

GRIFFIN THEATRE COMPANY
PRESENTS

GRIFFIN
THEATRE
COMPANY

DAVID WILLIAMSON'S

FAMILY VALUES

DIRECTED BY LEE LEWIS

SBW STABLES THEATRE
17 JANUARY – 7 MARCH 2020

DIRECTOR

LEE LEWIS

DRAMATURG

VAN BADHAM

DESIGNER

SOPHIE FLETCHER

LIGHTING DESIGNER

BENJAMIN BROCKMAN

COMPOSER &

SOUND DESIGNER

STEVE FRANCIS

STAGE MANAGER

KHYM SCOTT

WITH

BELINDA GIBLIN

DANIELLE KING

ANDREW

MCFARLANE

JAMIE OXENBOULD

ELLA PRINCE

BISHANYIA VINCENT

SABRYNA WALTERS

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DANCE THEATRE

PLAYWRIGHT 'S NOTE

The genesis of *Family Values* happened some years ago when I turned on the morning news and heard the story of a Sri Lankan family with two small children, who had lived happily in Biloela for years, loved by their community, who were raided by Border Force at five o'clock in the morning without warning and told to gather what they could, then bundled off to detention prior to deportation.

I felt a wave of anger at the whole operation. It immediately made me think of the early morning raids of the most brutally repressive dictatorships in history, and made me alarmed at the sort of society we were rapidly becoming. Ramped up fears of terrorism, orchestrated by a Home Affairs department obsessed with saturation surveillance and control, had allowed the passage of some of the most repressive security legislation in any democratic country. Legislation given the green light by a Labor opposition terrified of being wedged as "soft on terrorism."

I started writing *Family Values* that same morning. It's not the story of that Biloela family, but of a psychologically damaged Nauru detainee who finds herself at the mercy of Home Affairs' Border Force, and also of a decidedly dysfunctional family.

From my earliest days as a playwright, as in *Don's Party* and *The Club*, I've loved to put people in the same room who are obliged to be together, but shouldn't be together, and don't want to be together. Humans being humans, this inevitably results in drama and comedy.

Much as the siblings in *Family Values* dislike each other, they can't not turn up to their father's birthday, and unfortunately for their father Roger and their mother Sue, things don't go smoothly, to say the least.

It has its comedic moments, as is inevitable when the members of that family straddle every fault line that's ripping at the heart of this nation.

But at its core it's asking the question: what sort of country have we become when we allow our Government to keep detainees indefinitely in wretched conditions without giving them any hope for the future, while using the totally spurious argument that repatriating them here will cause flotillas of Muslim terrorists to sail over the horizon and lay waste to our land?

David Williamson

DIRECTOR'S NOTE

This is going to sound simplistic but bear with me. There is a huge difference between reading a play, thinking about doing it, programming it, casting it, seeing it in the season brochure, marketing it, giving interviews about it... and finally rehearsing it. And with a new play, no matter how much you've thought and talked about it, until you are standing in the rehearsal room with it in Week 2, you really have no idea what you are in for.

So standing in the middle of the rehearsal room in the basement of a tower in Barangaroo (kindly being shared with us by Bangarra Dance Theatre), I can say categorically that this is a miserable play to work on and I feel stupid for not having anticipated how hard it would be. Especially at this time.

It is Christmas next week. Sydney has been under a pall of smoke for six weeks as the country burns. The leadership vacuum has meant that neither the federal or the state government has provided any effective response to the crisis in either short term (being on the ground in threatened areas) or long term (addressing the demands of climate protests). That this is not surprising shows how inured we have become to inaction on the part of our leaders who are role-modelling wilful helplessness to a society with urgent problems, teaching us that change is not possible.

It is Christmas next week but Sydney isn't celebrating. Sure, the decorations are up, people are going to work with more sequins on than usual and you can't get a cab home at night because of the office parties. It looks like Christmas but the feeling is all wrong. You can't celebrate when your land is burning, when you've been at war for nearly twenty years, when the Uluru Statement From The Heart is ignored, while we continue to imprison human beings on Manus and Nauru. The weight of all the things we are getting wrong is accumulating. Sydney is usually pretty good at ignoring reality and leaping into summer holidays. But not this year.

