

GRIFFIN THEATRE COMPANY PRESENTS

THE LEWIS TRILOGY

BY LOUIS NOWRA
9 FEBRUARY — 21 APRIL

GRIFFIN
THEATRE
COMPANY



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 1979.

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.

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.

Griffin Theatre Company

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SBW Stables Theatre

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Bookings

griffintheatre.com.au
02 9361 3817

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THE LEWIS TRILOGY

BY LOUIS NOWRA

9 FEBRUARY – 21 APRIL 2024

📍 SBW STABLES THEATRE

GRIFFIN
THEATRE
COMPANY

Director Declan Greene
Set Designer Jeremy Allen
Costume Designer Melanie Liertz
Lighting Designer Kelsey Lee
Composer & Sound Designer Daniel Herten
Stage Manager Tyler Fitzpatrick
Stage Manager—Rehearsals Isabella Kerdijk
Assistant Stage Manager India Lively
Production Manager Julia Orlando
Fight Choreographer Tim Dashwood
Associate Director Daley Rangi
Vocal Arranger & Chorus Master Adam Majsay
Costume Assistant Meg Anderson
Head Electrician Joel Trotter
Disability Consultant Christopher Bryant
**Intimacy and Consent Consultant;
Inclusivity Consultant** Bayley Turner
Production Assistants Indigo Redding, Frankie Clarke, Hannah Tayler, Sam Wylie
With Thomas Campbell, Paul Capsis, Philip Lynch, Masego Pitso, Nikki Viveca, Darius Williams, Ursula Yovich, William Zappa

GOVERNMENT PARTNERS



Griffin gratefully acknowledges the generosity of the Neilson Foundation, whose transformational gift has created a permanent home for Australian stories on stage.

Griffin 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.

PRODUCTION PARTNER



The Lewis Trilogy is supported by Griffin's Production Partner program.

Daley Rangi's role as Associate Director is generously supported by **Shane & Cathryn Brennan**.

The Lewis Trilogy is supported by the Seaborn, Broughton & Walford Foundation.

This project is supported through a residency at the School of Arts and Media, University of New South Wales.

DIRECTOR'S NOTE

In mid-2022 we finally had a date for when Griffin's home, the SBW Stables Theatre, would be closed and partially demolished for its first major redevelopment. We turned our attention immediately to choosing the play that would see out the 50 years of theatre history embedded into those walls and that floor.

A few months later, we were still stuck. The criteria for choosing this one play were colossal. We wanted a play that would speak to both the past and the future of Australian playwriting... that reflected the ambition and tenacity of Griffin's continuing endurance... that recognised the community that has held our theatre for five decades—that of Kings Cross... and mostly importantly, that offered an opportunity for connection and reconnection for generations of Griffin theatre-goers.


It was mid-2023 when we realised that it couldn't be one play. We had to look, instead, at the work of a single playwright. And that playwright had to be **Louis Nowra**. The godfather of Australia's ratbag, iconoclast stage writers, who also happens to be one of Kings Cross' most passionate biographers. We were thrilled when Louis agreed on this one-off staging of all three plays in a cut-down repertoire form, and even more so when he offered to collaborate on this massive project—editing and rewriting to create entirely new versions of each of the three plays, never seen before on any stage. The past and the future, indeed.

Directing *The Lewis Trilogy* is thrilling and terrifying in equal measure. It means holding the cultural weight of *Cosi* and *Summer of the*

Aliens—two of Louis' most beloved dramas, each with an iconic original production that still looms large. But it also means balancing these works against *This Much is True*, a work of later-career brilliance which fuses the lyricism of Louis' early experimental works like *Inner Voices* and *Visions* with the tender humanism his work developed in the '90s. These are three very different plays. Their semi-autobiographical nature reveals recurrent motifs and obsession—fire, madness, love (all-damaging, all-consuming). And there are numerous thematic strands that link the three plays... far too many, in fact, for one production, even of this size. The challenge became finding the one colossal strand to link all three.

In this task, I was helped by Louis and by Associate Director **Daley Rangī**, who each gifted me an idea that helped unlock the *Trilogy*. From **E.M. Forster's** *Howard's End* Louis offered the notion of 'only connect'—the essential importance of human connection, empathy, and above all, love, across social barriers—as a salve to our innate loneliness. Daley offered the concept of 'sonder'—the existential recognition that every life is, to each person, as significant as one's own. For me, these two ideas form the core of *The Lewis Trilogy*—and offer an answer, through the trials of Louis' bemused semi-avatar—for that most simple and complex question we all face: how does one lead a meaningful life?

I don't know if Louis would agree with this, but as we watch the *Trilogy* I think we see him write deeper and deeper into this question, over the three decades of its authorship. As a character



'Lewis' seems to become, over time, gradually less important to his author. Instead, it is the characters and communities around Lewis that take centre-stage—in all their rough-edged, complex, anarchic glory. By the end of *This Much is True* Lewis is simply a narrator and chronicler of the lives of others, with his years of cosmic yearning and operatic grandeur far behind him—and it is only here we see the 'Happiness' (as performed by Venus) that has eluded him for much of his life.

