

# AT WHAT COST?

BY NATHAN MAYNARD

DIRECTED BY ISAAC DRANDIC



A BELVOIR ST THEATRE PRODUCTION

# QUEENSLAND THEATRE

Queensland Theatre acknowledges the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.



Queensland  
Government

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INDIGENOUS THEATRE AT BELVOIR IS SUPPORTED BY THE BALNAVES FOUNDATION.

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This is a play we need to see and I am grateful to the whole team of artists for being willing to carry it around the country.

**Lee Lewis**  
Artistic Director

Urgency, passion, knowledge, courage and generosity are the building blocks of *At What Cost?*. It is an invitation to listen. It is a challenge to rise to. It is a nuanced and complex conversation crafted by uniquely talented playwright Nathan Maynard. It has been brought to life by Queensland Theatre's Associate Artist, director Isaac Drandic.

I saw the first Maynard/Drandic collaboration — *The Season* — onstage at the Sydney Opera House as part of Sydney Festival in 2017. The air that night was electric. There was a real feeling of excitement in hearing this new playwright's voice bursting off the stage. And the quality of the conversation that Isaac Drandic crafted between the actors was so alive and real, it reached out to us and brought the whole auditorium into the family.

As their artistic collaboration evolves, they are pushing each other creatively to bring to life ideas that are increasingly provocative, funny, rich and deep — they are bringing out the best in each other. And in us as an audience.

When I saw *At What Cost?* onstage at Belvoir last year, the play felt like a huge step for both artists. It also felt like a step we have to take with them as an audience. They have poured their honesty and courage into this work and it is up to us to meet them in it.

This is a play we need to see and I am grateful to the whole team of artists for being willing to carry it around the country. These are the kinds of plays that can lead us, created by the artists willing to bear the weight. It is always a joy having Luke Carroll on the Queensland Theatre stage but it is also a real privilege seeing him as Boyd — a role that he is planting in the soil of theatre heritage so deeply that there is no doubt it will grow to be one of the greats.

Thank you for being here, for being willing to be in hard conversations.

— Lee

25 MAY — 10 JUN  
BILLE BROWN THEATRE

QUEENSLAND THEATRE PRESENTS A  
BELVOIR ST THEATRE PRODUCTION OF

# AT WHAT COST?

**BY NATHAN MAYNARD**  
DIRECTED BY ISAAC DRANDIC

Tasmania, now. Boyd's got enough on his plate between his responsibilities to land and people.

But something's happening. Every year more and more folk are claiming to be palawa too. Folk no one's heard of until now, who haven't been 'round before. Are they legit? Or are they 'tick-a-box'? Who decides? And how?

If Boyd's going to take everyone forward, they're all going to have to go back, old mob or new, into the island's knotty past. And they might not like what they find there.

This ground-breaking production comes to us from Belvoir St Theatre, directed by Queensland Theatre's Artistic Associate, Isaac Drandic. It's an ambitious conversation about identity and history, shared with humour and generosity by pakana playwright Nathan Maynard.

## *Truth, country and the blood in between*

### CREATIVES

**Writer and Associate Director** Nathan Maynard

**Director** Isaac Drandic

**Set Designer** Jacob Nash

**Costume Designer and Set Realiser**

Keerthi Subramanyam

**Lighting Designer** Chloe Ogilvie

**Associate Lighting Designer** Kelsey Lee

**Composer** Brendon Boney

**Sound Designer** David Bergman

**Intimacy Director** Chloë Dallimore

**Fight and Movement Director** Nigel Poulton

**Vocal Coach** Laura Farrell

**Dramaturgical Consultant** Peter Matheson

**Dramaturg** Dom Mercer

**Stage Manager** Steph Storr

**Assistant Stage Manager** Mia Kanzaki

### CAST

**Boyd** Luke Carroll

**Nala** Sandy Greenwood

**Gracie** Alex Malone

**Daniel** Ari Maza Long

### LOCATION

Bille Brown Theatre

Queensland Theatre

78 Montague Road

South Brisbane

### DURATION

1 hour and 45 minutes with no interval.

### WARNINGS

*At What Cost?* discusses strong themes such as genocide and Aboriginal trauma, and mentions the names of Indigenous people who have died. The production also contains adult themes, suicide and the use of strong language, haze and natural fibres on stage.

The use of photographic or recording equipment is not permitted inside the theatre.

If you or someone you know needs information or support, these organisations are there to help:

**13YARN** 13 92 76

**Beyond Blue** 1300 224 636

**Lifeline** 13 11 14

**Headspace** [headspace.org.au](https://headspace.org.au)

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PRODUCTION PARTNER



*At What Cost?* had its World Premiere at Belvoir St Theatre in January 2022.



**Nathan Maynard**  
Writer

Thank you, Queensland Theatre.

It's an honour to bring this story to you.

Thank you, Belvoir!

You have my eternal gratitude for your commitment to getting this story on stages all around Australia.

Special thanks to Louise Gough, Dom Mercer, Eamon Flack, Aaron Beach, Sue Donnelly and Emily David.

I'd also like to thank —

*Tasmania Performs,*

Their annual artist retreat is the place where I first pitched the idea of the play to other humans.

*The Unconformity Festival,*

For giving me time and space to finish the play's first draft.

*Moogahlin Performing Arts and the Yellamundie First Nations Playwriting Festival,*

For giving me the means to workshop and finish the play's second draft.

*Playwriting Australia* (now deceased),

For giving me time and space at their First Nations playwriting retreat, where I wrote the play's third draft.

