

GRIFFIN THEATRE COMPANY PRESENTS

GRIFFIN
THEATRE
COMPANY

CITY OF GOLD

BY MEYNE WYATT

SBW STABLES THEATRE
26 JULY – 31 AUGUST 2019

DIRECTOR ISAAC DRANDIC
ASSISTANT DIRECTOR SHARI INDRIANI
SET DESIGNERS SIMONE TESORIERI &
SIMONA COSENTINI
LIGHTING DESIGNER JASON GLENWRIGHT
COMPOSER/SOUND DESIGNER TONY BRUMPTON
COSTUME DESIGNER NATHALIE RYNER
DRAMATURG PAIGE RATTRAY
FIGHT DIRECTOR NIGEL POULTON
DIRECTORIAL OBSERVATION HANNAH BELANSZKY
STAGE MANAGER KHYM SCOTT
ASSISTANT STAGE MANAGER ELLA GRIFFIN

WITH

JEREMY AMBRUM
MATHEW COOPER
MAITLAND SCHNAARS
SHARI SEBBENS
ANTHONY STANDISH
CHRISTOPHER STOLLERY
MEYNE WYATT

ACKNOWLEDGMENT OF COUNTRY

Griffin would like to acknowledge the Gadigal people of the Eora Nation who are the Traditional Custodians of this land. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.

A co-production with

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Playwriting Australia as part
of its Muru Salon and National
Script Workshop programs

Griffin acknowledges the generosity of the Seaborn, Broughton & Walford Foundation in allowing it the use of the SBW Stables Theatre rent free, less outgoings, since 1986.

PLAYWRIGHT'S NOTE

It is Thursday, 13th of June 2019 and I am in the third week of rehearsal for my first ever play, written by me: *City of Gold*. I am the lead actor of the show, because of course I am, and I just so happen to be writing this note three days shy of my father's birthday. This Sunday, 16th of June, my Dad would have turned 68. He passed October 24th, 2015. A week prior to his death, I flew back to Perth from Sydney to see him. I was in rehearsals for another play at the time. Sensing the end was near, he said to me, 'Don't stop, keep doing what you're doing, no one is going to give it to you, you have to take it...' Four days after he died, with those words ringing in my head, I returned to work. I wanted to honour his wishes. They say hindsight is 20/20. Well, that decision turned out to be a mistake. I gave it my best. I was there physically, but mentally and emotionally, I was somewhere else. But you live and you learn.

Throughout the 18-month period following, I had my first encounter with depression. I fell out of love with acting, I lost my passion and my career was in a holding pattern. I was disillusioned with the industry. I read and auditioned for roles that left me dissatisfied. I was not seeing me. I was not hearing my voice. Still, my father's words were at the forefront of my mind.

That's where the seed of an idea began to grow. If I'm not going up for the roles I want, I'll write one! But I had no experience in the field. It was always something in the back of mind, that I

thought I would pursue later in life. But I felt it was so urgent that it had to be now or never. So, I went and got the skills I thought I needed. Learnt the basics of structure and whatnot. There was no lack of ideas—there was a plethora. And I'll admit the first few absolutely sucked! But it's about the process not the result, as I found out (thanks Sopa!). You'll get something out of it, even if you think those initial ideas aren't that good.

In and around that time, a 14-year-old Indigenous boy, who also happens to be a distant relative, was run down by a white man in a 4WD in my hometown. He was killed almost instantly. The injustice that surrounded and enveloped the case that followed left me, and many Indigenous people in Australia and people around the world, enraged. As all the cases of injustice that still plague this country do. So, I did what many first-time writers do and are encouraged to do. I wrote from a place of experience. I wrote about my grief for the loss of my Dad. I wrote about my work in this crazy business they call the entertainment industry. I wrote about the place I call the 'City of Gold', Kalgoorlie! And I wrote about the biggest stain that afflicts this country to this day: racism and my never-ending battle with it.

