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.
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.

— About the Play —

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.

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.

For information regarding running time, please see a member of the Front of House team.
Anthony Taufa and Tony Briggs; (opposite) Director Paige Rattray with playwright Nakkiah Lui in rehearsal
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
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

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

This interview was originally published in STC’s 2017 programme for Black is the New White.
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 (Ilbijerri Theatre Company), 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), 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 Madrigirls (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.
INTRODUCING: MASTER OF THEATRE – VOICE

Become integral to stages and screens all over the world.

Applications now open
finearts-music.unimelb.edu.au/theatre

Image: Leith McPherson, Course Coordinator Master of Theatre (Voice)
INTRODUCING:
MASTER OF THEATRE – VOICE

Become integral to stages and screens all over the world.
Applications now open
finearts-music.unimelb.edu.au/theatre

Image: Leith McPherson, Course Coordinator Master of Theatre (Voice)

---

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, Revengers 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 decent. 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 (Ilbijerri 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 Ilbijerri 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.
Uncover inspiration.

Go behind the scenes with Melbourne’s best arts, entertainment and lifestyle coverage, delivered.

Your Age and favourite magazines delivered **Thursday to Sunday**

Including **Sunday Life, Spectrum, EG and Good Weekend**

Plus unlimited digital access, including **The Age app**

**THE AGE**

Independent. Always.

**Save over 50% now.** theage.com.au/delivery

*Save on the regular newsstand price + Premium Digital subscription. $3.25 a week for Thursday to Sunday delivery + full digital access. Available only where a normal home delivery service exists. Subscriptions automatically renew unless the subscriber cancels 30 days prior. For subscription terms visit theage.com.au/conditions.*
**Cast & Creative Team**

**TOM STOKES**  
Francis Smith  

**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.*
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 RATRRAY  
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.

RENEE MULDER  
Set & Costume Designer

Renée Mulder’s recent designs include Arbus & West (Melbourne Theatre Company), The Torrrents (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, Ver, 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.
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 Boitè), 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 Boitè). 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 Surfesr/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 Warboy 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).
Sydney Theatre Company is at the heart of Australia’s cultural landscape, and owes its world-class creative pedigree to a history of ground-breaking productions.

Since 1978, the company has produced work that is – in the words of founding artistic director Richard Wherrett – “grand, vulgar, intelligent, challenging and fun”. A paradox as playful as our city.

In the 21st century STC is dedicated to producing Australian works of ambition and scale. These stories provide audiences with opportunities for reflection, revelation and joy, and are shared widely through regional, national and international touring, partnerships and outreach activities.

Our four home venues, ranging in size from 200 to 890 seats, allow us to develop and celebrate theatrical expression of all kinds. We keep classics alive and resonating with the present day, and our resident artist, commissioning and workshop programs ensure we continue to discover and develop the next wave of Australian storytellers.

We are committed to building creative capacity in the community through our partnership with The University of Sydney, School Drama, which delivers theatre-based literacy education in primary schools, adult education centres, refugee groups and juvenile detention facilities around the country.

We are proud that over the years Sydney Theatre Company has produced work with some of Australia’s – and the world’s – most exciting performers, writers, directors and creative teams; and that we continue to invest in and promote the artistic legends of the future.

Learn more and book tickets at sydneytheatre.com.au

TAG #sydneytheatreco
FOLLOW @sydneytheatreco
MTC Circles of Giving

MTC gratefully acknowledges our visionary donors

**MTC LIFETIME PATRONS**

Acknowledging a lifetime of extraordinary support for MTC.

<table>
<thead>
<tr>
<th>Name</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pat Burke</td>
<td>Peter Clemenger AO and Joan Clemenger AO</td>
</tr>
<tr>
<td>Dr Geraldine Lazarus and Greig Gailey</td>
<td>Allan Myers AC QC and Maria Myers AC</td>
</tr>
<tr>
<td>The Late Biddy Ponsford</td>
<td>Maureen Wheeler AO and Tony Wheeler AO</td>
</tr>
<tr>
<td>Ursula Whiteside</td>
<td>Caroline Young and Derek Young AM</td>
</tr>
</tbody>
</table>

**ENDOWMENT DONORS**

Supporting the long term sustainability and creative future of MTC.