Collaborating with Louis in the staging of *The Lewis Trilogy* has been one of the great honours of my career as a director and dramaturg. I am enormously indebted to him for the patience and trust he has placed in myself and Griffin with this one-off reshaping of these three precious works. I hope this production does him proud. And I hope it does proud the generations of people who built Griffin and the SBW Stables Theatre into the institutions they are today: the playwrights, actors, directors, stage managers, designers, technicians, producers, administrators, front of house staff, donors, audiences, volunteers.

I suspect that, like Lewis, we are all generation after generation of half-idiot dreamer, each searching for something impossibly big on

a creaky stage the size of a postage stamp. When we fail (as we are bound to, a lot of the time), I also suspect that, like Lewis, we have all found moments of exquisite joy in the communities of ratbags, outcasts and misfits we have built around this glorious, eternally-falling-apart little theatre.

Here's to another 50 years of it.

Declan Greene
Director, *The Lewis Trilogy*
Artistic Director, Griffin Theatre Company



PLAYWRIGHT'S NOTE



Declan's offer was a total surprise—a pleasant and welcome one I might add.

He wanted Griffin to put on *The Lewis Trilogy* and he direct it. The *Trilogy* spans several decades in the life of Lewis Riley, from a summer when he was young and believed that aliens had taken over human beings on his housing commission estate, to directing an opera in an asylum when just out of university, to several decades later when 'in between divorces', and now a writer, he spends a year in the company of housos, a meth chemist, a con man, a transgender former performer and the community's big man, whose lives revolve around the not so salubrious Rising Sun Hotel.

These plays focus on turning points in Lewis's life when he finds himself in three different communities, who are not so much outsiders, but exist in shadowy worlds where their interests, morality and concerns run parallel to, but never connect with, the mores and morality of mainstream society.

Declan and I spent considerable time reorganising and revising the plays with the objective of bringing the running time of each play down to about 90 minutes in order to avoid a trilogy of Wagnerian length. We also expended much effort finding and defining correlations between the three. It was a fascinating experience revisiting these characters and stories again.

The rewriting made me understand that one of the strongest threads combining the three was love. The plays also had an intense focus on Lewis's connection with a community (a housing commission estate, an asylum, a hotel). His journey is an illustration of the English novelist **E.M. Forster's** famous command: 'only connect'. Lewis finds love, a sense of human connection and affection for these people he hasn't found elsewhere.

Some of the people, experiences, and incidents are semi-autobiographical but, as Declan made clear, he wanted Lewis to be a totally separate entity from my experiences and this was a considerable help in the revisions.

What also attracted me was to see the *Trilogy* done as a whole and performed by a company of actors. I wanted the audience to enjoy and experience the thrill of watching actors play various and contrasting characters over the timeline of the *Trilogy*.

I must thank Declan and Griffin. For any theatre this is a huge investment in time, money and energy, and for that I am very grateful.

Louis Nowra
Playwright

BIOGRAPHIES



LOUIS NOWRA
PLAYWRIGHT

Louis Nowra was born in Melbourne. He is the author of such plays as *Inner Voices*, *Visions*, *Inside the Island*, *Sunrise*, *The Golden Age*, *Capricornia*, *Byzantine Flowers*, *Summer of the Aliens*, *Così*, *Radiance*, *The Temple*, *Crow*, *The Incorruptible*, *The Jungle*, *The Language of the Gods* and *The Boyce Trilogy*. His non-fiction works include *The Cheated*, *Warne's World*, *Walkabout*, *Chihuahuas*, *Women and Me*, *Bad Dreaming*, *Kings Cross: A Biography*, *Woolloomooloo: A Biography* and most recently *Sydney: A Biography*. His novels are *The Misery of Beauty*, *Palu*, *Red Nights*, *Abaza*, *Ice*, *Into That Forest* and *The Prince of Afghanistan*. His two memoirs are *The Twelfth of Never* and *Shooting the Moon*. Some of his radio plays for the ABC and BBC include *The Song Room*, *The Divine Hammer*, *Far North*, *Jez*, *Echo Point* and *The Light of Darkness*. He wrote the telemovies *Displaced Persons*, *Hunger* and *The Lizard King* and created the television series *The Last Resort* and *The Straits*. Screen credits are *Map of the Human Heart*, *Così*, *Heaven's Burning*, *The Matchmaker*, *Radiance*, *K-19: The Widowmaker* and *Black and White*. He was co-writer of the documentary series *First Australians*. Louis's latest play, *This Much is True*, premiered at the Old Fitz in 2017 and his *Collected Stories* came out in 2019. He lives in Sydney and is married to the writer Mandy Sayer.



DECLAN GREENE
DIRECTOR

Declan is the Artistic Director of Griffin Theatre Company and works as a playwright, dramaturg and director. As a director, his credits include: for Griffin: *Dogged*, *Green Park*, *Sex Magick* (co-directed with Nicholas Brown), *Whitefella Yella Tree* (co-directed with Amy Sole); 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 a 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.