Kalgoorlie—the name—is the bastardised version of the Wongutha word *Karlkula*, which is a fruit native to the Goldfields region of Western Australia. It's commonly referred to by the non-Indigenous population as the silky pear or the bush banana. I have

fond memories of growing up there. It's my mother's country and my family and extended families live there still. The bush that surrounds the town is absolutely beautiful. But the town itself, and the people that live there, can be ugly. In 2002 my father declared, on record, backed by studies performed by UWA (University of Western Australia) that 'Kalgoorlie was the most racist town in Australia!'. I know—racism is not a measurable thing. It doesn't matter how big or small, there's no difference, racism is racism. But at the time, my Dad was Chairperson of the Goldfields Land and Sea Council, and he battled with it daily, so I can see where he was coming from. You'd have to come up with a very convincing argument to make me believe otherwise, for the racial tension that remains in the air still has a bitter aftertaste. I've grown up with it. I experience racism on a weekly basis. Even where I live now—Sydney—and I am sick of it. I have worked as an actor now for nine years, and in that time I have been fortunate enough to have worked pretty consistently. I understand because of that I have a responsibility to represent my community. I have a platform and I must use it. That's what this play is. This play is me doing just that. *City of Gold* is an act of rebellion. It is a revolt. It is me using my platform to hold a mirror to Australia and ask it, do you like what you see?

There is no one thing that I want audiences to take away from this play. I ask questions. I don't give answers. I attempt to speak truth. Warts and all. I am not a perfect person. Nobody is.

I simply ask: have things changed? Why? Why not? I am not arrogant enough to know the answer to the questions I pose in this play. I don't have the solution. But hopefully the questions audience members ask each other after the play will give the glimmer of hope and change that is so desperately needed. My father fought racism and for Aboriginal rights his whole life. So did my mother. My mother is a prolific artist, that's where the creative genes come from. This play is my love letter to them. To Brian Wyatt and Sue Wyatt. My favourite line in the play is 'I have two great parents!' Because I do. Did. Now I have one. I am here because they worked all their lives for me to get here. I reap the rewards of their hard work. This play is my hard work. I hope you like it. I hope you hate it. Just don't feel anything in between... Because there are things in this world that are wrong and we all have a responsibility to try and make them right.

Meyne Wyatt

Writer

DIRECTOR'S NOTE

City of Gold is a profound expression from deep within. This is a complex piece of work. There are many contradictions. Sounds a bit like life. It is raw and unyielding, but it is also thoughtful and delicate. Much like the characters, and the world in which the play is set. There is love and anger, grief and rage, but there's so much more. So I'll try to dig a little deep. The world of the play intimately and sometimes intensely reflects the world we live in as First Nations People (spare a thought for the actors who are 'performing' this show night after night). The ongoing impact of 230 years of colonisation and unresolved social and economic conflict is present in this urgent work. It is driven by fire and the need to spark something. However, underlying this drive, the play is very much about family and how precious it is to be part of a community, and it is ultimately love that fuels the engine room for this work. Many people who will see this production might agree the country we share has the potential to be so much more than this. Just being here means you are interested in the issues and challenges faced by Aboriginal people. You may be aligned with some of the politics and some of the dreams we have for a better future. You may be angry and frustrated at the lack of leadership from our government to make change. You may just want

to know more. Many non-Indigenous people have asked 'what can I do' to help to improve the situation for Indigenous people. The answer I offer is as simple as... 'listen'.

Listening is a powerful act. Feeling heard has the capacity to resolve the most volatile of situations. The harshest of conflicts. It has the capacity to heal and this simple act cannot be underestimated. Most of us have probably offered this piece of advice to others in conflict situations, but sometimes forget to practise it ourselves. Maybe it's not a matter of forgetting. Maybe it takes too much energy. Maybe it's too hard. But this is what *City of Gold* is asking you, our audience. It asks you to give your time and your energy. It asks you to say it's not too hard. It asks you to be courageous and to listen, especially when it gets difficult, to venture beyond the surface of its hardened exterior, peel back its layers, peek behind the curtain. To listen deep. *City of Gold* is a statement from the heart. I hope it's received in the spirit in which it is intended.

