

37

BY NATHAN MAYNARD
DIRECTED BY ISAAC DRANDIC



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 THEATRE IS ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH CREATIVE AUSTRALIA, ITS ARTS FUNDING AND ADVISORY BODY. QUEENSLAND THEATRE IS SUPPORTED BY THE QUEENSLAND GOVERNMENT THROUGH ARTS QUEENSLAND.



Criena Gehrke
Executive Director

Welcome back to the Bille Brown Theatre and to the locker room of the mighty Cutting Cove Currawongs.

We are thrilled to present *37*, the latest production from First Nations powerhouse storytellers, Trawlwoolway pakana playwright Nathan Maynard and Noongar man and our Associate Artistic Director, Isaac Drandic. This is a play about a downtrodden country football team told with great humour, hope and so much physicality you will be able to smell the sweat.

But *37* is much, much more than that. This is a story of the Marngrook cousins — two Indigenous young gun players who churn up undercurrents and division in a country football team (and I highly recommend you check out the essay on page 10 about the Aboriginal game of Marngrook as the origin of AFL). It is a story named after the guernsey of Sydney Swans player and former Australian of the Year, Adam Goodes, who famously walked away

from the sport in the wake of a long campaign of booing from opposing fans. This is a story that matters on our path to truth telling and reconciliation.

Fresh from the spiritual home of AFL, *37* has just enjoyed an acclaimed season in Melbourne, and we are proud to be co-producing this play alongside Melbourne Theatre Company, who originally commissioned and developed the work.

And to our 10 incredible actors, all the creatives, crew and the many others who made the game of theatre you are about to witness happen, our heartfelt thanks.

Carn the Currawongs!

— **Criena**

11 APR — 4 MAY
BILLE BROWN THEATRE

37

BY NATHAN MAYNARD
DIRECTED BY ISAAC DRANDIC

A QUEENSLAND THEATRE AND
MELBOURNE THEATRE COMPANY PRODUCTION

The Cutting Cove Currawongs are the laughing stock of their small coastal town. They've spent so long at the bottom of the footy ladder, they're basically rusted on. But some WD-40 arrives in the form of Jayma and Sonny — two Marngrook cousins named after the Aboriginal game that inspired AFL. It's not long before the team realises that these two have what it takes to help them capture the flag for the first time in, well, forever... but turns out not everyone's a fan.

Set within the era of Adam Goodes' war-cry — and named after the number he immortalised — *37* is a loud, brash match between top dogs and underdogs that packs some serious bite. Featuring an ensemble of 10 performers, this highly physical production is a little swearsy and very sweaty.

Noongar Director Isaac Drandic and Trawlwoolway pakana Playwright Nathan Maynard, the brilliant duo behind *At What Cost?*, return to kick another goal with this production that features breakout star Ngali Shaw. You bring your mates, we'll bring the oranges.

Creatives

Writer Nathan Maynard
Director & Co-Choreographer Isaac Drandic
Set & Costume Designer Dale Ferguson
Lighting Designer Ben Hughes
Composer & Sound Designer James Henry
Associate Sound Designer Wil Hughes
Co-Choreographer Waangenga Blanco
Voice & Text Coach Matt Furlani
Assistant Director Kamarra Bell-Wykes
Fight Choreographer Lyndall Grant
Intimacy Coordinator Isabella Vadelveloo
Stage Manager Liam Murray
Assistant Stage Manager Georgia Gould
Assistant Stage Manager (MTC) Whitney McNamara

Cast

The General Syd Brisbane
Gorby Mitchell Brotz
Apples Samuel Buckley
Ant Costa D'Angelo
GJ Thomas Larkin
Woodsy Eddie Orton
Joe Ben O'Toole
Jayma Ngali Shaw
Dazza Anthony Standish
Sonny Tibian Wyles

Location

Bille Brown Theatre
Queensland Theatre
78 Montague Road
South Brisbane

Duration

1 hour and 30 minutes, with no interval.

Warnings

This production contains frequent strong coarse language, racially sensitive commentary, mature themes, loud noises, graphic imagery, dead black outs, depictions of drug use (smoking), suicide references, and the use of smoke, haze and organic dust effects.

Commissioned and developed through Melbourne Theatre Company's NEXT STAGE Writers' Program with the support of their Playwrights Giving Circles.

Co-producer

**MELBOURNE
THEATRE COMPANY**

NEXTSTAGE



Nathan Maynard
Writer

Some will get what I'm trying to say, some won't. And the same could be said about the concept of reconciliation.

When I met Melbourne Theatre Company's then Head of New Work Chris Mead for a yarn and a pint of Boags at Salamanca on a crisp Tassie arvo, my mind was racing: 'What play do I pitch to this man?'. I'd been workshoping three plays in my head in the months leading up to our catch up. I decided to pitch all three of them.

My mentor Annette Downs had arranged the meeting. Annette and Chris were mates and I knew she would have gone in hard for me. Thanks Annette.

I'm extremely shitty at articulating my story ideas, I'm always going off on tangents (like I am now). So, I clumsily pitched the three stories to Chris, and I can't remember what the other two ideas were now, but Chris liked the idea of a footy play and he liked the bigger themes I planned to stash within it.

He said, 'go away and write me a treatment' and then said the words that got me: 'remember, it's Melbourne Theatre Company, so write it for scale.'

I'd been itching at the bit to write something of size and get it on the big

stage. Works of scale have always hit me right crack smack in the valve of my art heart. From major installation pieces, the biggest painting in the gallery and of course the big theatre productions. It's the ambition that gets me excited.

