



FOR EVERYONE

WORLD PREMIERE



An Ensemble Theatre Production
in association with Sydney Festival

BY GEOFFREY ATHERDEN

BLACK COCKATOO

4 JAN – 8 FEB 2020

Principal
Donor



SYD
FEST
2020



This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.

WELCOME

ACKNOWLEDGEMENT TO COUNTRY

Ensemble Theatre proudly acknowledges the Cammeraigal people of the Eora nation as customary owners of the land on which we work. Their spirit lives on in the stories we share. We would also like to acknowledge the Jardwadjali, Gunditjmarra and Wotjobaluk people whose ancestors inspired the story of **BLACK COCKATOO**.

CONTENT WARNING

Aboriginal and Torres Strait Islander audiences are advised that this program and the show contain depictions of people who have died.

Ensemble Theatre is privileged to create and tell stories on the beautiful country of the Cammeraigal people. I'm thrilled that in 2020, the year we launch our first Reconciliation Action Plan, we're kick-starting the season with a brand new Australian work of such cultural significance. **BLACK COCKATOO** is a unique collaboration between two wonderful creative artists, writer Geoffrey Atherden and director Wesley Enoch, inspired by the fascinating story of First Nations cricketer Johnny 'Unaarrimin' Mullagh and Australia's first international sporting team.

This play had a long, exciting development period and I wish to thank everyone involved, particularly The Balnaves Foundation and Sydney Festival for their support throughout. We are also very grateful for the special cultural guidance of Uncle Richard Kennedy who has worked closely with this talented creative team and exceptional First Nations cast – expect an exhilarating night at the theatre!

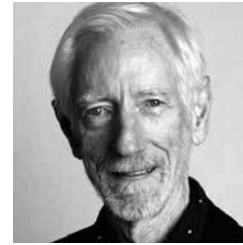
Mark Kilmurry
Artistic Director

A MESSAGE FROM OUR PRINCIPAL DONOR

The Balnaves Foundation is proud to support **BLACK COCKATOO**, a historically significant and ground-breaking production. We're thrilled to have been involved from the early inception witnessing the collaboration between iconic playwright Geoffrey Atherden and visionary director Wesley Enoch, and watching the creative development unfold into this captivating new Australian work.

Philanthropy plays a crucial role in ensuring bold productions like this come to fruition. We need to hear stories that advance reconciliation. The Foundation commends the courageous steps **BLACK COCKATOO** takes to sharing this truth with Sydney audiences and beyond, with a regional tour in the pipeline.

Hamish Balnaves
Chief Executive Officer
The Balnaves Foundation



A MESSAGE FROM THE PLAYWRIGHT GEOFFREY ATHERDEN

In 1868, a team of Aboriginal cricketers travelled to England, the first team from anywhere in the world to play against the English in the home of cricket. **BLACK COCKATOO** is based on this little known piece of our history.

It's a story of triumph and tragedy, promises and betrayal, people smuggling (in the other direction) and it celebrates Australia's first Indigenous sporting hero, Unaarramin, known as Johnny Mullagh.

It's a great story and, I think, an important story, a part of the shared history between black and white Australia. It's also about the truth; about which truth we choose to tell and why we make that choice.



A MESSAGE FROM THE DIRECTOR WESLEY ENOCH

Australian Cricket is full of characters and stories, some we know about but many we don't. Few would know about the first ever Australian team to tour to England; the fact that it was made up of 13 Aboriginal cricketers from Western Victoria, that one player died and was buried in London or that Johnny Mullagh was our first Australian sporting hero. Telling neglected stories is what theatre can do so well. Through the insightful and emotional renderings of characters we can get closer to the human endeavour.

The decision to have an all Indigenous cast, where the actors are playing all the roles including white English characters, is a way of owning the whole story and providing a commentary on the race politics. Actors switch seamlessly from being actors today, Aboriginal characters in 2018 and a range of characters in 1868. Time and place are fluid as we connect the past, present and future to tell this story.

We're excited about presenting **BLACK COCKATOO** and extend a huge thank you to everyone involved in the lengthy development process. Enjoy the show and the making of history.



A MESSAGE FROM OUR
CULTURAL CONSULTANT
UNCLE RICHARD KENNEDY

Wotjobaluk traditional owner and great, great grandson of First XI team member Yangendyinanyuk (Dik-a-Dik)

The play shows the remarkable skills and abilities of a group of Indigenous people and how they displayed their culture to the world.

