instigation of this triptych project have been motivated by the need for young Australians to see the people in power around them finally taking action in changing the way we operate our businesses and organisations. That includes a theatre company. After all, we are storytellers and must be part of writing a new possibility for future generations. They are watching and waiting. I hope you enjoy your journey into space, into darkness and back again.

Andy Packer

- Performers -



Elizabeth Hay

Elizabeth graduated from the Flinders Drama Centre and lives and works as an actor on Kaurana land.

Theatre credits include *Emil and the Detectives* (Slingsby), *The Dictionary of Lost Words*, *Girl from the North Country*, *Hibernation*, *The Gods of Strangers*, *Red Cross Letters*, *Volpone and Jesikah* (State Theatre Company South Australia), *Creation Creation*, *Baba Yaga*, *Grug and Grug and the Rainbow* (Windmill Production Company), *Yo Diddle Diddle* and *The Lighthouse* (Patch Theatre Company), and *The Garden* (Theatre Republic).

Elizabeth has worked on many local television productions, commercials and films, including *Beep and Mort* (Windmill Production Company/ABC), *Danger 5* (Dinosaur/SBS), and *A Sunburnt Christmas* (STAN). She is the voice of Olli in *Sun Runners*, a collaboration between Audioplay and Windmill Productions.

Elizabeth made her directing debut in the inaugural season of RUMPUS with Sarah DeLappe's *The Wolves* and continues to develop as a director through initiatives such as Future:Present by Theatre Republic, and the development of new local work.



Ren Williams

Ren is an Australian film & theatre actor, having trained with Honours at the Flinders University Drama Centre. Also specialising in directing and writing, Ren is a co-founder of independent theatre company CRAM Collective.

Since graduating in 2020, Ren's theatre performances have included Kinetik Collective's *Kill Climate Deniers*, supported by State Theatre Company South Australia's StateSide program; the North American tour of *Bluey's Big Play* as Bluey; one-woman show *Guthrak* at DreamBIG; *Hits* at the Adelaide Festival Centre; and CRAM Collective's world premiere *Something Big*.

With a screen-acting diploma from Actors Studio UK at the prestigious Pinewood Studios, Ren has appeared in a number of short films including *The Hitcher*, premiering at the 2024 Adelaide Film Festival; *With Love, Lottie*, premiering at the 2025 Sydney Film Festival; and ABC's *Beep & Mort* Season 2 as an additional puppeteer.

Ren's latest directorial short, *This is Fine.*, won Best Directing and Best Film at the 2024 Adelaide 48 Hour Film Project, sending it to Filmmapalooza Seattle where it won 3rd Best Film. It went on to screen in the 2025 Cannes Film Festival Short Film Corner. Ren recently finished production as the lead in *Long Flight Home*, a screen adaptation of the book by Lainie Anderson based on the real-life story of the Vickers Vimy plane.

- Performers -



Nathan O'Keefe

Nathan is an award-winning actor based in Adelaide, South Australia. 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 Company, Griffin Theatre, Malthouse Theatre, Bell Shakespeare, Brink Productions, Patch Theatre and Slingsby.

Recent State Theatre Company South Australia 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*, *Masquerade* (State Theatre Company South Australia/Griffin), *Betrayal* (State Theatre Company South Australia/MTC) and the title role of *Pinocchio* (State Theatre Company South Australia/Malthouse/STC/NY for the US premiere season at The New Victory Theatre on Broadway).

Other credits include *Talk to Me Like the Rain*, *Let Me Listen*, *Hot Fudge*, *Ghosts*, *King Lear*, *The Complete Works of William Shakespeare (Abridged)*

and *Three Sisters* (State Theatre Company South Australia); *Thursday*, *The Hypochondriac* and *Harbinger* (Brink Productions); *this uncharted hour* (State Theatre Company South Australia/Brink Productions); *Man Covets Bird*, *Emil and the Detectives* (Slingsby); *I Am Not An Animal*, *I Animal* (The Border Project); *Mr. McGee and the Biting Flea*, *Emily Loves To Bounce* and *Me & My Shadow* (Patch Theatre); *Hiccup!*, *Plop!*, *Grug and Grug & The Rainbow* (Windmill Theatre Co); *Checklist for an Armed Robber* and *Ruby Bruise* (Vitalstatistix); *Assassins* (Flying Penguin); and *The Country* and *Blackout* (Stone/Castro).

