

# PRELIMINARY NOTES

FROM  
DARKNESS

By Steven Oliver



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## LA BOITE AND BRISBANE FESTIVAL

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WHO  
WE ARE



### ABOUT LA BOITE

Your Voices. Your Stories. Your Theatre.

La Boite holds a unique place in the hearts and minds of artists and audiences in Queensland. For more than 90 years, La Boite has represented the adventurous and alternative. There has always been a strong focus on the development of new work and artists, and today is no different.

The stories, ideas and voices of our city and country are many and varied and as such La Boite seeks to represent and engage in this beautiful and rich diversity; the diversity of form, ideas, ethnicity, gender – of identity.

Theatre has the capacity to embrace difference in so many ways. La Boite push the boundaries of form by collaborating with some extraordinary partners to stretch theatrical, physical and musical boundaries. La Boite plays with contemporary circus, visual theatre, opera and cabaret, classical text, the theatrical and extraordinary international talents. This varied menu aims to enliven and inspire our existing audiences and draw new audiences to share in the La Boite experience – the experience and magic of live performance in our unique Roundhouse Theatre.

### ABOUT BRISBANE FESTIVAL

Brisbane Festival is one of Australia's major international arts festivals. Each September, it explodes across the city with a thrilling program of theatre, music, dance, circus, opera and major public events, such as Riverfire attracting an audience of around one million people every year.

Brisbane Festival has only been annual since 2009, but in that time it's been embraced by the city and admired by the world.

Brisbane Festival aims to connect artists and audiences in ways that lift the spirit, disrupt the conventional and open our city to the world.

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**"A GRIPPING, DARKLY  
FUNNY DRAMA ABOUT  
AN ANCIENT FORCE AND  
A MODERN INDIGENOUS  
FAMILY'S NEED TO  
UNDERSTAND IT."**

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# PLAY OVER — VIEW



## SYNOPSIS

It's the anniversary of Vinnie's death. His brother, 17-year old Preston is being visited by spirits—seemingly tormenting him while he sleeps. His sister, Akira buries her pain in her phone. Their father, Eric, is in denial and their mother, Abigail, is numbing her pain with drink, while Nan is coping with it all by talking... a lot.

There's no denying that Preston's on the cusp of something otherworldly. The family's disconnect from each other and the world has gone on long enough. It's time to purge the past to embrace the present, if they're to have a future, and an encounter with spirits might just be the catalyst they all need.

Steven Oliver's (*Black Comedy*, *Black Queen* *Black King*) deeply moving new play deep-dives into contemporary family politics and the connection between culture, grief and our humanity, with Oliver's signature aplomb. In his debut at La Boite, Isaac Drandich directs this incredible new Australian work with a stellar Indigenous cast.

## FEELS LIKE

*Family Matters* meets *Redfern Now* meets *The Exorcist*, a nuclear family like no other, family drama that transcends the physical realm

## CAST AND CREATIVES

**DIRECTOR** Isaac Drandich

**DESIGN** Kevin O'Brien

**CAST INCLUDES** Roxanne McDonald

## ESTIMATED RUNNING TIME

90 minutes

## RECOMENDED FOR

Students in grades 11 and 12

## WARNINGS

- Coarse Language
- Themes of death, grief and loss including suicide

## SUBJECT MATTER

Indigenous Culture, Mental Health, Family, Spirit Worlds, Siblings, Grief and loss, Conflict in relationships between mother and children, married couple, mother-in-law and daughter-in-law, Hope, Change, A better world.

## PURPOSE

To empower, challenge, provoke and entertain

## CONTEXT

Sociological, Political, Personal, Cultural

## FORM, STYLE & CURRICULUM LINKS

Indigenous Australian Perspectives, Contemporary Realism, Magical Realism, Theatre of Social Comment, Contemporary Performance, New writing, Production Elements.