Many of the First XI team members were Wotjobaluk men and conversed in the Wergaia language - the language you will hear in BLACK COCKATOO. Indigenous language provides a powerful connection to culture and knowledge. Everything is connected through language; it represents life.

These cricketers demonstrated incredible versatility by adapting traditional ways of learning as well as embracing new environments, and putting their belief and trust in new people, to master skills such as reading and writing in English.

BLACK COCKATOO also explores the attitude towards Indigenous people at that time and how they coped with this treatment. The achievement of the First XI is one of the greatest in Australia's sporting history and it is not well known. Over recent times awareness has grown and the play will evoke even more discussion around this significant event.

AUSTRALIA'S FIRST XI

"No arrival has been anticipated with so much curiosity and interest as that of the Black Cricketers from Australia." *Sporting Life, 16 May 1868*

With this notice the press announced the arrival of the first Australian cricketers to tour England, a team of Aboriginals who had their beginnings on Western Victoria cattle and sheep stations. William Hayman, owner of Lake Wallace station, formed a team of men from three tribes: Jardwadjali, Gunditjmara and Wotjobaluk. Before long Charles Lawrence, an ex All-England cricketer, began coaching the men and by February 1868 they were ready to set sail for England.

After arriving in May the team was subjected to a gruelling schedule against intermediate-level English amateur teams. The Australians surprised their competitors with their sporting prowess, winning 14, losing 14 and drawing 19 of their 47 matches.

"No eleven has in one season ever played so many matches... so successfully – never playing fewer than two matches in each week, and frequently three, bearing an amount of fatigue that now seems incredible..." *Sporting Life, 28 October 1868*

Unaarrimin, a Wotjobaluk man also known as Johnny Mullagh, was the standout performer. An all-rounder, he scored 1,698 runs, bowled 1,877 overs — 831 of which were maidens, and took 245 wickets.

The team also performed a range of 'traditional' sports and displayed skills such as boomerang and spear throwing. One member of the team, Yangendyinanyuk, also known as 'Dik-a-Dik', used a club and shield to deflect and dodge cricket



The First Australian Cricket Team, Swansea, 1868. Source: Cricket Australia

balls hurled at him. These 'Aboriginal sports' often drew large crowds due to their novelty and the players' skill.

Overall the matches were well attended, with the first event at Surrey's home ground, the Oval, drawing 20,000 spectators. But on their return to Australia, most of the cricketers went back to station life. In 1869, the introduction of the Aboriginal Protection Act in Victoria, which corralled Aboriginal people onto reserves and required signed permission for them to leave, made it difficult for Indigenous players to continue playing competitive cricket.

Unaarrimin, however, continued to play and represented Victoria against a touring England side in 1879, top scoring with 36 in the second innings. The Johnny Mullagh memorial trophy is named in his honour and the Harrow Discovery Centre is dedicated to telling the story of the First XI.

THE TEAM OF 1868 TRADITIONAL NAME*	EUROPEAN NAME
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NGARRAMUNIDYARRIMIN	Peter
BALARRIMIN NYARRINGIN	Sundown
BUNBARRNGITY	Tiger
BRIMBUNYA	Red Cap
BRIPUKI	King Cole
BALDYANYUK	Bullocky
n/a (captain/coach)	Charles Lawrence
GARRANG	Mosquito
MURRUMGUNARRIMAN)	Two Penny
YANGENDYINANYUK	Dik-a-Dik
DYALATY MURRIMIN	Jim Crow
BRIPUMGUNARRIMAN	Charles Dumas
UNAARRIMIN	Johnny Mullagh
DYILANUK	Johnny Cuzens

* Spelling of names provided in Wergaia language.



Johnny 'Unaarrimin' Mullagh. Source: Harrow Discovery Centre

SYNOPSIS

The play is set in three time periods, the distant past (1868 – 1869), the recent past (2018) and the present moment of the performance (now).

Over 150 years ago, 13 brave Aboriginal men in Western Victoria picked up their cricket bats and embarked on a treacherous voyage to England and into the unknown – all in the name of sport. Risking illness and persecution, Australia's first international cricket team – including Australia's first Indigenous sporting hero, Johnny 'Unaarrimin' Mullagh – amazed the English crowds with astonishing talent, personality and grit. They should have returned to Australia as celebrated heroes. Instead they came back to find the world they once knew was no longer there.

This is not just a story about cricket – this is story of strength, resistance, hope and possibility. When a group of young present-day activists sneak into the Wimmera Discovery Centre to expose the truth of what happened to Johnny and his team mates, a hidden legend of triumph and tragedy unfolds.

