

BLACK IS THE NEW WHITE

by Nakkiah Lui



Welcome



When the opportunity arose to bring Nakkiah Lui's hit show *Black is the New White* to Melbourne, we knew we couldn't pass it up.

It's a comedy with inspired depth – bringing to the stage a radical conversation about race, class and identity that manages to have audiences in fits of laughter one moment and in complete surprise the next. We're thrilled to be presenting it with our friends at Melbourne Festival and know that Melbourne will revel in the rollercoaster of comedic entertainment that this show delivers.

Black is the New White premiered at Sydney Theatre Company in 2017 and arrives at MTC following a return season in Sydney, a smash-hit run in Brisbane and now a national tour. It is so wonderful to see a new Australian play already having such a long and healthy life, delighting audiences at so many different companies around the country.

With our NEXT STAGE Writers' Program now producing incredible, timely and important plays like *Golden Shield* by Anchuli Felicia King, and several others to premiere in 2020 including *Torch the Place* by Benjamin Law, *Berlin* by Joanna Murray-Smith and *The Heartbreak Choir* by Aidan Fennessy, our hope is to see these works and others from around the country enjoying the same support and fabulous reception nationally that *Black is the New White* has rightly received. These are new Australian classics in the making.

You can read more about the NEXT STAGE works in our 2020 season and indeed all the plays in store next year at mtc.com.au/2020. It's a year that will have you seeing the world differently, and we look forward to sharing the journey with you.

Enjoy the show.

Brett Sheehy AO
Artistic Director & CEO

Virginia Lovett
Executive Director & Co-CEO

Melbourne Theatre Company acknowledges the people of the Kulin Nation, First Peoples of Country on which Southbank Theatre stands. We pay our respects to all First Peoples of the land on which we meet, create and perform, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne.



MTC is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.



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MELBOURNE THEATRE COMPANY PRESENTS
A SYDNEY THEATRE COMPANY PRODUCTION

BLACK IS THE NEW WHITE

by Nakkiah Lui

2 OCTOBER — 6 NOVEMBER 2019

Southbank Theatre, The Sumner

— About the Play —

Charlotte Gibson is a lawyer with a brilliant career ahead of her. As her father Ray says, she could be the next female Indigenous Waleed Aly. But she has other ideas. First of all, it's Christmas. Second of all, she's in love. The thing is, her fiancé, Francis Smith, is not what her family expected – he's unemployed, he's an experimental composer ... and he's white! When the families come together at the Gibson's ritzy holiday home, the stage is set for a riotously funny struggle for dominance where insults fly, secrets come flooding out and sacred cows of all descriptions are mercilessly skewered.

— Cast —

Ray Gibson Tony Briggs
Narrator Luke Carroll
Marie Smith Vanessa Downing
Dennison Smith Geoff Morrell
Rose Jones Tuuli Narkle
Joan Gibson Melodie Reynolds-Diarra
Francis Smith Tom Stokes
Charlotte Gibson Miranda Tapsell
Sonny Jones Anthony Taufa

— Creative Team —

Director Paige Rattray
Set & Costume Designer Renée Mulder
Lighting Designer Ben Hughes
Composer & Sound Designer Steve Toulmin
Tour Director Julia Patey
Voice & Text Coach Charmian Gradwell
Production Manager Lauren Makin
Stage Manager Natalie Moir
Assistant Stage Manager Vanessa Martin
Tour Head Mechanist Joseph Gleeson
Tour Head Electrician Corinne Fish
Tour Sound Supervisor Luke Davis
Tour Head Carpenter Nick Horne
Rehearsal Photographer Grant Sparkes-Carroll
Production Photographer Prudence Upton

For information regarding running time, please see a member of the Front of House team.

Black is the New White was commissioned by Sydney Theatre Company with the support of the Malcolm Robertson Foundation.
Original production supported by the STC Donor Syndicate and Presenting Partner Allens.

