

PROGRAM

La Boite, Campbelltown Arts Centre
and Black Honey Company present

ONE

THE

BEAR

Written and composed
by Candy B and Busty Beatz



LA BOITE
THEATRE COMPANY

Black
Honey
Company

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ARTS
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La Boite Theatre Company is supported by the Queensland Government through Arts Queensland



La Boite Theatre Company is assisted by the Australian Government through the Australia Council, an integral part of the arts and culture portfolio



Image: Paul D'Arby

PRESENTED BY LA BOITE THEATRE COMPANY, CAMPBELLTOWN ARTS CENTRE
AND BLACK HONEY COMPANY
10 – 21 OCTOBER 2017 AT THE ROUNDHOUSE THEATRE

CAST

ONECANDY BOWERS
URSULA.....NANCY DENIS

CREATIVES

WRITERCANDY BOWERS
COMPOSER AND SOUND DESIGNERBUSTY BEATZ
SET DESIGNER JASON WING
COSTUME DESIGNER SARAH SEAHORSE
LIGHTING DESIGNER VERITY HAMPSON
VIDEO DESIGNER OPTIKAL BLOC
STAGE MANAGER HOPE HAAMI
SOUND OPERATOR AND ASSISTANT STAGE MANAGER HAYLEY FORWARD
DIRECTORIAL EYE AND DRAMATURGYCLAIRE CHRISTIAN
DIRECTORIAL EYE SUSIE DEE
DRAMATURGY SISTA ZAI ZANDA

ACKNOWLEDGEMENT OF COUNTRY

AT LA BOITE WE ACKNOWLEDGE THE COUNTRY ON WHICH WE WORK, AND THE TRADITIONAL CUSTODIANS OF THIS LAND - THE TURRBAL AND JAGERA PEOPLE. WE GIVE OUR RESPECTS TO THEIR ELDERS PAST, PRESENT, AND EMERGING.

WE HONOUR THE ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE, THE FIRST AUSTRALIANS, WHOSE LANDS, WINDS AND WATERS WE ALL NOW SHARE, AND THEIR ANCIENT AND ENDURING CULTURES. THIS COUNTRY WAS THE HOME OF STORY-TELLING LONG BEFORE LA BOITE EXISTED, AND WE ARE PRIVILEGED AND GRATEFUL TO SHARE OUR STORIES HERE TODAY.

COVER IMAGE BYHANA SCHLESINGER





WRITERS' NOTES CANDY BOWERS

CaShawn Thompson on *“Black Girl Magic”*

“Sometimes our accomplishments might seem to come out of thin air, because a lot of times, the only people supporting us are other black women. At its core, the purpose of this movement is to create a platform where women of colour can stand together against the stereotyping, colourism, misogynoir and racism that is often their lived experience.”

One the Bear is set on a site of magic herstory. Birthed by radical black feminist dreamers (me and my sister Busty Beatz), this show cuts to the heart of our sorrow, our joy, our hope and our love. We make theatre that gives visibility and voice to one of the most erased and voiceless groups in current society. We have grown a practice and body of work that shakes the very structures we collaborate within. There is a deep fear of political theatre in Australia, theatre which scrutinises and dismantles colonisation, assimilation and the even stickier aspects of interrogating cultural

appropriation from within our culture. It's risky and even terrifying for some!

Black Honey Company transforms the idea of political theatre and creates irresistible experimental work that cuts and tickles in equal measure.

My journey to creating *One the Bear* has been a mix of exploring the themes of life with young people from the margins and my own personal herstory. I wanted to give the next generation of queens a gift but also challenge them, hold a light up and create open conversations. Thwarting the oppressive parts of society, media and materialism is incredibly important to me as an Artist, Aunty, Sister and Daughter. I want to help shift culture for my nieces and nephews. Creating work that gives voice to often silenced and invisible people is central to my philosophy. I place *Outliers* centre so the audience might see a different perspective to the current heroes dominating our stages and screens.

One the Bear is a fairytale and therefore a cautionary tale. The demise and death of Amy Winehouse, Michael Jackson and the plastic surgery of Lil' Kim were key case studies for the show. Giving young folks an option to critique “fame” and “celebrity” amongst issues of identity, loss and appropriation is vital right now.

