

RISING  
STAR

SWEET  
AND  
SOUR

COMING-OF-AGE

GRIFFIN THEATRE COMPANY AND RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA PRESENT

# ORANGE THROWER

BY KIRSTY MARILLIER

18 FEBRUARY – 19 MARCH | SBW STABLES THEATRE

DIRECTOR  
**ZINDZI OKENYO**

DESIGNER  
**JEREMY ALLEN**

LIGHTING DESIGNER  
**VERITY HAMPSON**

ASSOCIATE LIGHTING  
DESIGNER  
**VERONIQUE BENETT**

COMPOSER &  
SOUND DESIGNER  
**BENJAMIN PIERPOINT**

DRAMATURG  
**DECLAN GREENE**

DIRECTING SECONDMENT  
**CHEMON THEYS**  
STAGE MANAGER  
**HANNAH CRANE**

WITH  
**CALLAN COLLEY**  
**ANGELA NICA SULLEN**  
**MARIAMA WHITTON**  
**GABRIELA VAN WYK**

**GRIFFIN  
THEATRE  
COMPANY**

Government partners



Co-produced with



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

This play began four years ago. It was the end of 2017, I had just stopped straightening my hair, the word 'diversity' had entered my orbit, but I still didn't believe I could be a playwright.

*Orange Thrower* is my debut play. It explores a young South African woman's experience living in a stucco suburb called Paradise. I based this fictional place on the drabest parts of white Australia, areas I was raised in from the years 2000 – 2010 after emigrating from SA.

I thought about the architecture and structure of these places, and how over time, they made me feel stuck. I thought about how they provoked me to assimilate, fracturing my relationship with myself, pushing me into a sad world of internalised racism, tragic hair choices and a decentring of my own Africanness.

I know this sounds a bit grim, but bear with me. I initially wrote *Orange Thrower* in response to a yearning desire to see my own ilk on stage. But after a long and windy road, multiple developments, residencies, and pep talks into believing I could be a playwright, I wrote a work which (I believe) exists as so much more than diverse representation.

*Orange Thrower* is a summertime play. A chaotic investigation and emotional celebration of womanness, blackness, colouredness, mixedness, otherness, youngness, or any other 'ness' that may feel familiar to one sitting on the margin. It traverses genre, continents, and planes of reality. It's informed by coming-of-age tropes, speaking to Australian greats like *Summer of the Aliens*, *Jasper Jones*, *Away* and *Cloud Street*.

*Orange Thrower* is a comedy, a mystery, a bonanza of burgeoning sexuality, unrequited love, and risky behaviour. With characters who are my younger selves, older selves, and ancestral selves—sometimes having no clue what to do with their hips, limbs, brains, bodies, and faces. I hope you feel them as much as I do.

As a first-time playwright, it's a real gift getting to premiere with Griffin Theatre Company and National Theatre of Parramatta.

My deepest thanks go out to the following: Ebony Vagulans, Stephanie Tsindos, Emma O'Sullivan, Aleks Mikic, Ayesha Ash, Gemma Bird Matheson, Mark Pritchard, Manali Datar, Chika Ikogwe, Kuda Mapeza, Iopu Auva'a, Paula Arundell, Phil Spencer, Lee Lewis, Jessica Arthur, Patrick Jhanur, Candy Bowers, Lucy Ansell, Naomi Rukavina, Rashidi Edwards, 2 Sydney Stylists, Chemon Theys, Tessa Leong.

My love—Tommy Hardham.

My friend who taught me to write—Thomas Wilson-White.

Leila Enright and Courtney Stewart—creative counterparts who spotted me from the start, breathed belief and sense into my work.

Green Door Theatre Company—who developed the first iteration of this play.

The SBW Foundation—who invested in me way back when with the 2019 Rodney Seaborn Playwrights Award.

Polly Rowe, Sydney Theatre Company and their brilliant Rough Draft program.