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*Anthony Taufa and Tony Briggs; (opposite) Director Paige Rattray
with playwright Nakkiah Lui in rehearsal*

In conversation with director Paige Rattray

Sydney Theatre Company Associate Director Paige Rattray discusses the process of bringing *Black is the New White* to life and the huge amount of fun it's been along the way.



What first struck you about this play?

I was most struck by how, as an Aboriginal woman writing about middle-class Aboriginal people, Nakkiah is checking her privilege. I was really impressed and excited by that bravery. She's really putting herself out there and I think all great artists do that.

Nakkiah does it with such charm, open-heartedness and humour. She examines her thoughts so thoroughly, leaving nothing unturned, and she uses each character to explore different ideas and points of view. Also, the way she writes about cultural

identity and then destabilises it at each turn means that we're constantly questioning what it means to be a middle-class Aboriginal person. She has a gift for self-analysis.

And her ability to follow a path of logic and then turn it on its head and interrogate it at each juncture is remarkable.

Exactly. They're such complex ideas. There's a great scene in the play when Rose Gibson comes home and her Christmas tradition, with her sister Charlotte, is to smoke a joint and have a chat. But things are different this time, because of the information Charlotte



'[Lui] examines her thoughts so thoroughly, leaving nothing unturned, and she uses each character to explore different ideas and points of view.'

has discovered about her father and because she's brought a white man home. They have the most complex conversation about cultural identity but, because Nakkiah has it happen while they're smoking a joint, we can really slow it down and let the characters take their time. If they weren't stoned it could absolutely fly over our heads, but because they're slowed down we can sit with it and take it in. Each word, each idea is placed very carefully. That is genius.

At times, you had the cast improvise in rehearsals. How does that work?

It's a structured improvisation where we break the play down into different main events and then mini events within that. That gives the actors a framework in

which to improvise. For this production, I used the improvisations as a way to let the actors figure out the space and find opportunities for comedic moments, like a surprise entrance, for example. It lets me see how the actors might move through the space and how we could tell the story spatially as well as through the dialogue.

Does that improvisation extend to the script? You had Nakkiah in the room reworking the dialogue. Are the actors taking on those characters and modulating them to their own voice?

That actually happened through the development phase of the play at STC. Ahead of 2017's premiere, we had a



*Vanessa Downing and Tom
Stokes; (opposite) Anthony
Taufa and Luke Carroll*



workshop on the second draft of the script. Most of the cast were assembled, so what the actors did in that development helped inform the characters as they were refined.

In these rehearsals, after we'd broken the script down carefully, we noticed that there were little gaps in character journeys, so, along with other tweaks here and there, Nakkiah rewrote the last scene of the play to fill in those holes. Keeping track of eight characters is quite difficult in a rom-com setting. Their ideas around identity, race

and sexuality change quite drastically over the course of the play. It's really important to tie all of those things up because Nakkiah is so spot on with her examination of those issues. We needed to make sure that every character was either purposely left unchanged or their realisations about themselves and each other were clear.

In terms of the improvisations, they perform a number of functions. They can help clarify a lot of the subtext for a character, as well as help determine where they are spatially.

Director Paige Rattray (centre) in rehearsal with cast members of the Sydney Theatre Company production (2017); (opposite) Melodie Reynolds-Diarra, Miranda Tapsell and Tony Briggs

Are there locations in the set that start to belong to certain characters?

Yes, absolutely. There are so many great playing spaces for everyone thanks to our designer, Renée Mulder.

There's 'Dad's Chair', which is a bit of a throne in this play. When he feels threatened, Ray Gibson heads to this part of the house. It takes quite a bit to get him out of that place, actually. He's a bit like a cat, he likes to be at the highest point.

Then there's the window seat where Joan Gibson likes to sit and smoke a little joint or a cigarette. And a particular spot on the

stairs where Sonny Jones can hear the voice of the Lord.

The narrator is an interesting inclusion in the play. It's such a familiar conceit but it seems almost passé as a concept now. What can the narrator be and what can't it be for it to work well here?

