

Griffin Theatre Company's

Whitefella Yella Tree

By Dylan Van Den Berg



UMAC

GRIFFIN
THEATRE
COMPANY

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University of Melbourne Arts and Culture presents
A Griffin Theatre Company production

Whitefella Yella Tree

By Dylan Van Den Berg
Co-Directed by Declan Greene and Amy Sole



SEASON

13-15 November 2025
Union Theatre

DURATION

Approximately 90 minutes
without an interval

CONTENT ADVICE

Contains haze, loud noise, blinding lights, mature themes, weapons, descriptions and representations of colonial violence.

Whitefella Yella Tree was first produced by Griffin Theatre Company, 19 August – 23 September 2022 at the SBW Stables Theatre.

Whitefella Yella Tree was developed as part of Griffin Studio, an initiative of Griffin Theatre Company, with support from the Malcolm Robertson Foundation and Griffin Studio donors, and through Melbourne Theatre Company's Cybec Electric Play Reading Series. The premiere production was supported by Griffin's Production Partner program

CAST

Joseph Althouse
Danny Howard

CREATIVE TEAM

Playwright Dylan Van Den Berg
Co-Directors Declan Greene & Amy Sole
Designer Mason Browne
Lighting Co-Designers
Kelsey Lee & Katie Sfetkidis
Composer & Sound Designer
Steve Toulmin
Associate Composer & Sound Designer
Daniel Herten
Touring Sound Realiser Madeleine Picard
Intimacy Coordinator Bayley Turner
Dramaturg Andrea James
Stage Manager Isabella Kerdijk
Assistant Stage Manager
Tyler Fitzpatrick
Production Manager Damion Holling

Special Thanks

Set Construction & Scenic Art Pier Productions

WRITER'S NOTE

At the heart of *Whitefella Yella Tree* is a simple question: what happens when first love — messy and awkward — collides with the violence of invasion? Under the branches of a lemon tree, two young Aboriginal boys discover each other with the giddy nervousness of teenagers anywhere. Their joy, their teasing, their tender declarations all unfold in a world that feels as if it might hold them safe. But the colony creeps closer, threatening not just their Country but their very right to love.

It's often hard to pinpoint when the idea for a play comes to you. Usually, for me (mainly because I can be incredibly lazy), it percolates for a bit before I have a sense that there might actually be something there. With *Whitefella Yella Tree*, this was not the case. The premise of this piece was forged in defiant anger after I read a Tweet almost a decade ago. Anthony Mundine said that artistic depictions of queer Aboriginal and Torres Strait Islander folks are out of sync with culture — forbidden, in fact — and that the Ancestors would be none too happy. I was fairly young at the time, dealing with a decent dose of internalised homophobia, and was still figuring myself out in all sorts of ways.

Since then, Mundine has gone on to say things that an older me can, on some level, dismiss as the unfortunate byproduct of a few conspiring social forces... but they still trigger memories of that rotten seed planted.

I wanted to write a play that reclaimed a space for Blak queerness, a space often denied by both colonial history and voices that insist such stories don't belong. What I found, through listening and asking, is that queerness always existed in our cultures. It was cherished. It was part of us. The true interruption — the true obscenity — was colonisation, with its imported homophobia and impulse towards erasure.

So I've written this play in the hope that you might reflect on the rich and real detail of lives that were disrupted when those ships hit the shore. The queer love stories that never got to be written.

Dylan Van Den Berg

Ngunnawal Country, 2025



Photography: Prudence Upton

CAST



JOSEPH ALTHOUSE

(he/him)

TY

Joseph 'Wunujaka' Althouse is a proud Pertame and Tiwi man who lives and works on Gadigal Country.

Since graduating from NIDA with a Bachelor of Fine Arts (Acting), Joseph has performed for theatre in *The Visitors* (Sydney Theatre Company), *The Comedy of Errors* National Tour (Bell Shakespeare), *Black Cockatoo* (Ensemble Theatre), *The Lucky Country* (Hayes Theatre Company), *Lord of the Flies* (Sydney Theatre Company), *Green Park* (Griffin Theatre Company), *Amadeus* and *Angels in America* (Redline Theatre Company), the latter for which he won the Sydney Theatre Award for Best Male Actor in a Supporting Role in an Independent Production.