Even a musical, I'm not a lover of musicals but I appreciate the ambition of a big musical. And I enjoy their repetitive language and the energy that comes with the chorus. So, right from the beginning, I knew I wanted to bring a musical feel into the script (minus the extended sing songs).

And of course, every footy game — country or AFL level — is a semi-controlled, improvised work of scale. Chris gave me permission, but it made sense that a footy play had to be big.

I won't go into the themes I touch on in the work because that's why I wrote the play, for both you and I to explore them through a creative lens. But for me, the footy in this play is the vehicle that carries the story and conversation. It's a play about footy that's also nothing about footy.



Ask all AFL fans which games are best and they'll say finals football because the stakes are higher. And the highest stake in this play is a lot bigger than football.

What I'm trying to say is, thematically, this is also a work of scale.

Thank you, Queensland Theatre and Melbourne Theatre Company, for allowing us to dream big. Up the Currawongs!

I'd also like to thank:

Chris Mead: Thanks for the beer, the opportunity and the support.

Victorian College of the Arts (VCA): Through development and the production of the work, we discovered what this play looks like. Thank you.

The 2022 VCA 3rd year boys: You left your DNA in the characters you played and they are all the better for it.

Jenni "from the block" Medway: Your dramaturgical guidance has been much

appreciated and myself and the story thank you deeply for it.

Waangenga Blanco: You have helped us take the physical language of this work to the next level. Thank you, my brother.

Kamarra Bell-Wykes: Your sophisticated dramaturgy and sharp eye in the room is always a blessing, sis. Thank you!

Isaac Drandic: My big Noongar brother, thanks for playing theatre with me again. Putting the game of football on stage must be the biggest challenge I've given you yet. And like always, your creative brilliance has shone through and you've made this play a shit load better than it was on paper.

And last but certainly not least, my kids, Jamani, Jayla, Lilyana and Clay. Thanks for letting your silly thespian dad chase his silly thespian dreams all around the countryside.

— **Nathan Maynard**



Isaac Drandic
Director

For generations, stories have been told right here on this land and it's a pleasure to be contributing to the rich tapestry of songlines with our new production of 37.

Kaya,

My name is Isaac Drandic and I am a Noongar man from the south west of Western Australia. I come from a long line of storytellers who have travelled this continent time and time again sharing stories, through song, dance and cultural exchange that has shaped our way of life for generations. First Nations people continue to share stories, now wielding the powerful medium of theatre for over half a century to communicate ideas and bring attention to what's important to us today. 37 is about the potential we have to make this country — we now call Australia — a place where everyone feels they can belong. It's about opportunities and missed opportunities. It's about hope and working together to create a story we can all be proud of.

We as First Nations people continue to create new stories, new songlines through practicing theatre and that's why it's exciting to be collaborating once again with my Palawa brother Nathan Maynard on our fifth production. He writes such rich characters who speak like real people

and always have something to say about the world that's worth saying. They are recognisable, they are flawed, and they are human. They are also very funny. To create this work with an exceptional group of humans has been an overwhelmingly positive experience. I'm thrilled to be directing a cast of 10 exceptional men. Men who feel as deeply as Maynard and I about creating a show that speaks to our state of affairs. It's rare to work with such a cohesive and connected cast and equally rare to work with such a large cast for a theatre production. Especially a First Nations-lead work. There is an appetite across the board for more large-scale work and the energy on stage that comes from 10 men in football shorts is electric. I can't wait for you to feel it. The passion and enthusiasm from the cast to tell this story inspires me every day. I think about our process and how respect, deep listening and collaboration have been the foundations of which we've built this show and it's that collaborative spirit that I hope comes through on stage and we as a country might someday harness to create a more connected and cohesive community.



There have been so many wonderful people who have touched this work from the seed of the idea to the workshops and developments that have taken place over the past four years. It would be remiss of me not to acknowledge their contributions. I'd like to take this opportunity to thank the Victorian College of the Arts (VCA) graduates of 2022 for helping Maynard and I to develop this work. The VCA creative team Jacob Boehme, Leon Salom, Olivia Lucia Pimpinella, Stephen Hawker and Riley McCullagh. I'd also like to thank Chris Mead for believing in this work and supporting its development through the VCA. The Vizard Foundation for

their financial contribution to develop the play. Kamarra Bell-Wykes, the most concise and insightful Dramaturg and Assistant Director. Queensland Theatre and Melbourne Theatre Company for backing us in and programming a larger scale First Nations production! And of course, a massive heartfelt thank you to my family, Johannah Maza and my children Sofia and Lewis for allowing me to be away from home to direct 37.

Woolah!

— Isaac Drandic



Gary Osmond
Associate Professor

Up in the air — *Marngrook* and Australian rules football

The connections between *marngrook* and Australian rules football are deeply compelling yet complex and contested. *Marngrook*, from the *Gunditjmara* language word for ‘game ball’, is now the generic name for traditional forms of football played widely by Aboriginal people throughout southeastern Australia in pre-colonial times. Our knowledge of these games comes from orally transmitted stories of traditional owners and from written accounts by settler colonial people. These reveal that both women and men played football games, typically with balls made of stuffed possum skins, often organised along totemic lines. While specific to this southeastern region, *marngrook* represents one of just many football games, and a rich array of other traditional sports and games, that were enjoyed by Aboriginal and Torres Strait Islander peoples.

Marngrook was distinguished from other ball games by three characteristics that are common in all accounts: the ball is kicked high up, and is kept off the ground, and players leap high into the air to try to catch the ball. It is this third feature in particular,

through its similarity to the ‘high mark’ found in Australian rules football, that draws comparison to today’s sporting code. As intriguing as this is, other connections can also be found.