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## **Q&A WITH DIRECTOR ISSAC DRANDIC**

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DRA  
—MATIC  
MEANING



### **WHAT ARE YOU MOST LOOKING FORWARD TO WHEN DIRECTING THIS WORK?**

Venturing into the unknown and exploring untraveled territory in First Nations theatre in Australia and collaborating with a talented team of actors and key creatives.

### **WHAT DOES THE PLAY MEAN TO YOU?**

Theatre can be a powerful tool for social change. As a Noongar man I take my responsibility and privilege as a director seriously. As creatives and creators of new stories I believe it's important that we go beyond making observational theatre and imagine possibilities for an alternative future which offers a sense of hope. This play is another opportunity to connect and imagine a better world for First Nations people of Australia.

### **WHAT DO YOU HOPE AUDIENCES TAKE AWAY WITH THEM?**

A collective sense of connection. To sit in a theatre and share a special moment together.

### **WHAT ARE THE PARTS IN THE PERFORMANCE THAT STAND OUT TO YOU THE MOST?**

The family dynamics and "otherworldly" elements.

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## KEY RESEARCH POINTS

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THINGS  
TO  
PONDER



### INDIGENOUS CULTURE AND LANGUAGE

*From Darkness* is an Indigenous Australian led project, written, directed and performed by Indigenous Australian artists.

Here is a selection of Indigenous language words used in the script. You might like to have students do some research about these words. Ideally, you could engage with local Indigenous leaders or elders in your community and discuss language, culture and subject matter from the play with them, in particular ancestry and connection to spirits.

#### INDIGENOUS LANGUAGE

- Gammin
- Birilung
- Mob
- Ghoona
- Womba
- Picaninnis
- Budhoo
- Walkabout
- Bub
- Elder
- Gammin

#### AUSTRALIAN INSTITUTE OF ABORIGINAL AND TORRES STRAIT ISLANDER STUDIES

Use this map to look at the location of your school, where your students live, and where they grew up.

AIATSIS map of Indigenous Australia

“Move your cursor over any area of the map to reveal the ‘magnifying glass’ circle. Scroll your mouse wheel to zoom in or out within the magnifying circle. On touch screens, tap once on the screen to show the magnifying circle. Then, keep your finger on the screen and move the circle around to show the zoomed in map.”

- <https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>

### CHARACTERS

**NANNA LOU** A woman in her 60's who despite being the matriarch of the family, is probably the cheekiest and says what's on her mind. She's light hearted but can also cut very deep with her words.

**ERIC** A father in his forties who is the son of Nan Lou. He tries to be the good guy much to his detriment and finds himself usually caught in the middle of his mother and wife.

**ABIGAIL** Mother in her forties who is the wife of Eric. They've been together since high school and she has stood by his side through many hard times. Since their oldest sons death though, they've been growing apart. This is also the case for her relationship with her two children and she often feels the outsider.

**AKIRA** Fifteen year old daughter who feels like she's the last person people care about ever since her older brother's death and her living brother's relationship with the spirits and is constantly on her phone.

**PRESTON** Seventeen year old son who has been communicating with forces that lie beyond the plains of the natural world. He spends most of his time in his room and has been growing distant from his family.

#### SET

A lounge/dining room takes mainstage. Above it is a teenage boys bedroom. The white walls are bare save for a few small family portraits.

Have students find images, or create set designs using the above description from the script.

## KEY RESEARCH POINTS

# THINGS TO PONDER



### RELATIONSHIPS

Have students discuss the following relationships, create improvisations and explore these relationships. You might like to give different provocations, complications or tensions in these relationships.

- Husband and wife
- Nan and grandchild
- Mother and Mother-in-Law
- Husband, Wife and Husband's mother
- Brother and sister

### SPIRITS

Preston is amidst his connection to the spirit world. Everyone but Abigail has some kind of connection to the spirit world.

You might like to discuss their personal beliefs about spirits, other worlds, life after death, ghosts, the spirit world.

