

Queensland Ballet



QUEENSLAND BALLET AND HOTA PRESENT

Elegantly Wasted

Featuring the songs of **INXS**

10 – 12 September 2026

HOTA, Home of the Arts



EXPERIENCE
GOLDCOAST.

HOTA HOME
OF THE
ARTS

From the Artistic Director

Following the success of *Elastic Hearts* featuring the music of Sia, I am excited to welcome you to *Elegantly Wasted* — the next instalment of our contemporary music-led program, presented in collaboration with HOTA, Home of the Arts on the Gold Coast.

For this production, we turn our attention to one of Australia's most celebrated cultural exports: INXS. Their music transcended generations and borders, becoming the soundtrack to countless lives across Australia and around the world. The band's enduring catalogue continues to resonate because it captures something timeless — desire, vulnerability, rebellion, connection and the search for identity.

To bring this vision to life, we are collaborating with acclaimed choreographer Annabelle Lopez Ochoa, whose *Coco Chanel: The Life of a Fashion Icon* captivated audiences in a sold-out season. Annabelle's *Elegantly Wasted* is an entirely new contemporary ballet inspired by the themes, rhythms and emotional undercurrents that run through the iconic music of INXS.

Set within the polished anonymity of a grand hotel lobby, the work explores a world where image is everything, and nothing is quite as it seems. In this space, spontaneity is curated, intimacy is choreographed, and even solitude becomes a performance. Yet beneath the glamour lies a deeper question. In a culture increasingly defined by projection and perfection, what is lost when authenticity gives way to performance?

Featuring the reimagined, genre-defining songs of INXS, this striking new work invites us to consider

what we perform, what we conceal, and what becomes possible when we let go of the filters that separate us from one another.

Bold and innovative new work would not be possible without the support and belief from our circles of support and our partners, including the visionary collaboration with HOTA, Home of the Arts and Experience Gold Coast.

Thank you for joining us for this extraordinary collaboration. We are delighted to share *Elegantly Wasted* with you.



Ivan Gil-Ortega
Artistic Director

Duration: This performance lasts approximately 1 hour and 5 minutes with no interval.

Every effort was made to ensure program details were correct at the time of printing, however, details are subject to change where necessary and without notice. Please check queenslandballet.com.au for updates.

Queensland Ballet acknowledges the Traditional Custodians of the land on which we train and perform. Long before we arrived on this land, it played host to the dance expression of our First Nations Peoples. We pay our respects to their Elders, past, present and emerging, and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.

Credits

Choreography and Concept — Annabelle Lopez Ochoa
Music — INXS
Sound Design — Jake Rodriguez
Additional Music Production — Nigel Butler
Costume Design — Josh McIntosh
Set & Lighting Design — Jon Buswell

Music Credits

Suicide Blonde *	Never Tear Us Apart *
Mediate <	Need You Tonight *
Taste It - p1 *	The Gift >
Learn to Smile +	By My Side =
Taste It - p2 *	The Stairs *
Disappear >	Elegantly Wasted * (1)
Kill the Pain *	Don't Change ++

Original recordings Produced by Chris Thomas: 'Suicide Blonde', 'By My Side', 'Disappear', 'The Stairs' from the album *X*. 'Need You Tonight', 'Mediate', 'Never Tear Us Apart' from the album *KICK*.

Original recordings Produced by Mark Opitz: 'Taste It' from the album *Welcome to Wherever You Are*, 'Kill The Pain', 'The Gift' from the album *Full Moon Dirty Hearts*, 'Don't Change' from the album *Shabooh Shoobah*.

Original recording produced by Bruce Fairburn and Andrew Farriss: 'Elegantly Wasted' from the album *Elegantly Wasted*.

Original record produced by Duncan McGuire and INXS: 'Learn to Smile' from the album *INXS*.

*Written by Andrew Farriss & Michael Hutchence.

+ / ++ Written by Andrew Farriss, Tim Farriss, Jon Farriss, Kirk Pengilly, Garry Beers, Michael Hutchence.

= Written by Andrew Farriss, Kirk Pengilly, Chris Thomas.

> Written by Jon Farriss and Michael Hutchence.

< Written by Andrew Farriss.

Andrew Farriss, Tim Farriss, Jon Farriss, Kirk Pengilly & Garry Beers publishing by INXS Publishing Pty Limited, administered by Universal Tunes (SESAC). Elegantly Wasted (1) Andrew Farriss published by INXS Publishing Pty Limited, administered by Universal Polygram International Tunes Inc (SESAC). Michael Hutchence published by Warner Chappell Music.

P Primary Wave Music IV

Licensed courtesy Petrol Records Pty Ltd / Universal Music Australia Pty Ltd Licensed courtesy Petrol Records



+ + Licensed courtesy Petrol Records Pty Ltd / Universal Music Australia Pty Ltd

Thank you to Larry Mestel, Natalia Nastaskin, Adam Lowenberg, Samantha Rulen, and everyone at Primary Wave.