---

---

# PLAYWRIGHT'S NOTE

Imogen, Joanne, AJ, and the entirety of Griffin and National Theatre of Parramatta—for reprogramming this show despite lockdown 2.0 being a drag.

Our energetic cast and skilful crew, who have pumped their minds, talents, and imaginations into a bombastic, larger-than-life production.

Declan—theatre hive mind. For every structure doc, every push to redraft, every wild proposition at 6pm on a Friday. I'm a better playwright because of you.

Zindzi—my director, friend, sis and visionary. For bringing my baby to life and for holding my hand at every juncture.

And lastly, my coloured fam—Mum, Dad, Vims and Gigi. For teaching me that no one has my bigness.

**Kirsty Marillier**  
**Playwright**

---

---

## DIRECTOR'S NOTE

It's not often you come across a new writer that already possesses such a unique and well-formed writing style. I first came across Kirsty Marillier's work in 2019, playing the role of Stekkie in a development at Sydney Theatre Company. I have never had such a visceral response to a character. Living inside Stekkie's brain was strange and wild, I felt untamed and bound—frightened and yet somehow without fear. When Declan asked me if I wanted to direct this play there was absolutely no doubt in my mind.

*Orange Thrower* dives into the world of a young coloured South African girl, Zadie, who is striving to fit into the fictional Perth suburb of Paradise. This story moves us through the beating heart of a post-apartheid South African identity—the jagged dreams of assimilation, and the yearning for love and acceptance. Unfortunately, it's a first for a story like this to hit Australian stages, but goodness me now it's here—we are so lucky to have it!

Living in Australia and being African is an... experience. Although the cast and I of course have varied individual feelings towards being African, mixed race or coloured—we all understand on a cellular level the sense of an in-betweenness, a life on the cusp. When you grow up in a country where one of

its states (Queensland, I'm looking at you) created the blueprint for the rules of apartheid, you know exactly what it is to feel other. On the streets, in our relationships, and in our workplaces, we strive to be seen not through a white lens but as our own astounding selves, as all that we are. In the world of *Orange Thrower* we experience these characters' individual journeys as they learn from themselves, the past and ultimately each other.

I'm mindful of saying anything too specific about how you should feel about this work, but what I will say is that if you walk into this theatre with an open mind and heart, you will be moved. Theatre is my favourite medium because it requires us to stop and be present—phones are down and art moves in real time before us. Kirsty Marillier has evoked a world full of joy and resilience that invites every audience member to listen and grow. Oh, and for my black, brown and coloured fam—this one's for you.

Zindzi xx

**Zindzi Okenyo**  
**Director**

---

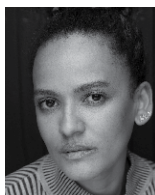
---

# BIOGRAPHIES



## **KIRSTY MARILLIER** WRITER

Kirsty Marillier is a South African/Australian actor and award-winning playwright. She is currently part of the Emerging Writers Group at Sydney Theatre Company and has two original plays in development. Kirsty attended WAAPA, has a BA in Performance Studies and is a proud member of MEAA. Her first work—*Orange Thrower*—was the winner of the 2019 Rodney Seaborn Playwrights Award and her second—*The Zap*—was the winner of the 2020 Max Afford Playwrights Award and was developed with Belvoir St Theatre, Playwriting Australia and Darlinghurst Theatre Company's Next In Line program. Kirsty has been a part of multiple creative programs including Griffin Studio, Sydney Theatre Company's Rough Draft Program (2019), and Malthouse Theatre's Besen Writers Group (2018). In addition to being an award-winning writer, Kirsty is an accomplished performer. Her credits include: for Belvoir: *The Cherry Orchard*; for Black Swan State Theatre Company: *COMA LAND*; for Michael Cassel Group: *Harry Potter and the Cursed Child*; for Sydney Theatre Company: *Home, I'm Darling*. On screen, Kirsty can be seen in *Home and Away*, as well as in the short film *Hook Up*, and feature film *The Greenhouse*. She is thrilled that *Orange Thrower* will have its 2022 premiere with Griffin Theatre Company and National Theatre of Parramatta.