One and Ursula are two of my most favourite characters I've ever written. I hope folks love them as I have loved creating them and bringing them to life with the wonderful Nancy Denis! The creative team on the project are truly what dreams are made of, from Costume Artiste Sarah Seahorse to Street Artist come Set Designer Jason Wing to my big sister, the internationally acclaimed composer and performer Busty Beatz.

Thanks to the folks willing to shift, be shook and give love to the sisterhood.

CANDY B





HUMANS OF OTB

“During its premiere season at Campbelltown Arts Centre, *One the Bear* picked up a legion of loyal fans who raised their paws for the cause. Here are some of their stories.”

KWEEN G | MC/ RADIO PRESENTER (KILLAQUEENZ)

I think *One the Bear* is really important and I would love to see it touring the world; I would make sure so many people saw it. There were so many parts in the show I could relate to on a personal level. I was reminded of why I fell in love with hip hop & how the culture led me to be a lyricist/MC/performer. I have a new found love for hip hop theatre since watching the show. Black Honey Company is doing some herstorical and vitally relevant work. The power of a black woman’s voice and the story telling really shines out in *One The Bear*.

VULINDLELA MKWANANZI | MUSICIAN (TRUE VIBENATION)

A true fairy tale for the hip-hop generation, *One the Bear* by Candy Bowers explodes the mass media’s exploitation and representation of black culture. It’s incredibly engaging; at times I was confronted and at other times I was snorting with laughter. The show cuts close to the bone for anyone in the Music business as it centers on the tension between cultural identity and celebrity. So often fantasies of success overshadow the realities and the cost to those in the spotlight. This sort of toxic commercialism not only affects the individuals but their communities as well.

TIANA CANTERBURY | HIP HOP DANCE CHOREOGRAPHER (SO YOU THINK YOU CAN DANCE/ MACKLEMORE AUSTRALIAN TOUR)

So powerful, so entertaining and so bold. I’m very happy I brought both of my daughters to witness *One the Bear*. I cried and at one point my 3 yr old said “Shooooosh” to me. Both Candy and Nancy are just amazing! This show needs to be seen by ALL WOMEN AND YOUNG GIRLS. I love Black Honey Company and I love that my daughters are experiencing their own herstory on stage.



CANDY BOWERS

Writer, One

Candy Bowers is an award-winning lyricist, playwright, performer, poet, and producer. The Co-Artistic Director of a Black Honey Company Candy makes fearless, sticky work that delves deep into the heart of radical feminist dreaming and cuts and tickles in equal measure. Her original stage credits include *Hot Brown Honey*, *Sista She*, *Australian Booty* and *MC Platypus and Queen Koala's Hip Hop Jamboree*. Her stage credits include Charles Penworth in *Lilith the Jungle Girl* by Sisters Grimm for Melbourne Theatre Company and Traverse Theatre (Edinburgh), Performer 3 in *Trilogy* by Nic Green (UK) and *Camae* in *The Mountaintop* for Queensland Theatre Company.

Her television credits include *Get Kraackin!*, *Newtons Law* and *The Ex PM*. Her awards include: UK Total Theatre Award, Green Room Best Ensemble and nomination for Best Female Actor (Theatre Companies), British Council Realise Your Dream Award, Melbourne Fringe Best Performance Award and Nida Shakespeare Award. Candy has written essays, poetry and letters for *Perilmag*, *Lifted Brow*, *Junkee*, *SBS Life*, *Women of Letters* (Penguin) and *She's Having a Laugh* (Affirm Press.)



NANCY DENIS

Ursula

Nancy Denis began her dance training at the age of three at Sydney's Brent Street studios. She further honed her talents in all facets of performance by attending the Talent Development High School from years 7 through to 12 becoming recognised in singing and acting.

Nancy has acted opposite Cate Blanchett in the feature film *Truth*, directed by James Vanderbilt, and opposite Michiel Huisman in the feature *2:22*, as well as a recurring role in the ABC TV series *Clevermen* opposite Frances O'Connor. Nancy has also worked with Urban Theatre Project's *Home Country* in the role of Zaphora.

