

GRIFFIN THEATRE COMPANY PRESENTS
IN ASSOCIATION WITH FORCE MAJEURE

GRIFFIN
THEATRE
COMPANY

DOGGED

BY ANDREA JAMES
& CATHERINE RYAN

30 APRIL – 5 JUNE 2021
SBW STABLES THEATRE

DIRECTOR

DECLAN GREENE

ASSOCIATE DIRECTOR

DANIELLE MICICH

MOVEMENT DIRECTOR

KIRK PAGE

SET CO-DESIGNER AND
COSTUME DESIGNER

RENÉE MULDER

SET CO-DESIGNER &
MURAL ARTIST

PETER WAPLES-CROWE

LIGHTING DESIGNER

VERITY HAMPSON

SOUND & COMPOSITION

STEVE TOULMIN

STAGE MANAGER

ELLA GRIFFIN

ASSISTANT STAGE MANAGER

NICOLA STAVAR

ASSOCIATE MURAL ARTIST

JESSICA JOHNSON

WITH

BLAZEY BEST

SANDY GREENWOOD

ANTHONY YANGOYAN



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PLAYWRIGHTS' NOTE

Hi. This is Cath. Andrea suggested, and I agreed, that I would start this note about *Dogged*. And that's a teeny tiny taste of the wondrous and energising co-writing process we continue to make for ourselves. A question here, an offer there, consideration, discussion, respect, decision.

Like when I try to tell any story, I find it hard to know where this one starts.

Does *Dogged* start in 2018, when I hopefully asked Andrea, who had directed an earlier Development Workshop, to join me in creating it anew? Or was it in 2012, when I was captivated and troubled by the complexities of the Victorian government's hunting bounty on the skin of a "wild" dog, Dingo or fox—a response to the challenges faced by farmers whose sheep were being increasingly killed... And the photo of a young white farming woman proudly displaying her skins. Our story also has a beginning in the 1840s, when the first white men invaded Gunaikurnai Country over the mountains. And on January 26, 1788, and around 5,000 years before that, when Dingoes are thought to have arrived on this continent now known as Australia. And before that too... ever asking "How do we living beings relate with each other and land?"

I feel like life is a multi-dimensional web of stories, spinning eternal beginnings and never-endings: interconnecting, conflicting, supporting, echoing,

blocking and flowing. I have massive heartfelt thanks and respect to Andrea for her trust, generosity, clarity, great theatrical storytelling skills and wisdom as we weave our threads together here. And to Griffin for welcoming us dogs.

Hi. Andrea here, breezing into Cath's slipstream. When Cath invited me to bring a Gunaikurnai perspective to her story, I initially knocked her back. Her writing was so rich and poetic, I didn't want to ruin its beauty by bringing a different writing style to the table. I felt crude and clunky compared to Cath's intelligent verse. But Cath persisted, and I came to understand that I had something to add to her intriguing story and characters. There was such vividness and shock in her poetry, but Cath wasn't precious about her work. So together, we blew up her play and let the pieces land. I was all about THE ACTION and Cath was all about THE FEELINGS and she encouraged me to dig deeper and to feel—the hard stuff and the good stuff. I also introduced a shitload of swear words into the play and became the custodian of the Dingo character; Cath became the custodian of the Woman and Dog characters. Together, we formed a deeper connection with my Grandmother's Country and with each other. Writing, for me, is a deeply cultural act—it's literally about survival. It connects me to my People and Country and is intended for generations to come, and I am so pleased that Cath came along for that wild ride too.

We yarned, we followed our noses, and we met with people and family who knew of Dingoes and my Grandmother's Country. Reconnecting back to that place was an essential starting point. How liberating it was to see my Grandmother's Country and people through the eyes of a Dingo. Our interdependent and graceful connection with Dingoes is precious but has also been under threat. For us mob, the distinctions between animals, humans and landforms are nebulous. We do not categorise or put ourselves above others. There is an interconnectedness that has nurtured land and people for centuries.

Somehow all of these myriad thoughts, and Cath's initial creative spark, have forged a unified moral tale for today that hopefully sharpens your vision and softens your heart.

Like my forebears, there is much to learn from watching Country and her totemic animals and birds with intent.