#### **ABORIGINAL SPIRITUALITY, UNCLE GRAHAM PAULSON SHARES HIS INSIGHTS INTO ABORIGINAL SPIRITUALITY**

- <https://www.australianstogether.org.au/discover/indigenous-culture/aboriginal-spirituality/>

Whilst there are some excellent resources and research links on this website below, please be conscious that the majority of it has been written by a non-Indigenous Australian. It is important that your resources reflect actual Indigenous perspectives.

#### **ABORIGINAL SPIRITUALITY AND BELIEFS BY JENS KORFF LAST UPDATED: 23 AUGUST 2017**

- <https://www.creativespirits.info/aboriginalculture/spirituality/>

### GRIEF & LOSS

The Ferguson family in *From Darkness* are dealing with the loss of their brother, son and grandchild Vinnie who passed away. It may be important to safely talk about grief, loss and mourning.

You could look at mourning rituals in different cultures around the world as pretexts for creating soundscapes or physicalised work.

### GLOBAL GRIEF

At one point in the script the spirits that visit Preston communicate not just the suffering of his people but images of global suffering.

- Native Americans
- The Holocaust
- War
- Mass shootings in schools
- People all over the world

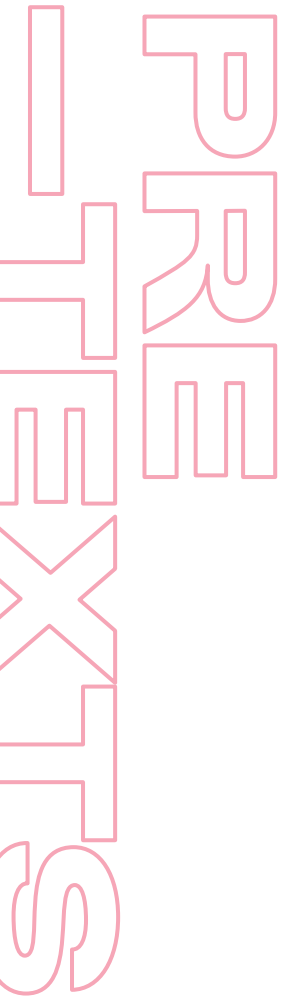
It may be good to discuss ideas of global grief or suffering and use images or research as pretexts to create dramatic work. Soundscapes may be a great place to start. You could incorporate movement, and physical acting and production elements like lighting, and projections.

Playing with these forms and styles will before seeing the show will be good, as a way of then discussing how the creative team use sound, lighting and projection in the production.

### MAKE THE WORLD A BETTER PLACE

Preston has many insights and perspectives on our changing world, and how to make it a better place. Have your students write monologues that reflect their own perspectives and beliefs about making the world better. You could then have other students rehearse and perform these monologues. You could also use this content to further develop devised work; scenes, soundscapes, movement pieces etc.





## PRIVELEGE WALK

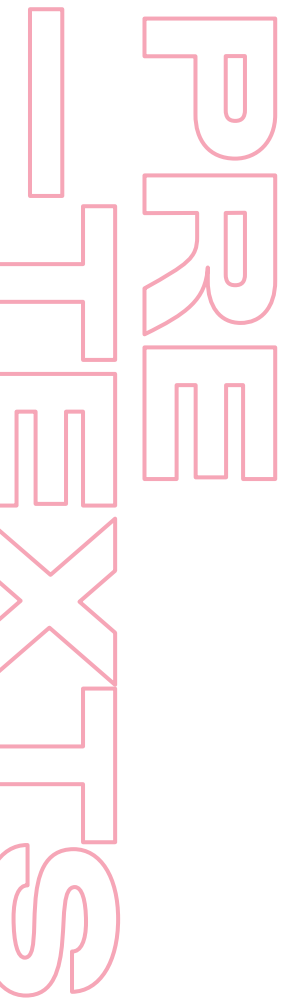
Depending on the context of your school you might like to do the Privilege Walk with your students. If you do not feel comfortable doing the walk with your students, you may just like to pull out some of the questions and use them as a way to discuss privilege, especially in Australia.