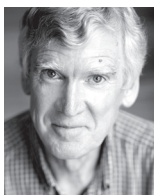
This play is making the undertow of fear, anger, hopelessness and urgency obvious. David Williamson is doing the thing he has always done... putting his hands into our national wounds. In creating this family, he is showing us how dysfunctional the whole country has become. In creating these characters, the actors are having to dig around in the selfishness, the self-centred navel-gazing, the selfie-obsessed behaviours that dominate our thinking at the moment. At the heart of the play is great shame for who we have become.

There is also a sliver of hope in the play. That is perhaps David Williamson's

defining characteristic as a playwright; his hope for humanity. He actually believes we can work our way out of the political, ecological and spiritual corner we have painted ourselves into. And at this time we need our playwrights to be offering a vision of a future that is not apocalyptic. The play in Week 2 is all in little bits on the floor; it is hard to see the hope. As we start to put it back together I know we will start to feel our way back to his instinct that we can't, as a country, give up on our values.

David is not letting Roger retire and play golf. He is making Roger use all the cultural capital he has accumulated in his career to fight the government's treatment of refugees. Ultimately David is using the final play of his extraordinary 50-year playwriting career as a protest. He is fighting for the future of civil society, for our capacity to work together to solve our biggest problems instead of trying to ignore them with chardonnay and tinsel. This play is not perfect but it is necessary. And it is an honour to stage his final statement at Griffin.

Lee Lewis



DAVID WILLIAMSON

PLAYWRIGHT

David is one of Australia's best known and most widely performed playwrights. Some of his 55 produced plays over the last 50 years include *The Coming of Stork*, *The Removalists*, *Don's Party*, *The Club*, *Travelling North*, *The Perfectionist*, *Emerald City* (including a Griffin production in 2014), *Money and Friends*, *Dead White Males*, *The Jack Manning Trilogy*, *Up For Grabs*, *Soulmates*, *Nothing Personal*, *When Dad Married Fury*, *Cruise Control*, *Rupert*, *Dream Home*, *Odd Man Out*, *Sorting Out Rachel*, *Nearer The Gods* and *The Big Time*.

Translated into many languages, his plays have been performed internationally, including in London (West End production of *Up For Grabs* starring Madonna), Los Angeles, New York and Washington (*The Club* in 1979 and *Rupert* in 2014 at the Kennedy Centre). David has adapted many of his plays into feature films, including *The Removalists*, *Don's Party*, *The Club*, and *Emerald City*, and has written many original feature screenplays including *Gallipoli*, *Phar Lap*, *The Year of Living Dangerously*, and *Balibo* (as co-writer) and for television he adapted *On The Beach*.

David's many awards include 12 Australian Writers' Guild Awards, five Australian Film Institute's Awards for Best Screenplay, and the United Nations Association of Australia Media Peace Award. David has been named one of Australia's Living National Treasures.



LEE LEWIS

DIRECTOR

Lee is the Artistic Director of Griffin Theatre Company and one of Australia's leading directors. For Griffin she has directed: *The Bleeding Tree* (Best Director at the 2016 Helpmann Awards), *First Love is the Revolution*, *Splinter*, *Prima Facie*, *The Almighty Sometimes*, *Kill Climate Deniers*, *Eight Gigabytes of Hardcore Pornography*, *The Homosexuals or 'Faggots'*, *Rice*, *Masquerade* (co-directed with Sam Strong), *Gloria*, *Emerald City*, *A Rabbit for Kim Jong-il*, *The Serpent's Table* (co-directed with Darren Yap), *Replay*, *Silent Disco*, *Smurf In Wonderland*, *The Bull*, *The Moon and the Coronet of Stars*, *The Call*, *A Hoax*, and *The Nightwatchman*. Other directing credits include: for Griffin and Bell Shakespeare: *The Literati*, *The Misanthrope*; for Bell Shakespeare: *The School for Wives*, *Twelfth Night*; for Belvoir: *That Face*, *This Heaven*, *Half and Half*, *A Number*, *7 Blowjob*s, *Ladybird*; for Hayes Theatre Co: *Darlinghurst Nights*; for Melbourne Theatre Company: *Gloria*, *Hay Fever* and David Williamson's *Rupert*, which toured to Washington DC as part of the World Stages International Arts Festival and to Sydney's Theatre Royal in 2014; for Sydney Theatre Company: *Mary Stuart*, *Honour*, *Love-Lies-Bleeding*, *ZEBRA!*; for Darwin Festival: *Highway of Lost Hearts*.