JEREMY ALLEN

SET DESIGNER

Jeremy Allen is a designer for stage and screen. He is a graduate of the NIDA Bachelor of Fine Arts in Design and holds a Bachelor of Architectural Studies from the University of South Australia. His recent theatre credits as set & costume designer include: for Griffin: *Orange Throater*; for Darlinghurst Theatre Company: *Savages, Small Mouth Sounds*; for Ensemble Theatre: *Is There Something Wrong With That Lady?, Summer of Harold*; for Hayes Theatre Co: *The Rise & Disguise of Elizabeth R*; for Kings Cross Theatre: *If We Got Some More Cocaine I Could Show You How I Love You*; for National Theatre of Parramatta: *Flight Paths*; for National Theatre of Parramatta/Sydney Theatre Company: *White Pearl*; for New Theatre: *Stupid Fucking Bird*; for Outhouse Theatre Co: *Gloria, John*; for Pinchgut Opera: *Giustino, Orontea*; for Red Line Productions at the Old Fitz: *4:48 Psychosis, Cleansed*; for State Theatre Company of South Australia: *The Normal Heart*; for State Theatre Company of South Australia/Sydney Theatre Company: *The Goat, or Who is Sylvia?*; for Sydney Chamber Orchestra: *The Diary of One Who Disappeared, Fumeblind Oracle*; and for Sydney Theatre Company: *Fences*. Credits as set designer include: for Hayes Theatre Co: *A Little Night Music, Merrily We Roll Along*; for Kings Cross Theatre: *Ironbound*; for Pinchgut Opera: *The Loves of Apollo and Dafne*; and for Red Line Productions at the Old Fitz: *Angels in America*.



MELANIE LIERTZ

COSTUME DESIGNER

Melanie is a freelance designer and maker for theatre, film, dance, opera and circus. She is pleased to return to Griffin after previously designing *Good Cook, Friendly, Clean*. Her credits as set & costume designer include: for the Australian Chamber Orchestra: *How to Catch a Star, The Princess, The Pea and The Brave Escapee*; for Australian Theatre for Young People: *M.Rock, The Trolleys*; for Bell Shakespeare: *Romeo & Juliet*; for Darlinghurst Theatre Company/Moogahlin Performing Arts: *Rainbow's End*; for Hayes Theatre Co: *HMS Pinafore, Lizzie*; for National Theatre of Parramatta: *Fade, Girls in Boys' Cars*; for Pinchgut Opera: *Pleasures of Versailles, The Return of Ulysses and Athalia*; for Sport for Jove: *Antigone, No End of Blame*; for Sydney Festival: *Alice in Wonderland*; for Sydney Opera House: *Funatorium: Captain Hook's Pirate Party*; as set designer: *Jekyll & Hyde*; as costume designer: for Hayes Theatre Co: *Merrily We Roll Along*; for Form Dance/Sydney Festival: *Kairos*; for Pinchgut Opera: *Giustino, The Loves of Apollo and Dafne*. Melanie's collaboration with Ballroom Projects Threads won 'Best Kids' Award at Melbourne Fringe 2022. She was nominated for two Sydney Theatre Awards for *HMS Pinafore* at Hayes Theatre Co and received an APDG award nomination for *Athalia* with Pinchgut Opera. She has won two Sydney Theatre Awards for Sport for Jove's *Antigone*. She is a graduate of the Victorian College of the Arts with a Bachelor of Creative Arts.





KELSEY LEE
LIGHTING DESIGNER

Kelsey is a lighting, set and costume designer for theatre and film.

Her theatre credits as a lighting designer include:

for Griffin: *Sex Magick, Whitefella Yella Tree* (co-designer with Katie Sfetkidis); for Griffin Lookout: *A is for Apple*; for Auckland Arts Festival/Belvoir 25A: *Skyduck*; for Australian Theatre for Young People: *April Aardvark*; for Bell Shakespeare: *The Comedy of Errors*; for Belvoir: *A Room of One's Own*; for Belvoir 25A: *An Ox Stand on My Tongue; Extinction of the Learned Response, Kasama Kita*; for Darlinghurst Theatre Company: *I'm With Her*; for Ensemble Theatre: *A Letter for Molly, Killing Katie, Outdated, Unqualified 2: Still Unqualified*; for Force Majeure/Sydney Festival: *Gurr Era Op*; for Green Door Theatre Company/KXT: *Good Dog, If We Got Some More Cocaine I Could Show You How I Love You*; for Outhouse Theatre Co/KXT: *Trevor*; for National Theatre of Parramatta/Merrigong: *A Practical Guide to Self Defence*; for National Theatre of Parramatta/Sydney Festival: *Queen Fatima*; for Red Line Productions at the Old Fitz: *Fierce, The Humans*; and as Associate Lighting Designer: for Belvoir: *At What Cost?, Blue*. Her credits as set, costume and lighting designer include: for Griffin Lookout: *Jali*; for Australian Chamber Orchestra: *There's a Sea in My Bedroom, Wilfred Gordon McDonald Partridge*; for Belvoir 25A: *Destroy, She Said*; for NIDA: *LULU: A Modern Sex Tragedy*; as set & costume designer: for Sydney Dance Company: *Somos*; and as set designer: for Hayes Theatre Co: *Catch Me If You Can*; for National Theatre of Parramatta: *Nothing*. She was co-designer for Griffin's *Shabbat Dinner*. Her film credits include production assistant on *Long Story Short* (See Pictures) and she was in the set dec department for *Shang Chi and The Legend of the 10 Rings* (Marvel).