Joseph's screen credits include ABC's television series *Bad Ancestors*, *Mother and Son*, *Black Comedy* and *Preppers*.

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.



DANNY HOWARD

(he/him)

NEDDY

Born in Broome, WA, Danny Howard grew up mostly in his father's country, Barrd Country, in the far north of the Kimberley. Danny has First Nation ties all up and down the west of our great southern island, including the Barrd, Noongar, Yamatji, Bunuba and Ngadju Nations. Family, country and culture and seas are very important aspects of Danny's life.

After graduating in 2017, Danny commenced a bridging course at the University of Western Australia, where he had the opportunity to be a part of the Dandjoo Barbalong program which allowed him to meet likeminded peers. That following year he completed WAAPA's Aboriginal Theatre course, where a pathway in the performing arts became clear, leading him to complete his training at NIDA.

He is driven to expand and represent his First Nations background through the arts and hopes to be a role model for future generations.

Past theatre credits include Danny's mainstage debut, *Jacky* (Belvoir Street Theatre) and NIDA credits *First Love is the Revolution*, *Our Lady of 121st Street*, *The Good Hope*, *A Month in the Country*, *Romeo & Juliet* and *Twelve Angry Men*.



Photography: Prudence Upton

CREATIVE TEAM



DYLAN VAN DEN BERG

(he/they)

PLAYWRIGHT

Dylan Van Den Berg is a Palawa writer and dramaturg from the northeast of lutruwita/Tasmania, with family connections to the Bass Strait Islands where his great-grandmother was born. As a playwright, recent credits include: *Whitefella Yella Tree* (Griffin Theatre Company); *Milk*; *The Chosen Vessel* (The Street Theatre); *Struthers* (National Institute of Dramatic Art); *Ngadjung* (Belco Arts); *The Camel* (FlickFlick City/Motley Bauhaus). As a dramaturg, recent credits include: *Mum Club*; *SISTREN*; *Nucleus* (Griffin Theatre Company); *Nan's Place* (ILBIJERRI Theatre Company); *Burning House* (Queensland Theatre); *A Better Tomorrow* (The Street Theatre). For screen, Dylan has written extensively for *Play School* (ABC) and *Reef School* (ABC) and has joined writers' rooms for Blackfella Films, Wooden Horse, and Warner Bros. For his writing, he has received the Griffin Award, two AWGIES, the David Williamson Prize, two NSW Premier's Literary Awards for Playwriting, the Victorian Premier's Award for Drama, and was shortlisted for the Bruntwood International Playwriting Prize. He is currently under commission with Griffin Theatre Company and Malthouse Theatre. Dylan studied drama at the ANU and the State University of New York and is undertaking a PhD at the University of Canberra.



DECLAN GREENE

(he/him)

CO-DIRECTOR

Declan Greene is a theatre-maker, director, playwright, screenwriter and dramaturg. He is currently Artistic Director at Griffin Theatre Company, where he works closely on new Australian writing and productions. In addition he is a celebrated writer and director; of many plays and television including scripting one episode of *Invisible Boys* which first aired in 2025.

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 *Summertime in the Garden of Eden*; *Calpurnia Descending*; *Lilith: The Jungle Girl* and *Little Mercy*. He was previously Resident Artist at Malthouse Theatre.

Other directing credits include *Hamlet: Prince of Skidmark* (Sydney Theatre Company); *Dogged*, *Green Park*, *Sex Magick* (co-directed with Nicholas Brown), *Whitefella Yella Tree* (co-directed with Amy Sole), *The Lewis Trilogy* (Griffin Theatre Company); *Wake in Fright* (Malthouse Theatre); *Blackie Blackie Brown* (Malthouse Theatre and Sydney Theatre Company); *Conviction* (ZLMD Shakespeare Company). Declan's playwriting credits include *Eight Gigabytes of Hardcore Pornography*; *The Homosexuals, or 'Faggots'*; *Melancholia*; *Pompeii L.A.* and *Moth*.

CREATIVE TEAM



AMY SOLE
(they/them)
CO-DIRECTOR

Amy Sole is a proud Wiradjuri/Worimi director, playwright, dramaturg and advocate. They are Creative Associate at ILBIJERRI Theatre Company and a graduate of NIDA's MFA (Directing) and VCA's Master of Theatre (Playwriting).