The improvisations were useful. We pushed that character to see how far he could be involved in the world of the other characters. We found a few little moments of overlap, but it's actually much better if he is outside the reality, observing. He's more connected to the audience than he is to the characters.





Tony Briggs, Melodie Reynolds-Diarra, Vanessa Downing and Geoff Morrell

You've talked about the play being *Guess Who's Coming to Dinner* meets *The Family Stone* meets *Meet the Fockers* meets *Grand Designs*. So, is the narrator Kevin McCloud – a reality show host?

No, we originally did think of him like that but it's evolved since. When Nakkiah was first writing the play, she was thinking of Ray Martin in *First Contact* crossed with David Attenborough. And then we started talking more about Alec Baldwin in *The Royal Tenenbaums* because the documentary style wasn't working in this rom-com context. It needed more of a fairytale element with a storytelling style, rather than giving factual information about Aboriginal people. As the story progresses and we fall further down the rabbit hole, the narrator becomes more casual and loosens up and I think, in a way, that is what happens to all of us watching.

What have you taken away from working on this play?

I have to say, it's been one of the best experiences that I've had working in theatre. Within all the laughs it has been a huge learning experience. Nakkiah is incredibly generous with her knowledge and lived experience, as are the other performers in the production.

The cast have talked a lot about their experiences working in theatre and film, and about the incredible toll it takes on Indigenous Australian actors being killed night after night onstage. Although knowing the telling of those stories is important, Nakkiah has filled this play with so much joy, our rehearsals were about 60% work, 40% laughter. It was brilliant. ■

Cast & Creative Team



TONY BRIGGS

Ray Gibson

Tony Briggs is a creative who has worked in theatre, film and television as an actor and writer for many years. Tony has previously appeared in MTC's *Storm Boy* and *Twelfth Night* (1998). Other stage credits include *Black is the New White* (STC & Queensland Theatre's NSW and National Tour), *Who's Afraid of the Working Class?* (Belvoir), *Stolen*, *Corranderk: We Will Show the Country*, *Which Way Home* (Ilbjerri Theatre Company), *The Memory of Water*, *The Female of the Species* (State Theatre Company of South Australia), *Jandamarra*, *The Female of the Species*, *Corrugation Road* (Black Swan Theatre), *Yanagai! Yanagai!, Fever* (Melbourne Workers Theatre). His television credits include *Rake*, *Cleverman*, *Seven Types of Ambiguity*, *Nowhere Boys*, *The Slap*, *Wentworth*. Film credits include *Healing* (dir: Craig Monahan), *The Sapphires*, *The Djarn Djarns* (dir: Wayne Blair), *Bran Nue Dae* (dir: Rachael Perkins). For his hit creation *The Sapphires*, Tony has received two Helpmann Awards for Best Play and Best New Australian Work, a Deadly Lifetime Achievement Award, two AWGIE Awards for Most Outstanding Script and Feature Film Adaptation and at the 2013 AACTA Awards he won Best Film and Best Feature Adaptation.



LUKE CARROLL

Narrator

Luke Carroll's theatre credits include *The Torrents* (Black Swan State Theatre Company/Sydney Theatre Company), *Black is the New White*, *The Harp in the South*, *The Hanging*, *The Battle of Waterloo*, *Black Diggers and Cherry Pickers* (Sydney Theatre Company); *Mother Courage and her Children* (Queensland Theatre), *The Cake Man*, *Capricornia*, *Conversations with the Dead* and *A Midsummer Night's Dream* (Belvoir), *Riverland* (Adelaide Festival), *Eora Crossing* (Sydney Festival), *Purple Dreams* and *My Girragundji* (Bell Shakespeare). Television and film credits include the upcoming *Upright* and *Black Bitch* and previously *R.A.N.*, *Australian Rules*, *Strangerland*, *Needle*, *Stone Bros*, *Subdivision*, *The Tender Hook*, *Children of the Revolution*, *The Gods of Wheat Street*, *Redfern Now*, *Heartbeat*, *The Alice*, *Stingers*, *All Saints* and *Water Rats*. He is a long time *Playschool* host.