*Peter Matheson,*

Peter's not an organisation or a venue, but if he was, he'd be a library stacked with books about playwriting. Thank you for sharing this knowledge with me mate.

*Rachael Maza,*

For supporting the work from its early days and for supporting me in my journey as a theatre maker.

*Annette Downs,*

For being the best theatre mum a boy could have.

*My family,*

For putting up with me.

And last but not least —

The *At What Cost?* cast and crew.

You've helped me shape this story and its characters and the play is better for it. The catch cry of the day is TRUTH TELLING.



Luke Carroll, Nathan Maynard

The horror of this story is the palawa people of Lutruwita's truth.

I dedicate this work to my sister *Sara Maynard*. Who lives her life in the trenches fighting for our people.

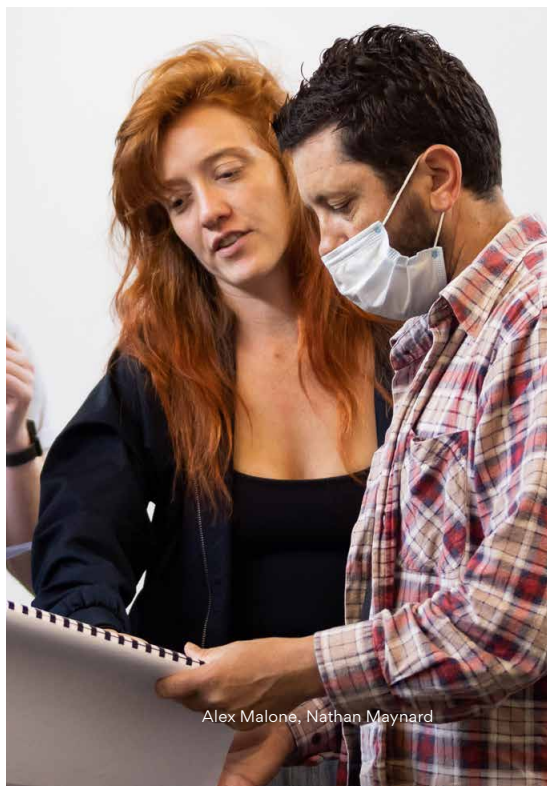
We love you and appreciate your strength and dedication to our cause.

And my late cousin, *Elliot "Bucky" Maynard*, whose celebrated work as an actor and theatre maker inspired me to use the craft of theatre to tell our people's stories.

Nayri nina-tu.

Thank you.

— Nathan



Alex Malone, Nathan Maynard



**Isaac Drandic**  
Director

**It is every human's desire,  
in fact need, to belong.**

Making theatre through a pandemic had its challenges and I have to say it is a relief to finally have this work up and in a theatre. Thank you to everyone who has had a hand in getting this work to the stage.

It is every human's desire, in fact need, to belong. We as the First People of Australia have always had a deep connection to country, community and kin. We've always belonged. Who would we be if we didn't? Belonging makes you feel safe and protected. It feels like you are part of everything, and everything is part of you. It feels like a warm hug, a warm eternal hug. It's a special feeling.

*At What Cost?* is the fourth collaboration between Nathan Maynard and I and it's a real pleasure to be directing another one of his plays. I always take my responsibility as the lead realiser of a play seriously as a lot of the stories I've had the privilege of directing are very personal to the playwrights who pen them. This is no different. This is a particularly timely play that explores and attempts to

address a significant and ongoing problem in the political, cultural and social sphere in Australia. Identity and claiming to be Aboriginal, or in the case of *At What Cost?*, palawa, when you're not, is at the centre of the unfolding drama in this play. I don't want to get into the politics of Tasmania and the palawa so much because it is not my place to and my job as a theatre maker is not necessarily to talk just about politics but to explore the human condition within the political landscape.

There are well known and documented problems that exist in Aboriginal communities across Australia. We are a community of people who have experienced a similar history. The hardships Aboriginal people face as a result of colonisation have bonded and united us no matter where we come from. Against the colonisers intention to dislocate, disperse and destroy, colonisation has created the biggest and most cohesive community in the world. Haha! I can go to the other side of this vast continent, and someone will greet me "hey brother" and I'll reply





Luke Carroll, Isaac Drandic

“hey bro” or “hey sista” even though we’re not related but we are connected because of our shared experiences as The First People. When I look into the eye of another Aboriginal person who has lived as an Aboriginal person, I can instantly recognise them and they me. There’s a knowing in their eyes, a texture to their voice, a smile that only exists because of the endured pain behind it and we know we belong to a community. A community who has experienced the greatest of hardship on our own land and survived. A community who continues to not just survive but thrive in the face of adversity on our own land. We continue to build our connection to claim back and deepen our sense of belonging with every act of resistance. Victory of land rights, or the return of a sacred shield, or the repatriation of

one of our ancestors from a museum across the world. We are building and strengthening our connection to country and to each other every day, but boy oh boy it is hard work when today we are still fighting colonisation. The fight to keep our cultures alive and strong is very real and very urgent. First Nations people, remember your belonging. You are part of the largest community in the world and the fight is not over. Protect your culture. Protect your country. Protect our future.

*“If you look after country, country will look after you”*

It feels like a warm eternal hug.

— Isaac

## Creatives

### Nathan Maynard Writer and Associate Director



Nathan, is a Trawlwoolway, pakana man, writer and director from Lutruwita/Tasmania.

