



GRIFFIN THEATRE COMPANY PRESENTS

BLAQUE SHOWGIRLS

BY NAKKIAH LUI | 4 SEPTEMBER - 14 OCTOBER 2023

**GRIFFIN
THEATRE
COMPANY**

Government partners



We would not be where we are today without the vision and generosity of the Seaborn, Broughton & Walford (S.B.&W) Foundation, to whom we owe the great privilege of being able to perform in the much-loved SBW Stables Theatre.



CAST & CREATIVES

Co-Director **Shari Sebbens**

Co-Director **Ursula Yovich**

Set & Costume Designer **Cris Baldwin**

Lighting Designer **Verity Hampson**

Composer & Sound Designer **Jessica Dunn**

Choreographer **Sani Townson**

Intimacy Coordinator **Chloë Dallimore**

Voice & Accent Coach **Nick Curnow**

Community Engagement Lead **Neville Williams Boney**

Stage Manager **Isabella Kerdijk**

With

Mathew Cooper

Jonathan Jeffrey

Matty Mills

Angeline Penrith

Stephanie Somerville



NIDA

Blaque Showgirls is supported by NIDA.

Ursula Yovich's role as Co-Director is generously supported by Rosemary Hannah & Lynette Preston.

PLAYWRIGHT'S NOTE

I wrote *Blaque Showgirls* in 2015 when people still called me an 'emerging playwright'. I prefer the term 'crowning playwright' because my work was screaming, new, and wrapped in a metaphorical secretion.

Blaque Showgirls is loosely inspired by the classic film *Showgirls*. The idea for it came from a place of spite, which, I'm unashamed to say, is a driver for much of my work.

I was constantly getting asked if I was interested in doing an adaptation of a 'classic', which was usually code for a play by a dead White man. It was less of a question and more of a direction: that adapting a 'classic' would cement my validity as a 'proper' playwright... not just an 'Aboriginal playwright'.

I remember being asked by a well-meaning White benefactor if the next step for me would be to write a play with White characters. Like that would be levelling up. I had coffee with the White head of an arts organisation who asked me why no Aboriginal playwright had written 'The Great Native Title Play?' I was told that 'White playwrights had given up space but no Black writers have stepped up.'

It was a confusing time. I was a crowning Black playwright, and the one thing I could see from all these people's opinions was that I wasn't what an Aboriginal writer was meant to be or should be. I definitely wasn't 'it', but they still defined me entirely by 'it'.

So when I was being asked to do an adaptation I rebelled by pitching a version of *Showgirls* that would interrogate the race and the performance and authenticity of voice.

Which was clearly where I was at.

Revisiting the text of *Blaque Showgirls* now feels like reading an entirely different writer: she's rousing, blunt, aggressively stupid with her jokes, fun and seemingly unafraid. I like her. I'm very cautious to make sure I'm not overwriting her.

I do not only feel incredibly lucky to have had the opportunity to revisit *Blaque Showgirls* but in a way, it has been healing.

I used to refer to the original production of *Blaque Showgirls* as a tragedy. It ended very differently. That end felt very true to when I wrote it. I wanted to use the extreme silly satire of the Sexploitation genre to mirror the ridiculousness of White Supremacy and say a very simple truth: White Supremacy continues to win.

And we see this every day: from sacred sites being blown up, people continuing to die in custody at the hands of thugs, to our humanity being debated and used as fodder in culture wars. I've felt this everyday of my life: from losing loved ones to racism to feeling like I have no worth in this country built on colonialism, no matter how successful my career is. I've felt that very much the last couple of years.

I wrote a letter to myself on my phone after the play debuted at Malthouse Theatre. I added to it after my play, *Blackie Blackie Brown* (which I see as a sequel to this show), came out. It was a list of reasons of why I write, who I write for and why I write for them.

As I was rewriting this play, I kept looking back at that letter to myself and I realised that whilst it interrogates tragedy, it doesn't have to end in tragedy. It can end the same way the play started: from spite and anger and the freedom that comes from being able to laugh as rebellion.

PLAYWRIGHT'S NOTE

It has felt like that writer from 2015 is reaching out to me from the past to tell me it's okay to be angry. I've done good. That I'm going to be okay. To keep going. All you need is one radical moment to keep going, to keep dreaming of a possibility for change.