<table>
<thead>
<tr>
<th>Amount</th>
<th>Donor</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,000,000+</td>
<td>Jane Hansen and Paul Little AO The University of Melbourne</td>
</tr>
<tr>
<td>$50,000+</td>
<td>Geoffroy Cohen AM Orcadia Foundation Andrew Sisson AO and Tracey Sisson</td>
</tr>
<tr>
<td>$20,000+</td>
<td>Tony and Janine Burgess Anne and Mark Robertson OAM Prof Margaret Gardner AO and Prof Glyn Davis AC</td>
</tr>
<tr>
<td>$5,000+</td>
<td>R &amp; P Harkness Jane Kunstler Renzella Family Anonymous</td>
</tr>
<tr>
<td>$1,000+</td>
<td>Virginia Lovett and Rose Hiscock</td>
</tr>
</tbody>
</table>

**MTC’S PLAYWRIGHTS GIVING CIRCLE**

Supporting the Next Stage Writers’ Program.

Louise Myer and Martyn Myer AO, Maureen Wheeler AO and Tony Wheeler AO, Christine Brown Bequest Allan Myers AC QC and Maria Myers AC, Tony Burgess and Janine Burgess Dr Andrew McAliece and Dr Richard Simmie, Larry Kamener and Petra Kamener

**ANNUAL GIVING**

Donors whose annual gifts help MTC enrich and transform lives through the finest theatre imaginable.

**BENEFACTORS CIRCLE**

<table>
<thead>
<tr>
<th>Amount</th>
<th>Donor</th>
</tr>
</thead>
<tbody>
<tr>
<td>$250,000+</td>
<td>Crown Resorts Foundation Packer Family Foundation</td>
</tr>
<tr>
<td>$50,000+</td>
<td>The Joan and Peter Clemenger Trust The Cybec Foundation John Higgins AO and Jodie Maunder Maureen Wheeler AO and Tony Wheeler AO</td>
</tr>
<tr>
<td>$20,000+</td>
<td>Betty Amsden Foundation Krystyna Campbell-Pretty AM Dr Geraldine Lazarus and Greig Gailey Jane Hansen and Paul Little AO Louise and Martyn Myer AO Victorian Department of Education and Training The Vizard Foundation Caroline and Derek Young AM Anonymous</td>
</tr>
<tr>
<td>$10,000+</td>
<td>Joanna Baevski Erica Bagshaw The Bonnici Family The Cattermole Family Tom and Elana Cordiner Christine Gilbertson Linda Herd Macgeorge Bequest The late Noel Mason and Susanna Mason Kendra Reid Craig Semple Luisa Valmorbidia Anonymous (2)</td>
</tr>
<tr>
<td>$5,000+</td>
<td>Sandy Bell and Daryl Kendrick Bill Bowness AO Dr Andrew Buchanan and Peter Darcy Iain and Jillian Buchanan Sandra and Bill Burdett AM Lynne and Rob Burgess Pat Burke and Jan Nolan John and Robyn Butselaar The Janet and Michael Buxton Foundation Barry and Joanne Cheetham The Dowd Foundation The Gjergia Family Leon Goldman Robert and Jan Green John and Joan Grigg OAM Jane Hansen David and Lily Harris Jane Hemstritch Bruce and Mary Humphries Karen Inge and Dr George Janko Anne Le Huray Marshall Day Acoustics (Dennis Irving Scholarship) Ian and Judi Marshman Matsarol Foundation Ian and Margaret McKellar George and Rosa Morstyn Tom and Ruth O’Dea Leigh O’Neill Dr Kla Pajouhesh (Smile Solutions) In loving memory of Richard Park Bruce Parncutt AO Prof David Penington AC and Dr Sonay Hussein Jeanne Pratt AC Janet Reid OAM and Allan Reid Renzella Family The Robert Salzer Foundation Andrew Sisson AO and Tracey Sisson Trawnall Foundation Trust Ralph Ward-Ambler AM and Barbara Ward-Ambler Anonymous (5)</td>
</tr>
</tbody>
</table>