BY GEOFFREY ATHERDEN

BLACK COCKATOO

This Ensemble Development Project was made possible by the generosity of our supporters.

CAST

JOSEPH ALTHOUSE BRANDON/ENSEMBLE

LUKE CARROLL CURATOR

CHENOA DEEMAL TINA/LADY BARDWELL

AARON MCGRATH JOHNNY MULLAGH

COLIN SMITH ALEX/LAWRENCE

DUBS YUNUPINGU KIMBERLY/ENSEMBLE

DIRECTOR **WESLEY ENOCH**

ASSOCIATE DIRECTOR **YOLANDE BROWN**

CULTURAL CONSULTANT

UNCLE RICHARD KENNEDY

SET & COSTUME DESIGNER

RICHARD ROBERTS

LIGHTING DESIGNER

TRENT SUIDGEEST

COMPOSER & SOUND DESIGNER

STEVE FRANCIS

DRAMATURG **JANE FITZGERALD**

STAGE MANAGER **NATALIE MOIR**

ASSISTANT STAGE MANAGER

VANESSA MARTIN

DIALECT COACH **AMY HUME**

COSTUME SUPERVISOR **SARA KOLIJN**

ASSOCIATE LIGHTING DESIGNER

SHILOH JARRETT

DEPUTY LIGHTING DESIGNER

RYAN MCDONALD

SOUND DESIGN INTERN **TIM GRAY**

RUNNING TIME APPROX. 90 MINS. NO INTERVAL



GEOFFREY ATHERDEN
PLAYWRIGHT

Geoffrey is best known for his multi award winning television comedy series MOTHER AND SON.

Other television work

includes, GRASS ROOTS which received 7 AFI awards including two for Best Screenplay; EGGHELLS and ONE DAY MILLER, both award winning situation comedy series and BABAKIUSERIA, which was given a United Nations Media Peace Award. His play WARNING: EXPLICIT MATERIAL was part of Ensemble Theatre's 2011 season and LIBERTY EQUALITY FRATERNITY was part of Ensemble's 2013 season. His one act play DEAR MUM AND DAD was part of the Ensemble Theatre's THE ANZAC PROJECT in 2015. A stage adaptation of MOTHER AND SON played in Melbourne in 2014 and in Canberra and Brisbane in 2015. In 2009, Geoffrey was made a Member of the Order of Australia.



WESLEY ENOCH
DIRECTOR

Wesley Enoch hails from Stradbroke Island (Minjeribah) in Queensland and is a proud Noonuccal Nuugi man. He is a writer

and director for the stage and joined Sydney Festival as Artistic Director in 2015. He was creative consultant, segment director and Indigenous advisor for the opening and closing ceremonies of the Gold Coast Commonwealth Games in 2018; the Artistic Director of Queensland Theatre Company from 2010 – 2015; Associate Artistic Director at Belvoir St Theatre from 2007- 2010; Director of the Opening Ceremony, MY SKIN, MY LIFE for the Commonwealth Games in Melbourne; Artistic Director of Ilbijerri Aboriginal and Torres Strait Islander Theatre Co-op 2003-2006; Resident Director at Sydney Theatre Company from 2000-2001 and Artistic Director of Kooemba Jdarra Indigenous Performing Arts from 1994-1997. His plays include BLACK MEDEA, THE 7 STAGES OF GRIEVING and THE STORY OF THE MIRACLES AT COOKIE'S TABLE.



Rehearsal | Images Prudence Upton



YOLANDE BROWN
ASSOCIATE DIRECTOR

Yolande is a proud descendant of the Bidjara people (Central Queensland) and is also of Celtic heritage. A

choreographer, director and performer, her most recent works include NOWHERE for Stompin', 2019 and DARK EMU a Bangarra Dance Theatre choreographic collaboration in 2018. Working with Bangarra since 1999, Yolande was honoured to receive the Deadly Award for Best Dancer, 2010. Bangarra highlights include playing Earth Spirit in Stephen Page's 2015 film, SPEAR and Lady Jane in MATHINNA. Other highlights include being AD/Choreographer, I AM EORA for Sydney Festival directed by Wesley Enoch in 2012, Dancer in KAIDAN for Sydney Festival directed by Meryl Tankard in 2007, Actor/Singer in the lead role of Susan Pevensie in the Australian Musical THE LION, THE WITCH AND THE WARDROBE directed by Nadia Tass in 2003, and performing back-up vocals with Radical Son from 2017-2019. Yolande recently coordinated/curated Bangarra's new digital platform Knowledge Ground.