Andrea James & Catherine Ryan

Co-Writers

We pay our respects to the Gunaikurnai on whose land this play is set. Special thanks to our cultural consultants Ron Murray, Tim Paton and Glenys Watts. Thanks to dramaturg Peter Matheson and Playwriting Australia for their crucial roles in the play's development. And to Arnum Endean, Daydd Kelly, Xanthe Ryan, Erik-dog and Lucy-dog, for being with us all the way. And all the other dingoes, dogs and people who shared their selves and stories with us, especially Wandj.

DIRECTOR'S NOTE

On first reading, *Dogged* struck me as a work of 21st century Australian Gothic horror. But my biggest chill came after I turned the final page. Spellbound and overwhelmed, I sat down at my computer to get some more context for the play. Even though I grew up on Gunaikurnai Land, where *Dogged* is set, I knew little about the colonial history of the area—and even less about its Blak history. I started by Googling ‘Angus McMillan’—the Scottish pastoralist whose horrifying massacres are described in the play. And to my shock and shame, I found that I had grown up in an electorate named after him: the Division of McMillan. Our family home, our street, our town—all party to a bureaucratic honouring of this man, and the blood he had shed in the theft of land and waters. In 2018, the electorate was quietly re-named (after a different white guy—Sir John Monash). But across the state of Victoria—in Sale, Stratford, Heyfield, Yarram, Omeo, Lucknow—markers and statues remain, memorialising McMillan as the Discoverer of Gippsland.

I don’t actually know that Andrea and Cath would describe *Dogged* as “Australian Gothic”. Maybe this oversimplifies what is also an innovative, intuitive, and muscular piece of experimental playwriting. But as an obsessive lover of *Wake In Fright*, *Picnic at Hanging Rock*, *The Proposition*—I can’t help but see the play in this context. Like all genres, Australian Gothic has its clichés. We think of hoop skirts and

starched priest collars against the red dirt of the outback. We think of white schoolgirls in frilly dresses lost in the bush. But Anna Valdine Clemens more closely describes the Gothic genre as the “*return of the repressed*.” She writes: “*Some entity, knowledge, emotion, or feeling*” which has been “*held at bay because it threatens the established order of things, develops a cumulative energy that demands its release*”.

To my mind, this describes *Dogged* precisely. The repressed history of McMillan’s crimes bubble beneath the surface of the play. When they finally burst through, it is as if the text itself cracks open. In *Dogged*’s opening scenes, Andrea and Cath promise us a tense thriller: a stand-off between a woman and a dingo poised at the end of a gun... Before they lead us, hand-in-hand, into a swirling fog of poetry, blurred realities, and visions of monstrous violence.

In our first meeting about *Dogged*, Andrea described the play to me as a collaboration between First Nations and Settler artists—to negotiate ideas of territory, guilt, and culpability. Alongside Cath, I am indebted to Andrea’s wisdom and guidance over the process of preparing this production, and to collaborators Peter Waples-Crowe, Kirk Page, and Sandy Greenwood. To be entrusted with the first production of this play is an honour, and a responsibility I do not take lightly.

Declan Greene
Director

BIOGRAPHIES



ANDREA JAMES

CO-WRITER

Andrea James is a Yorta Yorta/Gunaikurnai woman and a graduate of the Victorian College of the Arts. She makes work that reflects her identity, sharing historical and contemporary stories of Aboriginal experiences within sharp contemporary theatrical language and form.

Andrea is an experienced collaborator, playwright, producer and director.

She was a recipient of British Council's Accelerate Program for Aboriginal Art Leaders in 2013 and was awarded an Arts NSW Aboriginal Arts Fellowship. She has produced for Carriageworks, Blacktown Arts Centre and Urban Theatre Projects. She was Artistic Director of Melbourne Workers Theatre 2001-2008 where she is best known for her play *Yanagai! Yanagai!*. Her playwriting credits include: as Co-Writer: for ILBIJERRI Theatre Company/La Mama: *Coranderrk* (with Giordano Nanni); for Arthur/Theatre Works: *Bright World* (with Elise Hearst); and as Playwright: for Urban Theatre Projects: *Blacktown Angels* (part of *Home Country*); for JUTE Theatre: *Bukal*; and for Moogahlin Performing Arts Projects: *Winyanboga Yurringa* (which was remounted at Belvoir in 2019). Her works have shown throughout Australia, in the UK, Paris and New York. She is currently a Writer-In-Residence at Melbourne Theatre Company developing *The Black Woman of Gippsland* from her grandmother's country. Her play, *Sunshine Super Girl*, about Wiradjuri tennis superstar Evonne Goolagong-Cawley, was produced by Performing Lines and premiered in Griffith before travelling to Sydney Festival. Andrea is Griffin's Associate Artist.