This play is a love letter to all the people in my life who continue to create hope as a form of resistance. Who laugh in the face of oppression. Who rebel through love and dreaming.

I want to thank the cast and creatives of the premiere Malthouse season who helped build this work from its original production.

I cannot thank the amazing cast and creatives of this production who have brought this play to life enough. The generosity of the team at Griffin Theatre Company. A huge thanks to **Shari Sebbens** and **Ursula Yovich** for leading the way. And a special thanks to **Declan Greene** who was my first theatre friend and who continues to laugh at all my bad jokes.

Thank you to my family who are my constant dramaturgs with their wisdom and spirit. Thank you to my husband Gabe, my silver lining of colonisation, and my bubba, Lux, who is light.

Nakkiah Lui
Playwright

CO-DIRECTORS' NOTE

Co-directing this play is a lot of chaos. But it makes sense.

We, **Shari Sebbens** and **Ursula Yovich**, have never worked together before, save for one TV show where we had one scene together and our characters didn't even talk to each other. So to work together on **Nakkiah Lui's** *Blaque Showgirls* has been an absolute pleasure. It's been a wonderful process of having ideas and bouncing them off each other, then trying them out with actors.

A term we're really fond of is 'lateral leadership'. As blackfulla creatives, we want to avoid a hierarchical sense in the room. It means you learn from the people next to you— it's not necessarily this top-to-bottom thing. It's getting to look to your peers and the actors—everyone! In that way, our process of rehearsing this play has felt truly collaborative.

There are so many levels of experience within the rehearsal room for this play. There are people who have been around for a long time, and there are people who have been around for a long time and haven't been given the *opportunity* to practise their craft. So the thing that we're most excited by is this cast of five Blak actors who are giving it their all everyday, taking up the most mad offers from us and making the maddest offers of their own. It's a reminder that actually, for people of colour, for Indigenous mob, blackfullas, the process is the

product. Creating a room that is safe and supported and empowered and joyous, that's the product for us. Whatever ends up on stage is still very important, but for us, the journey that got us there is as vital as the end result.

Nakkiah's writing is full of comedy, full of satire. She's always pushing the envelope. We love that she goes there and you as the audience get to go with her. In the room, a lot of our joy has come from finding out how far we can push her comedy but still keeping the underlying message. Nakkiah's writing isn't silliness for the sake of silliness.

There is something else that drives the whole piece. There is so much room to play. There are five to eight jokes per page, which is kind of mad to be able to inject that much humour, that much comedy, into a production. Yet the politics, for us anyway, always feel so clear and so present. The crucial thing for the audience of *Blaque Showgirls* to see is blackfullas existing in joy and laughter and silliness in ways that for so many decades white writers have never afforded us.

Nakkiah writes for us, but she also writes for herself... But then it becomes for every black woman, every blackfulla, every aunty, every uncle, every cousin brother—it becomes for everyone.

Shari Sebbens & Ursula Yovich
Co-Directors

BIOGRAPHIES



NAKKIAH LUI

PLAYWRIGHT

Nakkiah Lui is a writer/actor/director and Gomerai/Torres Strait Islander woman. She began her playwriting career in 2013 with her first play, *This Heaven* (Belvoir St Theatre) and since then she has worked with every major theatre company in Australia. In 2012, Nakkiah was the inaugural recipient of both The Dreaming Award from The Aboriginal and Torres Strait Island Arts Board of the Australia Council and the Balnaves Foundation Indigenous Playwright Award. In 2018, Nakkiah was the recipient of the Patrick White Playwrights Fellowship at Sydney Theatre Company. In 2019, Nakkiah Lui was a winner of the NSW Premiers Literary recipient of the Nick Enright Playwriting Prize. In 2021, she was the recipient of the Russell Prize for Humour Writing for her play *Black is the New White* (Sydney Theatre Company).

Nakkiah is an AACTA and Logie nominated writer and actor. She was an actor/writer/director/producer of the ground-breaking series, *Black Comedy*, which ran for four seasons from 2014-2019. From then she went on to create/writer/star in the award-winning series, *Kiki & Kitty* which aired on ABC in 2017. Most recently, Nakkiah has been the co-creator/showrunner/star of the upcoming series, *Preppers*, as well contributing to a number of Australian and international drama and comedy series, such as *Total Control* and *The Great*.