Nathan was Co-creator of *Me & My Shadow* with Patch Theatre Company, which went on to win the Helpmann Award for Best Children's Production.

From 2017 – 2018, Nathan was a member of State Theatre Company South Australia's Ensemble.

Nathan 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.

- Creative Team -



Andy Packer
DIRECTOR

Andy is an award-winning director of theatre, music theatre and opera. He has also worked as creative producer of multidisciplinary arts programs, creative director of large-scale events and festival director. In 2007 he co-founded Slingsby.

Andy has also directed productions and events for Adelaide Symphony Orchestra, State Opera South Australia, State Theatre Company South Australia, Adelaide Festival of Arts, Adelaide Fringe, Adelaide Festival Centre, Adelaide Chamber Singers, Australian String Quartet, Windmill Theatre, Restless Dance, Tutti Ensemble, Rundle Mall Management Authority, the International Astronautical Federation and the World of Wearable Art.



Quincy Grant
COMPOSER

Quincy has spent his life being a freelance composer and musician, and written hundreds of works for soloists, chamber ensembles and orchestras that have been performed in many decades of concerts.

He has written the music for over forty theatre works, for companies all over Australia, including two operas.

He has played and written for many bands over the decades, in many, many different styles - the most recent being the despicable gypsy-influenced band Golonka and the folk outfit Miranda Bede.

He has toured to many countries in Europe, Asia and the Americas.

He is co-director of The Firm, a company that presents concerts each year featuring Australian classical musicians in programs of new Australian music along-side carefully chosen repertoire.

Quincy lives in Adelaide with his dear Anna, and has three children: Arland, Clara and Miranda.

- Creative Team -



Ailsa Paterson

SET AND COSTUME DESIGN

Ailsa completed the Bachelor of Dramatic Art in Design (NIDA) in 2003. Recent design credits include *Kimberly Akimbo* (costume design, State Theatre Company South Australia/MTC), *Housework*, *Jack Maggs* and *The Puzzle* (State Theatre Company South Australia), *A Quiet Language* (ADT, costume design), *Watershed* (Opera Australia) and *The Marriage of Figaro* (State Opera South Australia).

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 *Marrow and 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), and *Cloudstreet!* (State Opera South Australia, costume design). Ailsa was the recipient of the 2011 Mike Walsh Fellowship.



Wendy Todd

ENVIRONMENT DESIGN

For Slingsby, Wendy's work has included *The Young King*, *Man Covets Bird*, and *The Tragical Life of Cheeseboy* (Set & Costume Design), *The Boy Who Talked to Dogs* and *Emil & The Detectives* (Set Design).

Wendy's Set & Costume Design credits include *Dead Man's Cell Phone* (Tim Overton/Wickedly Good Productions), *The Thing That Matters* and *Touch & Go* (Sally Chance Dance), *Seashore* (Sally Chance Dance/DreamBIG), *Vaudeville* (Brink Productions/Rory Walker), *Land + Sea* (Brink Productions), *Supernature* and *North/South* (Australian Dance Theatre), *The Lighthouse* (Patch Theatre), *Picaresque* (Robyn Archer, Adelaide Festival), *Long Tan* (Brink Productions/State Theatre Company South Australia), *Babyteeth*, *Blasted* and *Pornography* (State Theatre Company South Australia). Wendy also designed the Adelaide Cabaret Festival's opening, closing and family galas from 2016 to 2018 (Adelaide Festival Centre).

Wendy's Set, Costume & Lighting Design credits include *Symphonie de la Bicyclette* (Brink Productions/Hew Parham) and *The World Is Looking For You* (Control Party).

For Adelaide Festival Centre, Wendy's event designs include Adelaide Cabaret Festival (Co-designer 2015-2019) and Adelaide Guitar Festival (2016). Late-night club designs for Adelaide Festival include Blinc Bar (Designer, 2015), Lola's Pergola (Design Assistant/Coordinator 2014), Barrio (Design Coordinator 2012-2013), and Persian Garden (Assistant Designer 2006, 2008). Wendy also designed the biannual Bowerbird Design Markets from 2013 to 2017.