Thank you to Pat, Giulio, Jason, Wendy, Zack, Sam and all at the Universal Archival team.

Thank you to all at Universal Music, Universal Music Publishing and Warner Chappell Music. Vale George Maloian.

Thank you to Karen Griffin, Bill Leibowitz, Ben Pettit and Joy Murphy.

The Queensland Ballet Company would like to acknowledge the vision, support and trust of Christopher Murphy, Andrew Farriss, Tim Farriss, Jon Farriss, Kirk Pengilly, Garry Beers, Michael Hutchence, Samantha Evans & Adam Sharp.

Synopsis

Elegantly Wasted unfolds in the anonymity of a grand hotel lobby where a group of young, impeccably dressed youth parade their curated lives. In this space spontaneity is rehearsed, intimacy is stylised and even solitude is performed. Yet, beneath the shimmer of luxury lies a quiet void. Like an empty Chanel shopping bag carried for status rather than substance. Gradually, the surface begins to fracture. A perfectly timed pose lingers too long and becomes awkward. A sustained smile turns into a grimace. The subtle disruption of the seemingly perfect reveals something more fragile, more real under the surface.

Elegantly Wasted traces a journey from artifice to awareness, from spectacle to sincerity, suggesting that while we are driven to curate our image and our need to be seen, we can still choose to connect by embracing and cherishing our imperfect and unfiltered selves.



Beyond the Swagger

TURNING INXS INTO A BALLET

INXS songs are famous for their high-energy, rock-stadium swagger. How do you translate the raw, pulsing rhythm of rock music into the technical language of ballet?

The music demands movement that is dynamic, powerful and full of momentum. You can't escape that pulsating groove, it naturally drives the choreography and the dancers' physicality.

For me, it's about capturing the spirit of rock and roll while using the expressive language of ballet to reveal something deeper beneath the music.

Listening to these songs again has been incredibly nostalgic. They transport me back to being 16 years old. At that age, INXS represented something incredibly cool, confident and slightly dangerous. Their music felt sophisticated, sensual and full of freedom, it was a world I admired from a distance.

That feeling has become part of the choreography. Rather than recreating the 1980s or 1990s, I'm trying to capture what INXS represented: the excitement of youth, the desire to belong, and the confidence we all aspire to. Those emotions are timeless, and they've been a constant source of inspiration throughout the creative process.

How did you connect this modern theme of "artifice versus authenticity" to the music of INXS?

What fascinated me was the tension between the image we project and who we really are. We all present a version of ourselves that says, 'I'm fine. I've got everything together,' when underneath we may be feeling something completely different. That idea of artifice versus authenticity felt like a natural fit with the emotional depth and vulnerability that runs through so much of INXS's music.

The ballet explores that universal desire to be seen for who we truly are, rather than the façade we present to the world.

Why did you choose *Elegantly Wasted* as the hero song and title?

The title fascinated me because it's more than just a song, it captures an attitude. There was a particular idea of what it meant to be cool, from the fashion to the confidence people projected. I remember trying to emulate that look myself.

Back in the 90s women wore eye liner right around their eyes and it looked "so wasted", but so cool. I tried it but it didn't work on me. I did try wearing black though. Oh, so cool. But what feels cool today is very different from what felt cool then.

So I asked the dancers: what does 'cool' mean today? Every generation has its own way of expressing identity, confidence and rebellion, and that's what I wanted to explore.

The title became a way of translating the spirit of INXS for today, using the drive and energy of rock and roll while reflecting the attitudes and aspirations of young people today.

For me, *Elegantly Wasted* isn't about looking backwards. It's about capturing that timeless search for identity, belonging and authenticity that every generation experiences.

Read the full interview on queenslandballet.com.au.



Annabelle Lopez Ochoa
Choreographer

Queensland Ballet Day

Tuesday 6 October

*love from
your Dancers
xx*



Great ballet starts with great support.

This year, Season Launch and Giving Day come together for the love of ballet.

Your generosity brings bold artistic vision, creative excellence, and unforgettable performances to the stage. We are so grateful for the support of our donor family.

Join us on Queensland Ballet Day and help shape what comes next.

Find out more
queenslandballet.com.au/support/qbday

Queensland Ballet

QUEENSLAND BALLET WAS FOUNDED IN 1960
BY CHARLES LISNER OBE.

