

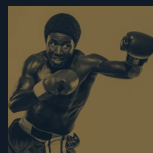
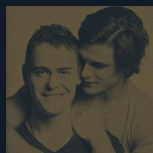
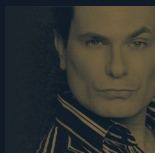
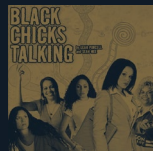
LA BOITE ENCORES

BLACK CHICKS TALKING

BY LEAH PURCELL



MONDAY 19 MAY



Welcome to the reading of another Epic Play from the Archive

BLACK CHICKS TALKING

Written and Directed by Leah Purcell AM

CAST

Lara Croydon
Roxanne McDonald
Nadine McDonald-Dowd
Alinta McGrady
Che Skeen

In *Black Chicks Talking*, five women share memories of their pasts and reveal their future aspirations. They come from diverse backgrounds, including an actress, a netballer, a dancer, a businesswoman, a mother, a lawyer, a community police warden, and even a former Miss Australia.

Under Sean Mee's artistic leadership, La Boite increasingly championed new Queensland works, commissioning 20 plays between 2001 and 2003. The 2002 season featured *Black Chicks Talking*, co-directed by Leah Purcell and Sean Mee, which premiered at QPAC on December 11.

This groundbreaking play, based on Purcell's book and documentary, toured the Sydney Festival and the Perth International Arts Festival.

A bold exploration of First Nations Australian women's stories, this production cemented La Boite's position at the forefront of contemporary Australian theatre.

LA BOITE ENCORES
PRESENTED BY

EPIC HAIR
DESIGNS

Black Chicks Talking was born out of a deep need to explore and give voice to the lived experiences of Aboriginal women. As a First Nations storyteller, I felt our stories were often overshadowed or misrepresented in mainstream theatre and media. This play was my response to that absence—an opportunity to portray Aboriginal women in an authentic, multifaceted, and empowering way. At its core, *Black Chicks Talking* is about connection, resilience, and the strength we derive from each other, particularly in navigating the complexities of contemporary life as Aboriginal women.

The play explores cultural identity, belonging, and healing themes while creating space for diverse voices within the Aboriginal community. It reflects the everyday lives of our First Nation women, capturing moments of humour, vulnerability, and strength. It also reflects how we, as a community, hold and share our stories—how our narratives are passed down and lived through generations.

By the time I turned to the play, I had already written the book anthology, directed the documentary film, and exhibited the portrait and photographic series. These mediums had serviced the story differently and guided me toward a more spiritualistic telling in the play, contrasting with the factual approach taken in the other forms.

Black Chicks Talking became more of a dream state than anything else—perhaps a play before its time. It was a turning point, not only for me as a storyteller but for the play itself.

Breaking out to become the first to tour nationally for La Boite was a highlight. I'm proud that it still holds a significant place in the Australian theatre canon and that La Boite has acknowledged it in its 100th Anniversary.

LEAH PURCELL

WRITER AND DIRECTOR



**100 YEARS OF
OPENING HEARTS AND
OPENING MINDS**

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PRIZE PACK!**

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LABOITESFUNDRAISING2024](http://WWW.RAFFLETIX.COM.AU/LABOITESFUNDRAISING2024)**

UP NEXT

ZIG ZAG STREET

BY PHILLIP DEAN

ADAPTED FROM THE NOVEL BY NICK EARLES

MONDAY 26 MAY

LABOITE.COM.AU



LaBoiteTheatre