Nakkiah has been a regular guest on ABC's *Q&A*, *The Drum* and Channel Ten's *The Project* as well as contributing to *The Guardian*, *New York Times* and a variety of other news outlets. Nakkiah is the co-host and co-creator of the award-winning podcast series, *Pretty for an Aboriginal* and Walkley Award nominated *Debutante* with Miranda Tapsell. In 2020, Nakkiah teamed with Australia's largest independent book publisher, Allen and Unwin to launch her own imprint, *JOAN*.

More recently, Nakkiah is currently under an overall deal with HBO in which she exclusively writing television for them and has just released her latest podcast for Audible Australia, *First Eat*.



SHARI SEBBENS

CO-DIRECTOR

Shari is a resident artist at Sydney Theatre Company. In 2018, she was named the Richard Wherrett Fellow. 2020 saw Shari mark her directional debut with *Superheroes* for Griffin. Since then, her directing credits include: for Black Swan State Theatre Company/Sydney Theatre Company: *City of Gold*; for Darlinghurst Theatre Company: *seven methods of killing kylie jenner* (co-directed with Zindzi Okenyo); for Melbourne Theatre Company/Sydney Theatre Company: *Is God Is* (co-directed with Zindzi Okenyo); for Sydney Theatre Company: *The 7 Stages of Grieving*, *Fences*. Shari's acting credits in theatre include: for Griffin: *The Bleeding Tree*; for Griffin/Queensland Theatre: *City of Gold*; 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 Queensland Theatre: *An Octoroon*; for Sydney Theatre Company: *A Cheery Soul*, *Black is the New White*, *The Battle of Waterloo*. Shari's film credits include: *Australia Day*, *The Darkside*, *The Moogai*, *The Sapphires*, *Teenage Kicks*, *Thor: Ragnarok* and *Top End Wedding*. Her television credits include: for ABC: *8MMM Aboriginal Radio*, *Black Comedy*, *The Gods of Wheat Street*, *The Heights*, *Redfern Now* (for which she was awarded the Logie Award – Graham Kennedy Award for Most Outstanding New Talent); and for Amazon Prime: *The Office*. Shari trained in Aboriginal Theatre at WAAPA and graduated from NIDA with a Bachelor of Fine Arts (Acting).



URSULA YOVICH

CO-DIRECTOR

Ursula is a proud Burarra and Serbian woman. A singer-songwriter, playwright, director and actor, Ursula has become one of Australia's most celebrated performers and has impressed audiences around the world, from the Queen Elizabeth Hall in London to Carnegie Hall in New York and the Concert Hall of the Sydney Opera House. She has had an extensive career in television, film and stage. Her television credits as an actor include: for ABC: *The Code*, *The Gods of Wheat Street*, *Preppers*, *Mystery Road*, *Redfern Now*, *Rake*; for Foxtel: *The Twelve*; and for Netflix/Peacock: *Irreverent*. She has also appeared in the films *Around the Block*, *Australia*, *Jindabyne* and *Top End Wedding*. Ursula is also an accomplished voice artist, lending her voice to children's TV series *Little J and Big Cuz*. She has received glowing reviews for her many theatrical roles and was awarded a Helpmann Award in 2007 for her performance in *Capricornia* for Company B Belvoir. In 2012, Ursula played to standing ovations for every single performance and a sold-out season for *The Barefoot Divas* as part of Sydney Festival. She also featured in Deborah Cheetham's *Pecan Summer*, Australia's first Indigenous opera. In 2019, she was nominated for the Nick Enright Prize for Playwriting in 2019 for her original rock musical *Barbara and the Camp Dogs*, which she co-wrote with Alana Valentine and starred in, and for which she received Best Female Lead in a Musical, Best Musical and Best Original Score at the Helpmann Awards. Ursula has also received award nominations for her roles in *Jerry Springer: The Opera* (Sydney Opera House), *Mother Courage and her Children* (Queensland Theatre), *The Wizard of Oz* (Windmill Theatre), *Waltzing the Wilarra* (Yirra Yaakin) and *Magpie Blues*. *Magpie Blues*

premiered at the International Cabaret Festival in Adelaide in 2009, playing to packed houses at Darwin Festival, The Dreaming Festival, the Brisbane Cabaret Festival, the Garma Festival in Arnhem Land and as part of the 2010 Melbourne International Arts Festival. Ursula made her directorial debut with *A Letter for Molly* at the Ensemble Theatre in 2022. Her most recent theatre work *Tracker*, co-written with Amy Sole, debuted to full houses at Sydney Festival in 2023. This role is generously supported by Rosemary Hannah & Lynette Preston.