VAN BADHAM
DRAMATURG

Van is a writer, commentator, activist, occasional broadcaster, theatremaker and one of Australia's most controversial public intellectuals. As a playwright, her work has been performed across Australia and the UK, in the US and Canada, and in Iceland, Sweden, Switzerland, Italy, Slovenia, Germany and Austria.

She is the recipient of three Premier's awards for stage writing. She has been commissioned in Australia by Tasmanian Theatre Company and Melbourne Theatre Company, and in the UK by Luxi. In Australia, her works for stage and musical theatre have appeared at Griffin, Adelaide Festival, HotHouse Theatre, Malthouse, Merrigong Theatre Company and Terrapin Puppet Theatre. Internationally, her works have appeared at the Finborough, Edinburgh Festival, New York Summer Play Festival, Paines Plough, the Royal Court Theatre and Theatre503.

Her most recent theatre projects include *Banging Denmark* with Sydney Theatre Company. Her first novel *Burnt Snow* was published by Pan Macmillan in 2010. Her award-winning short film *Octopus* screened at the Dungog Film Festival, Tropfest Australia, Munich International Film Festival, Berlin International Film Festival and the LA Shorts Fest.



BENJAMIN BROCKMAN
LIGHTING DESIGNER

Ben is an award-winning lighting designer who works both nationally and internationally. Lighting design credits include: for Griffin: *Diving for Pearls, Replay, Splinter*, 2016 and 2018 Season Launches; for Apocalypse Theatre Company and Red Line Productions at the Old Fitz: *Angels in America Parts I &*

II, Metamorphoses; for Bontom: *Chamber Pot Opera* (Adelaide, Edinburgh and Sydney Fringe Festivals); for Darlinghurst Theatre Company: *Broken, Detroit, The Motherfucker with the Hat, Tinder Box, Torch Song Trilogy*; for Ensemble Theatre: *Baby Doll, The Big Dry, Neville's Island, The Plant, Tribes*; for Hayes Theatre Co: *Razorhurst*; for KXT bAKEHOUSE: *Dresden, Jatinga, The Laden Table, Straight, Visiting Hours*; for Legs on the Wall: *Cat's Cradle, The Raft* (Development); for Mad March Hare Theatre Company: *Belleville, Bengal Tiger at the Baghdad Zoo, Dark Vanilla Jungle, Eurydice, Shivered, You Got Older*; for National Theatre of Parramatta: *Girl in the Machine, The Girl/The Woman*; for Shaun Parker & Company: *King*; for Squabbalogic: *Good Omens The Musical, Grey Gardens The Musical, Herringbone, Mystery Musical, Man of La Mancha*; for Spark Youth Theatre: *Political Children*; and for Unhappen: *Animal/People, Awkward Conversations with Animals I Have Fucked, Cough, Mr. Kolpert*. Ben's portfolio and upcoming productions can be found at benbrockman.com.



SOPHIE FLETCHER

DESIGNER

Sophie designs sets and costumes for theatre, film and television.

Theatre credits include: as Designer: for Griffin: *A Strategic Plan*, *Caress/Ache*, *Emerald City*, *Gloria*, *The Feather in the Web*, *The Literati*; for Darlinghurst Theatre Company: *Broken*; as Co-Designer: for Belvoir: *This Heaven*; as Assistant Designer: for Melbourne Theatre Company:

Miss Julie; for Sydney Theatre Company: *The Maids*, *Waiting for Godot*; and as Resident Props Buyer: for Sydney Theatre Company: *Arcadia*, *The Present*, *Speed the Plow*, *Three Sisters*. Film credits include: as Costume Designer: *Acute Misfortune*, *Angel of Mine*; in the Wardrobe Department: *Casting JonBenet*, *Holding the Man*, and *The Turning*. Short film credits include: as Designer: *Florence Has Left The Building*, *How to Get Clean*, *Measuring the Jump*, *Trespass*; and as Costume Designer: *Cattle*. Television credits include: as Costume Designer: for ABC: *The Letdown* and for Showcase: *Mr Inbetween*. Sophie is a graduate of WAAPA.