Recent directing credits include *Whitefella Yella Tree* (STC/Griffin), *Robot Dog* (MTC), *Emu in the Sun* (MTC/ILBIJERRI), *Blak in the Room* (MTC/ILBIJERRI), *Scar Trees* (ILBIJERRI), *Forgetting Tim Minchin* (Belvoir 25a) and *Benched* (Darlinghurst). Amy's work as a writer includes *Burning* (NIDA) and co-writer of *Tracker* (ILBIJERRI/ADT), which toured nationally to Sydney Festival, Rising Festival, Adelaide Festival and Brisbane Festival.

They have collaborated on major works such as *Gurr Era Op* (ILBIJERRI/Force Majeure, national tour), *Big Name No Blankets* (ILBIJERRI, national tour) and *The Black Woman of Gippsland* (MTC). A highly sought-after dramaturg and development director, Amy regularly works with theatre companies across the country to nurture and champion new Australian writing.

In 2024, Amy was awarded the Max Afford Playwright's Award for their play *Nan's Place*. Their practice is grounded in truth-telling and the transformative potential of theatre to connect, heal, and create space for First Peoples' stories.



MASON BROWNE
(they/them)
DESIGNER

Mason Browne is a descendant of the Dharug people, living and working on Dharug & Gundungurra country, in the Blue Mountains. Theatre credits as Designer include *Sex Magick*, *Whitefella Yella Tree* (Griffin Theatre); *Escalate* (Throw Catch Collective); *Darlinghurst Nights* (Hayes Theatre); *Summer Rain* (New Theatre); *Ruthless!* (The Theatre Division); *The Importance of Being Earnest* (Reginald Theatre); *Riot!*, *Powerforce Live*, *Savage Naked Love* (Tantrum Theatre). As Costume Designer: *Jekyll & Hyde*, *Young Frankenstein*, *American Psycho*, *Cry Baby* (Hayes Theatre); *Eternityland* (Dancing Giant Productions); *Leap* (Neil Gooding Productions); *The Deb* (Australian Theatre for Young People). As Set Designer: *In the Heights* (Joshua Robson Productions). Mason won include Best Costume Design for *American Psycho* at the 2019 Sydney Theatre Awards and was Dark Mofo's 2023 Curator & Creative Producer for Night Mass. Training: NIDA.

CREATIVE TEAM



KELSEY LEE

(she/her)

**LIGHTING
CO-DESIGNER**

Kelsey Lee's theatre credits include, as Lighting Designer: *4000 Miles* (Sydney Theatre Company); *Whitefella Yella Tree*, *Sex Magick*, *The Lewis Trilogy* (Griffin Theatre Company); *Big Girls Don't Cry*, *Curious Incident of the Dog in the Night Time*; *Well-Behaved Women*; *A Room of One's Own* (Belvoir St Theatre); *Destiny* (Melbourne Theatre Company); *Autotune* (re:group collective); *Mutiara* (Marrugeku); *Gurr Era Op* (Force Majeure); *Masterclass*; *The Memory of Water*, *A Letter For Molly*; *Killing Katie* (Ensemble Theatre); *The Comedy of Errors* (Bell Shakespeare); *Queen Fatima* (NTofP); *Life Is A Dream* (Fervour); *April Aardvark* (ATYP); *SISTREN*, *Good Dog*, *If We Got Some More Cocaine I Could Show You How I Love You* (Green Door Theatre Company); *Tell Me On A Sunday* (Michelle Guthrie Presents/Hayes Theatre Company). As Set and Costume Designer: *Somos*, *Silence & Rapture* (Sydney Dance Company); *A Practical Guide To Self Defence* (NTofP). As Set Designer: *Nothing* (NTofP); *Catch Me If You Can* (Hayes Theatre Company). As Costume Designer: *Switzerland* (Ensemble Theatre). As Set and Lighting Designer: *An Ox Stand On My Tongue* (Belvoir 25A); *Jali* (Griffin Lookout). As Lighting, Set & Costume Designer: *Wilfred Gordon McDonald Partridge*, *There's a Sea In My Bedroom* (Australian Chamber Orchestra); *Lulu: A Modern Sex Tragedy* (NIDA). As Co-production Designer & Lighting Designer: *Destroy, She Said* (Belvoir 25A). As Associate Lighting Designer: *Cut The Sky* (Marrugeku); *At What Cost?*, *Blue* (Belvoir St Theatre). Film credits include, as Art Department: *Long Story Short*; *Shang Chi: The Legend Of The 10 Rings*. Awards include Sydney Theatre Awards for Best Set Design for *Destroy, She Said*. Training: NIDA.