Australian rules football as a Western sport began with a game held in Melbourne in 1858 and has been explained as a hybrid development from the British football forms of association football (soccer) and rugby football (rugby union) — rugby league came much later. Historian Geoffrey Blainey’s influential history of Australian rules football entrenched this origin story, which recognised Thomas Wentworth Wills (1835–1880) as the game’s inventor. Wills, a renowned cricketer, advocated for this new game as a way to maintain the fitness of cricketers during the off-season. In 1859 the Melbourne Football Club was established, and Wills, with other club members, devised the rules that formed the basis for what we now know as Australian rules football.

The influence of English football on this new sport is indisputable, and Wills’ role in its organisation and codification

is clear. What is contested is the genesis of Wills' inspiration for the game. Between the ages of four and ten — from 1840 to 1846 — Wills grew up on his father's pastoral properties in western Victoria on the lands of the Mukjarrawaint people near present-day Moyston in Gariwerd/the Grampians. These were lands where Aboriginal people held corroborees and played games, including *marngrook*. Young Wills' playmates were children of the Kulin clans known as the *Djabwurrung*. He became fluent in their language, knew their songs, and developed an understanding of their culture and a strong kinship with them.

Despite these established connections, which were fundamental to Wills' upbringing, historians of Australian rules football until the 1980s rendered them peripheral to his role in establishing the sport. Since then, however, historians and journalists have paid greater attention to these details to explore the influence of *marngrook* on the sport. Beginning with Jim Poulter, and continuing with thoughtful analyses by Graham Atkinson, Ciannon Cazaly, Martin Flanagan, Jenny Hocking, Barry Judd, Rita Metzenrath, David Thompson and others, a compelling and nuanced argument has emerged that Wills may have been inspired by *marngrook*. At the very least, it has been argued, Wills' childhood cultural exchanges with Aboriginal peoples likely influenced his outlook and possibly gave him the

confidence to envisage this new game as a break from football tradition.

Wills, who suicided at age 44, left no answers, and in the absence of written, documentary evidence some historians have dismissed outright any connection between *marngrook* and Australian rules football. This is problematic because it privileges strict empiricism over oral accounts and Indigenous methodologies for understanding the past. In this sense, *marngrook* has become a political 'football' in the 'history wars', a ball that is still in the air. As a live and lively topic, *marngrook* is a potent symbol of the continuity of Aboriginal culture.

— Gary Osmond

Gary Osmond is an Associate Professor of Sport History at The University of Queensland and co-author of *Marching with a Mission: Cherbourg's Marching Girls* (with Aunty Lesley Williams and Murray Phillips) and *Black and Proud: The Story of an Iconic AFL Photo* (with Matthew Klugman).

Further reading:

Jenny Hocking and Nell Reidy, "Marngrook, Tom Wills and the Continuing Denial of Indigenous History", *Meanjin* 75, no. 2 (2016): 83-93.
<https://meanjin.com.au/essays/marngrook-tom-wills-and-the-continuing-denial-of-indigenous-history/>

Rita Metzenrath, "The AFL's Aboriginal Origins", *AIATSIS*, 26 May 2017.
<https://aiatsis.gov.au/blog/afis-aboriginal-origins>

Creatives

Nathan Maynard

Writer



Nathan is a Trawlwoolway man and multidisciplinary artist from Larapuna country, Lutrawita/ Tasmania. He began his theatre career in 2013, starring in *Shadow Dreams* (Terrapin Puppet Theatre). Since then,

Nathan has written seven plays

that have been performed across Australia, including Sydney Opera House's *Drama Theatre*. His writing credits include *The Season*, *At What Cost?*, *A Not So Traditional Story* and *Hide the Dog*, which he co-wrote with Jamie Macaskill. His directing credits include *Back on Track* (JUTE Theatre), *Crumbs* (Yirramboi/Melbourne ArtPlay), *Journey of the Free Words* (Junction Festival). He was also assistant director for Belvoir St Theatre's production his play *At What Cost?*. Nathan is a two-time Tasmanian Aboriginal Artist of the Year, and his writing has earned him a Green Room Award and an Errol Award. In 2019, he was awarded both a Churchill Fellowship and the Balnaves Aboriginal and Torres Strait Fellowship.

Isaac Drandic

Director & Co-Choreographer



Queensland Theatre: *At What Cost?* (with Belvoir St Theatre); *City of Gold* (with Griffin Theatre Company).

Other Credits: As Director: Performing Lines: *The Season*, *Hide The Dog* (with Brisbane Festival); IBLIJERRI Theatre

Company: *Blood on the Dance Floor*; Arts Centre Melbourne: *Archie Roach: Into the Bloodstream*. As Playwright: JUTE Theatre: *I Gut This Feeling*, *Back on Track*, *Get Your Geek On*. **Training:** Aboriginal Theatre Course, WAAPA. **Positions:** Associate Artistic Director, Resident Dramaturg, Associate Artist, Queensland Theatre; Associate Director, IBLIJERRI Theatre Company; Resident Artist, Playwrighting Australia; Member, Australian Plays Transform National Advisory Panel. **Awards:** Queensland Planning Institute Awards — Community Wellbeing & Diversity *Back on Track*; National Planning Institute Awards — Community Wellbeing & Diversity *Back on Track*; Green Room

Awards — Best Director *The Season*, Best Production *The Season*, *Blood on the Dancefloor*; Victorian Indigenous Performing Arts Awards — Uncle Jack Charles Award.

Isaac is a proud Noongar man from the southwest of Western Australia.