UNCLE RICHARD KENNEDY
CULTURAL CONSULTANT

Wotjobaluk. Married with 2 children and 4 grandchildren. Great, great grandson of

Yangendyinyanyuk (Dik-a-Dik). Related to other members of the team including Johnny Mullagh. Founding member and 1st chairperson of Ballarat and District Aboriginal Co-Operative (1979). Founding member and player of Burrumbeet Cricket Club (1968-76 and 1979-80). Assisted with the Wotjobaluk Native Title claim from 1990 – 2005 as a family representative. Director on the board of Barengi Gadjin Land Council 2005-11 Vice Chairperson in 2005 and Chairperson 2010-11. Assisted family and relatives with the reawakening of our language Wergaia in 2007-10. One of only 10 speakers of Wergaia.

Consulted with the Mullagh-Wills Foundation to help promote the incredible achievements of the first cricket team from Australia to tour England in 1868.



JOSEPH ALTHOUSE
BRANDON/ENSEMBLE

Joseph is a 21-year-old Aboriginal creative who has just completed a Bachelor of Fine Arts (Acting) at NIDA. Upon completing his

HSC, Joseph was accepted into NIDA's class of 2018. Over the past three years Joseph has had the privilege of receiving a quality actor training that has supplied him with an arsenal of tools ready to take into the industry with him. As a young, queer Indigenous artist, Joseph wishes to use his voice to work towards curating a national identity that is inclusive and representative of who we are. Joseph's theatre credits include Red Line Production's ANGELS IN AMERICA, and STC's LORD OF THE FLIES. He is excited to next appear in Ensemble Theatre's BLACK COCKATOO. Television credits include ABC's BLACK COMEDY. Joseph's Tiwi name is Wunujaka.



LUKE CARROLL CURATOR

Luke Carroll is a seasoned theatre, film and television performer. Credits include BLACK IS THE NEW WHITE, THE HARP IN THE SOUTH, THE HANGING,

THE BATTLE OF WATERLOO for STC, BLACK DIGGERS and MOTHER COURAGE AND HER CHILDREN for QTC, THE CAKE MAN (Helpmann nominated), CAPRICORNIA, CONVERSATIONS WITH THE DEAD and A MIDSUMMER NIGHT'S DREAM for Belvoir, RIVERLAND for Adelaide Festival, EORA CROSSING for Sydney Festival, PURPLE DREAMS and MY GIRRAGUNDJI for Bell Shakespeare. Luke has been nominated for several AACTA Awards. Screen projects include UPRIGHT and TOTAL CONTROL and previously REDFERN NOW, R.A.N, AUSTRALIAN RULES, STRANGERLAND, NEEDLE, STONE BROS, SUBDIVISION, THE TENDER HOOK, CHILDREN OF THE



REVOLUTION, THE GODS OF WHEAT STREET, HEARTBEAT, THE ALICE, STINGERS, ALL SAINTS and WATER RATS and hosts PLAYSCHOOL, Sydney Weekender and large scale events such as Australia Day broadcasts, the Dreamtime Awards and The National NAIDOC Awards. Luke is from the Wiradjuri nation from the Riverina District of NSW.



CHENOA DEEMAL
TINA/LADY BARDWELL

In 2019 Chenoa appeared in the award-winning Australian play HOLY DAY at the New Ohio Theatre, New York. Prior to this

she played the lead in Queensland Theatre's THE LONGEST MINUTE. Ensemble audiences will recognise Chenoa from SORTING OUT RACHEL in 2018. Her stand-out one-woman performance in the QT/Grin & Tonic Theatre co-production THE SEVEN STAGES OF GRIEVING garnered huge critical acclaim, touring NSW and Victoria and London's 2017 Border Crossings' Origins Festival; it has just toured Los Angeles. Other theatre credits include: RAINBOW'S END for Riverside Theatres – national tour, AN OCTOROON, MOTHER COURAGE AND HER CHILDREN, ST MARY'S IN EXILE for QT, THE VOICE IN THE WALLS for Imaginary Theatre, MR TAKAHASHI & OTHER

FALLING SECRETS for Corrugated Iron and A MAN WITH FIVE CHILDREN for Darlinghurst Theatre. Screen credits include SPLATALOT! And the short film LOVE SONG DEDICATION. Chenoa is a Thiitharr Warra woman from the Guguu Yimithirr Warra Nation.