Nathan's first play *The Season*, was featured in the 2015 Yellamundie Festival, produced by Mooghlin Arts. In November 2016, Nathan finished a 15-week

writer's attachment with Blue Rocket animation, where he helped produce and direct a palawa kani (a Tasmanian Aboriginal language) episode of the award-winning animation series *Little J & Big Cuz*. Nathan wrote an episode for the second series. In 2017, Nathan co-directed Jonathan Saunders' animation series *Zero Point*, which featured a cast including Mark Cole-Smith and Steven Oliver. Nathan collaborated with acclaimed Maori writer, Jamie McCaskill on a children's play titled *Hide the Dog*, which, like *The Season*, received the Major Festivals Initiative and was produced by Tasmania Performs. Nathan was co-creator, dramaturg and director of Naz Dickenson's debut play, *CRUMBS*, that had a successful season at *ART PLAY* for Melbourne's 2021 Yirramboi Festival. Nathan is currently working on the feature film project *Mosquito Jack* as a co-writer, alongside established writers Raimondo Cortese (*Holiday*, 2007) and Jonathan Auf Der Heide (*Van Diemen's Land*, 2009).

Nathan has recently been commissioned to write new plays for Melbourne Theatre Company and the National Institute of Dramatic Art (NIDA).

Nathan was selected for the 2017 and 2019 PWA Aboriginal Playwrights Retreat at Bundanon, where he had the opportunity to learn from some of Australia's leading First Nations playwrights. He was also the recipient of the Tasmanian Aboriginal Artist of the Year Award in 2006 and 2013 and the recipient of the 2018 Tasmania Aboriginal of the Year Award.

Nathan received the 2018 Errol (Tasmanian Theatre Awards) for best writing and the 2018 Green Room Award for new writing for the Australian stage.

Nathan was selected by the Australia Council of the Arts as the Australian delegate to attend the 2018 Dublin Theatre Festival as part of the Next Stage Program.

### Isaac Drandic Director



Isaac is a Noongar man from the southwest of Western Australia. He is a highly sought-after dramaturg, actor, playwright, and director who specialises in new work by First Nations playwrights.

He has directed for some of Australia's leading theatre and opera companies including Queensland Theatre, Belvoir Street, Melbourne Theatre Company, La Boite, ILBIJERRI and the Victorian Opera. His shows have been seen at every major arts festival in Australia and toured internationally.

*At What Cost?* is Isaac's fourth collaboration with playwright Nathan Maynard after directing critically acclaimed productions *Hide the Dog*, *The Season* (Maynard's first play) and most recently *37* at the Victorian College of the Arts.

He is a recipient of the Victorian Indigenous Performing Arts Award (VIPAA) — Uncle Jack Charles Award. His productions have earned numerous Green Room Awards including *Blood on the Dance Floor*, which won Most Outstanding Independent Theatre Production and *The Season*, which won Best New Writing, an individual award for Best Direction, and the coveted award for Best Production in the Theatre Companies category. His highly acclaimed production, *City of Gold* won several Sydney Theatre Awards including a nomination for Best New Australian Work.

Isaac has held the positions of Associate Director of ILBIJERRI Theatre Company, Resident Artist at Playwriting Australia, and Resident Dramaturg at Queensland Theatre, among others. He is a member of Queensland Theatre's Indigenous Reference Group, Australian Plays Transform's National Advisory Panel and is currently Associate Artist at Queensland Theatre.

### Jacob Nash Set Designer



Jacob is a descendant of the Daly River people, West of Darwin and has spent the last 20 years living, working and creating across the Eora Nation.

He graduated from the NIDA Design Course in 2005. In 2010, he designed the set for *Of Earth and Sky* for Bangarra and received a Green Room Award for Best Design in Dance.

He was appointed Artist-in-residence at Bangarra the following year and until recently held the position of Head of Design. Jacob has designed sets for Bangarra's annual productions since 2010, including *Dark Emu*, *Bennelong*, *Patyegarang*, *Lore*, *Our Land People Stories*, *Terrain*, *Black* and *Warumuk — In The Dark Night*. In 2018 Jacob was awarded a Helpmann Award for Best Scenic Design for his set design in *Bennelong*.

For Belvoir, Jacob has designed: *Random*, *Ruben Guthrie*, *Jesus Hopped the 'A' Train* and *Yibiyung*.

His other theatre credits include: *Wonnangatta*, *The Long Forgotten Dream*, *The Removallists*, *Tusk Tusk/Like a Fishbone* (Sydney Theatre Company); *Black Ties* (Ilbjerri); and *Macbeth* (Bell Shakespeare).

In 2021 Jacob became Creative Artist in Residence at Sydney Festival. For Sydney Festival he has created the works *Always* and *Proclamation*, large scale artwork that became backdrops for *The Vigil* and the *Wugulora Ceremonies*.

Jacob's film and television credits include Production Designer and Co-Creature Designer on Goalpost Pictures' *Cleverman* Season .

## Keerthi Subramanyam Costume Designer and Set Realiser



Keerthi is a Sydney based production and costume designer for film and live performance. Keerthi is a National Institute of Dramatic Art, BFA (Design for Performance, 2019) graduate, and a member of the Australian

Production Design Guild.

In her final year at NIDA, Keerthi worked as a set and costume designer on theatre shows including *The House at Boundary Road* and *Flora*, and co-designed a music video for Blue Velvet as part of Triple J Unearthed.

In 2020 and 2021, Keerthi has worked as a designer on short films and music videos, has styled promotional photoshoots for theatre companies, and was an associate costume designer on Belvoir's *Cursed*, as well as an assistant set and costume designer on Hayes' *Young Frankenstein*. She also designed set and costumes for Darlinghurst Theatre Company's *Seven Methods of Killing Kylie Jenner* and *Chap Chef* at Riverside Theatres. She is currently working across theatre and art installation.