STEVE FRANCIS

COMPOSER AND SOUND DESIGNER

Steve has worked on over 100 theatre productions for Australia's leading companies as composer and sound designer. His theatre

credits include: for Griffin: *A Rabbit for Kim Jong-il*, *A Strategic Plan*, *Between Two Waves*, *The Bull*, *the Moon and the Coronet of Stars*, *Speaking in Tongues*, *Strange Attractor*, *This Year's Ashes*; for Bangarra

Dance Theatre: *Bennelong*, *Dark Emu*; for Bell Shakespeare: *Henry V*; for Belvoir: *Packer and Sons*, *The Sugar House*; for Legs on the Wall: *Man with the Iron Neck*; for Queensland Theatre: *Nearer the Gods*; and for Sydney Theatre Company: *The Battle of Waterloo*, *The Beauty Queen of Leenane*, *The Children*, *Disgraced*, *The Hanging*, *The Long Forgotten Dream*, *The Father*, *The Secret River*, and *Switzerland*. Steve has won two Helpmann Awards for Best Original Score for his work with Bangarra Dance Theatre on *Belong* and *Walkabout*. He has also won two Sydney Theatre Awards for Best Music and Sound Design, and was nominated for a Screen Music Award for his work on *Dangerous*.



KHYM SCOTT

STAGE MANAGER

Khym has previously worked for Griffin Theatre Company as Stage Manager for *First Love is the Revolution*, *City of Gold*, *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 Contemporary Asian Australian Performance: *Double Delicious*, *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.

**BELINDA GIBLIN**

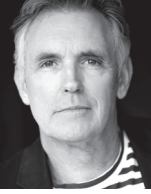
SUE

Belinda is one of Australia's most distinguished stage and screen actors. Her theatre credits include: for Griffin: *Dinner, Love Child, The Turquoise Elephant, Wicked Sisters*; for Adrian Bohm: *The Vagina Monologues*; for Apocalypse Theatre Company and Red Line Productions at the Old Fitz: *Doubt* (for which she was nominated for a Sydney Theatre Award); for Christine Dunstan Productions: *The Shoehorn Sonata*; for Christine Dunstan Productions and Company B: *Scam*; for Darlinghurst Theatre Company: *Daylight Saving*; for Ensemble Theatre: *Absurd Person Singular, Dark Voyager, Noises Off*; for Gary Penny Productions: *Steaming*; for Marian Street Theatre: *Canaries Sometimes Sing, Henceforward, How the Other Half Lives, Social Climbers, Things We Do For Love*; for Melbourne Theatre Company, Red Line Productions at the Old Fitz, Strange Duck Productions and Sydney Opera House: *Blonde Poison* (for which she was nominated for a Sydney Theatre Award); for Outhouse Theatre: *John*; for Perth Theatre Company: *Same Time Another Year*; for Playbox Theatre: *Quadruphenia, The World is Made of Glass*; for Queensland Theatre: *Blithe Spirit*; for Sport for Jove: *Ear to the Edge of Time*; and for Sydney Theatre Company: *Away*. Film credits include: *The Box, Demolition, The Empty Beach, Endplay, Liebe, On the Edge of the Bed, Peterson*, and *Say You Want Me* (for which she won a Sammy Award). Television credits include: for ABC: *MDA*; for Network Ten: *The Box, Heartbreak High*; for Nine Network: *Good Guys Bad Guys, The Sullivans*; and for Seven Network: *A Country Practice, Home and Away, Skyways, Sons and Daughter*.