1. If you are right-handed, take one step forward.
2. If English is your first language, take one step forward.
3. If one or both of your parents have a college degree, take one step forward.
4. If you can find Band-Aids at mainstream stores designed to blend in with or match your skin tone, take one step forward.
5. If you rely, or have relied, primarily on public transportation, take one step back.
6. If you have attended previous schools with people you felt were like yourself, take one step forward.
7. If you constantly feel unsafe walking alone at night, take one step back.
8. If your household employs help as servants, gardeners, etc., take one step forward.
9. If you are able to move through the world without fear of sexual assault, take one step forward.
10. If you studied the culture of your ancestors in elementary school, take one step forward.
11. If you often feel that your parents are too busy to spend time with you, take one step back.
12. If you were ever made fun of or bullied for something you could not change or was beyond your control, take one step back.
13. If your family has ever left your homeland or entered another country not of your own free will, take one step back.
14. If you would never think twice about calling the police when trouble occurs, take one step forward.
15. If your family owns a computer, take one step forward.
16. If you have ever been able to play a significant role in a project or activity because of a talent you gained previously, take one step forward.
17. If you can show affection for your romantic partner in public without fear of ridicule or violence, take one step forward.
18. If you ever had to skip a meal or were hungry because there was not enough money to buy food, take one step back.
19. If you feel respected for your academic performance, take one step forward.
20. If you have a physically visible disability, take one step back.
21. If you have an invisible illness or disability, take one step back.
22. If you were ever discouraged from an activity because of race, class, ethnicity, gender, disability, or sexual orientation, take one step back.
23. If you ever tried to change your appearance, mannerisms, or behaviour to fit in more, take one step back.
24. If you have ever been profiled by someone else using stereotypes, take one step back.
25. If you feel good about how your identities are portrayed by the media, take one step forward.
26. If you were ever accepted for something you applied to because of your association with a friend or family member, take one step forward.
27. If your family has health insurance take one step forward.
28. If you have ever been spoken over because you could not articulate your thoughts fast enough, take one step back.

29. If someone has ever spoken for you when you did not want them to do so, take one step back.
30. If there was ever substance abuse in your household, take one step back.
31. If you come from a single-parent household, take one step back.
32. If you live in an area with crime and drug activity, take one step back.
33. If someone in your household suffered or suffers from mental illness, take one step back.
34. If you have been a victim of sexual harassment, take one step back.
35. If you were ever uncomfortable about a joke related to your race, religion, ethnicity, gender, disability, or sexual orientation but felt unsafe to confront the situation, take one step back.
36. If you are never asked to speak on behalf of a group of people who share an identity with you, take one step forward.
37. If you can make mistakes and not have people attribute your behavior to flaws in your racial or gender group, take one step forward.
38. If you have always assumed you'll go to college, take one step forward.
39. If you have more than fifty books in your household, take one step forward.
40. If your parents have told you that you can be anything you want to be, take one step forward.

### THE PRIVELEGE WALK FROM

→ <https://peacelearner.org/2016/03/14/privilege-walk-lesson-plan/>



## FROM LITTLE THINGS BIG THINGS GROW (GET UP STAND UP VERSION)

You could use this as a pretext with your students to discuss Kevin Rudd's apology to the Stolen Generations, the history of the story in the original song and its contemporary version.

*"After the historic apology by Prime Minister Kevin Rudd to the Stolen Generations, GetUp commissioned this song to be made by some of Australia's most prominent musicians such as Paul Kelly, Urthboy, Missy Higgins and others. Some of the nation's best-known performers have come together to create a song that harnesses the momentum of February's apology. The song entered the ARIA charts at number 4 and peaked on the digital charts at number 2, while also receiving glowing media attention from around the world. GetUp brings you The GetUp Mob's "From Little Things Big Things Grow".*