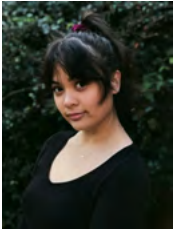


DANIEL HERTEN
COMPOSER & SOUND DESIGNER

Daniel Herten (he/him) is a composer, sound designer, video designer, and creative technologist working

across theatre, installation and interactive media. Growing up in Fiji, China and Thailand before coming to Australia, Daniel proudly collaborates on Bidjigal and Gadigal land to tell stories. His work explores the ways audiences interface with storytelling, specifically focusing on how emerging technologies can be integrated in live contexts to enhance the two-way discussion between ourselves and our art. Daniel's selected credits include: as composition & sound design realiser: for Sydney Theatre Company: *The Picture of Dorian Gray*; as composer, sound designer & co-video designer: for Essential Workers: *Collapsible*; as sound & video designer: for Darlinghurst Theatre Company: *Let the Right One In*; as composer & sound designer: for Clockfire Theatre Co: *Plenty of Fish in the Sea*; for National Theatre of Parramatta: *Fade*; as sound designer: for BBT: *Track Works*; for Hayes Theatre Co: *Murder for Two*; for PICA: *At the End of the Land*; for RISING: *Set Piece*; as composer and sound design associate: for Sydney Theatre Company: *Rules for Living*; and as sound design associate: for Bell Shakespeare: *Twelfth Night*; for Griffin: *Green Park, Pony, Sex Magick, Wherever She Wanders, Whitefella Yella Tree*.





TYLER FITZPATRICK
STAGE MANAGER

Tyler (she/her) is a stage and production manager, producer, lighting designer and theatremaker currently based on unceded Gadigal

land. She is a graduate of the University of Wollongong. Tyler has been the Production and Operations Manager at Shopfront Arts Co-Op since 2020 and has serviced arts organisations as a production associate with The Paperjam Partners from 2021–2023. With Paperjam, she has production managed: for Griffin: *Blaque Showgirls, Jailbaby, Pony*; for Milk Crate Theatre Company: *Dust*; for National Theatre of Parramatta/Merrigong: *A Practical Guide to Self Defence*. Other production manager credits include: for Campbelltown Arts Centre: *Mirage, The Other Side, The Complication of Lyrebirds*; for KXT/Merrigong X: *Fledgling*; and for Blush Opera: *Chop Chef*. Most recently, Tyler was the stage manager for the Malthouse season of Green Door Theatre Company/Darlinghurst Theatre Company's *seven methods of killing kylie jenner* and Merrigong's *As Luck Would Have It*. Her lighting design credits include: for Belvoir 25A: *Moon Rabbit Rising* (for which she won a Sydney Theatre Award for Best Lighting Design of an Independent Production), *Porpoise Pool*; for Brand X/Clockfire Theatre Company: *Plenty of Fish in the Sea*; for Brand X/Whale Chorus: *Voices of Joan*; for Shopfront: *In Event of Moon Disaster, Tender, Where Shall We Meet, and for Voices of Women: Embellishment*. Tyler is also one half of the all-female team behind Purple Tape Productions, producing and designing new works by female and gender diverse artists.



ISABELLA KERDIJK
STAGE MANAGER
— REHEARSALS

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, Blaque Showgirls, 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.

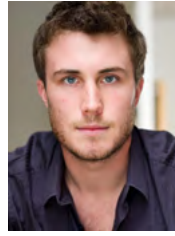




INDIA LIVELY
ASSISTANT STAGE MANAGER

India (she/her) is excited to be making her Griffin Theatre Company debut with *The Lewis Trilogy*.

Most recently, she has been assistant stage manager: for Belvoir/Sydney Festival: *Tiddas*; and for Darlinghurst Theatre Company: *Natasha, Pierre & the Great Comet of 1812*. In 2023 she completed her Bachelor of Fine Arts in Technical Theatre and Stage Management at NIDA. Some of her credits while studying include *The Coronation of Poppea* and *Perfect Stranger*. India's placements while studying include production management for Disney's *Newsies* (Runaway Entertainment) in London, as well as stage management for both *Tina: The Tina Turner Musical* (TEG Dainty) and *Into the Woods* (Belvoir).