VANESSA DOWNING

Marie Smith

Vanessa Downing previously appeared in Melbourne Theatre Company's *Influence* (co-production with STC). Other theatre credits include *How to Rule the World*, *Power Plays*, *Pygmalion*, *Howard Katz*, *The Lady in the Van*, *Morning Sacrifice*, *A Cheery Soul*, *Macbeth*, *Chasing the Dragon*, *The Madras House* and *Measure for Measure* (Sydney Theatre Company), *Composing Venus* and *Season's Greetings* (Queensland Theatre), *Equus*, *Three Birds Alighting on a Field*, *Ring Round the Moon*, *Private Lives*, *As You Like It*, *Traitors*, *Pericles*, *A Month in the Country*, *Who's Afraid of Virginia Woolf?* (STCSA), *The Increased Difficulty of Concentration*, *The Madrigals* (Belvoir Theatre) *The Taming of the Shrew* (Bell Shakespeare), *The Glass Menagerie*, *The Busy World is Hushed*, *Afterplay* (Ensemble Theatre), *Thomas Murray and the Upside Down River* and *Away* (Griffin Theatre Company), *God of Hell* (Old Fitz Theatre), *Much Ado About Nothing* and *Cyrano de Bergerac* (Sport for Jove). TV credits include *Mr Inbetween*, *Black Comedy*, *The Checkout*, *Rake*, *Home & Away*, *Water Rats* and *All Saints*. Film credits include *Stationery*, *Mary* and *The Boy Who Had Everything*.

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Cast & Creative Team



GEOFF MORRELL

Dennison Smith

Geoff Morell is one of Australia's leading stage and screen actors. For Melbourne Theatre Company he has previously appeared in *Australia Day*, *God Of Carnage*, *Oleanna* and *Death And The Maiden*. His many theatre credits include *Away*, *Speaking in Tongues* (Griffin Theatre Company), *The Tempest*, *Scenes From an Execution*, *Blind Giant is Dancing* (Belvoir), *King Lear*, *Hedda Gabler*, *A Cheery Soul* (STCSA), *Art*, *Man of La Mancha* (GFO), *Top Silk*, *The Department* (Gary Penny), *Vere*, *Revenge's Tragedy*, *Big & Little*, *Pentecost*, *Racing Demon*, *Tom and Viv*, *The Seagull*, *Hot Fudge & Ice Cream* and *A Month in the Country* (STC). TV credits include leading roles in *Cloudstreet*, *Changi*, *Marking Time*, *8MMM*, *Harrow*, *Please Like Me*, *The Code*, *Grassroots*, *Blue Heelers*, *Catching Milat* and *Murder Call*. In 2000 he received an AFI Award for his work in *Grassroots*. Geoff is a proud Equity member, where he serves on the National Performers Committee.