## **ZINDZI OKENYO** DIRECTOR

Zindzi graduated from NIDA in 2006. Her acting credits include: for Griffin: *Girl in Tan Boots*, *Masquerade*; for Bell Shakespeare: *Antony and Cleopatra*, *Much Ado About Nothing*; for Belvoir: *La Traviata*, *Prize Fighter*, *Scorched*; for Darlinghurst Theatre Company: *Gaybies*; for Ensemble Theatre: *Good People*, *The Rasputin Affair*; for Melbourne Theatre Company: *An Ideal Husband*, *The Comedy Of Errors*, *The Crucible*, *The Golden Age*, *The Mysteries: Genesis*, *The Oresteia*, *The Vertical Hour*, *Vs Macbeth*; for State Theatre Company of South Australia: *Random* (for which she won a Curtain Call Award for Best Female Performer); for Sydney Theatre Company: *A History Of Everything*, *Before/After*, *Blood Wedding*, *Boys Will Be Boys*, *Disgraced*, *Grand Horizons*, *Money Shots*; and for Theatre Ink: *Angels in America*. From 2009 to 2011 she was a member of the Residents Company at Sydney Theatre Company. In 2012, Zindzi toured Europe and USA with *A History of Everything* and began as a presenter on ABC's *Play School*. Most recently Zindzi was Co-Director on Darlinghurst Theatre Company's highly acclaimed *seven methods of killing kylie jenner* and Assistant Director for Sydney Theatre Company's *Death of a Salesman*. Zindzi's television roles include: for ABC: *The Code*, *Get KrackIn*, *Harrow*, *Hiding*, *Janet King*, *Play School*, *Wakefield*; and for Network Ten: *Sisters*, *Wonderland*. Zindzi has appeared in the feature films *Little Monsters* and *The Very Excellent Mr Dundee*. Zindzi also performs her own music under the name OKENYO.

---



### **JEREMY ALLEN** DESIGNER

Jeremy Allen is an Adelaide- and Sydney-based theatre designer. Some of his recent theatre design work includes: for Darlinghurst Theatre Company: *Small Mouth Sounds*; for Hayes Theatre Co: *Merrily We Roll Along*, *The Rise and Disguise of Elizabeth R*; for KXT bAKEHOUSE: *If We Got Some More Cocaine I Could Show You How I Love You*, *Ironbound*; for the National Theatre of Parramatta: *Flight Paths*; for New Theatre: the 2018 Sydney Theatre Award-winning *Stupid Fucking Bird*; for the Old 505: *Home Invasion*; for Pinchgut Opera: *The Loves of Apollo and Dafne*; for Red Line Productions at the Old Fitz: *4:48 Psychosis*, *Angels in America*; for Seymour Centre: *Gloria*, *John*; and for Sydney Theatre Company: *White Pearl*.



### **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*, *Dogged*, *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 CAAP/Sydney Festival: *Double Delicious*; for Dancenorth: *Dungarri Nya Nya Ngarri Bi Nya*; for Ensemble Theatre: *Baby Doll*, *Fully Committed*; for Hayes Theatre Co: *Lizzie*; for Malthouse Theatre: *Wake in Fright*; for Queensland Theatre: *Death of a Salesman*; and for Sydney Theatre Company: *7 Stages of Grieving*, *Blackie Blackie Brown*, *Grand Horizons*, *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.