Luke Carroll, Keerthi Subramanyam



Kelsey Lee

## Chloe Ogilvie Lighting Designer



Chloe Ogilvie is a Yamatji Nanda woman from Western Australia, where she graduated from the Western Australian Academy of Performing Arts, specialising in Lighting Design. Chloe works mostly as a

designer but has crossed over into other areas such as Production Management and Event Coordination. Chloe has been a Resident Artist with Black Swan Theatre Company for three years and is currently co-curating the Maali Festival. Chloe Ogilvie is also a member of the arts collective The Farm, where she has designed and production-managed a range of shows including *Throttle*, *Cockfight* (Drover Award Winner), *Ninth Wave*, *Tide* (Helpmann Award Winner) and *Depthless*. Other highlights of hers include *Spinifex Gum* (LD/ALD), *Bungul* (ALD), *The Visitors* (LD), *Winyanboga Yurringa* (Belvoir, ALD), *Fever and the Fret* (Yirra Yaakin, LD), *Bayala* (Sydney Festival, Event Coordinator) and *Toast* (Maiden Voyage Theater Company, LD).

## Kelsey Lee

### Associate Lighting Designer



Kelsey is a lighting, set and costume designer for theatre and film. Her lighting design credits include *Sex Magick* and *Whitefella Yella Tree* as co-designer (Griffin Theatre Company); *Blue* (Belvoir), as associate lighting designer, *A*

*Room of One's Own* (Belvoir); *Extinction of The Learned Response*, *Skyduck*, *Kasama Kita* (Belvoir 25A); *Comedy of Errors* (Bell Shakespeare); *Unqualified 2: Still Unqualified*, *A Letter for Molly*, *Killing Katie* and *Outdated* (Ensemble Theatre); *Queen Fatima* (NTofP with Sydney Festival); *April Aardvark* (ATYP); *Good Dog, If We Got Some More Cocaine I Could Show You How I Love You* (Greendoor Theatre Company); *I'm With Her* (Darlinghurst Theatre Company). Kelsey designed the lighting, set and costumes for *Wilfred Gordon McDonald Partridge*, *There's A Sea In My Bedroom* (ACO); *Jali* (Aya Productions and Griffin Theatre Company); *Lulu: A Modern Sex Tragedy* (NIDA), *Destroy, She Said* (Belvoir 25A) which won a Sydney Theatre Award for Design. Her other credits include set design for *A Practical Guide to Self Defence* and *Nothing* (National Theatre of Parramatta) and *Catch Me If You Can* (Hayes Theatre).

## Brendon Boney

### Composer



Brendon's work includes *At What Cost?* (Belvoir Theatre), *The 7 Stages of Grieving* (Design Associate, Sydney Theatre Company), *Black Ties* (Musical Director and Composer, Illbijerri Theatre), *Winyanboga Yurringa*, *Black*

*Cockatoo*, *Dubboo* (Bangarra Dance Theatre), *Gods of Wheat Street* (ABC1), *Redfern Now* (SBS), *Offspring* (Network 10), *Winners & Losers* (Seven Network), *Underbelly Chopper* (The Nine Network) and Musical Contributor plus providing lead character Willie's singing voice in *Bran New Dae* (2009).

Brendon Boney is a Wiradjuri/Gamilaroi man who grew up in Wagga Wagga, New South Wales and is now based in Ettalong Beach on the Central Coast of New South Wales. He's been a recording and performing artist touring the world for the past decade and is an APRA PDA winner. He's performed at Bluesfest Byron Bay, Woodford Folk

Festival, Sydney Festival, Adelaide Fringe Festival, Brisbane Festival, Friendship Festival (Seoul, South Korea), and The Aussie BBQ (UK). Brendon has written for and collaborated with artists such as PJ Harding, Jaguar Jonze, Becca Hatch, MXWLL, Tessa Thames, Xavier Dunn and Tasman Keith and his work has over 80,000 Spotify streams.

## David Bergman

### Sound Designer



David is a video, music and sound designer for theatre, dance, opera, installation, and film. His theatre credits include: video designer for *Strange Case of Doctor Jekyll and Mr Hyde* and *The Picture of Dorian Gray*, sound designer for

*Playing Beatie Bow*, video and sound designer for *A Cheery Soul* and *The Wharf Revue* from 2009-2018 and video designer for *Muriel's Wedding: The Musical*, *The Hanging*, *The Effect*, and *The Long Way Home* (Sydney Theatre Company); video and sound designer for *The Gospel According to Paul* (STCSA/Soft Tread); composer and sound designer for *Scenes from the Climate Era*, sound designer for *Into the Woods*, video designer for *Blue*, co-sound designer for *Packer and Sons* (Belvoir); sound designer for *The Lovers* (Bell Shakespeare); video designer for *Sandsong*, *Knowledge Ground* and *Spirited* (Bangarra Dance Theatre); video designer for *Breaking Glass* (Sydney Chamber Opera); composer and sound designer for *Superheroes*, composer, video and sound designer for *First Love is the Revolution* and sound designer for *Green Park* (Griffin Theatre Company); sound designer for *RENT* (Sydney Opera House), sound designer for *Dubbo Championship Wrestling*, *The Rise and Disguise Of Elizabeth R.*, *Catch Me If You Can*, and sound and video designer for *Merrily We Roll Along* (Hayes Theatre Co); video designer for *Possum Magic* and *The Peasant Prince*, and sound designer for *Josephine Wants to Dance* (Monkey Baa Theatre Company); composition, sound and video designer for *Museum of Modern Love* and *Made To Measure* (Seymour Centre); and sound designer for *Spring Awakening* (ATYP).