Dale Ferguson

Set & Costume Designer



Queensland Theatre:

L'Appartement, *Emerald City* (with Melbourne Theatre Company), Resident Designer 1990-1994. **Other Credits:** Opera Queensland: *Tosca*, *Othello*, *Eugene Onegin*; Melbourne Theatre Company:

Come Rain or Come Shine, *Così*, *An Ideal Husband*, *Born Yesterday*, *The Weir*, *The Speechmaker*, *The Crucible*, *Top Girls*; GWB Entertainment: *Death of a Salesman*; Melbourne Shakespeare Company: *Julius Caesar*; STCSA: *A German Life* (with Adelaide Festival); Belvoir St Theatre: *The Jungle and the Sea*, *Counting and Cracking* (with Edinburgh International Festival and Adelaide Festival), *Sami in Paradise*, *The Blind Giant is Dancing*, *The Judas Kiss* (West End, Toronto and Brooklyn Academy of the Arts); Malthouse Theatre: *Because the Night*, *Away*, *Brothers Wreck*, *Night on Bald Mountain*, *Dance of Death*; Broadway: *Exit The King*; Sydney Theatre Company: *Les Liaisons Dangereuses*.

Awards: Helpmann Award — Best Scenic Design *Osage County*, *Counting and Cracking*; Green Room Award — Best Design Drama *Away*, *Because the Night*, *Night on Bald Mountain*, *The Seagull*, *Molly Sweeney*, *Dealers Choice/A Cheery Soul*; Tony Award Nomination — Best Costume Design *Exit The King*, Best Scenic Design *Exit The King*; Drama Desk Nomination — Outstanding Set Design for a Play *Exit The King*; Matilda Award — *Top Silk/A Month in the Country*, *The Shaughraun*.

Ben Hughes

Lighting Designer



Queensland Theatre: Highlights include *Othello*, *The Sunshine Club*, *The Almighty Sometimes*, *Boy Swallows Universe*, *Return to the Dirt*, *Mouthpiece*, *Antigone*, *L'Appartement*, *Twelfth Night*, *Good Muslim Boy* (with Malthouse

Theatre), *Scenes from a Marriage*, *An Octoroon*, *Noises Off!* (with Melbourne Theatre Company), *Constellations*, *Switzerland*, *Black Diggers* (with Sydney Festival), *The Crucible*, *Let The Sunshine* (with Melbourne Theatre Company).
Other Credits: As Lighting Designer: Sydney Theatre Company: *Black is the New White*, *The Effect*; La Boite Theatre Company: *IRL*, *The Poison of Polygamy* (with Sydney Theatre Company), *The Last Five Years*, *Awful, Naked & Screaming*, *The Neighbourhood*, *From Darkness*, *Snow White* (with Opera Queensland); Prospero Arts: *Jersey Boys*, *Singin' in the Rain*; Brisbane Festival: *Bananaland*, *Salamander*; Oombarra Productions & QPAC: *Is That You Ruthie*, *Breaking The Castle*; Queensland Ballet: *Giselle*, *The Little Mermaid*, *Peter and the Wolf*; Dead Puppet Society & Legs on the Wall: *Holding Achilles*.
Positions: Lecturer, Lighting Design, Queensland University of Technology. **Awards:** Matilda Award — Best Lighting Design *Salamander*.

James Henry
 Composer & Sound Designer



Queensland Theatre: *An Octoroon*. **Other Credits:** As Composer & Sound Designer: Melbourne Theatre Company: *Admissions*, *Jacky*; ILBIJERRI Theatre: *Heart is a Wasteland*. As Composer: Sydney Symphony Orchestra,

Melbourne Symphony Orchestra. **Positions:** Musical Director, Dreamtime at the G; Musical Director, Melbourne Festival Opening Ceremonies for *Tanderrum*. **Awards:** Green Room Award — Sound Design *Heart is a Wasteland*; AACTA Award Nomination — Best Documentary Score *Freeman*.

Wil Hughes
 Associate Sound Designer



Queensland Theatre: *Rice*, *The Scene Project* (2018). **Other Credits:** Queensland Performing Arts Centre: *Is That You Ruthie*; La Boite Theatre Company: *Closer*, *IRL*, *Capricorn*, *Tiddas*, *Single Asian Female*, *The Dead Devils of*

Cockle Creek, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows*; Belvoir St Theatre: *Blue*; Playlab Theatre: *Face to Face*; Australasian Dance Company: *Lucie In The Sky*,

Arc, *Still Life*; Expressions Dance Company: *Propel*; Queensland Ballet: *Mind Your Head*, *From Within*, *Sonder*, *B- Sides*; That Production Company: *Every Brilliant Thing*, *Kill Climate Deniers*; Monsters Appear: *Elizabeth I* (with Wonderland Festival); The Danger Ensemble: *Day After Terrible Day*, *We Will Not Kiss/Touch/ Frighten You in the Dark*, *Caligula*; Metro Arts: *The Theory of Everything* (with Brisbane Festival), *Dust Covered Butterfly*; Anywhere Theatre Festival: *Sweet Meniscus*. **Awards:** California Independent Film Festival — Composer of the Year 2018; Australian Screen Music Awards — Best Music for a Short Film.

Waangenga Blanco
 Co-Choreographer



Queensland Theatre: Debut. **Other Credits:** As Choreographer: Bangarra Dance Theatre: *I.B.I.S* (2015 National Tour). As Dancer: Bangarra Dance Theatre: *Patyegarang*. **Awards:** Australian Dance Awards —

Outstanding Performance by a Male Dancer; Green Room Award — Outstanding Male Dancer *Patyegarang*; Helpmann Award — Best Male Dancer. Waangenga is a proud Indigenous man who descends from the Pajinka Wik in Cape York and Meriam Mer, the furthest eastern island in the Torres Strait.