Isaac Drandic
Director



MEYNE WYATT

PLAYWRIGHT & BREYTHE

Meyne's theatre credits include: for Griffin: *The Brothers Size*, *Gloria*, *Silent Disco* (for which he was awarded a Sydney Theatre Award for Best Newcomer); for Bell Shakespeare: *The School for Wives*; for Belvoir: *Buried City*, *Peter Pan*; for Playwriting Australia: *Minneapolis*; for Queensland Theatre/Sydney Festival: *Black Diggers*; and for Sydney Theatre Company: *Bloodland*, *King Lear*. Meyne's film credits include: *Reaching Distance*, *The Sapphires*, *Strangerland*, *The Turning*, *What If It Works*; and television credits include: for ABC: *Black Comedy*, *The Broken Shore*, *Mystery Road*, *Redfern Now* (for which he was nominated for an AACTA Award for Best Lead Actor in a Television Drama and a Logie Award for Most Outstanding Newcomer); for HBO: *The Leftovers*; for Foxtel/SoHo: *Wentworth*; and for Network Ten: *Neighbours*. Meyne trained in Aboriginal Performance at WAAPA and graduated from NIDA with a Bachelor of Fine Arts (Acting) in 2010.



ISAAC DRANDIC

DIRECTOR

Isaac's theatre credits include: as Director: various productions with Adelaide Festival, Belvoir, Darwin Festival, ILBIJERRI Theatre Company, La Mama/Melbourne Indigenous Arts Festival, Melbourne Festival, Perth International Arts Festival, Sydney Festival, Sydney Opera House, Ten Days on the Island Festival, Woodford Folk Festival, Yellamundie Aboriginal and Torres Strait Islander Playwriting Festival, Yirra Yaakin; and as Actor: for Belvoir: *Coranderrk*; for Black Swan State Theatre Company: *One Destiny*, *Yandy*; for fortyfivedownstairs: *Bare Witness*; for ILBIJERRI Theatre Company: *Bindjareb Pinjarra* (with Pinjarra Project), *A Black Sheep Walks Into A Baa*, *Chopped Liver*, *Stolen* (with Playbox); for Melbourne Theatre Company: *Australia! The Show!*, *The Birthday Party*; for NightShift Theatre Asylum: *Fitzroy Yank*, *Smack Happy*, *Steal Away Home*; for Racing Pulse Productions/State Opera of South Australia: *Inggata*; for Sydney Theatre Company: *Romeo & Juliet*; and for Yirra Yaakin: *Mothers Tongue*. Isaac has appeared in *Cleverman* for the ABC. He is currently Resident Dramaturg at Queensland Theatre; was a Judge for the Queensland Premier's Drama Awards (2018-2019); was Director and Dramaturg for Moogahlin Performing Arts's Yellamundie First Peoples Festival (2013 & 2015); Associate Director for ILBIJERRI Theatre Company (2012-2015); and was Resident Artist at Playwriting Australia (2014). He holds a Green Room Award for Best Director (*The Season*); Best Production (*Blood on the Dancefloor*; *The Season*); and the Uncle Jack Charles Award at the Victorian Indigenous Performing Arts Awards 2008. He trained in Aboriginal Performance at WAAPA.

**SHARI INDRIANI**

ASSISTANT DIRECTOR

Shari's credits include: as Director: for La Boite: *Bi Empat* (HWY Festival); as Writer/Director: for QUT: *Recipe*; as Writer: for Backbone Youth Arts: *Doors*; for CAAP/Playwriting Australia: *Squint Witch*; and as Actor: for La Boite: *My Father Who Slept in a Zoo* (HWY Festival); for Shock Therapy Productions: *Welcome to Sameville*. Shari has been involved with Queensland Theatre as Directorial Observer for *Nearer the Gods* and is currently their Producer of New Work; is part of the CAAP's Directors Initiative 2018-19; and was Program Manager at La Boite Theatre Company 2009-2011.

**SIMONA COSENTINI**

SET DESIGNER

Simona's theatre credits include: as Set and Costume Designer: for Brown's Mart/Corrugated Iron/JUTE Theatre: *Mr Takahashi*; for Cairns Regional Council and Commonwealth Games: *Beginnings*; for Cairns Regional Council/Women of AustraNesia: *Woven*; for debase productions/JUTE Theatre/Queensland Theatre: *The Longest Minute*; for JUTE Theatre: *Alice in the Antipathies, Bukal, Delirium, Half & Half, Is My Lipstick on Straight?, Paradise is Singing, Proppa Solid, Sentinel Chickens, Stewed*; for Queensland Theatre: *My Name is Jimi*; as Costume and Prop Designer: for Cairns Regional Gallery/Greg Semu: *Blood Red*; as Costume Designer: *Così fan tutte, Paolo e Francesca, Vaga Vestis*; and as Costume Design Mentor: for Cairns Regional Council: *Cairns Festival*; for Tropical Arts: *Macbeth*. Simona has worked as Prop Designer for The Grin and Tonic Theatre Troupe, OperaOyunque and Teatro Colli (Italy); as Costume and AV Designer, Scenic Painter and Prop Designer/Decorator for Accademia Belle Arti Bologna, OperaOyunque and Teatro Colli; and as Millinery Designer for Biddigal Dreaming Arts. Simona's film credits include *On Stage*. She holds a Degree of Fine Arts (Scenography and Costume Design) from Ababo; in Set Design from the School of Melodrama Cesena; and in Graphic Design and Communication, ILAS.