*The GetUp Mob, organised by advocacy group GetUp!, released a version of the song on 21 April 2008. This featured elements of the apology to the Stolen Generations, made by Prime Minister Kevin Rudd on 13 February 2008, as well as former Prime Minister Paul Keating's Redfern Speech on 10 December 1992. The track features Carmody and Kelly, as well as other prominent Australian artists (including Urthboy, Missy Higgins, Mia Dyson, Radical Son, Jane Tyrrell, Dan Sultan, Joel Wenitong and Ozi Batla). This version peaked at #4 on the ARIA singles chart after its 28 April 2008 release, and #2 on both the Australian Chart and Digital Track Chart. The video for the song was produced by ARIA winner Hackett Films, and features John Butler, Leah Purcell, Pat Dodson and Anthony Mundine. Kev Carmody described the 2008 version:*

*"This contemporised version of the song transforms us from a negative concept of the past to the positive possibilities of the future." -Kev Carmody, 2008*

As Prime Minister of Australia, I am sorry.  
On behalf of the Government of Australia,  
I am sorry.  
On behalf of the Parliament of Australia,  
I am sorry.  
And I offer you this apology without qualification.

To say sorry means to give respect  
It's long overdue  
Now you failed to imagine  
What if it happened to you

Now they're not only words now it's not just a symbol  
Accepting the past, well it's not always simple  
When thinking of yesterday  
We live for tomorrow  
We can't face the future now  
Till we face the sorrow

Now under the colours, yeah  
Of red, yellow, black  
We say Never again  
We say No turning back

From little things, big things grow  
From little things, big things grow  
From little things, big things grow  
From little things, big things grow

Lighting up the path  
With good in our heart  
See the more that you look  
The better for all  
So he sang as he walked  
And together we stand  
For we're sure to stand tall  
We must all play our part  
[Rudd: indigenous and non indigenous]  
Tears within our brow  
Yes forward we struggle and all  
we've achieved  
Will be nothing if greed was the  
only motivation of man  
So we can love one another,  
and with respect for each other  
Then we move forward [reconciled] together

From little things, big things grow  
From little things, big things grow  
From little things, big things grow  
From little things, big things grow

Where hope and history rhyme  
And now's one of those times  
Let's close the gap and if we truly mean it  
we can stare down our future and find  
we can see through those eyes  
And let us not stand with those who deny

It seems to me that if we can imagine the  
injustice  
We can imagine the opposite  
And we can have justice

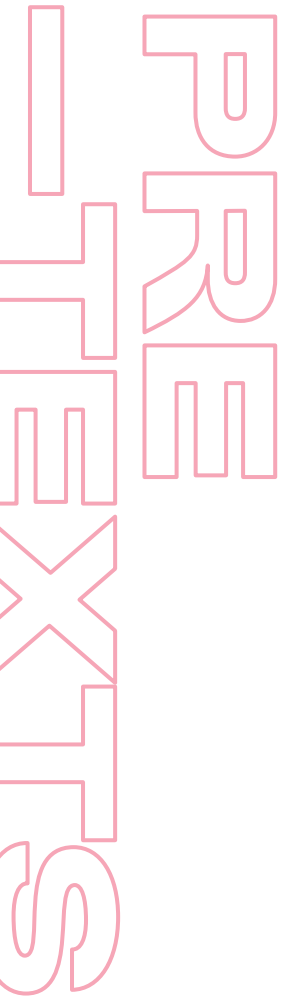
From little things, big things grow  
From little things, big things grow  
From little things, big things grow  
From little things, big things grow

[rpt]

All of us are one, because we are human  
And if I cut you, you cut me, what comes out?  
red blood, not different colour blood, only red  
blood. Yes.

→ <https://www.youtube.com/watch?v=8zXFmJmrjOs>





## JANUARY 26 BY A.B.ORIGINAL WITH DAN SULTAN

You could use the lyrics of this song to discuss the Change the Date debate and why it is such an important issue.

There are many amazing images from Change the Date protests that you could also use as pretexts.