During her training at Brent Street Studios, Nancy secured the role of Little Inez in the Australian production of *Hairspray: the Musical*, directed by David Atkins. Following the national tour of *Hairspray* Nancy played Foxy Baker in Baz Luhrmann's *The Great Gatsby* appearing alongside Leonardo DiCaprio and Tobey Maguire.

Nancy graced the professional stage at an early age, playing Tessi alongside Anthony Warlow in John Frost's production of *Annie*. She has performed in sold out seasons of the critically acclaimed play *The Baulkham Hills African Ladies Troupe* directed by Ros Horin. Originating at Sydney's prestigious Belvoir Theatre, *The Baulkham Hills African Ladies Troupe* was remounted in 2015 at the Sydney Opera House, touring to London and the UK.

In 2008, Nancy won a place as a member of the pop group *Panjo 5* through Nickelodeon's talent search show *Airtime!*

Nancy is Haitian-Australian and in 2010 Nancy and her family organised the 'Hearts for Haiti' benefit, raising much needed funds for the earthquake disaster relief.



BUSTY BEATZ

Composer, Sound Designer

Kim Busty Beatz Bowers has been making music and theatre for over 20 years. Moving from punk-rock to hip hop: her form, politics, music and message of black consciousness and fierce feminism are ever present. She signed her first record deal in 1992 (Half A Cow Records) with her High School Indie band Spdfgh. A decade worth of touring, recording and festivals has been immortalized via her contribution to the Big Day Out book, *Peace, Love and Brown Rice* by Sophie Howarth and her place in *Women Who Rock* exhibition.

As a freelance beats producer and hip hop artist Bowers has worked with the likes of Bone Thugs'n'Harmony, Screamfeeder, Def Poetry Jam, Ben Lee, Powderfinger and Sista She. Her film credits include, the 1999 film *Fresh Air* directed by Neil Mansfield, and Lawrence Lim's award winning short *Eleven*. Her music also features in cult Australian films *Love and Other Catastrophes* and *The Well*. As a Sound Designer/ Composer for Theatre she has worked with Belvoir St Theatre, Queensland Theatre, ATYP, The Escapists and International Hip Hop Theatre project East London/West Sydney. Bowers has also created sound for Circus and Dance Theatre including: Polytoxic Dance Theatre Company, Flipside, Strut'n'Fret and is currently the resident Musical Director for the internationally acclaimed "boylesque" show *Briefs* (on tour across Europe/ UK/ US.) Her accolades include the Green Room Award for Best Design and Best Production for *Hot Brown Honey* and the UK Total Theatre Award for Innovation, Experimentation and Playing With Form.

Alongside co-creating and performing in Black Honey Company productions, Busty Beatz is an infamous DJ and Sound Artist leading audiences onto the dance floor at major Festivals across the country and the globe.



JASON WING

Set Designer

Jason Wing is a Sydney-based artist who strongly identifies with his Chinese and Aboriginal heritage. Wing began as a street artist and has since expanded his practice to incorporate photomedia, installation and painting. Influenced by his bi-cultural upbringing, Wing explores the ongoing challenges that impact his wider community. Calling into question our understanding of history and of our current socio-political reality, Wing repurposes everyday objects and imagery, creating works that are both visually confronting and deceptively simple. Wing holds a Bachelor of Fine Arts from Sydney College of the Arts, University of Sydney and a Bachelor of Graphic Design, Sydney Graphics College.

He has exhibited nationally and internationally. Significant solo exhibitions include: *People of Substance*, Kluge-Ruhe Aboriginal Art Collection, Virginia, USA, 2012; *Tree Change*, Arc One Gallery, Melbourne, 2012; and *The Other Other*, Tandanya National Aboriginal Cultural Institute, Adelaide, 2011. Selected group exhibitions include: *Wondermountain*, Penrith Regional Gallery and the Lewers Bequest, Emu Plains, 2014; *The Native Institute*, Blacktown Arts Centre, Blacktown, 2013 and *Making Change*, National Art Museum of China, Beijing, 2012.

In 2012 he won the Parliament of NSW Aboriginal Art Prize for his provocative work *Australia was Stolen by Armed Robbery*. Wing's work is held in both private and public collections including the National Gallery of Australia, Canberra; Artbank, Sydney; Blacktown Council, Blacktown, NSW; and the Kluge-Ruhe Aboriginal Art Collection, Virginia, USA.