**DANIELLE KING**

LISA

Danielle's theatre credits include: for ATYP: *Ishmael and the Return of the Dugongs*; for Bell Shakespeare: *Henry V*; for Christine Dunstan Productions: *The 98 Storey Treehouse*; for Darlinghurst Theatre Company: *Macbeth*; for Don't Look Away and KXT: *Night Slows Down*; for Moira Blumenthal Productions and Shalom: *The Man in the Attic*; for Outhouse Theatre: *4 Minutes 12 Seconds*; for Scrappy Assembly and Old 505: *Mercutio and the Prince of Cats*; for Sport for Jove: *Away, Hamlet, The Libertine, Macbeth, No End of Blame, The Taming of the Shrew, The Tempest, Twelfth Night*; for Sydney Theatre Company: *Noises Off*; and for White Box Theatre: *Blackrock*. Danielle's international theatre credits include: for the Almeida: *Coriolanus, Richard II*; for ATC: *Jeff Koons*; for Chichester Festival Theatre: *On The Razzle*; for Compass Theatre Company: *The Rivals*; for Northcott Theatre Company: *Two Gentlemen of Verona*; for Old Red Lion: *Simpatico*; for Sphinx Theatre: *As You Like It*; for the Studio: *The Art of Success*; for Theatre Royal York: *Hay Fever, Twelfth Night*; and for Young Vic: *Sleeping Beauty*. Film credits include: *Echo Pines, Felony, Fuse, The Gathering Storm and Hearts and Bones*. Television credits include: for ABC: *The Let Down*; for BBC: *Holby City*; for ITV: *Bad Girls, Ultimate Force*; for Nine Network: *Doctor Doctor*; and for Seven Network: *Home and Away*. Danielle trained at RADA.

**ANDREW MCFARLANE**

ROGER

Andrew has appeared in many of Australia's most admired films, television programs and stage productions. His theatre credits include: for Griffin: *Dreams in White*; for Black Swan State Theatre Company: *Arcadia*, *The Seagull*; for Ensemble Theatre: *Emerald City*, *Let the Sunshine*, *Losing Lois*, *Nothing Personal*; for Gordon

Frost Organisation: *Fame*; for Melbourne Theatre Company: *Gulliver's Travels*, *The Heretic*, *Scarlett O'Hara at the Crimson Parrott*; for Queensland Theatre: *A Month in the Country*, *Cat on a Hot Tin Roof*, *Quartet*, *Who's Afraid of Virginia Woolf?*; and for Sydney Theatre Company: *Corporate Vibes*, *Cyrano de Bergerac*, *Mary Stuart*, *The Normal Heart*, *Woman in Mind*. Film credits include: *Born to Run*, *Boulevard of Broken Dreams*, *Break of Day*, *Doctors and Nurses*, *The Falls*, *Little White Lies*, *Razzle Dazzle*, *Returning Lily*, *The Shallows*, and *Truth*. Television credits include: for ABC: *Cleverman*, *Glitch*, *Janet King*, *Newton's Law*, *Patrol Boat*, *Play School*, *Pulse*, *Rake*, *Riot*, *Seven Types of Ambiguity*; for CBS: *The Code*; for Foxtel: *Miss Fisher's Modern Murder Mysteries*, *Secret City*; for Nine Network: *The Flying Doctors*, *Hyde and Seek*, *The Sullivans*; for Seven Network: *Between Two Worlds*; and for Showcase: *Return to The Devil's Playground*, for which Andrew won the 2015 ATRA Award for Most Outstanding Performance by an Actor. Andrew is a graduate of NIDA.

**JAMIE OXENBOULD**

MICHAEL

Jamie has worked in the performing arts for over 25 years. His theatre credits include: for Griffin Independent and Apocalypse Theatre Company: *The Dapto Chaser*; for Griffin and Bell Shakespeare: *The Literati*; for Bell Shakespeare: *The Miser*; for Cross Pollinate Productions and Red Line Productions at the