David is a National Institute of Dramatic Art graduate and teaches at NIDA.

## Chloë Dallimore Intimacy Director



Chloë is internationally trained and accredited as an Intimacy Coordinator by Ita O'Brien of Intimacy on Set (UK).

She is currently working on *The Lost Flowers of Alice Hart* starring Sigourney Weaver, the Broadway musical *Jagged*

*Little Pill*, as well as productions for Netflix, Warner Bros, Fremantle, Channel 9 and Network 10.

Recent credits include Netflix's *Pieces of Her* starring Toni Collette, George Miller's *Three Thousand Years of Longing*, Benjamin Millepied's *Carmen*, ABC's *Wakefield* and Channel 9's *Doctor, Doctor*.

With a life-long journey in professional dance, and as an award-winning musical theatre performer, Chloë's career has seen her work as a Resident/Associate Choreographer on main-stage productions such as *Billy Elliot*, *Oliver!*, and *Annie*, as well as perform lead roles in productions such as *The Producers*, *Chicago*, *Thoroughly Modern Millie* and *The Addams Family*.

## Nigel Poulton Fight and Movement Director



Nigel is an award-winning fight, movement, and intimacy director, SAG-AFTRA stunt performer and actor with over 17 years of national and international experience. Stage work includes: *First Casualty*, *Boy Swallows Universe*, *Triple X*

(with Sydney Theatre Company), *City of Gold* (with Griffin Theatre Company), *Scenes from a Marriage*, *Hydra*, *Black is the New White*, *Noises Off!* (with Melbourne Theatre Company), *Jasper Jones*, *Much Ado About Nothing*, *Switzerland*, *Macbeth*, *Fractions* (Queensland Theatre); *Into the Woods*, *Light Shining in Buckinghamshire*, *Wayside Bride*, *At What Cost?*, *Cherry Orchard*, *Miss Peony*, *My Brilliant Career*, *Cursed!*, *Cursed*, *Packer and Sons*, *Things I Know To Be True*, *Counting and Cracking*, *Dance of Death*, *Sami in Paradise*, *The Sugar House*, *A Taste of Honey*, *An Enemy of the People*, *Prizefighter* (Belvoir St Theatre); *Fences*, *Hubris and Humiliation*, *The Tempest*, *Strange Case of Dr Jekyll and Mr Hyde*, *Top Coat*, *The Tenant of Wildfell Hall*, *Grand Horizons*, *Appropriate*, *Playing Beatrice Bow*, *Rules for Living*, *The Deep Blue Sea*, *Lord of the Flies*, *The Beauty Queen of Leenane*, *Cat*

*on a Hot Tin Roof*, *How to Rule the World*, *Mary Stuart*, *Dinner*, *The Harp in the South*, *The Long Forgotten Dream*, *Blackie Blackie Brown* (with Malthouse), *Accidental Death of an Anarchist*, *The Resistible Rise of Arturo Ui*, *Saint Joan*, *Speed the Plow*, *Three Sisters*, *Dinner*, *Muriel's Wedding*, *The Musical*, *Black is the New White*, *A Cheery Soul*, *The Golden Age*, *The Present*, *Switzerland*, *Macbeth*, *Noises Off*, *Cyrano de Bergerac*, *The Removalists*, *Romeo & Juliet* (Sydney Theatre Company); *Spartacus* (The Australian Ballet); *Romeo and Juliet* (New York City Ballet); *Faust*, *Carmen*, *Tosca*, *La Bohème*, *Krol Roger*, *Cavalleria Rusticana/Pagliacci* (Opera Australia); *Singin' in the Rain* (Dainty Group International), *Les Misérables* (Cameron Mackintosh); *Don Giovanni*, *Carmen*, *Il Trovatore* (The Metropolitan Opera).

Nigel's film and television work includes: *Nautilus*, *Deadlock*, *Poker Face*, *Thor: Love and Thunder*, *Escape From Spiderhead*, *Occupation: Rainfall*, *Pirates of the Caribbean: Salazar's Revenge*, *Deadline Gallipoli*, *The Water Diviner*, *Winter's Tale*, *Vikings*, *Salt*, *I Am Legend*, *The Bourne Legacy*, *Sea Patrol*, *The Good Wife*, *Boardwalk Empire*, *The Sopranos*, *30 Rock*, *Law & Order: Criminal Intent*.

## Laura Farrell Vocal Coach



Laura Farrell (she/her) is a Voice and Dialect Coach living and working on Gadigal land. She holds a Master of Fine Arts in Voice from NIDA, a Post Graduate Diploma in Voice from the Victorian College of the Arts and a Bachelor of

Music Theatre from the Victorian College of the Arts. A current lecturer for NIDA's BFA, Laura has also taught on multiple Sydney actor training programs, including NIDA's Diploma of Stage and Screen and Diploma of Music Theatre, Actors Pulse, Sydney Acting Studio, Actors Centre Australia and The University of Wollongong.

For Belvoir, Laura's coaching credits include *Into The Woods*, *Blue*, *Jungle And The Sea*, *Tell Me I'm Here*, *Fangirls*, and *Counting And Cracking*.

Other credits include *Pear Shaped* (Rogue Projects), *F\*\*\* It Bucket*, (LeftBank Productions UK), *Reluctant Sea Shanty* for UNHCR (FINCH), *Picnic At Hanging Rock* (NIDA), *Paper Stars* (Salty Theatre) and *Revolt. She Said. Revolt Again.*, (NIDA).