KATIE SFETKIDIS

(she/her)

**LIGHTING
CO-DESIGNER**

Katie Sfetkidis' credits include *Calpurnia Descending* (Sydney Theatre Company); *Homo Pentecostus*, *Loaded*, *Chase*, *Looking for Alibrandi*, *SS Metaphor*, *Meme Girls* (Malthouse Theatre); *Touching the Void*, *Abigail's Party* (Melbourne Theatre Company); *Blak in the Room* (ILBIJERRI); *Monolith*, *Garabari*, *Considerable Sexual License*, *Daddy* (Joel Bray Dance). Awards include the 2025 Green Room Awards for Outstanding Lighting Design in Theatre Companies (Body of Work - *Blak in the Room* / *Homo Pentecostus*), and the 2005 Green Room Award for Outstanding Lighting Design in Theatre Companies (*Meme Girls*).

CREATIVE TEAM



STEVE TOULMIN

(he/him)

**COMPOSER &
SOUND DESIGNER**

Steve Toulmin's theatre credits include *Blackie Black Brown*, *A Flea In Her Ear*, *Black Is The New White*, *Power Plays*, *Little Mercy*, *Edward Gant's Amazing Feats of Loneliness* (Sydney Theatre Company); *Whitefella Yella Tree*, *Dogged*, *The Bleeding Tree*, *The Homosexuals*, *Feather in the Web*, *Gloria*, *Kill Climate Deniers*, *A Hoax*, *Beached* (Griffin Theatre); *Betrayal* (Sport For Jove); *Barbara and the Camp Dogs*, *HIR*, *The Rover*, *The Blind Giant Is Dancing*, *Jasper Jones*, *Ivanov*, *La Traviata*, *Blue Wizard*, *Is This Thing On?*, *20 Questions*, *The Seed*, *Scorched* (Belvoir St Theatre); *Othello*, *Richard III* (Bell Shakespeare); *Who's Afraid Of Virginia Woolf?*, *Circle Mirror Transformation*, *Great Falls*, *Liberty Equality Fraternity* (Ensemble Theatre); *Switzerland*, *That Face* (Queensland Theatre); *Hamlet*, *Julius Caesar*, *Tender Napalm*, *Attack Of The Attacking Attackers* (La Boite); *Testament of Mary* (Malthouse Theatre); *44 Sex Acts in One Week*, *All the Sex I've Ever Had*, *Maureen* (Sydney Festival); and independent works *Chatter*, *Arlington*, *Queen of Wolves*, *Me Pregnant* and *Rommy*. Other credits include the film *My God Shaped Hole* and advertising for Australia Post, Uncle Tobys, Common Ground, Oaks, Stella and Brisbane Racing Club.



DANIEL HERTEN

(he/they)

**ASSOCIATE COMPOSER
& SOUND DESIGNER**

Daniel Herten's credits include *Circle Mirror Transformation*, *The Picture Of Dorian Gray*, *Rules For Living* (Sydney Theatre Company); *The Lewis Trilogy*, *Whitefella Yella Tree*, *SISTREN*, *Flat Earthers: The Musical*, *PONY*, *Sex Magick*, *Green Park*, *Wherever She Wanders* (Griffin Theatre Company); *Grief Is The Thing With Feathers*, *Furious Mattress*, *The Curious Incident Of The Dog In The Night-Time*, *Miss Peony* (Belvoir Theatre Company); *Twelfth Night* (Bell Shakespeare); *The Half-Life Of Marie Curie* (Ensemble Theatre Company); *The Pirates Of Penzance*, *Ride The Cyclone*, *Murder For Two* (Hayes Theatre Company); *FADE* (National Theatre Of Parramatta); *William Yang: Milestone* (Sydney Festival); *Set Piece* (Rising Festival); *Plenty of Fish in the Sea* (Clockfire Theatre Company); *Let the Right One In* (Darlinghurst Theatre Company); *Black Box The Musical* (Tinderbox Productions); *Collapsible* (Essential Workers); *ARC*, *Shark Dive* (ERTH); *In the Arms Of Morpheus* (Arc Circus); *Follies Of God* (Performance Space); *A Midsummer Night's Dream* (Sport for Jove); *The Chairs*, *Hand To God* (Red Line Productions). Training: NIDA.