Ngali Shaw, Tibian Wyles

Matt Furlani

Voice & Text Coach



Queensland Theatre: Debut.
Other Credits: As Voice and Dialect Coach: Melbourne Theatre Company: *A Very Jewish Christmas Carol, My Sister Jill, Bloom, Jacky, Come Rain or Come Shine, Admissions, The Truth and*

Home, I'm Darling; Michael Cassel Group: *& Juliet*; Malthouse Theatre: *Looking for Alibrandi*; Red Stitch Actors' Theatre: *Wolf Play, Heroes of the Fourth Turning, Iphigenia in Sploot, The Cane, Pomona and Ulster American*; 16th St Actors Studio: *Burn This*; Hearth Theatre: *Death of a Salesman*. **Training:** Postgraduate Diploma (Voice Studies), Victorian College of the Arts; Bachelor of Dramatic Art, Victorian College of the Arts. **Positions:** Voice and Dialect Teacher, 16th St Actors Studio, Voice and Dialect Teacher, Victorian College of the Arts. **Awards:** Mike Walsh Fellowship.

Kamarra Bell-Wykes

Assistant Director



Queensland Theatre: Debut.
Other Credits: Malthouse Theatre: *Because The Night*; ILBIJERRI Theatre: *The Score, Scar Trees, Viral, North West of Nowhere, Body Armour, Chopped Liver, Shrunken Iris; Next Wave: Crying Shame;*

Yirra Yaakin: *Mother's Tongue*; A Daylight Connection: *Chase* (with Malthouse Theatre and Hot House), *A Nighttime Travesty* (with Yirramboi), *Whose Gonna Love 'Em? I am that i AM* (with Malthouse Theatre). **Positions:** Resident Artist, Malthouse Theatre; Co-Artistic Director, A Daylight Connection; Creative Director, Education Manager, ILBIJERRI Theatre. **Awards:** Patrick White Award *Whose Gonna Love 'Em? I am that i AM*. Kamarra is a proud Yagera/Butchulla woman.

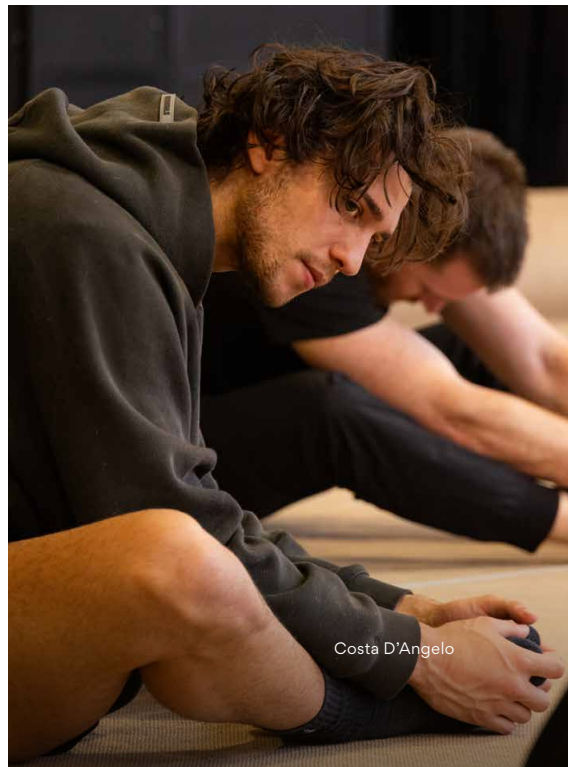
Lyndall Grant

Fight Choreographer



Queensland Theatre: Debut.
Other Credits: Melbourne Theatre Company: *My Sister Jill, A Very Jewish Christmas Carol, Is God Is, Sunday, As You Like It, Berlin, The Lifespan of a Fact, The Architect, Cosi, Torch the Place, The Lady in the Van,*

Astroman; Michael Cassel Group: *The Picture of Dorian Gray*; Disney Australia: *Beauty and the Beast*; David Venn Enterprises: *Cruel Intentions The Musical*; GWB Entertainment: *Groundhog Day, Death of A Salesman, An American in Paris*; Malthouse Theatre: *Nosferatu, Looking for Alibrandi, Atlantis, The Return, Because the Night, Cloudstreet*. **Training:** ArtsEd School of Acting, London. **Positions:** Founder, Captivate Action; Accredited Teach, British Academy of Dramatic Combat; Member, Society of Australian Fight Directors; Guest Instructor, Paddy Crean International Stage Combat Workshop, Canada; Teacher, Victorian College of the Arts; Teacher, 16th Street Actors Studio.



Costa D'Angelo

Cast

Syd Brisbane

The General



Queensland Theatre: Debut.

Other Credits: As Actor:

Australian Shakespeare

Company: *A Midsummer*

Night's Dream, Much Ado

About Nothing, Romeo and

Juliet, The Comedy of Errors,

Henry IV part one, Twelfth

Night, Pygmalion, Alice in Wonderland; Sydney

Theatre Company: *Victory;* Malthouse Theatre:

Night On Bald Mountain, Because The Night,

K Box; Michael Coppel Entertainment: *Fawley*

Towers Live; ILBIJERRI Theatre: *Coranderrk*

(with La Mama Theatre); Glenn Shea: *MiWi 3027,*

Masterpiece (with La Mama Theatre); STCSA:

The Club, Marat/Sade, Restoration, Spring

Awakening, Capricornia; The Wrestling School,

UK: *He Stumbled;* Brink Productions: *The*

Europeans, Blue Remembered Hills, The Ecstatic

Bible; Flying Penguin: *Uncle Vanya, Assassins.*

As Director: Australian Shakespeare Company:

The Crucible. **Film:** *Silent Partner, Boxing Day,*

Dirt Music, Red Dog True Blue. **Television:**

Stateless, Aftertaste, High Country, Beaconsfield,

Conspiracy 365. **Training:** Flinders University

Drama Centre.