CRIS BALDWIN

SET & COSTUME DESIGNER

Cris is a set & costume designer for theatre, film, live performance and events, also specialising in design development and fabrication for contemporary artists, public artworks and large-scale commercial installations. Designs for theatre include: as set & costume designer: for Belvoir: *Blue*; for Belvoir 25A: *Horses*; for Civic Theatre: *Pirates*

Code; for NIDA: *Ah Tuzanbach: Melancholy Cabaret, Ex Machina, God's Country, In a Year With 13 Moons*; as costume designer: for Metro Arts: *The Bluebird Mechanicals*; as associate designer: for Griffin: *Sex Magick*; for 5 Eliza/New Theatricals: *Darkness*; for Belvoir: *Boomkak Panto*; for Red Line Productions at the Old Fitz: *The Seven Deadly Sins & Mahogany Songspiel*; as costume supervisor: for Cross Roads Live: *The Mousetrap* (Australian tour); as costume and props supervisor: for Belvoir/Queensland Theatre: *Fangirls*; as props master: for Belvoir: *Counting and Cracking*; as construction manager/props supervisor: for Belvoir: *Things I Know to be True, The Wolves*; as costume/props assistant: for Belvoir: *Dance of Death*; and as costume assistant: for Carriageworks: *Dumy Moyi*. For screen, Cris was Tess Schofield's assistant costume designer for the feature films *The Drover's Wife: The Legend of Molly Johnson* (Bunya/Oombarra Productions) and *Thirteen Lives* (Metro-Goldwyn-Mayer). He was a set designer and 3D modeller on *Thor: Love and Thunder* and a speciality costume maker on *Shang-Chi & The Legend of the Ten Rings* (Marvel Studios). Cris was production & costume designer on Bella Taylor Smith's music video for *Unaware* (Sony EMI), costume designer on Zela Margossian Quintet's music video *The Road*, and production & costume designer on the short film *Last Night* for Prototype. Cris' costumes have been received internationally; in Moscow, his costume *Celcius* was exhibited at the Innovative Costumes of the 21st Century: The Next Generation at the State Historical Museum. He was also finalist in the World of Wearable Art in Wellington, New Zealand. He has also designed events nationally for the Campari Group (Biennale of Sydney 2020–2024, Sydney Contemporary 2021) and tourable sets for live music act Hermitude (International Tour & Aria Awards). A Design graduate of the National Institute of Dramatic Arts, Cris also holds an Advanced Diploma in Fashion Design. In 2023, he was nominated for four Australian Production Design Guild Awards across multiple categories.



VERITY HAMPSON

LIGHTING DESIGNER

Verity's lighting designs for theatre include: for Griffin: *A Strategic Plan, And No More Shall We Part, Angela's Kitchen, Beached, Dealing With Clair, Dogged, Ghosting the Party, Jailbaby, Orange Thrower, Pony, The Bleeding Tree, The Boys, The Bull, The Moon and the Coronet of Stars, 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/Bell Shakespeare: *The Literati*; for Bell Shakespeare: *A Midsummer Night's Dream, Julius Caesar, Titus Andronicus*; for Belvoir: *An Enemy of the People, The Blind Giant is Dancing, The Drover's Wife, Faith Healer, Ivanov, Sami in Paradise, Winyanboga Yurringa*; for Black Swan/Sydney Theatre Company: *City of Gold*; for CAAP/Sydney Festival: *Double Delicious*; for Dancenorth: *Dungarri Nya Nya*; for Ensemble Theatre: *A Doll's House, Baby Doll, Fully Committed, The One*; 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, A Raisin in the Sun, Blackie Blackie Brown, Fences, Grand Horizons, Hamlet: Prince of Skidmark, Home, I'm Darling, Machinal, Little Mercy*. Verity is a recipient of the Mike Walsh Fellowship and has won three Sydney Theatre Awards, a Green Room Award and an APDG Award for Best Lighting Design.