**SIMONE TESORIERI**

SET DESIGNER

Simone's theatre credits include: as Designer: for Brown's Mart/Corrugated Iron/JUTE Theatre: *Mr Takahashi*; for JUTE Theatre: *Alice in the Antipathies, Bukal, Delirium, Half & Half, Is My Lipstick on Straight?, Paradise is Singing, Proppa Solid, Sentinel Chickens, Stewed*; for Queensland Theatre: *My Name is Jimi, The Longest Minute*; as Set Prop Design Mentor: for Cairns Regional Council: *Cairns Festival*; and for Tropical Arts: *Macbeth*. As Prop Designer,

Simone has worked for The Grin and Tonic Theatre Troupe; as Scenic Artist, Prop Artist, Decorator, and Set Designer, he has worked for Teatro Comunale Bologna; as Set Designer and Scenic Painter he has worked for OperaOyunque and Teatro Colli; as Prop Artist and Scenic Painter he has worked for Regio Di Parma, Piccolo Teatro – Milano, and Teatro Bonci, Cersaie; and as Exhibit Designer, he has worked for Ababo & Interim for Cersaie Bologna. Simone's film credits include *On Stage*, and he has worked as Set and Props Designer at the Commonwealth Games (with Cairns Council and Tanks Centre) on *Beginnings*. He holds a Degree in Fine Arts from Ababo Bologna, Italy; in Production Design from the School of Melodrama Cesena; a Certificate IV Building from Cairns TAFE; and in Conservation and Art, Bologna.



NATHALIE RYNER
COSTUME DESIGNER

Nathalie's theatre credits as Costume Designer include: for Dance North: *Surge*; for The Danger Ensemble: *Caligula, Briefs: The Second Coming*; for La Boite: *Medea*; as Costume Supervisor: for Bangarra: *Blak*; for La Boite: *A Doll's House, Così, Holding the Man, The Wizard of Oz*; for Polytoxic: *The Rat Trap*; for QPAC: *Cabaret, The Flying Orchestra*; as Costumier: for Bazmark Productions: *La Bohème*; for Opera Australia: *Lucia di Lammermoor, The Mikado, Orpheus of the Underworld, The Pearl Fishers*. Nathalie's film credits as Costumier include: *Dynasty: The Making of a Guilty Pleasure, The Frontier, The Matrix Reloaded, The Matrix Revolutions*, and *Star Wars: Episode III – Revenge of the Sith*; and her television credits include: for Nine Network: *Hi-5*. Nathalie is currently Costume Supervisor for Queensland Theatre, and holds a Fashion Design Diploma from the École Jeoffrin Byrs International Paris and a Diploma in Theatre Costume from Sydney Institute TAFE.



JASON GLENWRIGHT
LIGHTING DESIGNER

Jason's theatre credits include: for Griffin/La Boite: *A Hoax*; for Griffin/Queensland Theatre: *Rice*; for Bell Shakespeare/Queensland Theatre: *Faustus*; for Brisbane Powerhouse/Wax Lyrical Productions: *Carrie The Musical* (for which he won a Matilda Award for Best Lighting Design); for Dead Puppet Society/La Boite: *Laser Beak Man*; for Dead Puppet Society/Queensland Theatre: *Argus*; for debase productions/JUTE Theatre/Queensland Theatre: *The Longest Minute*; for Expressions Dance Company: *While Others Sleep*; for The Good Room: *I Just Came to Say Goodbye*; for The Good Room/Brisbane Festival: *I've Been Meaning to Ask You*; for The Good Room/Queensland Theatre: *I Want to Know What Love Is*; for JUTE Theatre: *Assembled, At Sea Staring Up, Bukal, Delirium, Here We All Are, Is My Lipstick on Straight?, Joh for PM, Paradise is Singing, The Salt Remains, Soph & The Real World, Stewed*; for La Boite: *A Midsummer Night's Dream, Julius Caesar, Pale Blue Dot, Richard III, Ruben Guthrie, The Tragedy of the King*; for