**ADVOCATES CIRCLE**

$2,500–$4,999

<table>
<thead>
<tr>
<th>Donor</th>
</tr>
</thead>
<tbody>
<tr>
<td>John and Lorraine Bates Marc Besen AC and Eva Besen AO Jay Bethell and Peter Smart Wendy and Paul Bonnici Diana Burrell Jenny and Stephen Charles AO Sandy and Yvonne Constantine Debbie Daddo AM Ann Darby Dr Anthony Dortimer and Jillian Dortimer Melody and Jonathan Feder Dr Helen Ferguson Grant Fisher and Helen Bird Bruce Freeman Gaye and John Gaylard Heather and Bob Glindemann OAM Henry Gold Roger and Jan Goldsmith Lesley Griffin Ballandry (Peter Griffin Family) Fund (a sub-fund of the Australian Communities Foundation) Fiona Griffiths and Tony Osmond Tony Hillyard and Warwick Eddington Jane Hodder Peter and Halina Jacobsen Amy and Paul Jasper Irene Kearsley and Michael Ridley Rachel Kelly Elizabeth Laverty Leg Up Foundation Alex and Halina Lewenberg Virginia Lovett and Rose Hiscock Don and Sue Matthews Kim and Peter Monk Ging Muir and John McCawley Sandy and Sandra Murdoch Jane and Andrew Murray Dr Paul Nisselle AM and Sue Nisselle</td>
</tr>
</tbody>
</table>
The Christine Brown Bequest
The Estate of Leta-Rae Arthy
Remembering and honouring those who have generously supported MTC through a bequest.

Adam and Donna Cusack-Muller
Acknowledging supporters who have made the visionary gesture of including a gift to MTC in their will.

LEGACY CIRCLE
$1,000–$2,499
Prof Noel and Sylvia Alpins AM
Valma E. Angliss AM
James and Helen Angus
Kate Aplin
Margaret Astbury
Ian Baker and Cheryl Saunders
John and Dagnija Balmford
Heather Bamford
John and Jan Campbell
Alison and John Cameron
John and Jan Campbell
Jessica Canning
Clare and Richard Carlson
Fiona Caro
Chef’s Hat
Chernov Family
Keith Chivers and Ron Peel

Assoc Prof Lyn Clearihan and
Dr Andrew Palmer
Dr Robin Collier and Neil Collier
Mark and Jo Davey
Natasha Davies
Katherine Derham-Moore
Amanda and Mark Derham
Katie Dewhurst
Robert Drake
Bev and Geoff Edwards
George and Eva Ermer
Anne and Graham Evans AO
Dr Alastair Fearn
Cathryn Findlay
Jan and Rob Flew
Rosemary Forbes and
Ian Hocking
Heather Forbes-McKeon
Elizabeth Foster
Glenn Fryer
John Fullerton
Nigel and Cathy Garrard
Diana and Murray Gerstman
Gill Family Foundation
Brian Goddard
Charles and Cornelia Goode
Foundation
Isabella Green OAM and
Richard Green
Jane Grover
Ian and Wendy Haines
Charles Harkin
R & P Harkness
Mark and Jennifer Hayes
The Hon Peter Heerey AM QC
and Sally Heerey
Sandi and Gil Hoskins
Emeritus Prof Andrea Hull AO
Ann and Tony Hyams AM
Peter Jaffe
Denis and Elissa Joachim
Charles Harkin
Ed and Margaret Johnson
Prof Shitij Kapur and
Dr Sharmistha Law
Malcolm Kemp
Janette Kendall
Julie and Simon Kessel

Fiona Kirwan-Hamilton
and Simon E Marks QC
Doris and Steve Klein
Larry Kornhauser and
Natalya Gill
Josephine and
Graeme Kraehe AO
Pamela Lamaro
Joan and George Lefroy
Alison Leslie
Peter and Judy Loney
Lord Family
Lording Family Foundation
Elizabeth Lyons
Ken and Jan Mackinnon
The Mann Family
Helen Mantzis
Chris and Bruce Maple
Marin Charitable Trust
Dr Hannah Mason
Margaret and John Mason OAM
Garry McLean
Elizabeth McMeekin
Emeritus Prof Peter McPhee
and Charlotte Allen
Robert and Helena Mestrovic
John G Millard
Ross and Judy Milne-Pott
Susan and Michael Minshull
Felicity and Des Moore
Luke and Janine Musgrave
Barbara and David Muskin
Jacquie Naylor
Nelson Bros Funeral Services
Nick Nichola and Ingrid Moyle
Susan Oliver AM
Tony and Margaret Pagone
Dr Annamarie Perlesz
Peter Philpott and
Robert Ratcliffe
Prof Hannah Piterman
Betty and John Pizzey
Noel and Gaylene Porter
John and Joan Pye
Sally Redlich
Victoria Redwood
Julie and Ian Reid