Mitchell Brotz

Gorby



Queensland Theatre: Debut.

Other Credits: The Very Good

Looking Initiative: *Batmania;*

Melbourne Fringe Festival:

Bromance (with Adelaide

Fringe Festival), *Battlefield*

Blues (Melbourne Fringe

Festival). **Film and Television:**

True Story with Hamish & Andy, How to Stay

Married, Superwog, Fruit Salad, Animal Work.

Training: Ballarat Arts Academy. **Awards:**

Peninsula Film Festival — Best Actor *Animal Work;*

Reale Film Festival — Best Actor *Animal Work;*

Canberra Short Film Festival — Best Actor *Animal*

Work.

Samuel Buckley

Apples



Queensland Theatre: Debut.

Other Credits: Victorian

College of the Arts: *First Love*

is the Revolution, Love and

Information, The Seagull;

Pummel Squad: *The Owl of the*

Woods; The Lowbrow Outfit:

Seduction; La Mama Theatre:

Explorations; Melbourne International Comedy

Festival. **Film and Television:** *Hyde and Seek, Styx.*

Training: Bachelor of Fine Arts (Acting), Victorian

College of the Arts, University of Melbourne.



37 cast, Waangenga Blanco

Costa D'Angelo

Ant



Queensland Theatre: Debut.
Other Credits: Victorian College of the Arts: *37, First Love is the Revolution, Love and Information, The Seagull, Angels in America, The Palace of Illusion, The Iliad, Capture the Flag*; Pummel Squad:

The Owl of the Woods; The Lowbrow Outfit: *Seduction*; La Mama Theatre: *Explorations*; Melbourne International Comedy Festival.

Film and Television: *Crazy Fun Park, Wag Boys Forever, Neighbours*. **Training:** Bachelor of Fine Arts (Acting), Victorian College of the Arts, University of Melbourne. **Awards:** Casting Guild of Australia — Rising Star 2023.

Thomas Larkin

GJ



Queensland Theatre: *Death of a Salesman, Bernhardt/Hamlet, Good Grief, The Wider Earth* (with Dead Puppet Society and Sydney Festival), *Macbeth, Romeo & Juliet, The Lost Property Rules, Treasure Island* (with Matrix Theatre Company).

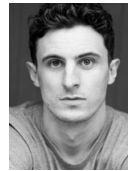
Other Credits: La Boite Theatre Company: *As You Like It, Julius Caesar, Hamlet*; The Good Room: *I Just Came To Say Goodbye* (with Brisbane Festival); Dead Puppets Society: *Holding Achilles*; Brisbane Powerhouse: *True West, Sex With Strangers*. **Film:** *Elvis, Gabriel's Redemption, Combat Womat*. **Television:** *Bad Ancestors, Rock Island Mysteries, Darby and Joan, Troppo, Homecoming Queens, Sexy Nails, For a Good Cause*. **Training:** Bachelor of Fine Arts (Acting), Victorian College of the Arts. **Positions:** Teaching Artist — Queensland Theatre, La Boite Theatre Company, Bell Shakespeare, NIDA, shake&stir theatre co., Backbone Youth Arts, Raw Dance Company. **Awards:** Matilda Award — Best Supporting Male Actor *Death of a Salesman*; Brian Boak Fellowship (2020); Griffith University — Most Outstanding Actor *The Neon King*; Brisbane City Council — Lord Mayor's Young and Emerging Artist Fellowship Recipient.



Ngali Shaw

Eddie Orton

Woody



Queensland Theatre: Debut.
Other Credits: Melbourne Theatre Company: *Touching the Void*; Darlinghurst Theatre Company: *Let the Right One In*; Outhouse Theatre: *Heroes of the Fourth Turning*; Red Stitch Actors' Theatre: *Jurassica*; Old

Fitz Theatre: *Our Blood Runs In The Street*; Bell Shakespeare: *The Players*. **Film:** *About an Age*. **Television:** *Framed*. **Training:** National Theatre Drama School.

Ben O'Toole

Joe



Queensland Theatre: Debut.
Other Credits: Melbourne Theatre Company: *The Sublime*; Sydney Theatre Company: *On the Beach, The Tenant of Wildfell Hall, Harp in the South, Mojo*; Old Fitz Theatre: *A Streetcar Named*

Desire, Freak Winds, Men; Black Swan Theatre Company: *Death of a Salesman, Boy Gets Girl*. **Film:** *Bloody Hell, Nekrotronic, 12 Strong, Detroit, Everybody Loves Somebody, Pirates of the Caribbean: Dead Men Tell No Tales, Hacksaw Ridge, The Water Diviner*. **Television:** *Boy Swallows Universe, Caught, Barons, Pieces of Her, Amazing Grace, Halifax Retribution, Love Child, Peter Allen: Not the Boy Next Door*. **Training:** Western Australia Academy of Performing Arts.

Ngali Shaw

Jayma



Queensland Theatre: Debut.
Other Credits: Melbourne Theatre Company: *Jacky*. **Film and Television:** *Royal Flying Doctor Service*, *Ben 10: Age of the Universe*, *The Twelve*.
Positions: NSW Public Schools Aboriginal Dance Company.

Awards: AACTA Award — Brian Walsh Award.
Ngali is a proud Wiradjuri, Murawari and Kunja man.