AARON MCGRATH
JOHNNY MULLAGH

Aaron has become a regular on Australian screens both small and large. His feature film credits include the recently released DANGER

CLOSE, the title role in JASPER JONES and AROUND THE BLOCK. Aaron's television credits include THE CODE, DOCTOR DOCTOR, THE SECRET RIVER, REDFERN NOW, THE DOCTOR BLAKE MURDER MYSTERIES, THE GODS OF WHEAT STREET, WRONG KIND OF BLACK, READY FOR THIS, MY PLACE, MYSTERY ROAD, BLACK COMEDY, all 3 seasons of GLITCH and most recently the comedy series KGB for ABC. His other credits include short films DESTINY IN THE DIRT, JACKIE JACKIE, BROWN LIPS and MIRO, the Yellamundie Festival, National Play Festival and the Short Blacks Workshop. Aaron is thrilled to be making his theatre debut in BLACK COCKATOO with Ensemble Theatre.



COLIN SMITH
ALEX/LAWRENCE

Colin is a graduate of QUT's Bachelor of Creative Industries (Drama) program and has been a Core

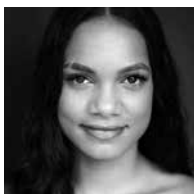
Ensemble member with the Queensland Shakespeare Ensemble since 2007. He was a Matilda Award winner in the Best Lead Male Actor category for his work in 2017's AN OCTOROON, and a nominee in the Best Supporting Male Actor category for his work in 2015's THE ODD COUPLE, both produced by Queensland Theatre. His other theatre credits include: Queensland Theatre - BLACK DIGGERS, TWELFTH NIGHT, and NEARER THE GODS; La Boite Theatre Company - A STREETCAR NAMED DESIRE and FROM DARKNESS; Queensland Ballet - VIS-À-VIS: MOVING STORIES. He is a member of the MEAA's Equity Diversity Committee. Country name: Jagera



DUBS YUNUPINGU
KIMBERLY/ENSEMBLE

Serene Dharpaloco (Dubs) Yunupingu is from the Gumatj Clan of North East Arnhem Land and the Dharug people of

Western Sydney. Dubs is a principle dancer with Jannawi Dance Clan performing in the Sydney Harbour Foreshore Authority's production of FIRE WATER at the World Masters Games opening ceremony, various Dharug reunion camps, and Sydney Opera House events including MESSAGE STICKS. Dubs has been involved in Boomerang's production TRI NATIONS, a collaboration of Scottish, Maori and Aboriginal performing artists touring Australia, New Zealand and Scotland, under the artistic direction of Rhoda Roberts. Dubs' stage credits include THE SECRET RIVER for Sydney Theatre Company UK tour, WINYANBOGA YURRINGA for Belvoir, SUGARLAND for ATYP and ALICE IN WONDERLAND for Sydney Festival. For



her performance in SUGARLAND, Dubs was nominated for the Best Newcomer Award at the Sydney Theatre Awards. Dubs' made her television debut in ABC's READY FOR THIS. Dubs is very proud of her culture and identity, and wishes to inspire the next generation to dance and keep our stories alive.



RICHARD ROBERTS
SET & COSTUME
DESIGNER

Richard is an award-winning set and costume designer. Designs include: PARSIFAL, CUNNING

LITTLE VIXEN, NIXON IN CHINA, THE MAGIC FLUTE, BAROQUE TRIPLE BILL, THE MARRIAGE OF FIGARO; THE CORONATION OF POPPEA, DON GIOVANNI for Victorian Opera; RIGOLETTO, DON PASQUALE, LA SONNAMBULA, DIE FLEDERMAUS for Opera Australia; RIGOLETTO for Seattle Opera, New Zealand Opera; RUDDIGORE for Opera Queensland. Dance: REQUIEM, MOLTO VIVACE, RAYMONDA for The Australian Ballet; LA SYLPHIDE for WA Ballet; LA FILLE MAL GARDEE for WA Ballet/ Queensland Ballet. Theatre: THE SEASON for Sydney Festival; FIDDLER ON THE ROOF for TML Enterprises; DEATH OF A SALESMAN, NOISES OFF, MUCH ADO ABOUT NOTHING for Queensland Theatre; LAST MAN STANDING, SOLOMON AND MARION, NEXT TO NORMAL, THE GIFT for Melbourne Theatre Company; TRUE WEST, AUSTRALIA DAY for Sydney Theatre Company; THE CAUCASIAN CHALK CIRCLE, for Black Swan; THE SAPPHIRES for Belvoir.