### [HOOK (EXTENDED): DAN SULTAN & BRIGGS]

You can call it what you want  
But it just don't mean a thing  
No, it just don't mean a thing  
Fuck that, homie  
You can come and wave your flag  
But it don't mean a thing to me  
No, it just don't mean a thing  
Fuck that, homie  
You can call it what you want  
But it just don't mean a thing  
No, it just don't mean a thing  
Fuck that, homie  
You can come and wave your flag  
But it don't mean a thing to me  
No, it just don't mean a thing  
Fuck that, homie

### [VERSE 1: BRIGGS]

They said, "Hey, Briggs, pick a date" (Okay)  
"You know, one we can celebrate" (For sure)  
"Where we can come together (Yeah)  
Talk about the weather, call that Australia Day"  
I said, "How about March 8th?"  
(That's a good one)  
And we can do it on your Nan's  
grave (Got that, bitch?)  
We can piss up, piss on her face  
Get lit up and burn out like Mark Skaife  
They screaming, "love it or leave it" (Love it!)

I got more reason to be here,  
if you could believe it  
Won't salute a constitution or who's underneath  
it Turn that flag to a noose, put a cease to your  
breathing  
I can't get in my whip, I get a ticket for that  
I get a DWB, and that's a 'Driving Whilst Black'  
I turn the other cheek, I get a knife in my back  
And I tell 'em it hurts, they say I overreact  
So fuck that! (Fuck that!)

### [HOOK: DAN SULTAN & BRIGGS (TRIALS)]

You can call it what you want  
But it just don't mean a thing  
No, it just don't mean a thing  
(Hey, Briggs!) Fuck that, homie  
You can come and wave your flag  
But it don't mean a thing to me  
No, it just don't mean a thing

### [VERSE 2: TRIALS]

I said celebrate the heretic anytime  
outside Jan 26 (Anytime)  
That's the date for them suckers doing  
that sucker shit (That's true!)  
That's that land-taking, flag-waving attitude  
Got this new Captain Cook dance to  
show you how to move (Move it)  
How you wanna raise a flag with a rifle  
To make us want to celebrate anything  
but survival?  
Nah, you watching tele for The Bachelor  
But wouldn't read a book about a fuckload  
of massacres? (What?)  
I remember all the blood and what  
carried us (I remember)  
They remember twenty recipes  
for lamingtons (Yum)  
Yeah, their ancestors got a boat ride  
Both mine saw them coming until they  
both died

Fuck celebrating days made of misery (Fuck that)  
While Aus still got the black history (That's true)  
And that shirt will get you banned  
from the Parliament  
If you ain't having a conversation,  
well then we starting it

### [HOOK: DAN SULTAN & BRIGGS]

You can call it what you want  
But it just don't mean a thing  
No, it just don't mean a thing  
Fuck that, homie  
You can come and wave your flag  
But it don't mean a thing to me  
No, it just don't mean a thing!

### [BRIDGE: DAN SULTAN & TRIALS]

No, it just don't mean a thing  
Nah, it just don't mean a thing  
No, it just don't mean a thing  
Nah, it just don't mean a thing  
No, it just don't mean a thing  
Nah, it just don't mean a  
Motherfucking thing  
No, it just don't mean a thing

### [OUTRO: BRIGGS & TRIALS]

Wave it, wave it baby  
Wave it, wave it, eat the flag  
Wave it, wave it mama  
Wave that flaggy, wear the flag  
Wave it, wave it baby (What you gonna do?!)  
Wave it, wave it, wave it baby!  
Wave it, wave it mama  
Wave that flaggy

→ <https://www.youtube.com/watch?v=tZ9qeX4gUeo>

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## FURTHER READING

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CHECK  
IT OUT



It is always important to include indigenous social and historical contexts in the work that you are doing with your students. Below are some resources you could use imbedded into your existing units of work.