TUULI NARKLE

Rose Jones

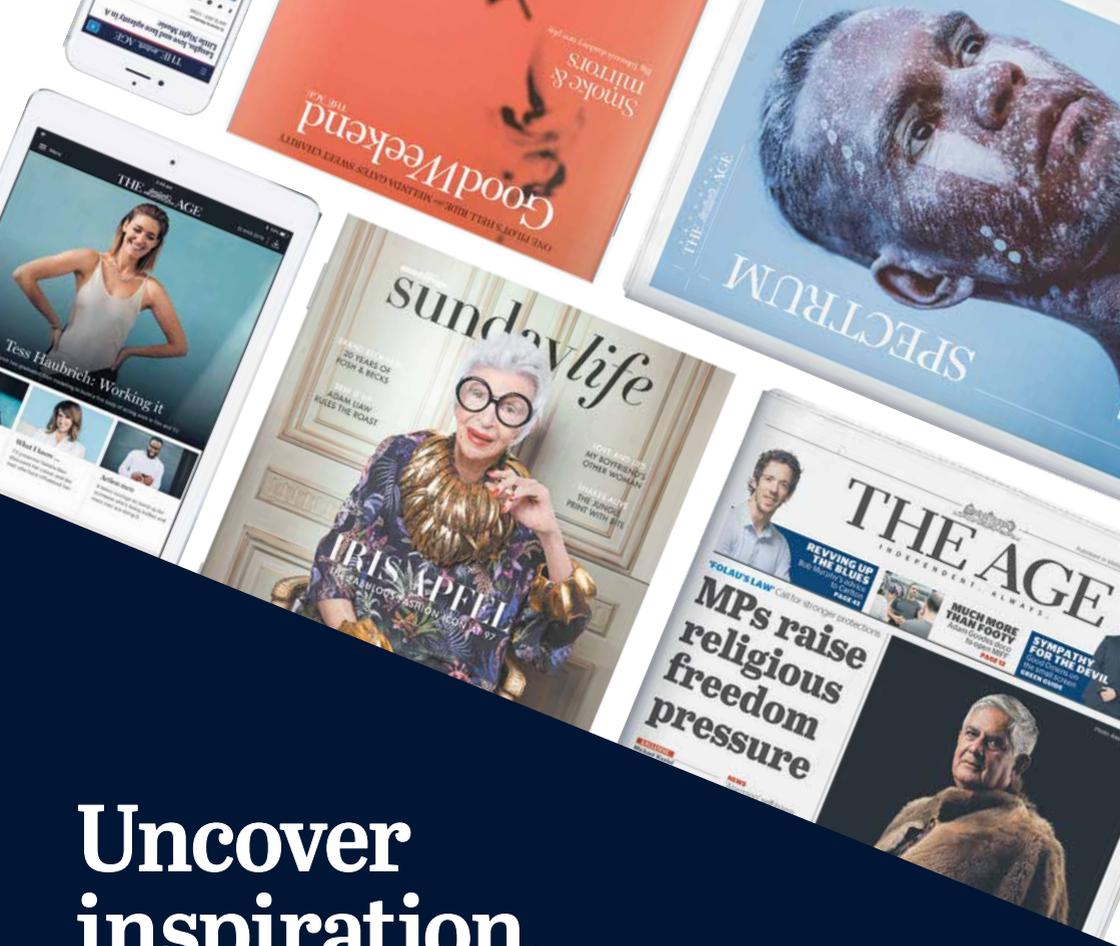
Tuuli Narkle graduated NIDA with a Bachelor for Fine Arts (Acting) in 2018. In 2019, she was cast in *Winyanboga Yurringa* (Belvoir) and is thrilled to be joining the cast of *Black is the New White* (Sydney Theatre Company). Tuuli was born and raised in rural Western Australia and is of Aboriginal and Finnish descent. Her first encounter with performing arts came through the practice of cultural dance and slowly branched out into acting and singing. As a teenager Tuuli's passion for performance became primarily focused on acting through her acceptance into the specialist acting stream at John Curtin College of the Arts. However, she continued to hone her skills in classical ballet, contemporary and character dance at Charlesworth Ballet Institute. Her first major acting role was Ruby in *STOLEN* by Jane Harrison, directed and produced by Leah Purcell (Ilbjerri Theatre Company). Tuuli is represented by Kermond Management.



MELODIE REYNOLDS-DIARRA

Joan Gibson

Melodie Reynolds-Diarra is a Wongutha, Nadju/Mirning woman from Western Australia. She made her acting debut at 16 in *No Sugar* at Belvoir and graduated from the Western Australian Academy of Performing Arts (WAAPA). Theatre companies and festivals Melodie has worked with include Ilbjerri Theatre Company, Deckchair Theatre Company, Bell Shakespeare, Playbox, Black Swan State Theatre Company, Company B, Melbourne Theatre Company, Red Stitch Actor's Theatre, Melbourne International Comedy Festival, and The Dreaming Festival. She also appeared in both 2017 and 2018 seasons of *Black is the New White* for Sydney Theatre Company. She's performed in several ABC radio plays, recorded the audio book of *My Place*, and associate directed *The Shadow King* at Malthouse Theatre. Television credits include *Natural Justice*, *Broken Shore*, *Hard Rock Medical* and *Redfern Now 2*. In 2018 Melodie's first play *Skylab* made its world premiere in Perth, as a co-production with Black Swan and Yirra Yarkin Theatre companies.