CATHERINE RYAN

CO-WRITER

A VCA graduate Animateur, Catherine's practice is inspired by questions about interconnectedness, empathy, the dynamics of relationships and power, and the spaces and obstacles between us. Of Anglo-Irish settler/invasor heritage, she gratefully lives on unceded Dja Dja Wurrung country (Central Victoria). In 2001, she co-founded Castlemaine's Barking Owl Theatre, co-creating many original and community-based works in their eight years of activity.

In 2009, Catherine won an AWGIE for Best Radio Adaptation for *Aurora Calling: The Results of a Joint Observation*, which was then the Australian nominee in its category at the Prix Italia International Media Awards. Her work has also won a George Fairfax Award (*Precipice*) and two Inscription Awards (*Getting Away From It All*, *Precipice*), along with several other national (Patrick White, Griffin and Hal Porter Short Story Awards) and international (Perishable Theatre International Women's Playwright) shortlistings. She has been a Resident Playwright at Griffin, an Affiliate Writer at the Melbourne Theatre Company, and has been commissioned by ABC Radio National and Malthouse Theatre. She is also a dramaturg for stage and documentary film. Catherine's work has appeared at Griffin, the Castlemaine State Festival, La Mama Theatre, on ABC Radio National, and in Overland and Antipodes journals.

**DECLAN GREENE**

DIRECTOR

Declan is the Artistic Director of Griffin Theatre Company, and works as a playwright, dramaturg and director. As Director, his credits include: for Griffin: *Green Park*; for Malthouse Theatre: *Wake in Fright*; for Malthouse Theatre and Sydney Theatre Company: *Blackie Blackie Brown*; for Sydney Theatre Company: *Hamlet: Prince of Skidmark*; for ZLMD Shakespeare Company: *Conviction*. As Playwright, his work includes *Eight Gigabytes of Hardcore Pornography*, *The Homosexuals*, or *'Faggots'*, *Melancholia*, *Moth*, and *Pompeii L.A.* Declan co-founded queer experimental theatre company Sisters Grimm with Ash Flanders in 2006, and has directed and co-created all their productions to date, including: for Griffin Independent and Theatre Works: *Summertime in the Garden of Eden*; for Malthouse Theatre and Sydney Theatre Company: *Calpurnia Descending*; for Melbourne Theatre Company: *Lilith: The Jungle Girl*; and for Sydney Theatre Company: *Little Mercy*. He was previously Resident Artist at Malthouse Theatre.

**DANIELLE MICICH**

ASSOCIATE DIRECTOR

Danielle Micich is a choreographer, director, intimacy coordinator and performer of dance theatre. She is currently Artistic Director of Force Majeure based at Carriageworks in Sydney. Danielle's contributes to making new Australian work through storytelling that reaches audiences by exploring themes and issues relevant to contemporary culture; reflecting, embracing and challenging community attitudes and ideals. Danielle makes new work for festivals, theatre productions, opera and film, alongside site-specific and community work. After graduating from the Victorian College of the Arts and relocating to Perth as a company dancer for 2 Dance Plus, she was appointed Artistic Director of STEPS Youth Dance Company. Her independent work extends nationally and internationally, working with companies such as Barking Gecko Theatre Company, Belvoir, Bell Shakespeare, Black Swan State Theatre Company, Monkey Baa Theatre, Night Train Productions, Perth Theatre Company, Pinchgut Opera, Sydney Theatre Company, Steamworks Arts Productions, and internationally at Dwhani Dance Company (India).



KIRK PAGE

MOVEMENT DIRECTOR

A descendant of the Mulandjali clan in South East Queensland, Kirk is a movement consultant, actor, writer and body-centred artist working in the performing arts and theatre sector across disciplines. Widely acclaimed for his physical theatre, aerial and dance work, Kirk has appeared in productions across the country and toured internationally throughout his career with companies such as Bangarra Dance Theatre and Legs on the Wall. From 2016 to 2019, Kirk was the Associate Artistic Director at the Northern Rivers Performing Arts Company (NORPA) in Lismore, NSW, creating works and programs engaging with First Nations youth and the local arts community. Kirk's theatre credits include: as Actor: for Back Row Productions: *Priscilla, Queen of the Desert*; for Black Swan State Theatre Company: *Corrugation Road*; for Malthouse Theatre: *One Night the Moon*; for Sydney Theatre Company: *The Sunshine Club*; as Movement Director: for NORPA: *Dreamland*; and as Director: for NORPA: *Djurra*; for NORPA/Beyond Empathy: *Horse's Mouth*. On screen, Kirk has appeared in the ABC television series *Redfern Now* and *Mystery Road*. As Movement Director, Kirk has worked on the film *Bran Nue Dae*, and ABC TV's *My Place*.