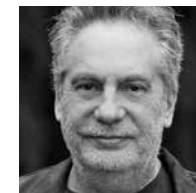


TRENT SUIDGEEST
LIGHTING DESIGNER

Trent's designs include Global Creatures/Sydney Theatre Company's MURIEL'S WEDDING THE MUSICAL, Opera

Australia's SYDNEY OPERA HOUSE - THE OPERA [THE EIGHTH WONDER], CARMEN, ACCIDENTAL DEATH OF AN ANARCHIST (Sydney Theatre Company), a national tour

of CALAMITY JANE, THE VIEW UPSTAIRS and GYPSY (Hayes Theatre) KILL CLIMATE DENIERS, FIRST LOVE IS THE REVOLUTION (Griffin) and FOLK (Ensemble Theatre). Trent lit the multi-Helpmann Award-winning opera THE RABBITS (Opera Australia) as well as JASPER JONES and DUCK, DEATH AND THE TULIP for the Barking Gecko Theatre Company. For The Production Company in Melbourne Trent has created designs for NICE WORK IF YOU CAN GET IT, THE KING AND I, JESUS CHRIST SUPERSTAR, DUSTY and the recent THE BOY FROM OZ. In 2015 Trent received the Mike Walsh Fellowship and the WA Department of Culture and the Arts Young People Fellowship; he went on to assist at Toneelgroep Amsterdam with Ivo van Hove and Jan Versweyveld on their Shakespearian epic KINGS OF WAR. Trent has freshly completed PRIMA FACIE directed by Lee Lewis, and will be lighting BETTY BLOKK BUSTER REIMAGINED for the 2020 Sydney Festival.



STEVE FRANCIS
COMPOSER/SOUND
DESIGNER

As composer or sound designer, Steve has worked on over a hundred productions for

Australia's leading theatre companies including Sydney Theatre Company, Melbourne Theatre Company, Bell Shakespeare, Belvoir, Queensland Theatre, SA State Theatre Company, Griffin Theatre, Sport for Jove and Legs on the Wall. He has also composed music for Bangarra Dance Theatre and The Australian Ballet. Steve has won Helpmann Awards for Best Original Score for WALKABOUT, 2002 and BELONG, 2011 and also Best New Australian Work in 2002 and 2018. He has also been nominated three times in the Helpmann sound design category. He has won two Sydney Theatre Awards for Best Music or Sound. This is his debut show at Ensemble Theatre.



JANE FITZGERALD
DRAMATURG

Jane is Resident Dramaturg at ATYP and was previously Literary Manager at Ensemble. Recent productions as

Dramaturg include FULLY COMMITTED and THE APPLETON LADIES' POTATO RACE for Ensemble Theatre, THE BIG DRY, (co-production Ensemble/ATYP), APRIL AARDVARK, BATHORY BEGINS and INTERSECTION: ARRIVAL for ATYP, LOST BOYS for Merrigong Theatre Company and MRock (co-production ATYP/STC). Previously for ATYP Jane has been a Mentor on the Fresh Ink writers' program and at the National Studio, and she has been a dramaturg on workshops for Playwriting Australia. For STC she has been Literary Manager, Artistic Associate and administrator of the Patrick White Playwrights' Award as well as a dramaturg on new writers' programs and on mainstage productions. She has worked as a script reader for the Royal Court London and worked for 15 years as a Mentor with Year 12 students on HSC creative writing projects.



NATALIE MOIR
STAGE MANAGER

Natalie is a graduate of the WAAPA Stage Management course. She has freelanced with many companies across theatre, music theatre and

events, credits include BLACK IS THE NEW WHITE (Tour 2019), LORD OF THE FLIES, MOSQUITOES, DEATH OF AN ANARCHIST, SAINT JOAN, THE FATHER, TESTAMENT OF MARY for Sydney Theatre Company; THE BEAST, TOP GIRLS for Melbourne Theatre Company, MR BURNS, THE EVENTS for Belvoir, GLORIA for Griffin Theatre. Natalie's music theatre credits include: DIRTY DANCING (Australian Tour 2014/2015); THE KING & I (Australian Tour 2014); JERSEY BOYS (Australian Tour 2012/2013), and three years as Stage Manager for The Production Company with highlights including ANYTHING GOES, THE BOY FROM OZ, DIRTY ROTTEN SCOUNDRELS and CRAZY FOR YOU. Event highlights include Commonwealth Games 2018 (Great Big Events).



