



**OUTRAGEOUS**

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GRIFFIN THEATRE COMPANY PRESENTS

# END OF.

WRITTEN AND PERFORMED BY ASH FLANDERS

13 OCTOBER – 5 NOVEMBER 2022 | SBW STABLES THEATRE

DIRECTOR  
**STEPHEN NICOLAZZO**  
DESIGNER  
**NATHAN BURMEISTER**  
LIGHTING DESIGNER  
**RACHEL BURKE**

SOUND DESIGNER  
**TOM BACKHAUS**  
STAGE MANAGER  
**JEN JACKSON**

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# BIOGRAPHIES



## ASH FLANDERS

WRITER/PERFORMER

Ash Flanders is a multi-award-winning writer and performer based in Melbourne. He most recently wrote and starred in *SS Metaphor* (Malthouse Theatre), *Ash Flanders is Nothing* (Brunswick Ballroom) and *The Temple* (Malthouse Theatre). He created queer theatre company Sisters Grimm with Declan Greene, co-writing and performing in: for Malthouse Theatre/Sydney Theatre Company: *Calpurnia Descending*; for Melbourne Theatre Company: *Lilith: The Jungle Girl*; for MTC Neon: *The Sovereign Wife*; and for Sydney Theatre Company: *Little Mercy*. As an actor, Ash's credits include: for Belvoir: *Hedda*; for Little Ones Theatre: *Psycho Beach Party*; for Malthouse Theatre/Sydney Theatre Company: *Blackie Blackie Brown*; and for Melbourne Theatre Company: *Buyer & Cellar*. His cabaret works have toured across the country and include *Meme Girls*, *Negative Energy Inc.*, *Playing to Win* and *Special Victim*. He has won several Green Room Awards and lost even more. He once lost a Helpmann award to Tennessee Williams and they haven't spoken since. He is very excited to present his latest play *This is Living* at Malthouse in 2023 and yes, television continues to prove elusive.



## STEPHEN NICOLAZZO

DIRECTOR

Stephen is a Naarm-based theatremaker, director and co-founder of queer theatre company Little Ones Theatre. He is also Co-Artistic Director of Western Edge with Chanella Macri and John Marc Desengano. Recent credits include: for Griffin/La Mama: *The Happy Prince*, for which he won a Green Room Award for Best Director; for Griffin/Arts Centre Melbourne: *Merciless Gods*; for Belvoir/Malthouse Theatre: *Looking for Alibrandi*; for Brisbane Festival/Joel Bray Dance: *Considerable Sexual Licence*; for Malthouse Theatre: *Loaded*; and for Melbourne Theatre Company: *Abigail's Party*. Stephen's other directing credits include: for Arts Centre Melbourne/Arts House/Brisbane Festival/Darwin Festival/Joel Bray Dance/Liveworks/Perth Festival: *Daddy*; for Brisbane Festival/Rock Surfers/Theatre Works: *Psycho Beach Party*; for Brisbane Powerhouse/Darwin Festival/MTC Neon: *Dangerous Liaisons*; for Malthouse Theatre Helium: *Salome*; for MKA/Old Fitz: *sex.violence.blood.gore*; for Red Stitch Actors Theatre: *The Moors, Suddenly Last Summer*; for Theatre Works: *Dracula*; and for Token Entertainment National Tour: *Judith Lucy and Denise Scott's Still Here*. He has collaborated with Ash Flanders since 2012 on cabaret and contemporary performance work including: for Adelaide Cabaret Festival: *Special Victim*; for Arts Centre Melbourne: *Playing to Win*; for Brunswick Ballroom: *Ash Flanders is Nothing*; for Malthouse Theatre: *Meme Girls*; and for Theatre Works: *Negative Energy Inc.* His productions have received 12 Green Room Award wins and a Sydney Theatre Award. Stephen was also the recipient of the Besen Family Artist Award in 2009 through Malthouse Theatre and was a member of the 2019 Lincoln Centre Theatre's Directors Lab (New York City). He is also a teaching artist for Victorian College of the Arts, COLLARTS, Monash University, and Melbourne Theatre Company Education.

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### **NATHAN BURMEISTER**

Designer

Nathan Burmeister is a Melbourne-based set and costume designer who works closely with new styles, forms, stories, and explores contemporary aesthetics and audience experiences. Nathan's recent works include: for Before Shot Productions: *Sneakyville*; for Bloomshed: *Animal Farm*; for Bloomshed/Darebin Arts Speakeasy: *Paradise Lost*; for Darebin Arts Speakeasy: *End Of.*; for Darebin Arts Speakeasy/Joel Bray Dance: *Considerable Sexual License*; for La Mama: *Q*; for Lyric Opera: *Fly*; and for Moral Panic/Theatre Works: *Love/Chamberlain*.