TIM DASHWOOD
FIGHT CHOREOGRAPHER

Tim Dashwood is an actor, fight director and choreographer. His credits as fight director include: for Griffin: *Jailbaby*; for

ATYP: *Saplings, The Deb, Intersection: Arrival, War Crimes*; for Belvoir: *FANGIRLS, The Life of Galileo, Opening Night, Tell Me I'm Here*; for Darlinghurst Theatre Company: *Let the Right One In*; for Empress Theatre: *Cyprus Avenue*; for Ensemble Theatre: *Alone it Stands*; for Hayes Theatre Co: *Dubbo Championship Wrestling, Gentlemen Prefer Blondes*; for Kwento: *Ate Lovia, One Hour, No Oil*; for Merrigong Theatre Company: *A Midsummer Night's Dream, As Luck Would Have It*; for New Theatre: *The Removalists*; for NSW Public Schools: *Hamlet*; for Opera Australia: *Miss Saigon, Faust, Krol Roger, West Side Story on Sydney Harbour, Whiteley*; for Outhouse Theatre Co: *Ulster American*; for Packemin Productions: *Les Misérables*; for Red Line Productions: *A Streetcar Named Desire*; for Shake & Stir Theatre Company: *Fantastic Mr Fox, Fourteen, George's Marvellous Medicine, Jane Eyre*; for Sport for Jove: *Fallen, Measure for Measure, Rose Riot, Servant of Two Masters*; for Sydney Theatre Company: *City of Gold, Death of a Salesman, Julius Caesar, Lord of the Flies, No Pay? No Way!*; for Theatre Travels: *The Sweet Science of Bruising*; and as associate fight director: for Belvoir: *Into the Woods, The Jungle and the Sea*; for Sydney Theatre Company: *The Tempest*. Tim is the President of the Society of Australian Fight Directors Incorporated. He holds a Bachelor of Theatre Arts from the University of Southern Queensland and is certified by the Society of Australian Fight Directors Incorporated.





DALEY RANGI
ASSOCIATE DIRECTOR

Daley Rangī is a shapeshifter, a Te Ātiawa Māori artist at large. Joyfully unpredictable, they generate antidisiplinary works investigating injustice

and speaking truth to power. They are neurodivergent, which infiltrates and informs their practice. Thus far, they have exhumed tall tales of ecological sovereignty, disability autonomy, contested history, ethical anthropophagy, queer adaptability, ideological virality and many other manifestations. Daley is currently in residence at Sydney Theatre Company as part of Watershed: Writers. Their plays include *Curiosity*, *A Beautiful Place by the Sea* and *Fever Pitch*, a commission with Malthouse Theatre. *Curiosity* was shortlisted for the Patrick White Playwrights Award, *A Beautiful Place by the Sea* was shortlisted for the Queensland Premier's Drama Award, and both of these works were shortlisted for the Griffin Award. Their other solo performance works include *Takatāpui* (Sydney Opera House/ The Blue Room Theatre/Basement Theatre), *Lipstick* (PICA) and *Dissent* (Arts House). For Sydney Theatre Company, they have worked as Assistant Director to Shari Sebbens on *City of Gold* and *Fences*. They were the winner of the Midsumma Art Award in 2020, and recipient of the Stephen Cummins Residency the same year, undertaken with Performance Space. They have also published a collection of poetry and hauntings, titled *Burnt Tongue*. Daley, like their practice, is inspired by the weaves of their ancestry, and is still searching for answers.

This role is generously supported by
Shane & Cathryn Brennan.



ADAM MAJSAY
**VOCAL ARRANGER
& CHORUS MASTER**

Adam has been working with singers and actors and conducting choirs for more than thirty years.

He counts more than 20 musical and dramatic productions as either musical director, director, conductor or repetiteur. Adam is a seasoned stage performer, having performed principal roles in music theatre and chamber opera and featured in the Sydney Gay and Lesbian Mardi Gras Festival, Sydney Festival and Queer Fringe for the Sydney Fringe Festival. A graduate of Sydney Conservatorium of Music, Adam has built a strong reputation as a choral conductor and educator and believes strongly in the power of singing as a tool for building cohesive communities, pairing high musical expectations with a focus on enjoyment through music-making. Adam's investment in the development of Australian choral repertoire has led to the commissioning of a number of new Australian works, with a focus on repertoire centring the LGBTQI+ experience. He is passionate about music and education and is a senior leader in an independent school in Sydney's east. Adam is also the Music Director of Sydney Gay & Lesbian Choir, making music with over a hundred queer people and allies in what is the largest weekly, purpose-driven gathering of LGBTQIA+ people in Australia. Adam was the Artistic Director and Conductor of the southern hemisphere's inaugural international queer choral festival, *Out & Loud & Proud*, for Sydney WorldPride 2023.





CHRISTOPHER BRYANT
DISABILITY CONSULTANT

Christopher Bryant is an award-winning playwright, performer, and academic. He has worked with a range of companies including

fortyfirstdownstairs, Malthouse Theatre, the State Library of Victoria, Wheeler Centre, ATYP, and The Old Fitz, and holds his PhD in playwriting & disability from Monash University (2020). Recent work includes his “coup of pop culture [and] social satire” *Home Invasion* (The Buzz from Sydney, 2018) which was a finalist for the 2015 Griffin Award, and the “brilliantly engrossing” *New Balance* (Suzy Goes See, 2023). He’s been mentored by Nicola Gunn and Amelia Roper, developed through the Great Plains Theatre Conference in Omaha (Disinhibition, 2018), and is a current participant in Accessible Arts’ NEXT LEVEL Creative Mentorship program, working with Merrigong Theatre Company.