RENÉE MULDER

SET CO-DESIGNER AND COSTUME DESIGNER

Renée is an award-winning set and costume designer and Design Director at Queensland Theatre. Her theatre design credits include: for Griffin: *The Bleeding Tree, The Boys, Prima Facie, Superheroes*; for Griffin Independent: *The Pigeons*; for Griffin and La Boite: *A Hoax*; for Griffin and Queensland Theatre: *Rice*; for Bell Shakespeare: *Romeo and Juliet*; for La Boite: *As You Like It, Ruben Guthrie, I Love You, Bro*; for Melbourne Theatre Company: *Arbus and West, Home, I'm Darling*; for Queensland Theatre: *An Octoroon, Fat Pig, Mouthpiece, Nearer the Gods, Sacre Bleu!*; for Sydney Theatre Company: *Actor on a Box: The Luck Child, Banging Denmark, Battle of Waterloo, The Beauty Queen of Leenane, Black is the New White, Dance Better at Parties, Hamlet: Prince of Skidmark, In a Heart Beat, The Long Way Home, Mariage Blanc, Mrs Warren's Profession, Orlando, Perplex, The Splinter, The Torrents*; for Sydney Theatre Company and Queensland Theatre: *The Effect, Triple X*; and for Theatre Forward: *The Sneeze*. As Costume Designer, her credits include: for Sydney Theatre Company: *Children of the Sun, Chimerica, Endgame, The Harp in the South Part One and Part Two, Playing Beatie Bow, Saint Joan, Top Girls*; for Sydney Theatre Company and State Theatre Company of South Australia: *Vere (Faith)*. As Set Designer, her credits include: for Sydney Theatre Company and La Boite: *Edward Gant's Amazing Feats of Loneliness*. As Associate Designer, her credits include: for Sydney Theatre Company: *Cyrano de Bergerac*. Renée's film credits include, as Co-Production Designer: *A Parachute Falling in Siberia*; and as part of the armour art department: *The Chronicles of Narnia: The Voyage of the Dawn Treader*. Renée was Sydney Theatre Company's Resident Designer from 2012-2014, and was a member of Queensland Theatre's National Artistic Team from 2016-2017. She is a graduate of NIDA and Queensland College of Art.

**PETER WAPLES-CROWE**

SET CO-DESIGNER & MURAL ARTIST

Peter Waples-Crowe is a Ngarigo artist living in Melbourne. His intersecting experiences as an Aboriginal person and his work with community health and arts organisations give him a unique perspective as an artist and community cultural development worker. Peter creates bold, colourful work that explores the representation of Aboriginal people in popular culture, often referencing the Dingo as a totemic figure and an analogy for queer, outsider Mob. Peter's practice also consists of reworking of the colonial images from books and galleries print collections; diffracting the colonisers view of Aboriginal people with the mercurial wit of the constantly shifting negotiations of queer and black identities. Peter has been a multiple finalist for the National Aboriginal and Torres Strait Islander Art Awards, the Victorian Indigenous Art Award, and has received the three major awards throughout its ten year history. In 2019, Peter was awarded the Melbourne LGBTI Community GLOBE Artist of the Year Award, won the 2D Metro Tunnel Prize at the Koorie Art Show, completed the Leadership Victoria LGBTIQ Leadership program and was featured in a short documentary called *insideOUT* that screened in *Our Stories* on NITV in December.