### **VERONIQUE BENETT** ASSOCIATE LIGHTING DESIGNER

Veronique is a lighting, set and costume designer. Veronique holds a Master of Fine Art (Design for Performance) majoring in lighting and a Bachelor of Fine Art (Technical Theatre and Stage Management) from NIDA. As lighting designer, Veronique's credits include: for Griffin: *The Smallest Hour*; for Circa: *Sacre*; for Hayes Theatre Co: *The Life of Us*; for KXT bAKEHOUSE: *A Girl is a Half-formed Thing*; for New Theatre: *Stupid Fucking Bird*; for the Old 505: *Nosferatu*; for Outhouse Theatre Co: *John* (for which she was nominated for a Sydney Theatre Award for Best Lighting Design of an Independent Production); for Red Line Productions at the Old Fitz: *Anatomy of a Suicide*, *Chorus*, *Happy Days* (for which she was nominated for a Sydney Theatre Award for Best Lighting Design of an Independent Production), *Howie the Rookie*, *Permission to Spin*; and for Sydney

---

---

Theatre Company: *Banging Denmark*. Veronique's associate lighting design credits include: for Griffin: *Prima Facie*; for Belvoir: *Cursed!*; for Hayes Theatre Co: *Cry-Baby*; for Sport for Jove: *A Midsummer Night's Dream*, *Macbeth*, *The Tempest*; and for Sydney Theatre Company: *No Pay? No Way!*. As set and lighting designer, Veronique's credits include: for Red Line Productions at the Old Fitz: *Exit the King* (for which she was nominated for a Sydney Theatre Award for Best Stage Design of an Independent Production); for Outhouse Theatre Co: *Ulster American* (for which she was nominated for a Sydney Theatre Award for Best Stage Design of an Independent Production); and for NIDA: *Venus in Fur*. Veronique was the costume and lighting designer for NIDA's *Women on the Verge of a Nervous Breakdown*.



**BENJAMIN PIERPOINT** COMPOSER & SOUND DESIGNER

Ben is a theatremaker, live performance producer/director, composer and sound designer. Ben began composing and sound designing with Clockfire Theatre Company as an Artistic Associate in 2013, collaborating on their shows: *A Hunger Suite*, *The Grief Parlour*, *The Natural Conservatorium for Wise Women* and *we, the lost company*. Other credits include: for Apocalypse

Theatre Company: *Angels in America*, *Asylum*, *Doubt: A Parable*, *Lady Tabouli*, *Metamorphoses* (for which he won a Sydney Theatre Award), *Omar and Dawn*; for Empress Theatre: *Cyprus Avenue*; for Glitterbomb in association with 25A: *Extinction of the Learned Response*, *The Maids*; for JackRabbit Theatre Company: *A Little Piece of Ash*; for the Joan Sutherland Performing Arts Centre: *Black Birds*; for Mad March Hare: *You Got Older*; for Mad March Hare/Outhouse Theatre Company: *Dry Land*; for Mophead Productions: *Fierce*; for National Theatre of Parramatta: *The Girl/The Woman*; for Outhouse Theatre Company: *Gloria*; for Red Line Productions at the Old Fitz: *Degenerate Art*; for Sugary Rum in association with 25A: *Jess & Joe Forever*. Since 2015, Ben has worked with four-time ARIA Award-nominated artist NGAIIRE on multiple projects, along with leading the management teams of future-soul vocalist Wallace, hip hop artist Jamaica Moana, film and dance composer Nick Wales and Yorta Yorta musician and poet Allara.



**DECLAN GREENE** DRAMATURG

Declan is the Artistic Director of Griffin Theatre Company and works as a playwright, dramaturg and director. As director, his credits include: for Griffin: *Dogged*, *Green Park*; for Malthouse Theatre: *Wake in Fright*; for Malthouse Theatre/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.

---



### **CHEMON THEYS** DIRECTING SECONDMENT

Chemon graduated from NIDA in 2017 and their acting credits include: for Bontom: *Chorus*; for Little Eggs Collective at KXT bAKEHOUSE: *Symphonie Fantastique*; for NIDA: *Antigonick*; for Sydney Chamber Opera/Sydney Festival: *Future Remains*. Chemon's television credits include Binge's *Deadly Women*.

Chemon was a feature voice actor for *Haunted House*, a gaming project for Endless Adventures, and most recently voiced the role of Frankenstein's Bride in the Universal Pictures/Fortnite short-form mini-series: *We Will Be Monsters*. Chemon is currently in the ensemble for the Australian tour of *Girl from the North Country*.