SARAH SEAHORSE

Costume Designer

Sarah Seahorse is Melbourne's neon saturated and colour obsessed award-winning wearable artist and costume designer specialising in circus and dance costumes and theatrical millinery.

With over a decade of costume making experience. Sarah is a talented seamstress, technical genius, innovative pattern maker and mind-blowing maker of headwear. She has an extra special creative flair and vision for design and decorative embellishment techniques including applique, machine embroidery and art finishing. Mostly self-taught, as well as being taught by her mother and grandmother from a young age, Seahorse completed a diploma of costume for performance at Swinburne University in 2007.

Since then she has gone on to forge a successful path with her eponymous freelance costume design and theatrical millinery business. Seahorse is the resident Milliner and art finisher at Circus Oz since 2011 and also creates bespoke costumes and millinery for the Australian Ballet, Opera Australia and the National Institute of Circus Arts along with a myriad of fabulous Melbourne based performers. From award-winning theatre makers to underground queer cabaret acts, fierce dance troupes and children's environmental musical theatre superstars- she's done it all. Seahorse also has her own line of ridiculous artisan resin jewellery made from gleaned and dumpster dived junk food featuring recycled wearable pizza, toast, and fairy bread bling, as a funny yet provocative statement about food waste and consumerism.

She won the International design award for Australia & the South Pacific at the prestigious World of Wearable Arts (WOW) Awards in Wellington, New Zealand in 2015.



VERITY HAMPSON

Lighting Designer

Verity Hampson is an award-winning lighting and projection designer for theatre, dance, opera, film and television. Verity has worked with many of Australia's leading directors and choreographers including Sarah Goodes, Imara Savage, Judy Davis, Leticia Caceres, Lee Lewis, Gale Edwards, Kate Champion, Meryl Tankard, Anne-Louise Sarkis, Stuart Maunder, Sam Strong and Eamon Flack. Verity's designs

include: for La Boite, *Blackrock*, *La Voix Humane*; for Belvoir, *The Drover's Wife*, *Faith Healer* (with MTC), *Ruby's Wish*, *The Blind Giant is Dancing*, *Ivanov*, *Is This Thing On?*, *Small and Tired*; for Griffin, *The Bleeding Tree*, *A Strategic Plan*, *The Turquoise Elephant*, *The Boys*, *The Floating World*; for Sydney Theatre Company, *After Dinner*, *Machinal*, *Battle of Waterloo*, *Hamlet: Prince of Skidmark*, *Little Mercy*, *Hamlet*; for Sydney Chamber Opera, *Fly Away Peter*, *In The Penal Colony*; for Bell Shakespeare, *Literati*, *A Midsummer Night's Dream*; and for Malthouse, *Fiery Maze* For television, Verity was lighting director for ABC's *Live at the Basement* and *The Roast*; and *The Crown Prince Awards* for SBS.

Verity's projection designs include: for Belvoir, *Mark Colvin's Kidney*, *The Blind Giant is Dancing*; for STC, *Little Mercy*, *Before/After*, *Leviathan*, *Like a Fishbone*; for Griffin, *The Turquoise Elephant*, *Beached*; for Ensemble, *Liberty*, *Equality*, *Fraternity* (codesign) and *Great Falls*. Verity is designing *New Breed* for Sydney Dance Company later this year. Verity won a Sydney Theatre Award for Best Mainstage Lighting Design for her work on *Machinal* with Sydney Theatre Company. She was awarded the Mike Walsh Fellowship which took her to Broadway to work with projection designers 59 Productions.



OPTIKAL BLOC

Video Designers

optikal bloc is an award-winning video projects that delivers video design, technology and services to the arts and entertainment industry. Previous credits as Video Designers include: shake & stir theatre co / QPAC: *Green Day's American Idiot*, *Wuthering Heights*, *1984*; Ocean Park Hong Kong / Aerial Angels: *Cyber Illusion Spectacular*; Queensland Government: *Creative Generation – State Schools Onstage*;

Queensland Theatre: *Country Song*, *Gasp!*, *The Mountaintop*; La Boite Theatre Company: *Prize Fighter*, *Pale Blue Dot*; Arts Centre Gold Coast: *Miss Saigon*, *Jesus Christ Superstar*; Opera Queensland: *Hansel & Gretel*, *Candide*, *La Bohème* (realisation), *FiZZ!*, *Dirty Apple*; Harvest Rain: *Hairspray The Big Fat Arena Spectacular*; Queensland Musical Festival: *One Hundred and One Years*; HHO Events for the Canberra Centenary: *Seven Sisters Songline*; Empire Theatre: *Wicked*, *Singin' In the Rain*, *Cabaret*, *April's Fool*; Leah Shelton: *Terror Australis*. Television credits include: Endemol Australia / Nine Network: *Big Brother*.