Old Fitz: *The Village Bike*; for Darlinghurst Theatre Company: *Good Works*, *The Hypochondriac*; for Ensemble Theatre: *Baby Doll*, *Casanova*, *Last of the Red Hot Lovers*, *Neighbourhood Watch*, *The Spear Carrier*, *When Dad Married Fury*, *You Talkin' to Me?: Diary of an Olympic Cabbie*; for Mad March Hare Theatre Company and Red Line Productions at the Old Fitz: *Eurydice*; for Outhouse Theatre: *Trevor*; and for Sydney Theatre Company: *Macbeth*, *The Tempest*. Television credits include: for ABC: *Gasp!*, *My Place*, *Play School*; for Foxtel: *Secret City*; and for Seven Network: *Flipper & Lopaka*, *Oh Yuck!*. Jamie writes and directs short films that have screened at various film festivals including Adelaide Film Festival, Flickerfest, LA Shorts Festival, St Kilda Film Festival, Breath of Fresh Air Film Festival and Tropfest. His cartoons have recently been published in Meanjin.

**ELLA PRINCE**

EMILY

Ella's theatre credits include: for Griffin's Batch Festival and Sotto: *You've Got Mail*; for Bondi Feast and Sotto: *Arachnid*; for Bontom and Red Line Productions at the Old Fitz: *Chorus*; for Brevity Theatre and KXT: *A Girl is a Half-Formed Thing*; for KXT: *Rotterdam*; for NIDA and Sotto: *In a Year With 13 Moons*; for Old 505 and Sotto: *Safe*; for Red Line Productions at the Old Fitz and White Box Theatre: *The Shadow Box*; and for Red Line Productions at the Old Fitz and Workhorse Theatre Company: *4.48 Psychosis*. Film credits include *Foreclosure*, *Interface*, *Last Night*, *Mazi Sou*, *Star Dust* and *Wall Space*. As a writer, Ella's work includes *Arachnid* for Bondi Feast and Sotto, *Finch: Love Addict* for Sotto and *Eli's Winter* for AFTRS. Ella trained at RADA.

**BISHANYIA VINCENT**

NOELINE

Bishanyia's theatre credits include: for Griffin Independent and Bali Padda: *Lighten Up*; for Darlinghurst Theatre Company: *The Rise and Fall of Little Voice*; for Ensemble Theatre: *The Last Wife*; for Hayes Theatre Co: *Evie May*, *Spamalot*; for KXT and Lies Lies and Propaganda: *A Christmas Carol*; for New Theatre: *Harvest*, *The HIV Monologues*, *Nell Gwynn*, *Top Girls*; for Red Line Productions at the Old Fitz: *Where Do Little Birds Go?*, *The Wind in the Underground*; for Sport for Jove: *One Flew Over the Cuckoo's Nest*; and for Squabbalagic: *The Dismissal*. Bishanyia's international theatre credits include: for Blenheim Palace Gardens: *As You Like It*; for Eastern Angels: *Private Resistance*; for Hampstead Theatre: *After The Fall*, *Selling Me*; for OSD Theatres: *The Country Wife*, *The Mother in Law*, *Othello*, *Time and the Conways*; and for Theatre Royal Haymarket: *The Rivals*. Television credits include: for ABC: *#7DaysLater*, *The Strange Chores*; for Cheeky Little Media: *Monster Teddies*; for Netflix: *Motown Magic*; for Netflix and Seven Network: *Beat Bugs*; for Nickelodeon: *Blair and Sea Pancake*; and for Seven Network: *Jay's Jungle*. Bishanyia trained at the Oxford School of Drama and is a proud member of MEAA.

**SABRYNA WALTERS**

SABA

Sabryna's theatre credits include: for Griffin: *Caress/Ache*; for Bell Shakespeare: *Macbeth*; for Genesian Theatre: *Saint Joan*; for Mad March Hare Theatre Company: *A Moment on the Lips*; for Merrigong Theatre Company: *Dead Man Brake*; for NIDA: *A Midsummer Night's Dream*, *Flight*, *Rare Earth*, *Twelfth Night*; and for Sport for Jove: *Hamlet*, *Love's Labour's Lost*, *Romeo and Juliet*. Television credits include: for Foxtel: *The Fighting Season*. Short film credits include *Staircase*, *The Armageddon Code*, and *Ordinary*. Sabryna is a graduate of NIDA.