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Cast & Creative Team



TOM STOKES

Francis Smith

Tom Stokes is making his Melbourne Theatre Company debut in STC's production of *Black is the New White*. His other theatre credits include *Pygmalion* (Sydney Theatre Company), *Romeo and Juliet* (Bell Shakespeare), *In the Next Room: or the Vibrator Play* (Black Swan State Theatre Company), *The Glass Menagerie*, *Blood Bank* (Ensemble Theatre Company), *Of Mice and Men* (Sport for Jove), *Music* (Griffin Independent), *The Pigeons* (Griffin Independent), *Capture the Flag* (Critical Stage/Tamarama Rock Surfers), *Shakespeare's R&J* (Riverside Theatre Company), *I want to Sleep With Tom Stoppard* (Tamarama Rock Surfers), *Julius Caesar* (Cry Havoc), *Titus Andronicus* (Cry Havoc), *Don't Look Back* (Perth International Arts Festival) *Frankie's* (Blue Room Theatre). His film credits include *The Railway Man*, *Equals*, *Newness*, *Wasted on the Young*, *The 11th Green*, *Let it Rain*, *Hunger* and *Photocopier*. He trained at West Australian Academy of Performing Arts.



MIRANDA TAPSELL

Charlotte Gibson

Miranda Tapsell is a proud Larrakia woman from Darwin who grew up in Kakadu National Park and has built a strong career in film, theatre and television. *Black is the New White* marks Miranda's debut at Melbourne Theatre Company. Select theatre performances include *The Secret River*, *I Am Eora* (Sydney Theatre Company), *Radiance*, *A Christmas Carol*, *Yibiyung* (Belvoir), *The Literati* (Griffin Theatre/Bell Shakespeare), and *Mother's Tongue* (Yirra Yakin). Miranda's work in television includes *Doctor Doctor*, *Love Child*, *Play School*, *Secret City*, *Cleverman*, *Black Comedy*, *Redfern Now*, *Mabo* and *Little J & Big Cuz*. In film, Miranda is renowned for her performance in *The Sapphires* and was most recently seen in the feature *Top End Wedding*, a movie Miranda produced, co-wrote and starred in. Miranda received two Logie Awards for her role in *Love Child*: Most Popular New Talent and The Graham Kennedy Award for Most Outstanding Newcomer.



ANTHONY TAUFA

Sonny Jones

Anthony Taufa is making his Melbourne Theatre Company debut in *Black is the New White*. His other theatre credits include *How to Rule the World*, *A Cheery Soul*, *Saint Joan*, *Cloud 9*, *Black is the New White*, *The Golden Age*, *Love & Information* (with Malthouse Theatre), *Orlando*, (Sydney Theatre Company), *The Misanthrope* (with Griffin Theatre Company), *Merchant of Venice*, *Comedy of Errors* and *The Players* (Bell Shakespeare), *Man with 5 Children*, *10,000 Beers*, (Darlinghurst Theatre Company), *Brothers Size*, (Griffin Theatre Company), *Monkey-Journey to the West* (Theatre of Image), *Othello*, (Sydney Shakespeare Company), *Othello* (King's Men), *Macbeth* (Optic Verve) and *Mash Up* (Q Theatre). His film credits include *Zombie Bro*, *Down Under* and *Super Awesome!* Anthony did his acting training at NIDA and has a BA from La Trobe University.