Luke Carroll, Mia Kanzaki, Steph Storr

## Peter Matheson Dramaturgical Consultant



Since becoming a freelance dramaturg in 2002, Peter Matheson has assessed scripts and/or worked dramaturgically with most of the major mainstage (as well as many smaller) theatre companies and all the assessment agencies in Australia.

He has taught playwrighting, handled residencies, facilitated development programs and tutored in organisations from tertiary institutions through to enthusiastic amateurs.

His recent work has been with Mudlark, TasPerforms, Playlab's Incubator series, Blue Cow's Cowshed program, and Yirra Yaakin Theatre in Perth.

## Steph Storr Stage Manager



Stephanie is a proud Biripi woman from Newcastle, New South Wales living and working on Gadigal land. Stephanie has worked in all aspects of stage management across dance, theatre, film, corporate events and live performance, with a

strong focus on Indigenous storytelling.

Stephanie started her career as the Indigenous Production Trainee at Bangarra Dance Theatre

in 2018, making her way through the ranks as Production Assistant, Assistant Stage Manager and most recently in 2021 became the first Indigenous Resident Stage Manager of Bangarra Dance Theatre.

Stephanie's credits include *Blue* (Belvoir St Theatre); *Sand Song: Stories of the Great Sandy Desert*; *Terrain*; *Wudjang: Not the Past* (Sydney Theatre Company); *Brolga Spirit* (Sydney Festival, North American Tour); *Bennelong*; *30 Years of 65,000*; *Dubboo: Life of a Songman*; *Ochres*; *Macc*; *Nyapanyapa*; *Dark Emu* (Bangarra Dance Theatre); *Spamalot* (One Eyed Man Productions, Hayes Theatre Co); *Black Drop Effect* (Bankstown Theatre Company).

## Mia Kanzaki Assistant Stage Manager



Mia Kanzaki is a Sydney based stage manager with a passion for diverse stories and inclusive practices in the arts. She is a recent graduate of WAAPA's Bachelor of Performing Arts (Stage Management). Her credits include *Blessed Union* (Belvoir)

and *Assassins*, *Gloria* and *Cabaret* (WAAPA).

## Cast

### Luke Carroll Boyd



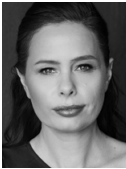
Luke Carroll is a seasoned theatre, film and television performer. His stage credits include *Sunshine Super Girl* (Performing Lines), *Black Cockatoo* (Ensemble Theatre), *Appropriate*, *Black is the New White*, *The Harp in the South*,

*The Hanging*, *The Battle of Waterloo* and *Cherry Pickers* (Sydney Theatre Company), *The Torrents* (Sydney Theatre Company and Black Swan State Theatre Company), *Black Diggers* and *Mother Courage and her Children* (Queensland Theatre), *The Season* (Performing Lines/Tasmania and Melbourne Festivals), *Wind in the Willows* (La Boite Theatre Company), *Riverland* (Adelaide Festival), *Eora Crossing* (Sydney Festival), *Purple Dreams* and *My Girragundji* (Bell Shakespeare), *Capricornia*, *Conversations with the Dead*, *A Midsummer Night's Dream*, *The Dreamers*, *No Sugar* and *The Cake Man*, for which he was nominated for a Helpmann Award (Belvoir).

Luke was a nominee for the 2012 AACTA Award for Best Guest or Supporting Actor in a TV Drama for his work on *Redfern Now*, nominated twice for AFI Awards for Best Supporting Actor for *Australian Rules* and Best Supporting Actor in a TV series for *R.A.N.*

Luke's other film credits include *Strangerland*, *Needle*, *Stone Bros*, *Subdivision*, *The Tender Hook*, and *Children of the Revolution*. His recent television projects include *Upright* (Foxtel) and the first season of *Total Control* (ABC). Luke was recently the director's attachment on the second series with Wayne Blair. His other TV credits include *Preppers*, *Black Comedy*, *The Gods of Wheat Street*, *Redfern Now*, *Heartbeat* (for UK TV), *Home and Away*, *R.A.N.*, *The Alice*, *Stingers*, *All Saints*, *Water Rats*, *Heartbreak High*, *Man from Snowy River*, *The Flying Doctors* and *Lift Off*. Luke has been a very proud member of the *Play School* team for 12 years and is part of the presenting team of Seven's *Sydney Weekender*.

## Sandy Greenwood Nala



Sandy is a First Nations actor, writer, producer and cultural consultant from the Dughutti, Gumbaynggirr and Bundjalung tribes of New South Wales. She has a Bachelor of Theatre (Honours) from the Queensland University of Technology and

has trained at The Atlantic Acting School in New York City, and The Groundlings in Los Angeles.

Sandy has performed in productions with a number of Australia's leading theatre companies, including *Stolen* and *Taboo* (Sydney Theatre Company), *Light Shining in Buckinghamshire* and *Wayside Bride* (Belvoir Theatre), *Taboo* (Ilbjerri Theatre Company) and *Dogged* (Griffin Theatre Company). Sandy has also performed on the international stage at Seattle Children's Theatre Company in *Afternoon of the Elves*.

In Australia, Sandy is perhaps best known for her critically-acclaimed one-woman show, *Matrarch*, which she wrote, produced and performed. She was recognised with a Green Room Award for Best Actor and nominated for Best Writing in Independent Theatre.

Sandy will next be seen in the upcoming series *The Messenger* for ABC and the upcoming feature film *The Appleton Ladies' Potato Race* for Paramount+.