**VERITY HAMPSON**

LIGHTING DESIGNER

Verity is a multi-award-winning lighting and projection designer who has designed over 130 productions, working with some of Australia's leading directors and choreographers. For theatre, Verity's designs include: for Griffin: *A Strategic Plan, And No More Shall We Part, Angela's Kitchen, Beached, The Bleeding Tree, The Boys, The Bull, The Moon and the Coronet of Stars, Dealing With Clair, The Floating World, Superheroes, This Year's Ashes, The Turquoise Elephant*; for Griffin Independent: *The Brothers Size, The Cold Child, Crestfall, Family Stories: Belgrade, Live Acts On Stage, Music, The New Electric Ballroom, References to Salvador Dali Make Me Hot, Way to Heaven*; for Griffin and Bell Shakespeare: *The Literati*; for Bell Shakespeare: *A Midsummer Night's Dream, Julius Caesar, Titus Andronicus*; for Belvoir: *An Enemy of the People, The Drover's Wife, Faith Healer, Winyanboga Yurringa*; for Ensemble: *Baby Doll, Fully Committed*; for Malthouse Theatre: *Wake In Fright*; for Queensland Theatre: *Death of a Salesman*; and for Sydney Theatre Company: *Blackie Blackie Brown, Hamlet: Prince of Skidmark, Home, I'm Darling, Machinal, Little Mercy*. Verity is a recipient of the Mike Walsh Fellowship; three Sydney Theatre Awards; a Green Room Award; and an APDG Award for Best Lighting Design.



STEVE TOULMIN

COMPOSER AND SOUND DESIGNER

Steve's credits as Composer and/or Sound Designer include: for Griffin: *Beached*, *The Bleeding Tree*, *Feather in the Web*, *Gloria*, *Kill Climate Deniers*; for Griffin and La Boite: *A Hoax*; for Griffin and Malthouse Theatre: *The Homosexuals*, or *'Faggots'*; for Bell Shakespeare: *Othello*, *Richard III*; for Belvoir: *20 Questions*, *44 Sex Acts in One Week*, *Barbara and the Camp Dogs*, *The Blind Giant is Dancing*, *Blue Wizard*, *Hir*, *Is This Thing On?*, *Ivanov*, *Jasper Jones*, *La Traviata*, *Scorched*, *The Seed*; for Ensemble Theatre: *Circle Mirror Transformation*, *Great Falls*, *Liberty Equality Fraternity*; for La Boite: *Hamlet*, *Julius Caesar*, *Tender Napalm*; for La Boite and Sydney Theatre Company: *Edward Gant's Amazing Feats of Loneliness*; for Michael Sieders Presents: *Porn. Cake*; for Queensland Theatre: *Switzerland*, *That Face*; for Strut & Fret: *Blanc De Blanc*, *Blanc de Blanc Encore*, *Fun House*, *Life*; for Sydney Festival: *All The Sex I've Ever Had*, *Maureen: Harbinger of Death*; and for Sydney Theatre Company: *A Flea in Her Ear*, *Black is the New White*, *Power Plays*, *Little Mercy*. Steve's credits within the independent sector include: *After All This*, *Me Pregnant!*, *Prehistoric*, *Queen of Wolves*, *Rommy*, *Trapture*; and his work in events includes the *EKKA Arena Spectacular* (2013-2015) and Papua New Guinea's 40th Year of Independence Celebrations.



ELLA GRIFFIN

STAGE MANAGER

Ella is a Sydney-based stage manager and graduate of the Bachelor of Fine Arts (Technical Theatre & Stage Management) at NIDA. Since graduating in 2018, Ella has had the pleasure of working for mainstage and commercial productions both in Sydney and internationally. As an Assistant Stage Manager, her credits include: for Griffin: *City of Gold*; for Bangarra Dance Theatre: *Spirit: A Retrospective* (2021 Regional Tour); for Belvoir: *Winyanboga Yurringa*; for Sydney Theatre Company: *Mary Stuart*, *The Picture of Dorian Gray* (Swing), *Wonnangatta* (Swing). As Stage Manager, Ella has worked on *Trestle*, a new work development for *Legs On The Wall*. Internationally, in 2020 Ella worked in both the UK and Russia as Assistant Stage Manager on *Jean Paul Gaultier: Fashion Freak Show*, a musical produced by RGM Productions. Beyond stage management, Ella has worked across a variety of events in Sydney, as an Assistant Event Coordinator for Sydney Festival 2021 across the Seymour Centre program, as well as in various roles on the Rob Guest Endowment, Helpmann Awards, and Griffin's *Scratch* and *The Lysicrates Prize*. Ella is delighted to be making her mainstage debut as Stage Manager for *Dogged*.