Little Red/La Boite: *Lady Beattle*; for Little Red/Queensland Theatre: *Rumour Has It*; for Metro Arts/Queensland Theatre: *A Tribute of Sorts*; for Opera Queensland: *A Flowering Tree, Kiss Me, Kate*; for Queensland Music Festival: *Drag Queensland, Voices of Remembrance*; for Queensland Theatre: *Country Song, The Little Dog Laughed, The Removalists, Thom Pain (Based on Nothing), Water Falling Down*; for shake & stir theatre co.: *1984, A Christmas Carol, Animal Farm, Dracula* (for which he was awarded a Matilda Award for Best Technical Design), *Endgame, Out Damn Snot, Roald Dahl's Fantastic Mr Fox, Roald Dahl's George's Marvellous Medicine, Roald Dahl's Revolting Rhymes & Dirty Beasts, Wuthering Heights*; and for SK Entertainment: *Menopause The Musical*. Jason has been awarded a Gold Matilda Award for his Body of Work; Groundling Awards for Favourite Lighting – Body of Work (2010, 2012, 2013); and Del Arte Chart Awards for Favourite Lighting Design (2009-2015, 2018).



TONY BRUMPTON

COMPOSER/SOUND DESIGNER

Tony's theatre credits include: as Sound Designer and/or Composer: for Black Swan State Theatre Company/Queensland Theatre: *Gasp!, God of Carnage, Managing Carmen, Other Desert Cities, Tartuffe*; for Brisbane Festival: *Freeze Frame, King Here After*; for Brisbane Festival/Queensland Theatre:

Macbeth; for Centenary of Canberra Festival: *Kungkarangkalpa (Seven Sisters Songline)*; for Dead Puppet Society: *The Harbinger, Mega Fauna, The Timely Death of Victor Blott*; for Dead Puppet Society/La Boite: *Laser Beak Man*; for Dead Puppet Society/Queensland Theatre: *The Wider Earth*; for debase productions/Queensland Theatre: *Hurry Up and Wait*; for I-Pin Lin's Productions: *1984-2005, 4orces, Bamboo, Harmony*; for Queensland Theatre: *Absurd Person Singular, Australia Day, Beckett x3, Constellations (QT Youth Ensemble), The Crucible, Eating Ice Cream With Your Eyes Closed, Design for Living, Fat Pig, Grounded, I Am My Own Wife, The Little Dog Laughed, The Mountaintop, The Odd Couple, Private Fears in Public Places, Pygmalion, Quartet, The Removalists, Sacré Bleu!, Tides, Waiting for Godot*; for Queensland Theatre/Sydney Festival: *Black Diggers*; for Queensland Theatre/Sydney Theatre Company: *No Man's Land*; for Queensland Theatre/State Library of Queensland: *Maxine Mellor's Mystery Project*; for QUT Dance: *Accented Bodies, Altered States, Current*; for White Rabbit Theatre Company: *The Grand*; as Co-Composer and/or Co-Sound/Designer: for Griffin/Queensland Theatre: *Rice*; for Bell Shakespeare/Queensland Theatre: *Anatomy Titus Fall of Rome: A Shakespeare Commentary*; for Queensland Theatre: *The August Moon, Stones in his Pockets*; and as Director/Curator: for QUT: *The Alice Project, Birds Ate My Face, Fragments of a Hologram Rose, Inferno, Let the Right One In, What Was Left (Draft 4)*; for Tone Black Productions: *The Abandonment of Memory, EETREE*; and for Vena Cava Productions: *RABBAR*. Tony has been Affiliate Artist (2014), Associate Artist/Head of Audio (2011) and Emerging Artist (2010) at Queensland Theatre; Resident Artist at Dead Puppet Society (2016); is Founder of Tone Black Productions; and is a Lecturer at QUT.