JESSICA DUNN

COMPOSER & SOUND DESIGNER

Jessica is a composer, sound designer, and performing musician who studied Music at the Sydney Conservatorium of Music. Recent theatre credits include: as composer and sound designer: for Griffin: *A is for Apple, Is There Something Wrong With That Lady?*; for Ensemble Theatre: *Photograph 51*; for KXT: *Girl in a School Uniform Walks Into a Bar*; for Legs on the Wall: *Trestle*; for Siren Theatre Co./Seymour Centre: *CAMP*; for State Theatre of South Australia/Sydney Theatre Company: *Chalkface*; for 10 Days on the Island/Tasmanian Theatre Company: *The Mares*; as sound designer: for Sydney Theatre Company: *On the Beach*; as composer: for Legs on the Wall: *Beetle*; as sound programmer: for Sydney Theatre Company: *Julius Caesar, The Tempest*; as associate sound designer: for Belvoir: *Counting and Cracking, Random*; for Sydney Theatre Company: *Wonnangatta*; as Composer's Assistant: for Sydney Theatre Company: *Harp in the South Parts I & II*; as Performing Musical Director: for Belvoir: *Barbara and the Camp Dogs* (2017 & 2019 seasons); as bassist: for LWA: *SIX the Musical*. Jessica is also Artistic Director of Sirens Big Band, which was awarded the 2020 APRA Arts Music Award for Best Performance for their work on *Bridge of Dreams*.



SANI TOWNSON
CHOREOGRAPHER

Sani comes from a strong cultural family who are of Samu, Koedal, and Dhoeybaw clans of Saibai Island in the Torres Strait. He studied at NAISDA from 1996–2000 and was asked to join Bangarra Dance Theatre from 2001–2006. Since leaving Bangarra, he has been able to work in film and television for SBS, NITV and ABC and has collaborated with companies such as Gondwana Voices, Sydney Children’s Choir, QANTAS, Leigh Warren & Dancers, Insite Arts, NAISDA Dance College, Sydney WorldPride and choreographed for artists such as Christine Anu, Felix Riebel, Kate Miller-Heidke, Sean Choolburra and Electric Fields. 2020 saw Sani back in the Bangarra family as the Youth Programs Coordinator while developing and creating his own interactive children’s show *Lagaw Mabaygal (Ailan Ppl)*. Earlier this year, Sani created a 15 minute work for Bangarra’s DanceClan program, *Kulka*, which explores his Torres Strait Islander bloodline and heritage.



ISABELLA KERDIJK
STAGE MANAGER

Isabella graduated from the production course at the National Institute of Dramatic Art in 2008. She has worked as a stage manager and assistant stage manager on many shows, including: for Griffin: *And No More Shall We Part, Green Park, Replay, Sex Magick, The Smallest Hour, This Year’s Ashes, Ugly Mugs, Whitefella Yella Tree, Wicked Sisters*; for Belvoir: *An Enemy of the People, The Dog/The Cat, The Drover’s Wife, Every Brilliant Thing, Fangirls, Girl Asleep, The Glass Menagerie, HIR, Jasper Jones, Kill the Messenger, Mother, Mother Courage and Her Children, My Name is Jimi, Stories I Want to Tell You In Person* (National Tour), *The Sugar House, Thyestes* (European Tours), *Winyanboga Yurringa*; for Circus Oz: *Cranked Up*; for Darlinghurst Theatre Company: *Fourplay, Ride, Silent Night*; for Ensemble Theatre: *Benefactors, Boxing Day BBQ, Rainman, The Ruby Sunrise*; for Legs on the Wall: *Bubble*; for LWAA: *The Mousetrap* (Australia/New Zealand Tours); for Spiegelworld: *Empire*; and for Sydney Theatre Company: *Blithe Spirit*. Isabella has worked as production coordinator on *Carmen* (Opera Australia on Sydney Harbour) and production manager/stage manager for *Puppetry of the Penis* (A-List Entertainment). She has also worked on various festivals, including The Garden of Unearthly Delights, Sydney Festival and the Woodford Folk Festival.