**NICOLA STAVAR**

ASSISTANT STAGE MANAGER

In recent years, Nicola has been the Assistant Stage Manager on a number of productions with Sydney Theatre Company, including: *Blackie Blackie Brown*, *Going Down* and *The Real Thing*. Other ASM credits include: for Sydney Opera House and The Works: *The Illusionists: Direct from Broadway*; for Storyboard Entertainment:

Barnum: The Circus Musical; and most recently, the LPD Productions and Sydney Opera House production of *RENT*. Nicola is a graduate of the Queensland University of Technology.

**BLAZEY BEST**

WOMAN

One of Australia's most versatile and accomplished actresses, Blazey Best has an extensive list of performing credits and was most recently seen in Belvoir's *My Brilliant Career*. Previous credits include: for Griffin: *Strange Attractor* (for which she received a Sydney Theatre Award Nomination for Best Supporting Actress);

for Belvoir: *Death of a Salesman*, *Medea*, *Ivanov*, *Nora*, *Miss Julie*, *The Wild Duck* (International Tour); for Luckiest Productions: *Gypsy*, *Miracle City*, *Only Heaven Knows*; for Sydney Theatre Company: *Arcadia*, *Summer Rain*, *Travesties*, *Troupers*, *Wharf Revue*; for Bell Shakespeare: *The Comedy of Errors* (National and UK Tour), *Much Ado About Nothing*, *Richard III*, *Troilus + Cressida*, *The Servant of Two Masters*, *The War of the Roses*; for Michael Coppel: *Fawlty Towers*; for Showtune Productions: *Hedwig and the Angry Inch*; for Luna Hare: *B-Girl*; and for Sydney and Adelaide Festivals: *The Iliad Out Loud*. In film, Blazey has appeared in *Powder Burn*, Brendan Cowell's *Ruben Guthrie*, *Stealth*, *Ten Empty* and *West*. Her recent work in television includes: for ABC: *Janet King*, *Rake*, and for Seven Network: *A Place to Call Home*, *Between Two Worlds*, *Home and Away*, *The Killing Field*. Blazey has won Sydney Theatre Awards for her performances in *Ivanov*, *Miracle City* and *Medea*.



SANDY GREENWOOD

DINGO

Sandy is a First Nations actor and playwright from the Dunghutti, Gumbaynggirr and Bundjalung tribes of Australia. She has a Bachelor of Fine Arts (Drama, Theatre Studies), Honours, from the Queensland University of Technology, as well as having trained at Atlantic Acting School in New York City, and The

Groundlings in Los Angeles. Sandy has performed with a number of Australia's leading theatre companies, including: for Melbourne Theatre Company: *First Stage*; for Sydney Theatre Company: *Stolen, Taboo*; and several leading roles for ILBIJERRI Theatre Company. Sandy has also performed on the international stage at Seattle Children's Theatre Company in *Afternoon of the Elves*. On screen, she has appeared in the US blockbuster *Killer Elite* alongside Robert de Niro, for which she received a Deadly Award nomination for Indigenous Actor of the Year. She was also the lead in the feature film *Little Black Dress*. Her short film credits include: *A Metamorphosis Engineered, All is Forgiven, Blind Date, Candy Cravings, Crossing, Flame of the West, Love Crossed, The Shoe Whisperer*. Sandy's television appearances include *Home and Away* and *Takoyaki City*. Sandy was also a producer's attachment on *Miss Fisher's Murder Mysteries*. In Australia, Sandy is perhaps best known for her critically-acclaimed one-woman show, *Matriarch*, for which she was recognised with a Green Room Award in 2019 for Best Performer, Independent Theatre.



ANTHONY YANGOYAN

DOG

Anthony was born in Sydney, Australia where he grew up in Sydney's inner west. Anthony relocated to Melbourne where he graduated with a Bachelor of Fine Arts (Acting) at the Victorian College of the Arts in 2019. Anthony's theatre credits include: for Breath & Bones Theatre Company: *DNA*; for Company Clan:

The Shape of Things; and for VCA: *A View from the Bridge, The Cherry Orchard, The Comedy of Errors, DFLTLX, Mad Forest*. In 2019, Anthony co-wrote and performed in *Tiger Cage* at VCA's Discord 879 Festival. Anthony recently starred in the web series *Frank's Patch*. Anthony aims to create work that promotes inclusion and diversity within the theatre industry.