KHYM SCOTT
STAGE MANAGER

Khym has previously worked for Griffin Theatre Company as Stage Manager for *Prima Facie*, *Good Cook*, *Friendly*, *Clean.*, *Kill Climate Deniers*, *Festival of New Writing*, *The Witches*, *Girl in Tan Boots*, *The Serpent's Table*; and for Griffin/Bell Shakespeare: *The Misanthrope*. Other recent credits include: for Belvoir/Malthouse: *Barbara and the Camp Dogs*; for Belvoir: *The Dance of Death*, *Miss Julie*, *This Heaven*; for Performance 4a: *Stories Then and Now*; for Sydney Festival: *Lady Rizo: Red, White and Indigo*; and for Sydney Gay and Lesbian Mardi Gras. From 2013 to 2017, Khym was Assistant Stage Manager of The Australian Ballet, and toured with the company regionally, nationally, and internationally. Khym is a graduate of NIDA and The University of Sydney.



ELLA GRIFFIN
ASSISTANT STAGE MANAGER

Ella is a Sydney-based Stage Manager. As well as being Stage Manager for Griffin Scratch in 2018, Ella's theatre credits include: as Assistant Stage Manager: for Griffin: *Lysicrates Prize 2018*; for Belvoir: *Winyanboga Yurringa*; for Sydney Theatre Company: *Mary Stuart*; for Blue Saint Productions: *Violet*; and various productions for Packemin Theatre Company and for Willoughby Theatre Company. Ella has also been involved with a variety of events in Sydney including: as Production Assistant for the *2018 Rob Guest Endowment*; as Assistant Stage Manager/Runner for Live Performance Australia's 2018 Helpmann Awards; and as Artist Coordinator for the Department of Premier and Cabinet's 2018 Australia Day event. Ella holds a degree in Technical Theatre and Stage Management from NIDA.



JEREMY AMBRUM
CLIFFHANGER

Jeremy's theatre credits include: for Aboriginal Centre for the Performing Arts: *Stolen*, *Up the Ladder*; and for debase productions/JUTE Theatre/Queensland Theatre: *The Longest Minute* (for which he was nominated for a Matilda Award for Best Male in a Supporting Role). His television credits include: for ABC: *Cleverman*, *Mabo*; for HBO: *The Leftovers*; for Nine Network: *Doctor Doctor*; and for Seven Network: *The Secret Daughter*. He holds an Advanced Diploma from the Aboriginal Centre for the Performing Arts.

**MATHEW COOPER**

MATEO

Mathew's theatre credits include: for Belvoir/ILBIJERRI Theatre Company: *Coranderrk*; for Melbourne Theatre Company/Neon: *Lucky*; for National Theatre of Parramatta: *Stolen*; for Performing Lines: *The Season*; for Yirra Yaakin: *Confessions of a Pyromaniac*, *Cracked*. On screen, Mathew has been seen in the feature film

The Marshes and the short film *Last Drinks at Frida's*; and on television in ABC's *Janet King* and *Redfern Now*.

**MAITLAND SCHNAARS**

DAD

Maitland's theatre credits include: for Black Swan State Theatre Company: *Let the Right One In*; for Corazon de Vaca: *The Bridging Project*, *Bridging Puentes*, *If I Drown I Can Swim* (2010/2011 Tour), *Phaedra's Love*; for Ellandar Productions: *The Night Guardian*; for Geoffrey The Cat Productions: *Hobo* (for which he was awarded a

Performing Arts WA Award for Best Male Actor); for Happy Daggers Theatre: *The Persians*; for Perth International Arts Festival: *La Meara*; for Tasmania Performs: *The Season*; for Upstart Theatre: *Last Days of Judas Iscariot*, *Julius Caesar*, *Macbeth*, *Othello*; and for Yirra Yaakin: *Conversations with the Dead*, *King Hit*. Maitland can be seen in the film *I Met A Girl*.

**SHARI SEBBENS**

CARINA

Shari's theatre credits include: for Griffin: *The Bleeding Tree*, *Return to Earth*; for Griffin/La Boite: *A Hoax*; for Belvoir: *Back at the Dojo*, *Radiance*; for Black Swan State Theatre Company: *Our Town*; for Darwin Festival: *Wulamanyuwi and the Seven Pamanui*; for Darwin Theatre Company: *A Midsummer Night's Dream*; for