PATRON

Her Excellency the Honourable
Dr Jeannette Young AC PSM,
Governor of Queensland

BOARD OF DIRECTORS

Chair

Brett Clark AM

Directors

Alison de Groot

Luke Fraser

Susannah George

Ian Klug AM

Danielle McFall-Weiss

HONORARY LIFE MEMBERS

Brett Clark AM

Marlene Collins

Pauline Crowe

Lynette Denny AM

Prof. Ashley Goldsworthy AO OBE

Kevin Hodges

Patrick Kelly

François Klaus

Valerie Lisner

Margaret Lucas OAM

John Matthews

Dr Neil McCormack

Adjunct Prof. Joan Sheldon AM

Neil Summerson AM

EXECUTIVE

Artistic Director

Ivan Gil-Ortega

Executive Director

Dilshani Weerasinghe

DIRECTORS

Ballet Répétiteur and Philanthropy

Engagement Director

Rachael Walsh

Director of Academy of

Queensland Ballet

Christian Tatchev

Interim Director of Academy of

Queensland Ballet

Paul Boyd

Director of Academy Business Operations

Kelly McBurnie

Director of Audience and Engagement

Lisa Summer-Hayes

Director, Community Health Institute

Zara Gomes

Director of Finance & Impact

Paula Perkins

Director of Precincts and Capital Projects

Lucas Gilroy

Director of Production Services

Shaun O'Rourke

Executive Producer

Craig Cathcart

Rehearsal Director

Lisa-Maree Cullum

ARTISTIC OPERATIONS

Company Manager

David Power

Artistic and Business Liaison

Elise Azar

DANCERS

Principal Artists

Lucy Green

Jun Masuda

Neneka Yoshida

Senior Soloists

Chiara Gonzalez

Soloists

Vito Bernasconi

Lina Kim

Georgia Swan

Edison Manuel

First Company Artists

D'Arcy Brazier

Vanessa Morelli

Libby-Rose Niederer

Joshua Ostermann

Ivan Surodeev

Rian Thompson

Sophie Zoricic

Company Artists

Moeki Kojima

Leona Takada

Luca Armstrong

Shaun Curtis

Ruby Day

Clayton Forsyth

Renee Freeman

Taron Geyl

Ines Hargreaves

Kaho Kato

Sophie Kerr

Callum Mackie

Briana McAllen

Frederick Montgomery

Joseph Moss

Alisa Pukkinen

Brooke Ray

Paige Rochester

Leisel Rose

Alfie Shacklock

Jessica Stratton-Smith

Jette Parker Young Artists

Saya Hibino

Gabriel Lowe

Emily Sprout

Nicole Drynan

Sooan Lee

Thomas Jones

Ruito Takabatake

Samantha Wong

XinYao Zhu

Annie Chen

Levi Miller

PRODUCTION AND COSTUME

Head of Production

Don Mackenzie

Production Stage Manager

Heather O'Keeffe

Assistant Stage Manager

Ben Mills

Head Mechanist and Set Construction

Ben Marcolin

Deputy Head Mechanist

Sam Packer

Head Electrician

Matthew Allan

Lighting Programmer and Operator

Tim Gawne

Sound Consultant and Audio Engineer

Geoff McGahan

Head of Costume

Lauryn Jackson

Costume Performance Manager

Barb Kerr

Costume Workroom Manager

Kathi Lionheart

Costumier / Milliner &

Costume Administration

Vicki Martin

Costumiers

Rebecca Farag

Michelle Potts

Ai Shaw

Chiahui Tseng

Holly Watson

Wig, Hair, and Makeup Supervisor

Michael Green

Wig, Hair, and Makeup Artist

Aislynn Maczyszyn

Volunteers

Breeanna Heslin

Rayne McGann

Daniel Rodriguez

ARTISTIC AND MUSIC ARTISTS

Ballet Répétiteur

Yanela Piñera

Clark Pre-Professional Program

Coordinator

Camilo Ramos

Head of Music and Principal Pianist

Roger Cui

Resident Pianist

Muyu Liu

Company Pianist

Yuko Yoshioka

Kathleen Lott Ballet Piano Fellowship

Feodora Zu Hohenlohe

PERFORMANCE HEALTH

Head of Performance Health

Michelle White

Physiotherapist

Kate Martyn

Massage Therapist

Pedro Alcobio

Pilates Instructor

Catherine Neal

Strength Coach

Tony Lewis

PHOTOGRAPHY CREDITS

Cover Queensland Ballet First Company Artist

Joshua Ostermann and Company Artist

Ruby Day.

Photography David Kelly.

04 Annabelle Lopez Ochoa and

Queensland Ballet Artists.

Photography Jakob Perrett.

To view our full staff list, please visit

queenslandballet.com.au/discover/company/staff



Scan for
cast sheets

Queensland Ballet



@qldballet



Queensland Ballet



Queensland Ballet



Queensland Ballet

406 Montague Rd, West End QLD 4101. PO Box 3791, South Brisbane QLD 4101. **Phone** 07 3013 6666 **Email** mail@queenslandballet.com.au

queenslandballet.com.au