VANESSA MARTIN
ASSISTANT STAGE
MANAGER

Vanessa is a graduate of NIDA's Production course. Her assistant stage management credits

include BLACK IS THE NEW WHITE (2018 and 2019 Australian Tour), SAINT JOAN, DINNER, ARCADIA, ORLANDO, SWITZERLAND, MACBETH and TRAVELLING NORTH for Sydney Theatre Company; THE TORRENTS for Sydney Theatre Company with Black Swan State Theatre Company; SWITZERLAND (2016 Tour) and JUMPY for Sydney Theatre Company with Melbourne Theatre Company; THE WOLVES, JASPER JONES (Tour) and SEVENTEEN for Belvoir; MR BURNS: A POST-ELECTRIC PLAY and THE EVENTS for Belvoir with State Theatre Company of South Australia; THE GOVERNMENT INSPECTOR for Belvoir with Malthouse Theatre; CALAMITY JANE for Belvoir with One Eyed Man Productions; HAMLET, I LOVE YOU BRO, THE CHAIRS and THE WHITE EARTH for La Boite Theatre Company; DOCTOR WHO SYMPHONIC SPECTACULAR: AUSTRALIAN TOUR (Sydney) for Andrew Kay Management and BBC Worldwide; HELLO DOLLY for Tweed Theatre Company; BLACK SWAN for Nash Theatre Company; BRONTË for Metro Arts with Three Sisters Productions.



SARA KOLIJN
COSTUME SUPERVISOR

Sara graduated from Auckland University of Technology in 2007. She worked at Opera Australia for 9 years supervising

WHITELEY, EL VIAGGIO A REIMS, WOZZECK, SALOME, DIE MEISTERSINGER, LUCIA, LA BOHEME, THE LOVE OF THREE ORANGES as well as many Touring and Outreach and Schools productions and organised the 2017 OA garage sale. She was Assistant Supervisor for many shows including THE RING CYCLE, HANDA OPERA ON SYDNEY HARBOUR. Other



Supervising credits include THE POHUTAKAWA TREE for Auckland Theatre Company. Wardrobe Assistant credits include; KAREN O STOP THE VIRGINS for Vivid Festival, OLIVER! for Auckland Theatre Company. Design Credits include; Be Your Own Boss for Giant Dwarf Productions. Sara was Head of Wardrobe on HAIR and THE UNBELIEVABLES at Sydney Opera House and AIDA ON THE BEACH for Opera Australia.



SHILOH JARRETT
ASSOCIATE LIGHTING
DESIGNER

Shiloh is an Anmatyerr/Gumbayngirr woman from Alice Springs. After starting a successful career in Art

at the age of 15, she decided to move into film and got her first job as a trainee at CAAMA, the Central Australian Aboriginal Media Association. Shiloh has since written and directed short documentaries for NITV, worked in the camera department on various drama productions which included an attachment on the feature film JASPER JONES. Shiloh is currently completing her Bachelor of Arts Degree at AFTRS and doing stage lighting work experience at Bangarra Dance Theatre and she has completed a one year internship with ABC TV.



AMY HUME
DIALECT COACH

Amy is a voice teacher at NIDA, voice and accents tutor at ATYP and Founder of leading speech and drama studio,

Viva Voice. For Ensemble: Dialect Coach for FULLY COMMITTED, FOLK, THE NORMAN CONQUESTS, SHIRLEY VALENTINE and THE KITCHEN SINK. For Belvoir: Dialect Coach on FANGIRLS, SAMI IN PARADISE; voice support on COUNTING AND CRACKING, THE ROVER and GHOSTS. Other theatre: Voice/Dialect Coach: WHITE PEARL (Sydney Theatre Co/National Theatre of Parramatta), BILLY ELLIOT THE MUSICAL 10th Anniversary Tour, MATILDA THE MUSICAL Sydney production (RSC/Louise Withers), Voice Coach for MEASURE FOR MEASURE and THE SERVANT OF TWO MASTERS (Sport for Jove). For Film: Dialect Coach on THE UNLISTED (ABC/Netflix) and THE SECRETS SHE KEEPS (Lingo Pictures for Channel Ten). Amy is a Designated Linklater Teacher and also facilitates corporate voice and communication training for organisations across different industries.