HOPE HAAMI

Stage Manager

The world of beatbox began for Hope in 2001. Her determination to master her craft has built her established career as an independent award winning artist. Hope has secured a title of one of the top best female beatboxers in the world, she has worked with the likes of *Australian Idol* among many other commercial groups and more recently is touring internationally with Helpmann Award-Winning show, *Hot Brown Honey*. Hope is also recognised locally as a mentor to our youth across New Zealand and Australia through touring her workshops sharing her knowledge and experiences to help inspire the community.



HAYLEY FORWARD

Sound Operator, Assistant Stage Manager

Hayley Forward, based in Sydney, primarily works as a sound engineer, sound designer, artist, and creative technician, often traversing between the worlds of music, performance, art, and theatre.

Credits as Production Manager include: 2017 Campbelltown Arts Centre's season of *One the Bear*; 2015 *One Billion Beats*, *Binung Boorigan* and Campbelltown Arts Centre. As Sound Engineer: 2017-2014 Sydney Symphony Orchestra monitor engineer; 2017 - 2014 Sydney Theatre Company FOH engineer (*King Lear*, *Suddenly Last Summer*, *All My Sons*, *Speed the Plow*). Sound design credits: *The BlueBird Mechanicals*, *Too Close to the Sun*; Tacita Dean's *Event for a Stage*, Sydney Biennale 2014; Australia Council supported residency at the Banff Centre for the Arts in Canada, 2016. As a visual artist, she has collaborated with Jess Olivieri and the Parachutes for Ladies, exhibiting nationally and internationally including galleries MCA, GOMA, and ACCA.



CLAIRE CHRISTIAN
Directorial Eye, Dramaturg

Claire Christian is a writer, blogger, podcaster, and theatre maker from Queensland. Her debut young adult novel, *Beautiful Mess*, won the 2016 Text Publishing Text Prize and was published in August, 2017. She recently made her professional stage directing debut with *Single Asian Female* at La Boite, which received a 5-star review from The Guardian and was written by Michelle Law. As a playwright, Claire has been recognised both nationally and internationally.

In 2009, she was shortlisted for the Griffin Theatre Award, and was selected to study at the Royal Court Theatre in their Young Writers Program. In 2014, Claire co-produced and co-wrote the critically acclaimed *Hedonism's Second Album*, which premiered at La Boite Indie and was published by Playlab. She is a frequent collaborator of David Burton, with whom she created the podcast and online content platform *Ask Pew!Pew!* and co-wrote the play *The Landmine is Me*. Committed to her practice of connecting young artists and their stories with diverse audiences, Claire is currently the Youth and Participation Producer at La Boite Theatre.



SISTA ZAI ZANDA
Dramaturg

Sista Zai Zanda is a storyteller, educator and radio producer. She has facilitated poetry and storytelling workshops in Australia, Zimbabwe and Denmark. In 2011, she founded Stillwaters Storytelling Collective, a platform for diverse women's voices led by Black African women. Stillwaters performed at the Emerging Writers Festival, the Big West Festival, La Mama Theatre and the Light In Winter Festival. Currently, Zai hosts and curates the Pan Afrikan Poets Café, the home of new, cutting edge and classic Afrikan literature. This is a pop up literary event for stories by and about Afrikan and First Nations' storytellers. Zai established the Pan Afrikan Poets Café in 2015 with the intention to celebrate Africa's rich literary legacy and diverse storytelling traditions while showing love and respect for First Nations peoples.