Anthony Standish

Dazza



Queensland Theatre: *City of Gold* (with Griffin Theatre Company), *An Octoroon*, *Our Town*, *The Wider Earth*, *End of the Rainbow*, *Trollop*, *Kelly*, *American Buffalo*, *The Woman Before*, *Puss In Boots*, *The Removalists*, *Caucasian Chalk*

Circle, *A Property of the Clan*, *Man Equals Man*, *The Exception and The Rule*. **Other Credits:** Playlab Theatre: *Brutal Utopias*; La Boite Theatre Company: *Così*; Dead Puppet Society: *The Wider Earth*, *Megafauna*; Shake & Stir: *Jane Eyre*, *Wuthering Heights*; Elbow Room: *Prehistoric*. **Film and Television:** *Aquaman*, *Rock Island Mysteries*, *Hoges*, *Heartbeat*, *Wanted*, *Sea Patrol*, *Reef Break*, *Don't Tell*, *Drive Hard*, *Bureau of Magical Things*, *The End*, *Harrow*, *Lightning Point*, *Mabo*.
Awards: Matilda Award — Best Supporting Actor
An Octoroon.

Tibian Wyles

Sonny



Queensland Theatre: *Country Song*, *Black Diggers*. **Other Credits:** As Actor: ILBIJERRI Theatre Company: *Big Name No Blankets*; HIT Productions: *The Sunshine Club*, *The Sapphires*; Performing Lines: *Hide The Dog*; Blak Social:

Queens City; As Co-Writer: Queensland Theatre: *Dear Brother*. **Training:** Advanced Diploma, The Aboriginal Centre for the Performing Arts.
Positions: Member, DJUKI MALA.
Tibian is a proud Warrgamay, Girramay and Kalkadoon man from North Queensland.



Costa D'Angelo, Anthony Standish, Syd Brisbane



Ben O'Toole



Tibian Wyles, Ngali Shaw



Costa D'Angelo, Anthony Standish, Thomas Larkin, Ben O'Toole, Samuel Buckley, Eddie Orton



Thomas Larkin, Costa D'Angelo, Ngali Shaw, Tibian Wyles,
Mitchell Brotz, Ben O'Toole, Eddie Orton, Samuel Buckley

Milmerriba



As Artistic Elder at Queensland Theatre I could not be happier to be involved in the re-naming of Queensland Theatre's Brisbane Airport courtyard.

I have been an actor with Queensland Theatre since the early 90's when I toured around schools in regional Queensland with *Brolgas*, the youth arm of what was then called The Royal Queensland Theatre Company (RQTC).

Queensland Theatre moved here in 2002, and for the first time had a home that could accommodate its rehearsal spaces, set and costume workshops, admin offices, Bille Brown Theatre, and a beautiful outdoor area where we can relax and socialise. I have rehearsed a lot of productions in this building and spent many happy hours in the courtyard. Sitting beneath Besse the Bottle Tree

is a quiet space for actors to learn lines. We fill the courtyard with friends and loved ones at our Opening Nights and Christmas parties. It's a popular destination for publicity photos and it is often filled with our young artists and aspiring actors. The courtyard is a wonderful place to gather with our audiences after a show to discuss the magic of the play we have just seen.

In 2022 we held a function in the courtyard before *First Casualty*, to announce me as Queensland Theatre's Artistic Elder and since then I have delivered many Acknowledgments of Country there. It was so dear to hear that the Brisbane Airport and Queensland Theatre wanted to re-name the courtyard with an appropriate Indigenous name, and Gaja Kerry

Charleton (Yagarabul Elder and Cultural Custodian) was the ideal person to consult with us to find a new name.

Over many discussions between Gaja Kerry, Queensland Theatre, our Indigenous Reference Group (IRG) and Brisbane Airport we finally found the perfect name. It is a name that encapsulates all my ideas and love for this courtyard. This name recalls some of my fondest memories of Queensland Theatre, and the happy moments I have shared yarning with family and friends here. It heralds the joyous anticipation

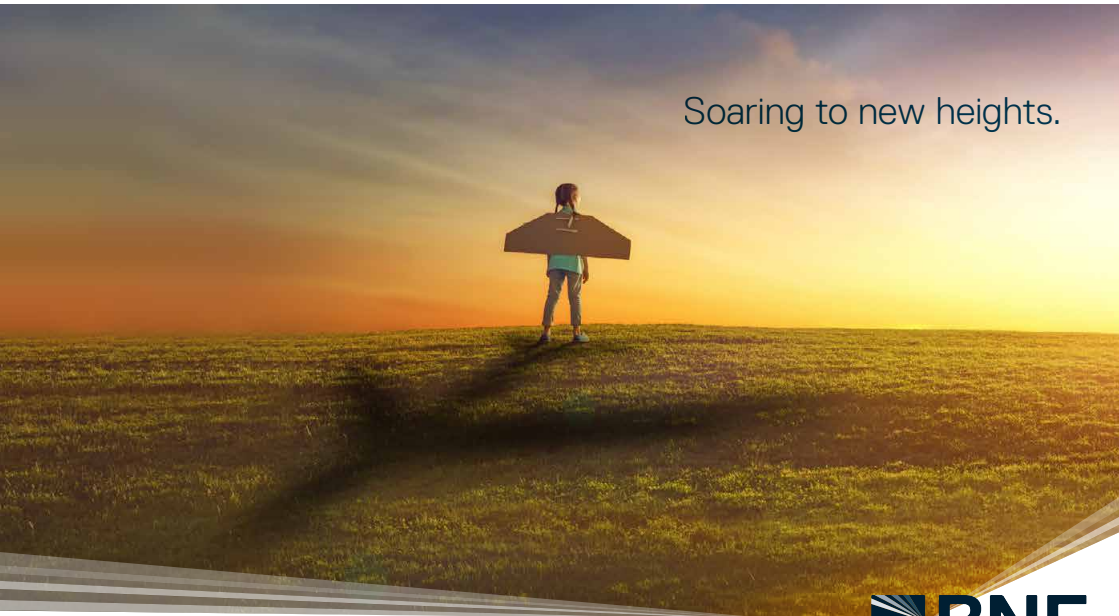
of being a young, aspirational artist embarking on a career in the performing arts, and the pride of an established artist with a career that is decades long.