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Terry Buddin

Joy & Nicholas Cowdery
Anthony Darcy
Jennifer Darin & Dennis Cooper
Wesley Enoch
Michele & Onofiro Ferrara
Sue Gleave
Rochelle & Michael Goot
Elizabeth & Warren Gray
Anna & Richard Green
James Henderson
Nora Hinchin & John Flint
Robin & Warwick Lewarne
Helen Markiewicz
Debbie & Garry Marriott
Aidan McElduff
Melinda Muth & Ian Hill
Jill & David Pumphrey
Daniela & David Shannon
Sarah & Chris Smith
Holly Stein
Robert Stewart
Janice Wilkinson
Scott Wilson



OUR PARTNERS

Thank you to our partners for playing a vital role in our success

MAJOR PARTNER



SUPPORTING PARTNERS



STRATEGIC PARTNERS



SPECIAL THANKS:

The play has been shaped and influenced by generous, creative and collaborative input from the following First Nations writers, directors, actors and community members:

Joseph Althouse
Katie Beckett
Larissa Behrendt
Brendon Boney
Yolande Brown
Luke Carroll
Shakira Clanton
Shareena Clanton
Mark Coles-Smith
Shaka Cook
Ashley Couzens
Chenoa Deemal
Isaac Drandic
Gregory Fryer
Anita Heiss
Shiloh Jarrett

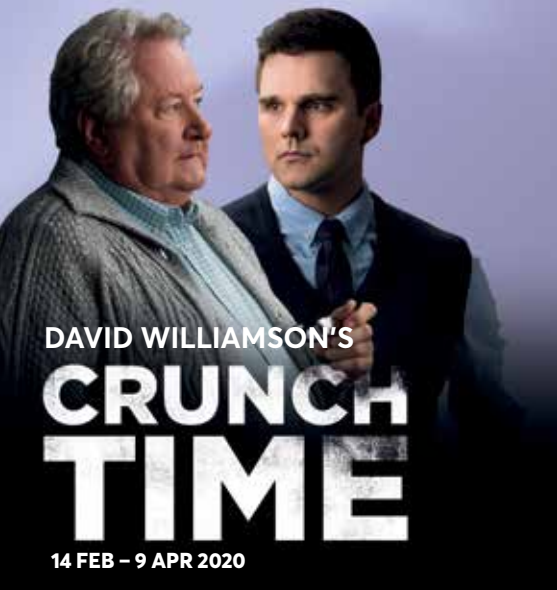
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Lisa Maza
Guy Simon
Bjorn Stewart
Paul Stewart
Robert Young

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The community of Harrow, Victoria
Christina Coulson
Ensemble Foundation Board

For this production:
Production Coordinator
Lauren Tulloh
Deputy Production Manager
Michael O'Neill
Production Assistant
Dennis Blumendeller
Technician
Tim Petrie



DAVID WILLIAMSON'S CRUNCH TIME

14 FEB – 9 APR 2020

BAY LY'S BISTRO



Spectacular harbour views
Great food & wine
Captivating theatre

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Artistic Producer **Claire Nesbitt-Hawes**
Casting & Events **Merran Regan**
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Production Manager **Simon Greer**
Deputy Production Manager **Slade Blanch**
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Mireille Vermulst
Ticketing Administrator **Holly McNeilage**
Box Office Team **Gloria Gonzales, Anita Jerrentrup,
Bronte Kellam-Pearson, Kathryn Siely & Cheryl Ward**

Head Chef **Nathan Jackson**
Restaurant Manager **Gloria Gonzales**
Assistant Restaurant Manager **Shiela Castor**
Front of House Manager **James Birch**
Front of House Supervisors **Rosy Browell,
Abby Gallaway, Emily Kimpton &
Hannah-Rae Meegan**

ENSEMBLE LIMITED BOARD

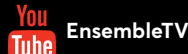
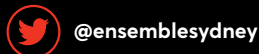
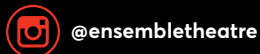
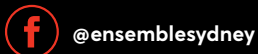
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John Bayley, Narelle Beattie, Mark Kilmurry,
Anne-Marie McGinty, James Sherrard**

ENSEMBLE FOUNDATION BOARD

Chair **Deborah Thomas, Diane Balnaves,
Graham Bradley AM, Joanne Cunningham,
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Mark Kilmurry, Victoria Pollard,
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The management reserves the right to make any alteration to cast which may be rendered necessary by illness or any other unavoidable cause. Patrons are reminded that out of consideration for others, latecomers cannot be admitted until a suitable place in the performance.