## Alex Malone Gracie



Alex's theatre credits include *Before the Meeting* (Seymour Centre), *The Caucasian Chalk Circle* and *The Lighthouse Girl* (Black Swan State Theatre Company), *Eurydice*, *Babes in The Woods* and *Threnody* (The Old Fitz), *Spring Awakening:*

*The Musical* (ATYP), *A Little Piece of Ash*, *DNA* and *Youth and Destination* (KXT) and Spectrum Now's *Orfeo Ed Euridice*, directed by Shannon Murphy.

Alex is about to appear in Kitty Green's feature film *The Royal Hotel* for See Saw films. Her other film credits include *Mercy Road*, *Transfusion*, and *Pulse*, and her television credits include the series *Wanted*, *Colin from Accounts*, *Home & Away*, *RFDS*, *The Heights*, *Les Norton* and *A Place to Call Home*.

## Ari Maza Long Daniel



Ari graduated from the National Institute of Dramatic Art in 2021 and a month later was on stage in Belvoir's production of *At What Cost?*

He has most recently appeared on stage in the *Tracker* tour (Australian Dance Theatre

and Ilbjerri Theatre Company) and the *Heart is a Wasteland* tour (Ilbjerri Theatre Company).

Born and raised into the world of performing arts, Ari began learning from an early age about the power of storytelling on stage and screen. He found himself in his first public production at the age of five in the performance of *The Bridge* (Torch Theatre Company) and the following year in *Riverland* (Windmill Theatre Company). After completing high school, he performed in *Gonzo* (Malthouse Theatre) with St Martin's Youth Theatre Company.

Ari completed a Certificate IV of Aboriginal Performance at WAAPA and was then accepted into NIDA. Whilst at NIDA, Ari performed in *Perfect Stranger*, directed by Kate Champion and *God's Country*, directed by Liza-Mare Syron.

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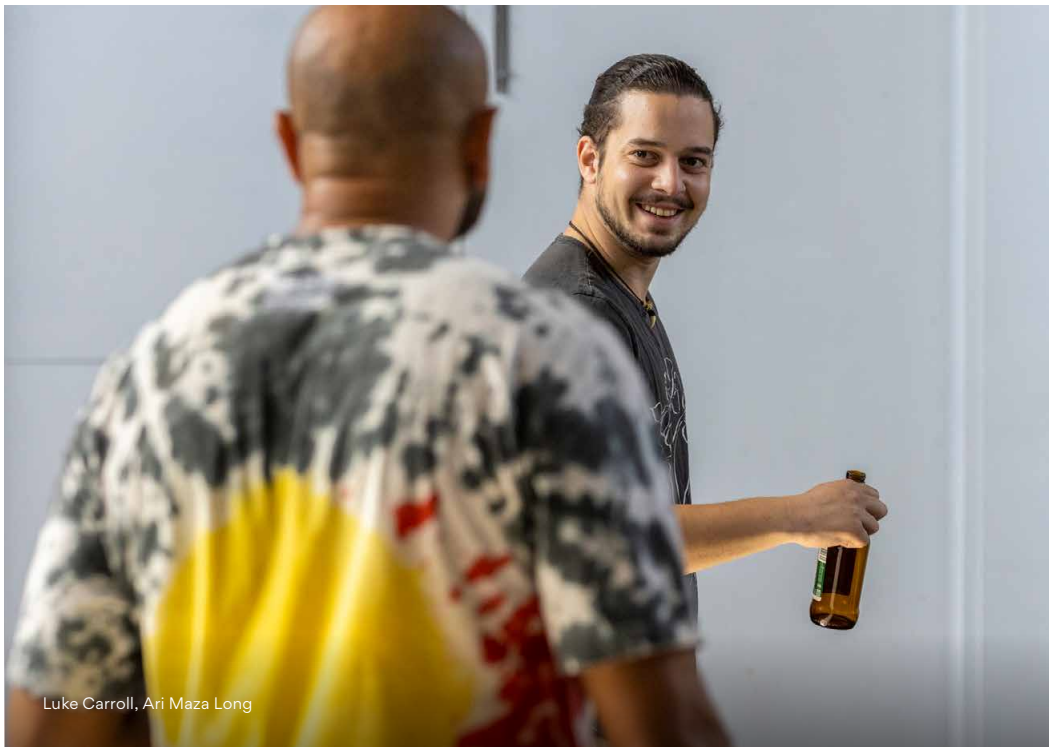
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Luke Carroll, Ari Maza Long



Luke Carroll, Alex Malone, Isaac Drandic



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You can help inspire the next generation of theatre lovers.

Queensland Theatre is committed to working with Aboriginal and Torres Strait Islander artists to share their stories on our stages. Your support will enable us to provide employment and training opportunities to First Nations artists and to celebrate work that embraces the history, cultural practice and storytelling of our oldest living cultures.

For more information about supporting our First Nations program, please contact our Development team on **07 3010 7614** or at **[development@queenslandtheatre.com.au](mailto:development@queenslandtheatre.com.au)**

**Thank you for your continued support.**

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Cast of *The Sunshine Club*. Photographer: Brett Boardman



Sandy Greenwood, Alex Malone, Dom Mercer



Sandy Greenwood, Luke Carroll

# THANK YOU



Queensland Theatre extends a special thank you to Program Partner **Brisbane Airport Corporation** for their support of our post-show panel conversation for *At What Cost?* taking place on Thursday 1 June, 2023.

Hosted by Queensland Theatre Deputy Chair and Aboriginal filmmaker Dean Gibson, Queensland Theatre Associate Artist and director, Isaac Drandic together with playwright, Nathan Maynard will discuss the state of First Nations storytelling in Australia.