The new name of our beloved courtyard means: **A special purpose, attractive, inviting, outstanding place...**

I am excited, honoured and extremely proud to gather with you in

MILMERRIBA

— Roxanne McDonald, Artistic Elder



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Riley McCullagh — 2022

Melbourne Theatre Company and Queensland Theatre thank Ngairee Anderson of Wirragule Nura for the production of the Marnngrook ball featured within 37.

Information correct at time of printing.

A studio presentation of *37* took place at the Victorian College of the Arts (VCA), 18-22 October 2022, directed by Isaac Drandic and performed by the VCA Class of 2022, with Syd Brisbane. The cast included: Damon Baudin, Zacheriah Blampied, Samuel Buckley, Michael Cooper, Costa D'Angelo, Ben de Pagter, Will Hall, Harry McGee, Ethan Rutledge, Benjamin Smith, and Maximilian Wilson. The presentation featured Choreography by Jacob Boehme, Set Design by Leon Salom, Costume Design by Olivia Lucia Pimpinella, Lighting Design by Stephen Hawker, and Sound Design by Riley McCullagh. The VCA presentation was supported by Melbourne Theatre Company, The Vizard Foundation and the Faculty of Fine Arts and Music, University of Melbourne.

Special thanks to
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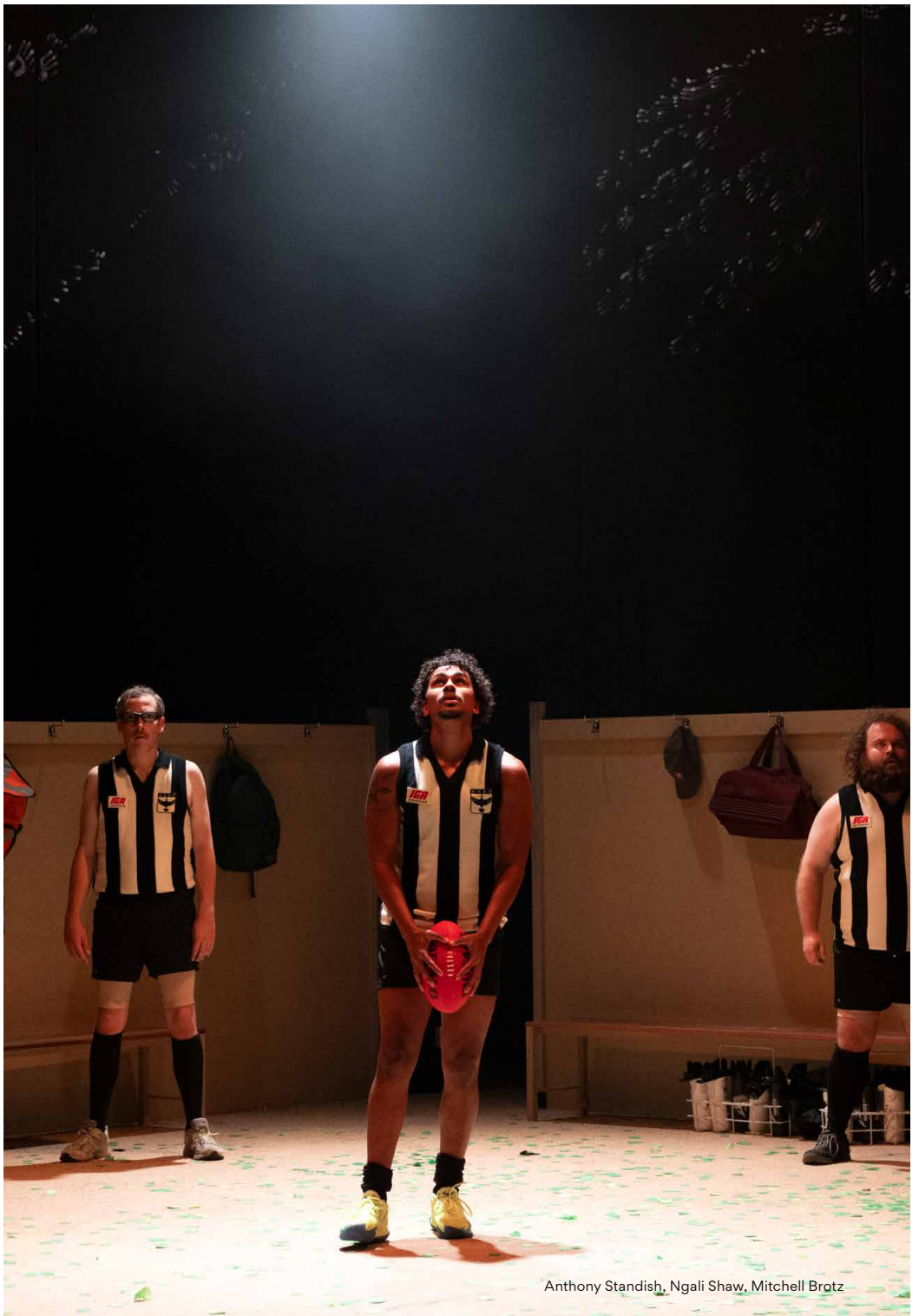


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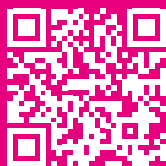
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