MEG ANDERSON
COSTUME ASSISTANT

Meg Anderson (she/her) is an emerging multi-disciplinary artist and designer, whose collaborative and responsive

practice underpins her work across live performance, stage and screen. She provides a unique perspective through her design style, bending boundaries of artistic environments and theatre spaces. Since graduating from NIDA’s Design for Performance in 2022, Meg has worked on a number of projects in varying design, costume and assisting positions throughout 2023. Her recent credits include: as costume designer: for NIDA: *The Seagull*; as costume designer and set realiser: for Steps & Holes Theatre: *Soul Trading*; as designer: for NIDA: Festival of Emerging Artists: *The Decay of Lying*; for Ratcatch Theatre: *The Hero Leaves One Tooth*; as set dresser: for 5 Eliza: *Darkness*; and as costume supervisor and design assistant: for Love Stages: *The Three Marys*.



BAYLEY TURNER
INTIMACY AND CONSENT CONSULTANT; INCLUSIVITY CONSULTANT

Bayley Turner is the founder of Create Consent, consulting with creative

production teams on consent-centred creative practices, intimacy coordination, policy and protocol documentation and facilitating bespoke workshops locally and internationally with theatre and film projects. In Australia, she has worked on productions including: for Griffin: *Jailbaby*; for Apocalypse Theatre: *Cleansed*; for Darlinghurst Theatre Company: *Let the Right One In*, *Natasha, Pierre & the Great Comet of 1812*, *Overflow*; for Theatre Works: *In the Club*. She has also delivered workshops with Malthouse Theatre and various independent companies. Bayley completed her Masters thesis on consent in the creative workplace, conceived and led the organising of Consent Festival (Midsumma 2019), and has presented at various local and international conferences. In 2021, she received a MEAA scholarship to train with IDC Professionals, compounding her training with Intimacy on Set, and is currently the Intimacy Coordinator on the return season of Australian soap Neighbours. Bayley is also a writer, performer and theatremaker. → create-consent.com





THOMAS CAMPBELL

ERIC AND OTHERS (*SUMMER OF THE ALIENS*), HENRY (*COSI*), CASS (*THIS MUCH IS TRUE*)

Tom graduated from NIDA in 2002 and Mountview (UK) in 2010. Stage credits include: for B Sharp: *2000 Feet Away*;

for Bell Shakespeare: *The Merchant of Venice*;

for Bell Shakespeare/Queensland Theatre:

Anatomy: Titus; for Belvoir: *Hamlet*; for

Darlinghurst Theatre Company: *Savages*; for

Ensemble Theatre: *Clybourne Park*, *The Violet*

Hour, *The Memory of Water*; for Hayes Theatre

Co: *Gentlemen Prefer Blondes*, *HMS Pinafore*

(for which he won a Sydney Theatre Award),

Metropolis, *The View Upstairs*; for Ironbark:

Ruben Guthrie; for RideOn: *Debris*; for Siren

Theatre Co: *The Moors*, *Misterman* (for which

he won a Sydney Theatre Award), *Penelope*,

Richard III; for Sport for Jove: *Three Sisters*

(for which he won a Sydney Theatre Award);

and for Sydney Theatre Company: *Bed*.

Television credits include: for ABC: *Maverix*;

for ITV: *Downton Abbey*; and for Seven Network:

Love My Way. Film credits include *Deck Dogz*,

Second Best, *Seriously Red* and the Academy

Award-nominated short film, *The Saviour*.



PHILIP LYNCH

LEWIS (*SUMMER OF THE ALIENS*, *COSI*), RHYS (*THIS MUCH IS TRUE*)

Philip Lynch graduated from NIDA in 2021 with a Bachelor of Fine Arts in Acting. During his

time at NIDA, Philip performed in various works, including *The Master & Margarita*, *Metamorphosis* and *Mr Burns: A Post Electric Play*. Philip's theatre credits include: for

Belvoir 25A: *Never Closer*; and for Red Line

Productions at the Old Fitz: *Hand to God*, *JUST!*

Live on Stage! He was most recently seen in

the Amazon feature film *Five Blind Dates*.



PAUL CAPSIS

MR PISANO AND OTHERS (*SUMMER OF THE ALIENS*), ROY (*COSI*), CLARRIE (*THIS MUCH IS TRUE*)