- Creative Team -

Thomas McCammon



Chris Petridis

LIGHTING DESIGN

Chris is a lighting and video designer from Adelaide, South Australia. Following completion of the Technical Production course at the Adelaide Centre of the Arts, Chris has continued to develop his experience across theatre, dance, and other live events in Australia and internationally.

Chris worked on the inaugural Illuminate Adelaide festival to deliver the flagship project *Light Cycles* in the Adelaide Botanic Gardens, crafted by world-leading Montreal-based studio Moment Factory.

Chris has worked with World of WearableArt in New Zealand to design the lighting for their 2019 arena show, performed for 60,000 people. He has also designed and toured with *13 Ways to Look at Birds*, featuring Paul Kelly, James Ledger, Alice Keath and the Seraphim Trio.

Chris has completed designs for State Theatre Company South Australia's *Single Asian Female*, *A View from the Bridge*, *Brothers Wreck*, *In The Club*, *Terrestrial*, *Mr Burns*, *Red Cross Letters*, *Little Bird*, *Gorgon*, *Masquerade*, *The Kreutzer Sonata*, *Maggie Stone* and *Eh Joe*, for the Beckett Triptych.

Chris' extensive credits include Carla Lippis' *Mondo Psycho* live at WOMADelaide 2022, *Ten Thousand Hours* and *Playbook* (Gravity & Other Myths), *The Garden*, *How Not to Make it in America*, *The Bleeding Tree* and *Lines* (Theatre Republic), *The Third*, *Objekt*, *Of All Things*, *The Beginning of Nature Part 1* and *Ignition 2016* (Australian Dance Theatre) *Zizanie* and *Touched* (Restless Dance Theatre), *Rella*, *Creation Creation*, *Hiccup!*, *Beep*, *Grug and the Rainbow*, *Big Bad Wolf* and *Story Thieves* (Windmill Theatre Company), *The Photo Box*, *Cher* and *Quiet Faith* (Vitalstatistix), *Oleanna*, *Bitch Boxer* and *Seawall* (Flying Penguin Productions), *The Boy Who Talked to Dogs*, *Songs for Those Who've Come Across the Seas*, *Emil* and the *Detectives* and *The Mouse*, *The Bird* and *The Sausage* (Slingsby).



David McLean

PRODUCTION MANAGER



Darian Tregenza

TECHNICAL MANAGER/ OPERATOR



Jess Wolfendale

STAGE MANAGER

- Writers -



Jennifer Mills

Jennifer Mills is an author, editor and critic based on Kaurua Yarta (Adelaide). Her novel *The Airways* (2021), was longlisted for the Miles Franklin award and shortlisted for an Aurealis Award for Horror. *Dyschronia* (2018) was shortlisted for the Miles Franklin, Aurealis (for Science Fiction), and Adelaide Festival Awards for Literature.

Mills is a widely published essayist, an advocate for the rights of writers and artists, a MEAA freelance delegate and a current Director of the Australian Society of Authors.

Her latest novel, *Salvage*, published by Picador Australia, is now available.



Ursula Dubosarsky

Ursula Dubosarsky wanted to be a writer from the age of six and is now the author of over 60 books for children and young adults, which have won several national prizes, including the NSW, Victorian, South Australian and Queensland Premier's Literary Awards. She has also been nominated several times for the prestigious international children's literature prizes, the Astrid Lindgren award, and the Hans Christian Andersen award, and served as the Australian Children's Laureate 2020-2021.

She lives in Sydney with her family. Her most recent book is *Ethel the Penguin*, illustrated by Christopher Nielsen.



Ceridwen Dovey

Ceridwen Dovey is an award-winning writer of fiction (*Only the Astronauts; Only the Animals; Mothertongues; Blood Kin; In the Garden of the Fugitives*) and creative non-fiction (*On J.M. Coetzee; Inner Worlds Outer Spaces*).

She has won an Australian Museum Eureka Award for her science writing, and is co-founder of The Archival Futures Collective. Ceridwen is a Macquarie University Research Fellow (where she is exploring the art and science of exoplanets), and an Artistic Associate at the Powerhouse.