TRUE LOVE INTEREST

MATHEW COOPER

Mathew (from Wangatha country) most recently starred in *Hubris & Humiliation* for Sydney Theatre Company. Other theatre credits include: for Griffin: *City of Gold*, *Whitefella Yella Tree* (cover); for Belvoir/ILBIJERRI Theatre Company: *Coranderrk*; for Melbourne Theatre Company/Neon Festival: *Lucky*; for National Theatre of Parramatta: *Stolen*; for Performing Lines: *The Season*; for Queensland Theatre: *Boy Swallows Universe*; for Sydney Theatre Company: *City of Gold*, *Top Coat*; for Yirra Yaakin: *Confessions of a Pyromaniac*, *Cracked*, *The Sum of Us*. 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*. He graduated from WAAPA in 2012.



CHANDON

JONATHAN JEFFREY

Jonathan Michael Jeffrey is a proud First Nations man from Darwin, NT. A naturally talented writer, dancer and mentor, Jonathan's personality is characterised by his ability to care and encourage others. He is highly passionate about chasing your dreams and spreading positive messages to inspire others to feel good about themselves. He has very fond memories of performing from a young age that solidified his passion for entertaining. In his early 20s he left Darwin to pursue his greatest desire – a career in the performing arts. Jonathan graduated from the Aboriginal Centre for the Performing Arts in Brisbane and over his years he has performed across the nation. Now based in Sydney, Jonathan is working for Ambience Entertainment as an Associate Producer in Television. He has worked on TV shows such as *Barrumbi Kids* for NITV, *The Garden Hustle* for Channel 9, *Muster Dogs S2* and *Preppers* for ABC. Most recently Jonathan has starred in Channel 7's *Million Dollar Island* hosted by Ant Middleton.



KYLE
MATTY MILLS

After graduating from WAAPA (Western Australia Academy of Performing Arts) in 2013, proud Kamilaroi man, media personality and actor Matty Mills created waves by covering the Star Observer with a bold statement: “Gay, Black and Proud”. He cemented his role in the entertainment industry as a presenter, working for Channel Nine, SBS and NITV. The Deadly Award winner has hosted major national events including the Mardi Gras Online Live Stream, The Dreamtime Awards and the ARIA Awards red carpet coverage. Currently an entertainment reporter for NITV as well as reading the NITV evening news, Matty launched his own IGTV series, *In The Moment with Matty Mills*, showcasing the careers of Indigenous artists and entertainers from around the world. Matty was the the first Indigenous presenter on Nine Network’s *Getaway*. His stage premiere was at Sydney Theatre Company with *Top Coat* in 2022.



MOLLY
ANGELINE PENRITH

Angeline is a Wiradjuri and Yuin woman who grew up in the Redfern/ Waterloo community. Making her acting debut at 12 years of age by opening for the ABC’s *Blackout*, Angeline has gone on to perform in countless film and theatre productions from development to performance. Theatre credits include: for Belvoir: *Wayside Bride/ Light Shining in Buckinghamshire*; for Belvoir/Moogahlin Performing Arts: *Winyanboga Yurringa*; for Canute Productions: *Boori Pryor’s My Girradundji*; for Sydney Theatre Company: *The Dreaming: Wake Up Australia*. Her television credits include the ABC’s *Black Comedy* and *Cleverman*. Angeline has also been involved in numerous play readings and workshops for Griffin, Belvoir, Yellamundie First People’s Playwriting Festival and Sydney Theatre Company. She has worked alongside talented directors such as Chris Canute, Leah Purcell and Andrea James. As a community advocate, Angeline believes in self-determination and revival of culture which she has demonstrated in her MC work for NAIDOC at the 2018 Flag Raising Ceremony at NCIE, as well as Yabun Festival.



GINNY/SARAH JANE
STEPHANIE SOMERVILLE

Stephanie is a proud Martu woman. A graduate of the Aboriginal Theatre course and the Acting BA at WAAPA, in her final year she was awarded the Sally Burton Award for Best Female Performance of a Shakespearean Text. Her stage productions include: for Bell Shakespeare: *Macbeth*; for Belvoir 25A: *Slaughterhouse*; for Black Swan State Theatre Company: *The Bleeding Tree*; for The Blue Room Theatre: *MinusOneSister, Quokkapocalypse*; for Subiaco Arts Centre: *Lysistrata*; for KXT: *A Little Piece of Ash*; and for Sydney Theatre Company: *Blithe Spirit, Chalkface, Julius Caesar*. Stephanie was nominated for Best Newcomer at the Sydney Theatre Awards in 2020.