Paul Capsis is one of Australia's most versatile performers. His extensive

career has included theatre, live concerts, cabaret, television, and film, working with many leading international and Australian theatre companies. Paul's theatre credits include: for Griffin: *Angela's Kitchen* (for which he won a Helpmann Award for Best Male Actor in a Play), *Lady Tabouli* (Batch Festival); for The Concourse Theatre: *La Cage Aux Folles*; for Malthouse Theatre/Schauspielhaus Wien (Austria): *Boulevard Delirium* (for which he was awarded both a Helpmann Award for Best Contemporary Concert Performer and a Green Room Award for Best Cabaret Artiste); for Red Line Productions at the Old Fitz: *The Chairs*; for Sydney Theatre Company: *The Deep Blue Sea*, *The Lost Echo* (for which he was awarded a Helpmann Award for Best Supporting Actor in a Play). Paul captivated audiences with a sell-out season of his critically-acclaimed show *Paul Capsis with Jethro Woodward and the Fitzroy Youth Orchestra* at both Adelaide Cabaret Festival and Sydney Festival. Paul has appeared in a variety of television shows for the ABC, Foxtel, Nine Network and SBS with recent credits including the critically-acclaimed miniseries *Deep Water* on SBS and *Wellmania* on Netflix. Paul's film credits include *Head On* (for which he won the 1998 Film Critics Circle Award for Best Supporting Actor and a nomination for an AFI Award in the same category), *Love is Now* and *The True History of the Kelly Gang*. Paul has also been the recipient of the Adelaide Cabaret Festival Icon Award and won the 2002 Helpmann Award for Best Live Musical Presentation for *Capsis vs Capsis* at the Sydney Opera House.



MASEGO PITSO

DULCIE (*SUMMER OF THE ALIENS*), JULIE (*COSÌ*), GRETEL (*THIS MUCH IS TRUE*)

Masego Pitso is a South African/Australian interdisciplinary artist. As a performer, Masego's theatre credits include:

for Australian Theatre for Young People: *M.Rock*; for Green Door Theatre Company/Red Line Productions at the Old Fitz: *Chewing Gum Dreams* (for which she was awarded Best Newcomer at the 2023 Sydney Theatre Awards); and for Melbourne Theatre Company/Sydney Theatre Company: *Is God Is*. In 2023, Masego participated in Riverside Theatres' Creative Futures Program as Assistant Director on *Choir Boy* (Australian premiere). She has just completed her BA in Theatre Studies and Sociology at Notre Dame University. Masego is looking forward to making her Griffin Theatre Company debut with *The Lewis Trilogy*.



DARIUS WILLIAMS

BRIAN (*SUMMER OF THE ALIENS*), DOUG AND OTHERS (*COSÌ*), WESLEY (*THIS MUCH IS TRUE*)

Darius' theatre credits include: for Australian Theatre for Young People: *M.Rock*, *Intersection*, *The*

Voices Project; Melbourne Theatre Company/Sydney Theatre Company: *Is God Is*; for Perth Theatre Trust: *A Wonderful Life*; for QTheatre: *Leda and the Swan*; for Sport for Jove: *A Midsummer Night's Dream*; for Sydney Theatre Company: *Fences*; and for Theatre 180: *I and You*. His television credits include: for Amazon: *Deadloch*; for Seven Network: *Home & Away*; and his feature film credits include *Dinosaur Island*, *My Pet Dinosaur*, *The Secret Kingdom* and *Transfusion*. Darius holds a Bachelor of Arts (Acting) from the Western Australian Academy of Performing Arts.



WILLIAM ZAPPA

NARRATOR (*SUMMER OF THE ALIENS*), JUSTIN (*COSÌ*), LEWIS (*THIS MUCH IS TRUE*)

William Zappa has built a solid reputation as an outstanding actor, previously appearing for Griffin in *Rabbit*

and *The Nightwatchman*. Other theatre credits include: for Artists in Motion for Dubai Expo: *Why? The Musical*; for Bell Shakespeare: *Antony & Cleopatra*, *Dance of Death*, *The Government Inspector*; for Belvoir: *Into the Woods*; for Belvoir/State Theatre Company of South Australia: *The Goat, or Who Is Sylvia?*; for Ensemble Theatre: *Let the Sun Shine*, *Seminar*, *Warning: Explicit Material*; for Melbourne Theatre Company: *Honour, Rock and Roll*, *Skylight*; for Melbourne Theatre Company/Sydney Theatre Company: *The Children*; for Sport for Jove: *Antigone*; for State Theatre Company of South Australia: *Death of a Salesman*; *Richard III*; and for Sydney Theatre Company: *A Month in the Country*, *Arms and the Man*, *Honour*, *Loot*, *Old Times*, *Saint Joan*, *Soul Mates*, *Travesties*, *The White Devil* among many others. William's nine-hour adaptation of Homer's *Iliad*, *The Iliad - Out Loud* was presented as part of Sydney Festival 2019 at Belvoir Street Theatre, as well as the Adelaide Festival 2020 and the Four Winds Festival 2021. William has an impressive list of feature film credits including *A Heartbeat Away*, *Crush*, *Dead Europe*, *The Dry*, *Mad Max 2*, *Men's Group*, *Miss Fisher and the Crypt of Tears*, *The Phantom* and *Quigley Down Under*. Television work includes: for ABC: *Operation Buffalo*, *Paper Giants: Magazine Wars*, *Rake*; for Foxtel: *Mr Inbetween*; for Nine Network: *Doctor Doctor*; for Seven Network: *A Place to Call Home*; for Stan: *Devil's Dust*, *The Tourist*; he can currently be seen in *One Night* for Paramount+. He has been nominated for and won numerous awards including two awards for his portrayal of Thenardier in *Les Misérables* and a Sydney Theatre Award for Creon in *Antigone*.