Christopher Richardson
Phillip Riggio
Roslyn and Richard Rogers
Family
Sue Rose
Anne and Laurie Ryan
F & J Ryan Foundation
Edwina Salhhar
Margaret Salhhar AM
Guy Sansom and
Treena Quarin
Susan Santoro
Kaylene Savas
Graeme Seabrook
Sharon Segal
Angus and Tessa Stuckless
Ylana Perlov
Prof Barry Sheehan
and Pamela Waller
Jacky and Rupert Sherwood
Diane Silk
Dr John Sime
Jane Simon and Peter Cox
Reg and Elaine Smith OAM –
Earlham Gardens Charity
Tim and Angela Smith
Annette Smorgon
Diana and Brian Snape AM
Geoff and Judy Steinicke
Dr Ross and Helen Stillwell
Suzy and Dr Mark Suss
James and Anne Syme
Rodney and Aviva Taft
Frank Tisher OAM and
Dr Miriam Tisher
Graham Wadam
Kevin and Elizabeth Walsh
Anthony Watson and
Tracey McDonald
Pinky Watson
Marion Webster OAM
Penelope and Joshua White
Ursula Whiteside
Ann and Alan Wilkinson
Jan Williams
Mandy and Edward Yencken
Greg Young
Anonymous (29)

LEGACY GIFTS
Remembering and honouring those who have generously supported MTC through a bequest.

The Estate of Leta-Rae Arthy
The Christine Brown Bequest
The Estate of Ron Chapman
The Estate of Gordan J Compton
The Estate of Betty Illic
The Estate of Bettie Kornhauser
The Kitty and Leslie Sandy
Bequest
The Estate of James Hollis
Minson
The Estate of Prudence
Ann Tutton
The Estate of Freda E White
The Estate of Dorothy Wood

Acknowledging Donors who join together to support innovative and inspiring programs for the benefit of our community.

▲ ARTISTIC DIRECTOR’S CIRCLE
■ YOUTH AMBASSADORS
GIVING CIRCLE
◆ WOMEN IN THEATRE
GIVING CIRCLE
● EDUCATION
GIVING CIRCLE

To find out more about supporting MTC please call 03 8688 0959 or visit mtc.com.au/support

Current as of September 2019
Thank You

MTC would like to thank the following organisations for their generous support

Major Partners

Abercrombie & Kent
ANZ
Qatar Airways

Major Media Partners

THE AGE
smoothfm

Production Partners

Genovese
THE LANGHAM
LITTLE GROUP

Premium Season Partners

BCG
CENTRAL EQUITY
Frontier
K&L GATES

Season Partners

CITY TEMPO
DECK
DONALD CANT WATTS CORKE
HEAT
THE LUXURY NETWORK

Marketing Partners

PRG
TAXI KITCHEN
Wilson Parking
YAMAHA

Southbank Theatre Partners

BROADSHEET
NIXON
DRANKARD
Evan Evans
invicium
oh!
southgate

If you would like to join our corporate family or host a private event, please contact partnerships@mtc.com.au

SEE the WORLD DIFFERENTLY

SEASON 2020
ON SALE NOW MTC.COM.AU
Businesses have their ups and downs. You could get the gear your business needs without the added pressure on your cash flow, with ANZ vehicle and equipment finance. Our dedicated team will work with you to tailor your repayments to suit your cash flow. Better yet, approved customers may not have to pay a deposit, which means your cash could be put to work in other areas of the business.

Get on top of business with ANZ vehicle and equipment finance.

Any advice does not take into account your personal needs and financial circumstances and you should consider whether it is appropriate for you. All applications for credit are subject to ANZ’s normal credit approval criteria. Terms and conditions available on application. Fees and charges apply. Australia and New Zealand Banking Group Limited (ANZ) 2019 ABN 11 005 357 522.