### LINKS & RESOURCES

#### KANYINI BY MELANIE HOGAN SUNDAY PROGRAM REVIEW

→ [https://www.youtube.com/watch?v=c-X\\_eABVwyU](https://www.youtube.com/watch?v=c-X_eABVwyU)

#### MY GRANDMOTHERS LINGO

→ <https://www.sbs.com.au/mygrandmotherslingo/>

#### FIRST CONTACT

→ <http://www.sbs.com.au/programs/first-contact>

#### BRINGING THEM HOME REPORT

→ <https://www.humanrights.gov.au/publications/bringing-them-home-report-1997>

#### BRINGING THEM HOME: 20 YEARS AFTER REPORT, INDIGENOUS CHILDREN WORSE OFF THAN BEFORE BY POLITICAL REPORTER DAN CONIFER

→ <http://www.abc.net.au/news/2017-05-26/bringing-them-home-report-20-years-on-children-worse-off/8560568>

#### NUNUKUL YUGGERA ABORIGINAL DANCERS

→ <http://www.nunukul-yuggera.com/>

#### INDIGENOUS KNOWLEDGE CENTRES

→ <http://www.slq.qld.gov.au/about-us/indigenous-knowledge-centres>

#### CLOSE THE GAP

→ <https://www.humanrights.gov.au/our-work/aboriginal-and-torres-strait-islander-social-justice/projects/close-gap-indigenous-health>

### VIDEOS

#### YOU CAN'T ASK THAT - INDIGENOUS AUSTRALIANS

→ <http://iview.abc.net.au/programs/you-cant-ask-that/LE1517H008S00>

#### THE 7 STAGES OF GRIEVING JUNE 2017 AT THE JOAN

→ [https://www.youtube.com/watch?v=a\\_xLXqwgYFg](https://www.youtube.com/watch?v=a_xLXqwgYFg)

#### YARRAMUNDI KIDS - WHEN I WAS A KID - DEBORAH MAILMAN

→ [https://www.youtube.com/watch?v=Bw\\_-5nCXOM](https://www.youtube.com/watch?v=Bw_-5nCXOM)

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## FURTHER READING

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## COMPANIES

### DIGI YOUTH ARTS

→ <http://dya.net.au/>

### BANGARRA DANCE THEATRE

→ [https://www.youtube.com/channel/UCdtJI\\_HHSj9cqiVMha0yahQ](https://www.youtube.com/channel/UCdtJI_HHSj9cqiVMha0yahQ)

### ILBIJERRI THEATRE COMPANY

→ <https://www.youtube.com/user/ilbijerritheatreco>

### YIRRA YAAKIN

→ <https://www.youtube.com/user/YirraYaakinTheatreCo>

### KOOEMBA DJARRA INDIGENOUS PERFORMING ARTS

→ <http://www.kooemba.com.au/index.html>

### ILBIGERRI ABORIGINAL AND TORRES STRAIT ISLANDER DANCE CO-OPERATIVE

→ <http://www.ilbijerri.org.au/index.htm>

### BANGARRA DANCE THEATRE

→ <http://www.bangarra.com.au/>

## LESSONS & RESOURCES

### ABORIGINAL AND TORRES STRAIT ISLANDER GUIDELINES FOR DRAMA / THEATRE EDUCATION BY DRAMA AUSTRALIA

→ <https://www.dramaaustralia.org.au/assets/files/ATSIguidelinesFinalSept07.pdf>

### ABORIGINAL AND TORRES STRAIT ISLANDER STUDIES HANDBOOK 2010

→ [https://www.qcaa.qld.edu.au/downloads/senior/snr\\_atsti\\_10\\_handbook.pdf](https://www.qcaa.qld.edu.au/downloads/senior/snr_atsti_10_handbook.pdf)

### ABORIGINAL AND TORRES STRAIT ISLANDER STUDIES (2009) TEACHING & LEARNING

→ <https://www.qcaa.qld.edu.au/senior/subjects/humanities-and-social-sciences/aboriginal-torres-strait-islander-studies-2009/teaching-learning>

### TEACHER RESOURCE MATERIALS FOR MIRACLE IN BRISBANE

→ [https://eprints.qut.edu.au/27258/1/Miracle\\_in\\_Brisbane\\_Teacher\\_Resource\\_2009.pdf](https://eprints.qut.edu.au/27258/1/Miracle_in_Brisbane_Teacher_Resource_2009.pdf)