Darwin Festival/Malthouse Theatre: *Shadow King*; for Queensland Theatre: *An Octoroon*; for Queensland Theatre/Sydney Theatre Company: *Black is the New White*; for Sydney Theatre Company: *A Cheery Soul*, *The Battle of Waterloo*. Shari's film credits include: *Australia Day*, *The Darkside*, *The Sapphires*, *Teenage Kicks*, *Thor: Ragnarok*, *Top End Wedding*. Her television credits include: for ABC: *8MMM Aboriginal Radio*, *Black Comedy*, *The Gods of Wheat Street*, *The Heights*, *The Let Down 2*, *Redfern Now* (for which she was awarded the Logie Award – Graham Kennedy Award for Most Outstanding New Talent), *Soul Mates*, *Ta Da!*; and for SBS: *A Chance Affair*. Shari holds a Bachelor of Fine Arts (Acting) from NIDA and an Aboriginal Theatre Certificate III from WAAPA. She is the Richard Wherrett Fellow at Sydney Theatre Company.

**ANTHONY STANDISH**

ANDREWS/WHITMAN/REPORTER

Anthony's theatre credits include: for Dead Puppet Society: *Megafauna*; for Dead Puppet Society/Queensland Theatre/Sydney Festival/Sydney Opera House: *The Wider Earth*; for ELBOW Room: *Prehistoric*; for Forward Movement/Metro Arts: *Little Hitler's Ode to an Austrian Bentwood*, *Magda's Fascination with Wax Cats*;

for Forward Movement/QPAC: *Zoo-Illogical*; for Glen Street Theatre/HotHouse Theatre/Merrigong Theatre: *Australia! The Show!*; for La Boite: *Così*; for Markwell Presents: *What Simon Said*; for QPAC/shake & stir theatre co.: *Wuthering Heights*; for Queensland Theatre: *A Property of the Clan*, *American Buffalo*, *An Octoroon* (for which he was awarded a Matilda Award for Best Supporting Actor), *The Caucasian Chalk Circle*, *End of the Rainbow*, *The Exception and The Rule*, *Kelly*, *Man Equals Man*, *Puss in Boots*, *The Removalists*, *The Seeding Bed*, *Trollop*; for The Restaged Histories Project: *Omon Ra*; and for 4MBS: *A Midsummer Night's Dream*, *The Tempest*.

Anthony's film credits include: *Aquaman*, *A Grey Eulogy*, *Don't Tell*, *Drive Hard*, *Emma*, *Girl Clock*, and *Reef 'n' Beef*. His television credits include: for ABC: *Harrow*, *Mabo*; for American Broadcasting Company/M6: *Reef Break*; for Foxtel: *The End*; for ITV: *Heartbeat*; for KiKa/Network Ten/TeenNick: *Lightning Point*; for Nine Network: *Sea Patrol*; for Seven Network: *Wanted*; and for TNT/YTV/9GO!: *Space Chickens in Space*. Anthony was Queensland Theatre's Emerging Artist in 2006.

**CHRISTOPHER STOLLERY**

SIMMONDS/DIRECTOR/ACTING COMMANDER

Christopher's theatre credits include: for Griffin: *October*, *Speaking in Tongues*; for Belvoir: *Death of a Salesman*, *Hurt*, *Killer Joe* (for which he won a Sydney Theatre Award for Best Male Actor in a Supporting Role), *Mark Colvin's Kidney*, *The Power of Yes*, *Ruben Guthrie*; for Darlinghurst Theatre Company: *Daylight Saving*;

for Ensemble Theatre: *Good People*, *Great Falls*; for Melbourne Theatre Company: *His Girl Friday*; for Queensland Theatre: *Gigi*; for Red Line Productions at the Old Fitz Theatre: *Death of a Streetcar Named Virginia Woolf*; for Sport for Jove: *Ear to the Edge of Time* (for which he was nominated for a Sydney Theatre Award for Best Male Actor in a Supporting Role), *Julius Caesar/Anthony & Cleopatra*, *Of Mice and Men* (for which he was nominated for a Sydney Theatre Award for Best Male Actor in a Supporting Role); for Sydney Theatre Company: *Gross und Klein*, *Our Town*, *Rosencrantz & Guildenstern Are Dead*, *The Vertical Hour*; and for Tamarama Rock Surfers: *This Blasted Earth*. Christopher's film credits include *Last Cab to Darwin*, *The Nightingale*, *Predestination*, *The Rage in Placid Lake*, and *Truth*. He has trained at NIDA and École Philippe Gaulier, and is a Directing graduate of AFTRS.