Since 2015, Zai has spoiled audiences in Melbourne and Sydney with over 100 performances by Afrikan, First Nations and Pasifika artists. Recently, she co-produced a Pan Afrikan Poets Café event, *#BlackGirlMagic* at the Arts Centre Melbourne and it sold out in less than 5 days bringing a highly diverse audience to Australia's largest performing arts venue. One of Zai's career highlights from Africa is curating and programming the Youth Arts Zone for one of Africa's top ten international arts festivals, HIFA (the Harare International Festival Of The Arts). Zai's latest publication, *God Is A Black Womban*, is a Black Feminist text that is rooted in a long tradition of Afrikan Women's naked protest. *God Is A Black Womban* is also available for download as a poem set to Reggae/Dub music at www.thirdculturedub.bandcamp.com/album/god-is-a-black-womban. When she is not performing or running workshops, you can find Zai broadcasting on 3CR Community Radio, where she programs a women's, Indigenous and African music show called Hip Sista Hop. Her first publication, 'Journey Back2Centre: Love.' is written in the tradition of Afrikan sci-fi and is the journey of a young girl who hatched out of an egg to find her place in the world of the past, the underworld and the world of the future.



SUSIE DEE
Directorial Eye

Susie Dee has worked extensively in theatre as a performer, devisor and director in Australia and overseas for the past thirty years. She has been the Artistic Director of three theatre companies: (MWT) Melbourne Workers Theatre, (UHT) Union House Theatre and (ICE) Institute Of Complex Entertainment. ICE's projects went on to win various awards and received many accolades for the ground-breaking site-specific nature of the work. In 2011, she was the recipient of the Australia Council residency at the Cité Internationale des Arts in Paris, where she observed the work of Theatre du Soleil and other French companies. Dee has directed works for MTC, Malthouse Theatre, Hothouse Theatre and many Independent Theatre Companies.

She has been nominated and won numerous awards, including a 2013 Green Room Award for her Direction of Patricia Cornelius's *Savages* and a 2014 nomination for her Direction on *The Long Pigs* (which she co devised), followed in 2015 with a nomination for her direction of Cornelius's *SHIT*. Dee most recently directed *Peddling* (MTC) nominated for Best Director and co-devised and directed *Animal* -nominated for 6 Green Room Awards, winning Best Director.





LUSH FRESH
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COSMETICS

Lush is a proud partner of Black Honey Company and is thrilled to support the **ONE THE BEAR OUTREACH PROGRAM**, assisting to bring disadvantaged young people from across Queensland to the theatre. Lush champions work that embodies revolution and social change in areas of human rights, animal welfare and environmental sustainability.

THIS SWEET-SMELLING AND WELL-MOISTURISED COLLABORATION AIMS TO EMPOWER YOUNG PEOPLE TO FEEL WELCOME, HEARD AND REPRESENTED.

THE WINTER'S TALE

BY WILLIAM SHAKESPEARE

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ABOUT

BLACK HONEY COMPANY

Black Honey Company is more than a theatre company, it's a movement. A global promise to ruckus and make noise in the face of adversity. Their chosen weapons? Tongues, afro-punk poetry, humour and infectious beats. Established in 2012 by Candy Bowers and Kim Busty Beatz Bowers, the First Nation South African/Asian sisters had a decade of making theatre and music together (*MC Platypus and Queen Koala; Who's That Chik?; Australian Booty*). Black Honey Company delves into the heart of radical black feminist dreaming and voices untold herstories.

The sisters have had an incredible trajectory, touring shows across the country, from the Sydney Opera House to basketball courts in the NT, gaining accolades at national festivals along the way. In 2016 they took their landmark collaboration with Lisa Fa'alafi, *Hot Brown Honey* to Edinburgh Fringe and won the Total Theatre UK Award for Experimentation and Innovation of the Form. The world opened up! Since then, *Hot Brown Honey* has toured Europe, NZ and Japan and picked up a swag of trophies, including the coveted Helpmann Award for Best Cabaret Performer.



ABOUT LA BOITE

LA BOITE BOARD

Julian Myers (Chair), Richard Hundt (Treasurer), Vivienne Anthon (Deputy Chair), Graham Bethune, Gina Fairfax, Kevin O'Brien, Lynn Rainbow Reid AM & John Scherer

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La Boite Theatre Company is supported by the Queensland Government through Arts Queensland



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Single Asian Female



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