Cast & Creative Team



NAKKIAH LUI
Playwright

Nakkiah Lui is a writer/actor and Gamilaroi/Torres Strait Islander woman. She is a co-writer/star of *Black Comedy*, creator/writer/star of *Kiki and Kitty* (ABC), creator/co-host of the podcast *Pretty for an Aboriginal* (Buzzfeed), and regular panellist on *Screentime* (ABC). She has been an artist in residence at Griffin Theatre Company (2013), playwright in residence at Belvoir (2012–2014) and a member of Queensland Theatre's National Artistic Team (2015–2017). In 2012, Nakkiah was the first recipient of The Dreaming Award from The Aboriginal and Torres Strait Island Arts Board of the Australia Council. The same year, she was the inaugural recipient of the Balnaves Foundation Indigenous Playwright award. Nakkiah's writing credits include *This Heaven* (Belvoir/Finborough Theatre), *Blak Cabaret*, (Sydney Festival/Malthouse Theatre), *Kill the Messenger* (also as Actor) (Belvoir), *#KillAllMen*, (NIDA), *How to Rule the World* and *Power Plays* (STC), *Blaque Showgirls* (Malthouse Theatre). Directing credits include *An Octoroon* (Queensland Theatre). Her dramaturgical credits include *The Sovereign Wife*, (MTC NEON), *Lilith: the Jungle Girl*, (MTC). Nakkiah is also an active social commentator, with contributions to *The Guardian*, *The Saturday Paper* and *Junkee*. She has appeared on *Q&A*, *The Drum* and *The Project*. Nakkiah was STC's 2018 Patrick White Playwrights Fellow.



PAIGE RATTRAY
Director

Paige Rattray is currently Sydney Theatre Company's Associate Director, after holding the role of Associate Artistic Director at Queensland Theatre. Prior to that, she was Sydney Theatre Company's Richard Wherrett Fellow and has directed *How to Rule the World*, *Black is the New White*, *Australian Graffiti*, *Power Plays* and *Boys will Be boys* for STC. Paige was co-founder of independent theatre company Arthur, was the 2011 Resident Director at Griffin Theatre as well as the Company's 2010 Affiliate Director. Other directing credits include *Hedda*, *Scenes from a Marriage*, *Switzerland* (Queensland Theatre), and *Fangirls* (Belvoir). For Arthur, *Bright World* (Theatre Works), *The Sea Project*, *Return to Earth* (with Griffin Independent), *The Myth Project: Twin* (with MTC NEON), *The Mesh* (with Red Stitch) *The Midlands* (with Mudlark), *Dirtyland* (with The Spare Room), *Cut Snake*, *Heartbreak Hotel* (Griffin Theatre Company), *This House is Mine* (Milk Crate Theatre) and *Out of Place* (ATYP). She is a graduate of NIDA.



RENÉE MULDER
Set & Costume Designer

Renée Mulder's recent designs include *Arbus & West* (Melbourne Theatre Company), *The Torrents* (co-production Black Swan State Theatre Company), *Black is the New White*, *Banging Denmark*, *Hamlet: Prince of Skidmark*, *Orlando*, *Battle of Waterloo*, *The Effect*, *Perplex*, *The Long Way Home*, *Dance Better at Parties*, *Mrs Warren's Profession*, *Marriage Blanc*, *The Splinter* (Sydney Theatre Company). As Costume Designer, *Harp in the South*, *St Joan*, *Top Girls*, *Chimerica*, *Endgame*, *Children of the Sun*, *Vere*, *Faith* (Sydney Theatre Company). As Set Designer, *Edward Gant's Amazing Feats of Loneliness* (Sydney Theatre Company), *Nearer the Gods*, *An Octoroon*, *Rice*, *Sacré Bleu! Fat Pig* (Queensland Theatre), *Prima Facie*, *The Bleeding Tree*, *The Boys and A Hoax* (Griffin Theatre Company). Renee was Resident Designer at Sydney Theatre Company from 2012–14. She was a Helpmann Award nominee for Best Costume Design for *Harp in the South*. She won a Sydney Theatre Award for Best Costume Design for *Top Girls* and is a graduate of NIDA and Queensland College of Art.