CREATIVE TEAM



MADELEINE PICARD

(she/they)

**TOURING SOUND
REALISER**

Madeleine Picard is a sound designer & composer working on Gadigal land. Combining her backgrounds in technical theatre and music, she is interested in storytelling through sound and in being part of the creation of new Australian theatrical works. Recent select credits include: *Dial M for Murder*, *Emerald City* (Ensemble); *Life is a Dream*, *Hot Tub*, *Shitty* (Belvoir 25A) *Amber*, *All the Fraudulent Horse Girls* (Old Fitz); *Scab* (ATYP); *The Weekend* (Belvoir). She has also recently worked as associate sound designer and/or realiser for a number of productions including *The Talented Mr Ripley*, *Julia* (Sydney Theatre Company); *The Wrong Gods*, *Song of First Desire* (Belvoir); and *Ride the Cyclone*, *Zombie! The Musical* (Hayes). Her work on *Shitty* was nominated for a Sydney Theatre Award for Best Sound Design/Composition of an Independent Production. She holds a Bachelor of Fine Arts (Technical Theatre and Stage Management) from NIDA.



BAYLEY TURNER

(she/her)

**INTIMACY
COORDINATOR**

Bayley Turner's theatre credits as Intimacy Coordinator include *Sweat* (Sydney Theatre Company); *The Lewis Trilogy*, *Jailbaby*, *swim* (Griffin Theatre Company); *The Almighty Sometimes* (Melbourne Theatre Company); *Truth* (Malthouse Theatre); *DJUNA*, *The Hall*, *The Inheritance*, *Things I Know to be True*, *In the Club* (Bullet Heart Club); *Sarah Kane's Cleansed* (Apocalypse Theatre); *Natasha, Pierre and the Great Comet of 1812*, *Let the Right One In* (Darlinghurst Theatre); on TV shows *Neighbours*, *Ladies in Black*; and as Consent/Inclusion Consultant with *Hedwig and the Angry Inch* (Andrew Henry Presents); *Hamilton* (Michael Cassel Group); *Overflow* (Darlinghurst Theatre). As an actor, Bayley's credits include thirty-six (Bullet Heart Club). Training: Intimacy On Set, IDC Professionals.

CREATIVE TEAM



ANDREA JAMES

(she/her)

DRAMATURG

Andrea James theatre credits include, as Director: *The Black Woman of Gippsland* (Melbourne Theatre Company); *Ghosting the Party*, *Jailbaby*, *swim*, *Nucleus* (Griffin Theatre); *Sunshine Super Girl* (Performing Lines); *Winyanboga Yurringa* (Moogahlin Performing Arts); *Bukal* (Jute Theatre) *Yanagai! Yanagai!*, *The Call*, *Non Parlo Di Salo*, *Magpie* (Melbourne Workers Theatre), as Writer: *The Black Woman of Gippsland* (Melbourne Theatre Company); *Sunshine Super Girl* (Performing Lines); *Dogged with Catherine Ryan* (Griffin Theatre) *Big Name*, *No Blankets* in consultation with Sammy and Anyupa Butcher, *Coranderrk*, *We Will Show the Country* with Giordano Nanni (ILBIJERRI); *Winyanboga Yurringa* (Moogahlin Performing Arts & Belvoir); *Bukal* (Jute Theatre); *Home* (Urban Theatre Projects); *Bright World* with Elise Hearst (Arthur Productions); Andrew James roles include Griffin Theatre's Associate Artistic Director, Carriageworks' Aboriginal Producer, Blacktown City Council's Aboriginal Arts Development Officer and Melbourne Workers Theatre's Artistic Director. Andrea James won the Mona Brand Award for Women Stage and Screen Writers, and the National Theatre Award 2024. Training: VCA.