Queensland Theatre is proud to facilitate these events and acknowledges the support of our valued partners in providing the opportunity for artists and audiences to come together for these important conversations.



Andrew Buchanan, Eugene Gilfedder, Jimi Bani and Jason Klarwein, Photographer: Cinnamon Smith

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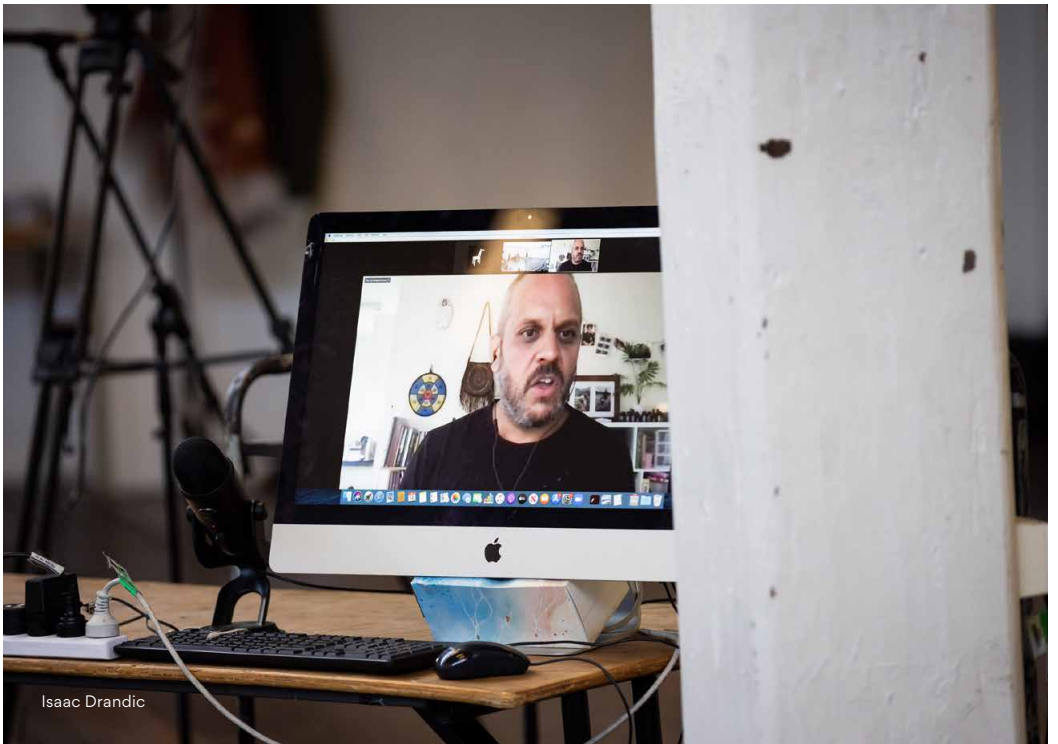




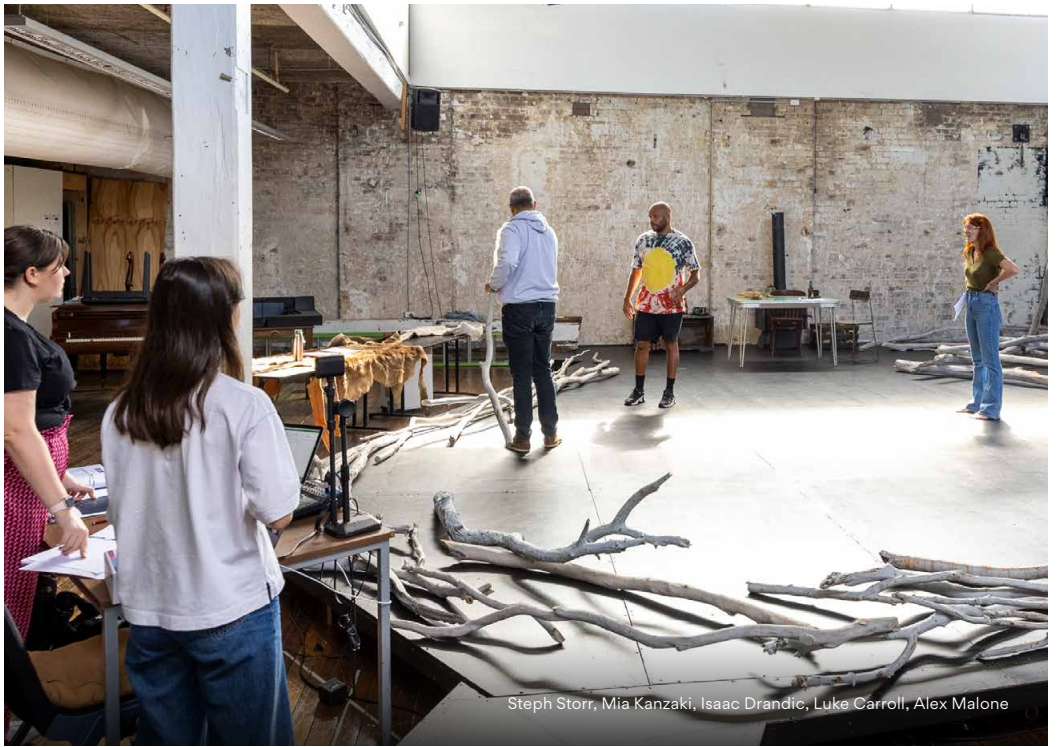
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