Cast & Creative Team



BEN HUGHES

Lighting Designer

Ben Hughes is a lighting designer for theatre, dance and opera. Ben's recent designs include *Noises Off!* and *Let The Sunshine* (Melbourne Theatre Company / Queensland Theatre), *L'Appartement*, *Twelfth Night*, *An Octaroon*, *Scenes from a Marriage*, *Switzerland*, *Good Muslim Boy* (with Malthouse Theatre), *Black Diggers* (with Sydney Festival), *Mother Courage and Her Children*, *Happy Days* and *Much Ado About Nothing* (Queensland Theatre). For Sydney Theatre Company, *The Effect* (with Queensland Theatre), *The Mathematics of Longing*, *A Streetcar Named Desire*, *Medea* (La Boite), *Don Giovanni*, *Mozart Airborne* (with Expressions Dance Company and Natalie Weir), *Snow White* (Opera Queensland), *The Dinner Party*, *Converge*, *Propel*, *The Host*, *Carmen Sweet* (Expressions Dance Company), *Two Feet* (Adelaide Festival), *The Masters Series*, *Flourish* and *Giselle* (Queensland Ballet). Ben is Associate Artistic Director of The Danger Ensemble, and lectures in lighting design at Queensland University of Technology.



STEVE TOULMIN

Composer & Sound Designer

Steve Toulmin's theatre credits include *Black is the New White*, *The Bleeding Tree* (with Griffin Theatre), *A Flea in Her Ear*, *Power Plays*, *Edward Gant's Amazing Feats of Loneliness* (with La Boite), *Little Mercy* (Sydney Theatre Company). Other theatre credits include *Barbara and the Camp Dogs*, *Hir*, *The Rover*, *The Blind Giant is Dancing*, *Jasper Jones*, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is This Thing On?*, *20 Questions and The Seed* (Belvoir), *Richard III* and *Othello* (Bell Shakespeare), *The Homosexuals or 'Faggots'*, *Gloria*, *Beached*, *A Hoax* (with La Boite), *The Bleeding Tree*, (Griffin Theatre Company). *Who's Afraid of Virginia Woolf?*, *Great Falls*, *Liberty Equality Fraternity*, *Circle Mirror Transformation* (Ensemble Theatre), *Switzerland*, *That Face* (Queensland Theatre). *Tender Napalm*, *Julius Caesar*, *Hamlet*, *Attack of the Attacking Attackers* (La Boite). *Fun House*, *Love Riot*, *Blanc De Blanc* (Strut & Fret), *All The Sex I've Ever Had* (Sydney Festival). His event credits include Papua New Guinea's 40th Year of Independence Celebrations, EKKA Arena Spectacular (2013-2015). Steve was Director for Ricki-Lee Coulter (2012-2014). As a songwriter and music producer Steve has worked with artists including Megan Washington, Ricki-Lee Coulter and Samantha Jade. Steve trained at NIDA.



JULIA PATEY

Tour Director

Julia Patey is a director, writer and dramaturg who specialises in the creation of new work by female artists. Her work as a writer/director includes *The Knife* (Bondi Feast), *Greater Sunrise* (Belvoir 25A), *Dolores* (SAM), *Moonchild* (ATYP/we make theatre), *When Am I Gonna Be What I'm Gonna Be* (Rock Surfers/we make theatre), *I'm Sorry We No Longer Sell Bath Bombs* (City of Sydney/Earlwood Farm) and *Cleansed in Blood* (The Old Fitz Late Nights). As Assistant Director her credits include *Scenes From a Marriage* (Queensland Theatre), *Black is the New White* (Sydney Theatre Company), *A Town Named Warbo* and *Spur of the Moment* (ATYP). Julia holds a Bachelor of Communications (Theatre/Media) and is currently undertaking a Master of Laws (Human Rights Law & Policy).

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