ISABELLA KERDIJK

(she/her)

STAGE MANAGER

Isabella Kerdijk's credits include *Blithe Spirit* (Sydney Theatre Company); *Big Girls Don't Cry*, *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*, *The Sugar House*, *Thyestes* - European Tour, *Well-Behaved Women*, *Winyanboga Yurringa* (Belvoir St Theatre); *And No More Shall We Part*, *Blaque Showgirls*, *Green Park*, *Replay*, *Sex Magick*, *Swim*, *The Smallest Hour*, *This Year's Ashes*, *Ugly Mugs*, *Whitefella Yella Tree*, *Wicked Sisters* (Griffin Theatre); *Cranked Up* (Circus Oz); *Fourplay*, *Ride*, *Silent Night* (Darlinghurst Theatre Company); *Benefactors*, *Boxing Day BBQ*, *Rainman*, *The Half-Life of Marie Curie*, *The Ruby Sunrise* (Ensemble Theatre); *Bubble* (Legs on the Wall); *The Mousetrap* (Australia/New Zealand Tours, LWAA); *Empire* (Spiegelworld); *A Model Murder* (Sydney Festival). Training: NIDA (2008)

CREATIVE TEAM



TYLER FITZPATRICK

(she/her)

**ASSISTANT STAGE
MANAGER**

Tyler Fitzpatrick's stage management credits include *The Lewis Trilogy* (Griffin Theatre); *The Bridal Lament* (CAAP); *Yoga Play* (NTofP/La Boite); *seven methods of killing kylie jenner* (Green Door Theatre Company); *As Luck Would Have It*, *Trash Talk* (Merrigong); *The Ugliest Duckling* (Q Theatre). As Production Manager credits include *Blaque Showgirls*, *Jailbaby*, *Pony* (Griffin Theatre); *Dust* (Milkcrate); *Nothing* (NTofP); *A Practical Guide to Self Defence* (NTofP/Merrigong); *The Other Side*, *Mirage*, *The Complication of Lyrebirds* (Campbelltown Arts Centre); *Chop Chef* (Blush Opera) and all Shopfront Arts Co-Op productions from 2020-2025. As Lighting Designer: [YOUR NAME], *Party Girl*, *Expiration Date* (Purple Tape Productions); *Moon Rabbit Rising*, *Porpoise Pool*, *Aurat Raj* (Belvoir 25a); *Notes on a Scandal*, *I Want it That Gay* (QTopia); *Misery Loves Company* (Legit Theatre Co). As Producer: *werkaholics*, [YOUR NAME], *Fledgling*, *Party Girl*, *Expiration Date*, *Come Again*, *Maa Ki Rasoi*, *Tape Over Festival* (Purple Tape Productions). Positions include Co-Founder Purple Tape Productions, Production and Operations Manager at Shopfront Arts Co-Op (2020-2025), Production Associate - Paperjam Partners (2021-2023). Other work includes Touring Stage Manager with Little Squirt UK Tour 2025 and Development Stage Manager - Garden of Sound (VoxSteps). Tyler won the 2022 Sydney Theatre Award for Best Lighting Design (Independent) for *Moon Rabbit Rising*. Training: University of Wollongong.



Photography: Prudence Upton



University of Melbourne Arts and Culture (UMAC) presents, curates and commissions inspiring and entertaining arts experiences throughout the year at its award-winning cultural precinct on the northern edge of the CBD.

Located next to the No. 1 Swanston Street tram stop, minutes from Lygon Street, the precinct includes three main venues: the new Union and Guild Theatres at the Arts & Cultural Building, the magnificently restored deco Building 189 and the open-air Amphitheatre. This 6-Star Greenstar New Build precinct has already been recognised with multiple wins at the Australian Institute of Architects and the 2023 Good Design Awards.

Under the leadership of University of Melbourne Performing Arts Director Virginia Lovett, UMAC presents an annual off-semester program of major contemporary works, activating these civic, cultural spaces in the CBD North and offering a new destination for arts lovers and artists.

THE TEAM

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Front of House Coordinator

Will Edgar

GRIFFIN THEATRE COMPANY

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.

STAFF

Board

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UMAC

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