### **RACHEL BURKE**

Lighting Designer

Rachel has an extensive and highly awarded body of work over three decades for main stage companies, independent theatre and architectural lighting design both nationally and internationally. Industry acknowledgment includes ten Green Room Awards for Theatre Lighting Design, IES Victorian and National Awards of Excellence for Lighting Design in 2005, 2010 and 2019 and Helpmann Award nominations in 2005 and 2015. Rachel held an academic position at Melbourne University/VCA Production and Design 2017–2019 and is Senior Associate at Relume Consulting. She is a graduate from Rusden Victoria College with a Bachelor of Education Secondary in Drama and Dance. Recent theatre design credits include: for Belvoir/Melbourne Theatre Company: *Sexual Misconduct of the Middle Classes*; for Kadimah Yiddish Theatre/Arts Centre Melbourne: *Yentl*; and for Red Stitch Actors Theatre: *The Amateurs*.



### **TOM BACKHAUS**

Sound Designer

Tom is a freelance composer, sound designer and producer. As a sound designer he is known for his densely layered and evocative scores for theatre. A Music Technology graduate of the Queensland Conservatorium of Music, Tom draws upon his detailed understanding of music production, melding pre-recorded music and sound with live instrumentation to create dynamic and reactive scores. Some of his credits include: for Lab Kelpie: *Become the One*; for Melbourne Theatre Company: *Astroman*; for Malthouse Theatre: *The Importance of Being Ernest*, *The Temple*; for Red Stitch Actors Theatre: *The Feather in the Web*; for VIMH: *let bleeding girls lie*. In 2017, Tom was a recipient of the Besen Family Artist Placement at the Malthouse Theatre, working with Jethro Woodward on *The Real and Imagined History of the Elephant Man*. As a producer, Tom is best known for his work with drag comedy group Dazza and Keif. He has presented their debut work *Dazza and Keif Go Viral* in Adelaide, Melbourne (for which he was awarded Best Emerging Producer at the Melbourne Fringe Festival), Sydney and Wellington. In 2019 he presented the group's follow-up *Dazza and Keif Go Viral in Space with Ya Mum* at the Melbourne Fringe Festival along with a site-specific contemporary dance piece *Dark Points*. Tom also produces the queer festivalette, Get Bent Fest, showcasing LGBTQIA+ talent from Midsumma Festival and beyond.

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### JEN JACKSON

Stage manager

Jen Jackson (she/her) is a Korean-Australian stage manager, living and working on Gadigal land, with a particular passion for new Australian work and a commitment to diversity in theatre.

After attending UNSW in a Bachelor of Arts majoring in Theatre & Performance, she continued her studies at NIDA with a degree in Technical Theatre & Stage Management. Recent productions she

has stage managed include: for Griffin: *Golden Blood* (黄金血液); for Contemporary Asian Australian Performance: *Double Delicious*; for Kurinji/SATheCollective: *宿* (stay); and for National Theatre of Parramatta: *Nothing*. Jen hopes to help bring to life stories of all kinds that challenge, entertain, reflect, make us feel, think, and examine ourselves—the kind of stuff that made her fall in love with theatre in the first place.

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# ABOUT GRIFFIN

Griffin is the only theatre company in the country exclusively devoted to the development and staging of new Australian writing. Located in the historic SBW Stables Theatre, nestled in the heart of Kings Cross, Griffin has been Australia's home for the exploration of new stories since 1978.

We are the launch pad for new plays, ideas and writing that other theatres won't take a risk on. We boldly contribute to Australia's unique and powerful storytelling culture. Plays like *Prima Facie*,  *Holding the Man* and *City of Gold* all had their world premieres at Griffin before going out to capture the national imagination. In the words of our longest-serving Artistic Director, **Ros Horin**:  
“*We are the theatre of first chances.*”

We are passionate about nurturing emerging and established practitioners alike. We pride ourselves on supporting our vast community of artists, audiences and supporters who consider our theatre their creative home. We help ambitious, bold, risk-taking and urgent Australian work get from the page onto the stage. We tell the stories that help us know who we are as a nation, and who we want to become.

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## Acknowledgement of Country

Griffin Theatre Company and the SBW Stables Theatre operate and tell stories on the unceded lands of the Gadigal of the Eora Nation. We acknowledge and honour Aboriginal and Torres Strait Islander people as the oldest continuous living culture on the planet, with more than 60,000 years of storytelling practice shaping and underpinning all aspects of Australian culture. It is a privilege that we do not take lightly: to work on this land, and to tell stories on its soil.

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**GRIFFIN THEATRE  
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13 Craighend St  
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**02 9332 1052**  
**info@griffintheatre.com.au**  
**griffintheatre.com.au**

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Income from Griffin activities covers less than 40% of our operating costs—leaving an ever-increasing gap for us to fill through government funding, sponsorship and the generosity of our individual supporters. Your support helps us bridge the gap and keep ticket prices affordable and our work at its best. To make a donation and a difference, contact Griffin on **9332 1052** or donate online at **griffintheatre.com.au**

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*As a new writing theatre,*

*we program a wide range of*

*stories that reflect our time,*

*place and the unique voice*

*of contemporary Australia.*

*To ensure that these stories*

*continue to be told, Griffin*

*needs the help of private*

*support to bring strength,*

*insight, candour and new*

*and powerful visions to*

*the stage. Our Production*

*Partner program is vital to our*

*continued artistic success.*

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