About Slingsby

[Website](#) | [Donate](#) | [Climate action](#)

Based on Kaurna Meyunna Yerta and established in 2007, Slingsby is internationally renowned for emotionally powerful storytelling for intergenerational audiences, aged 8 and up. Slingsby's original productions draw audiences into magical theatrical realms, through immersive experiences and exceptional stagecraft.

Slingsby's productions are set in unexpected spaces that permeate communities pre-and-post-show, enhancing the social impact of each work. At times, the company gently encourages audience members to awaken their creativity with hands-on activities. We are passionate about the irreplaceable value of art and culture in creating a cohesive, empathetic society and invite audiences of all ages to 'journey in wonder' with us.

Ten of Slingsby's original productions have toured regionally, nationally, and/or internationally. Consistent international touring has included repeat invitations to festivals and venues including New Victory Theater, New York; Edinburgh International Children's Festival; Dublin Theatre Festival; Sydney Opera House; Art Space for Kids, Shanghai; and Baboró International Arts Festival for Children. The company has enjoyed collaborations with Draíocht (Dublin), State Theatre Company South Australia, and State Opera South Australia. Local, national, and international industry awards are testament to the company's renown for excellence, showcasing Australian creativity on the international stage.

- Our Team -



Penny Griggs
CHAIR



Andy Packer
CEO & ARTISTIC
DIRECTOR



Rebecca Pearce
EXECUTIVE DIRECTOR



Rod Schultz
MARKETING MANAGER



Karen Vance
FINANCE AND
ADMINISTRATION
OFFICER



Georgia Stanley
COMMUNITY ENRICHMENT
MANAGER

Slingsby's Board

Chair Penny Griggs
Treasurer Susan Antoun
Board Directors Andy Packer,
Magdalena Hadji, Susan Babidge,
Sam Jozeps

Consultants

Tropo Architects
XFrame
Dr. Angeliqe Edmonds (UniSA)
Todd Houstein (Sustainable Living
Tasmania)

Technical Support

Theatre Safe Australia (TSA)
NextStage

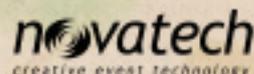
This production is made possible by

Slingsby's Commissioning Circle

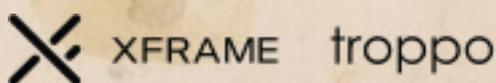
**Angela Allison
Jane Doyle OAM
Sam Harvey
Margo Hill-Smith
Jill Hill and Bob Warner
Nick Linke OAM**

Slingsby expresses its deepest gratitude
to all donors, partners, and supporters.

**A D E L A I D E A F
F E S T I V A L**



Slingsby is assisted by the Australian Government through Creative Australia, its principal arts funding and advisory body.



Support Wonder in Whyalla

The Adelaide Festival 2026 premiere of *A Concise Compendium of Wonder* marks a landmark moment in South Australian theatre. As Slingsby's final production, it celebrates an extraordinary creative journey and the profound impact Slingsby has had on generations of young audiences.

In June, The Wandering Hall of Possibility will travel to Whyalla, ensuring that the culmination of Slingsby's work is shared with regional audiences who are central to the company's story.

Your support makes it possible for audiences in Whyalla and neighbouring communities to experience *A Concise Compendium of Wonder* and Slingsby's magic one last time.

This is both a farewell and an invitation: to continue investing in the imaginative lives of young people, and to help ensure that high-quality, transformative theatre reaches communities beyond the festival.

<https://www.slingsby.net.au/donate/>

We gratefully acknowledge the vital support of Country Arts SA, whose commitment to regional arts presentation and partnership has enabled Slingsby to bring *A Concise Compendium of Wonder* to Whyalla audiences as part of our touring program.

SLINGSBY

- Journey In Wonder -

Hall of Possibility, Kurna Meyunna Country
Rear of 96 Glen Osmond Road, Parkside,
South Australia 5063
+61 8231 3007

[slingsby.net.au](https://www.slingsby.net.au)

Slingsby acknowledges that we create, gather and work on Kurna Meyunna Country and pay respect to Elders past and present. We recognise and respect the Kurna People's cultural heritage, beliefs and relationship with country, and acknowledge their continuing importance to the Kurna people living today.