URSULA YOVICH

GRANDMA (*SUMMER OF THE ALIENS*), CHERRY (*COSI*), MALCOLM AND OTHERS (*THIS MUCH IS TRUE*)

Ursula Yovich is an extraordinary multi-hyphenate artist: an award-winning actor, playwright,

singer, songwriter and storyteller on both stage and screen, performing on stages across Australia and internationally, including at Carnegie Hall (*Australia Plays Broadway*), New York. Ursula created and originated the titular role in *Barbara and the Camp Dogs*, which premiered at Belvoir and toured nationally, winning her a Helpmann Award for Best Female Actor in a Musical in 2019. Ursula also won Helpmann Awards for Best Female Actor in a Play in 2007 for *Capricornia*, and many nominations including for her cabaret show, *Magpie Blues*. Other theatre credits include: for Griffin: *Diving for Pearls*; for Belvoir: *20 Questions, A Christmas Carol*; for Carriageworks: *Winyanboga Yurringa*; for Darlinghurst Theatre Company: *Red Carpet Cabaret, Well-Behaved Women (Neglected Musicals Song Cycle)*; for Deckchair Theatre: *The Magic Hour*; for Malthouse Theatre: *One Night the Moon*; for Queensland Theatre: *Mother Courage and Her Children*; for Secret Chord: *1967: Songs in the Key of Yes (Adelaide, Sydney Festival Tour)*; for Stalker Theatre: *Creature, Dot & the Kangaroo*; for Sydney Opera House: *Badu Gili, Jerry Springer: The Opera*; for Sydney Theatre Company: *Bloodland, The Golden Age, Love and Information, The Resistable Rise of Arturo Ui, Power Plays, The Secret River, The 7 Stages of Grieving*; for Windmill Theatre Co: *Afternoon of the Elves, The Wizard of Oz*; and for Yirra Yaakin: *Waltzing the Wilarra*. Ursula's credits as writer and performer include: for Bangarra: *Dubboo—Life of a Songman* (in collaboration with Archie Roach and Djakapurra Munyarryun); and for Legs on the Wall: *The Man With the Iron Neck* (Adelaide, Brisbane, Darwin, Sydney Festival Tour). Ursula won a Best Supporting Actor Film Critic's Circle Award in 2020 and an AACTA Best Supporting Actor nomination in 2019 for her role in the feature film *Top End Wedding*; her other film credits include Baz Luhrmann's *Australia*,

Around the Block, Goldstone, Jindabyne and *This Winter*. Her small screen credits include: for ABC: *The Gods of Wheat Street, Mystery Road, Play School, Preppers, Rake, Redfern Now, Wakefield*; for Amazon: *The Moth Effect*; for Foxtel: *The Twelve*; for Netflix: *Irreverent*; for Network 10: *How to Stay Married*; for Nine Network: *The Code, Doctor Doctor, The Gamers 2037*; for SBS: *Faboriginal*; for Seven Network: *Wanted*; for Stan: *Devil's Dust*. Ursula is the voice of 'Levi' in the NITV/SBS Children's animated TV series, *Little J & Big Cuz*, on which she is also a writer.



NIKKI VIVECA

NORMA (*SUMMER OF THE ALIENS*), RUTH (*COSI*), VENUS (*THIS MUCH IS TRUE*)

Nikki Viveca is a poet, comedienne, actress and burlesque performer based on Wurundjeri land in Naarm/Melbourne. She most recently performed in Sydney in *Gender Euphoria: Mighty Real* which was an official show of Sydney WorldPride. Other stage credits include: for Sydney Gay and Lesbian Mardi Gras/Melbourne International Arts Festival: *Gender Euphoria* (which was nominated for a Melbourne Award in 2023, following a season at Melbourne's State Theatre); for La Mama: *Guerilla Sabbath*; for Melbourne Theatre Company: *Cybec Electric*; for Soothplayers: *Completely Improvised Potter, Completely Improvised Shakespeare*; and for Theatre Works: *The Femme Commandments*. Nikki's poetry was also featured on an album of queer love songs commissioned by ABC, *a love is a love is a love*. She has written and performed three solo comedy shows, *Asexual Healing, The Lazy Show* and *Wasp Movie*, as well as *Three Dollar Bill* (with Alistair Baldwin and Han Arbutnott). She is one of the creators of *ACETravaganza*, a variety night featuring asexual and aspec artists. Nikki was the winner of Melbourne's first ever all-trans poetry slam in 2019, and has also won the Midsumma Poetry Slam. She was a runner up for the 2019 Melbourne Spoken Word Prize. Nikki wrote *Back Pocket* for Tart Theatre Collective, co-wrote *The Body Uncertain* for VCA is currently working on her first full-length narrative play script.

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our Production Partners have had the unique privilege of helping shape the future of Australian theatre and some of Griffin's most ambitious repertoire.

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“I wanted the three plays to be really affectionate towards human beings. Another playwright could take the asylum and housing commission and make them into a really dark play. No, I wanted to say that these people make up my world, they’ve influenced me greatly, they give me so much more than I give them.” **Louis Nowra**

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