*This role is generously supported by members of the Griffin Women's Initiative.*



### **HANNAH CRANE** STAGE MANAGER

Hannah Crane is a self-taught stage manager working on unceded Gadigal and Darug land. Hannah's theatre credits include: for Griffin: *Wherever She Wanders*; for Apocalypse Theatre Company: *All My Sleep and Waking*, *Angels in America*, *Omar and Dawn*; for Hasemann, Ball, & Radda: *The Serpent's Teeth*; for Lambert House Productions: *Jasper Jones*; for National Theatre of Parramatta: *Lady Tabouli*, *The Sorry Mum Project*, *Zombie Thoughts*; for Thirty-Five Square: *Duckpond*. She is a graduate of the University of Sydney (B.A.).



### **CALLAN COLLEY** LEROY/SHARRON

Callan is a NIDA graduate and an accomplished actor on stage. His theatre credits include: for Melbourne Theatre Company: *Gloria*; for Sydney Theatre Company: *Death of a Salesman*, *Three Sisters*. Callan stars in the upcoming feature film *Dark Noise*, and on television he can be seen in Season 2 of ABC/Netflix's *The Let Down*.



### **ANGELA NICA SULLEN** STEKKIE/PAUL

Angela Nica Sullen is an Italian, African American woman from the United States. She grew up in California and on Noongar country in Western Australia. Angela is an actor, vocal coach, writer, MC and self-proclaimed comedian. Now based on Gadigal land, she studied at the National Institute of Dramatic Art, completing a Bachelor of Fine Arts (Acting) and a Master of Fine Arts (Voice). Her theatre credits include: for Black Birds/Griffin Theatre Company's Batch Festival/Darlinghurst Theatre Company's Festival Fatale/Red Line Productions at the Old Fitz: *Brown Skin Girl*; for Australian Chamber Orchestra in association with Belvoir: *Bridgetower*; for Force Majeure: *Nothing To Lose*; for the Old 505: *The House at Boundary Road*, *Liverpool*; and for Sydney Theatre Company: *Mosquitoes*. Her vocal and dialect coaching credits include: for Darlinghurst Theatre Company: *seven methods of killing kylie jenner*; for NIDA: *God's Country*; and for Sydney Theatre Company: *Grand Horizons*. Angela's television credits include: for Stan: *Bump*; for NBC: *La Brea*; and she can be seen

---



---

in the feature film *I Am Woman*. Angela is currently an Associate Lecturer for Voice at the National Institute of Dramatic Art and is also working on *Seen*, a new television series produced by Rough Diamond, inspired by *Brown Skin Girl*, a play she collaborated on with creative collective Black Birds.



**MARIAMA WHITTON VIMSY**

Mariama Whitton is an actor and voice over artist who was adopted from Ethiopia when she was three years old. In 2019, and she graduated from the Western Australian Academy of Performing Arts (WAAPA). Prior to WAAPA she completed her ATCL (Associate Trinity College of London) in performing, as well as courses at NIDA, ACA, and the Hub Studio. Her theatre credits include: for WAAPA: *Birdland*, *Bullies*, *The Misanthrope*, *Romeo & Juliet*, *The Seagull*. On screen, Mariama can be seen in the short film *The Docks*.



**GABRIELA VAN WYK ZADIE**

Gabriela is a proud South African-Australian actor based in Meanjin. She is a recent graduate from Queensland University of Technology's Bachelor of Fine Arts (Acting). After graduation, she hopes to pursue a career on stage and screen. Gabriela has experience as a freelance model, singer and songwriter, she hugely admires the likes of Zendaya, Viola Davis and Michaela Coel—three powerhouse women of colour whose storytelling inspires change. Her recent theatre roles include: for Queensland University of Technology: *Algorithm*, *Children of the Sun*, *Gloria*, *Twelfth Night*.

---