### DEPARTMENT OF LEARNING WESTERN AUSTRALIA - ABORIGINAL EDUCATION < LESSON PLANS < LESSONS BY LEARNING AREA < THE ARTS

→ <http://www.det.wa.edu.au/aboriginaleducation/apac/detcms/aboriginal-education/apac/lesson-plans/the-arts.en?catid=9192344>

### ABORIGINAL THEATRES

→ <https://www.creativespirits.info/aboriginalculture/arts/aboriginal-theatres#axzz4kQCeVjbq>

## PLAYS

### BLAK STAGE - AUSTRALIAN STAGE RESOURCES

→ <https://australianplays.org/blakstage/scripts>  
→ <https://australianplays.org/blakstage/resources>  
→ <https://australianplays.org/blakstage/media-gallery>

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## FURTHER READING

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### PLAYS (CONT.)

#### HART BY SHE SAID THEATRE

→ <http://shesaidtheatre.com/projects/hart>

#### THE SECRET RIVER ABC TV - MINI SERIES - THE SECRET RIVER

→ <http://www.abc.net.au/tv/programs/secret-river/>

#### KATE GRENVILLE - THE SECRET RIVER

→ [http://kategrenville.com/secret\\_river](http://kategrenville.com/secret_river)  
→ [http://kategrenville.com/secret\\_river\\_readers\\_notes](http://kategrenville.com/secret_river_readers_notes)

#### THE SECRET RIVER BY ANDREW BOVELL

→ <https://australianplays.org/script/CP-2787>

#### A RESPONSE TO NO SUGAR CUE THE CHORUS: THE MAKINGS OF A MAN BY JOHN HARDING

→ <https://australianplays.org/script/CPD-12>

### ARTICLES

#### 10 THINGS YOU SHOULD KNOW ABOUT WHITE PRIVILEGE by luke pearson and sophie verass

→ <http://www.sbs.com.au/nitv/article/2016/10/13/10-things-you-should-know-about-white-privilege>

#### BRISBANE COULD RENAME HISTORICALLY RACIST BOUNDARY STREETS by cameron atfield

→ <http://www.brisbanetimes.com.au/queensland/brisbane-could-rename-historically-racist-boundary-streets-20160129-gmhgi3.html>

### THE STORIES OF OUR STREETS

published on August 24, 2013

→ <http://www.westendmagazine.com/the-stories-of-our-streets/>

#### ADAM GOODES: 'IF PEOPLE ONLY REMEMBER ME FOR MY FOOTBALL, I'VE FAILED IN LIFE.' By andrew webster

→ <http://www.smh.com.au/afl/sydney-swans/adam-goodes-if-people-only-remember-me-for-my-football-ive-failed-in-life-20150730-ginms6.html>

#### MOTHER OF TEEN WHO SLEDGED ADAM GOODES SAYS FANS SHOULD NOT BOO, BUT STILL WANTS AN APOLOGY Andrew Wu July 30 2015

→ <http://www.smh.com.au/afl/sydney-swans/mother-of-teen-who-sledged-adam-goodes-says-fans-should-not-boo-but-still-wants-an-apology-20150729-gimqms.html>

### WE DON'T NEED A MAP.

*"A few years back I got in a bit of trouble when I said I thought the Southern Cross was becoming the new swastika. Caused a ruckus alright. But it got me thinking. The poor old Southern Cross has been reclaimed as a badge for exclusion, but is there more to the story? Why is this symbol so potent? What does it mean for blackfellas? Australia ... Maybe it's time to ask some sober questions about who we are and where we are going."* **WARWICK THORNTON**

→ <https://www.wedontneedamapmovie.com/>

#### TAKE BACK THE STARS AND WEAR THE SOUTHERN CROSS WITH PRIDE OCTOBER 23, 2014 1.21PM AEDT, MYLES RUSSELL COOK

→ <http://theconversation.com/take-back-the-stars-and-wear-the-southern-cross-with-pride-33301>



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