



Plays 2020

1. Whale Fall by Ian Sinclair (NSW) Directed by Lachlan Philpott

“When a whale dies... very, very far out to sea.., It falls.”

Nadine returns to the beach-side home & family she abandoned years ago. She’s back to re-establish a relationship with her daughter however Nadine discovers they are now oceans apart. Nadine must navigate her ex-husband Irving’s anger at her leaving; his new partner’s wariness & learn to accept & support her daughter Haley, now identifying as Caleb, with his decision to begin transitioning.

Concurrently, Caleb recounts the story of a dying whale, a process known as a “whalefall”, as it slowly descends to the seafloor & forms a new biodiverse, deep-sea ecosystem.

Whale Fall is a play inspired by environmental writer Rebecca Giggs’ essay of the same name. Utilizing the structure of an inter-generational, seaside, family drama; **Whale Fall** reinterprets & queers this classic, Australian theatre motif to explore contemporary issues of gender dysphoria, non-human agency, new family dynamics and the ecological uncanny. It's about adaptation and transition across generations, within one’s own body, parental dynamics and the new, bizarre ecological changes presently occurring all around us.

2. What are the Islands to Me? by Finn O'Branagain (NSW) Directed by Kate Gaul

This play braids together autobiographical travel after coming out later in life, the travels of writers H.D. and Bryher one hundred years earlier (who had to keep their queer relationship hidden at all costs), and speculation of the ancient life of Sappho the famous poet who gave us the word ‘lesbian’ with her women loving women poems.

It examines the politics of being visibly gay during the figure's lives, and compares them to the complex and varied changing realities of 2019. Woven throughout is the consideration of the different ways that the idea of being on an island plays out in their lives, be it liberating or restrictive, and the concept of travel – for leisure or refuge.

3. **Eden** by Julia Galvin (Sapphire Beach, NSW) Directed by Tasnim Houssain

It's small-town Australia, summer 1983, and fifteen-year-old Emma battles to keep up with her lifelong best friend Kate and the mercurial new girl Lucy, as they flirt with smoking, shoplifting, and boys.

As the annual beach bonfire approaches, Emma's loyalty will be tested. Will she play along to keep the peace, or is she brave enough to be herself... whoever that may be?

4. **Butterfly Kicks** by Jamila Main (SA) Directed by Tasnim Houssain (Excerpt)

Milla is 16, drinking their first vodka lemonade, at the first party Mum said they could stay past midnight at, and just kissed a girl - holy moly, does that mean Milla's queer? Annabel's queer, and her pronouns are she/her and she's going to beat all the queerphobes at the Swimming Carnival. Bea just wants everything to go back to normal and have her best friend back.

Riding an adrenaline wave of first love and low alcohol tolerances three teenagers navigate friendship and falling in love in their claustrophobic coastal town. Milla overcomes the butterflies in their stomach to kiss Annabel, but that was the easy bit. The swim team don't want queers on their team and Milla's best friend Bea is caught in the middle. Milla and Annabel must confront whether their safety and visibility is worth the risk of Milla's mum finding out, the swim team's wrath, and if they have the bravery to break school policy to attend formal together.

Butterly Kicks explores young people discovering their identity and finding the courage to live openly and joyfully.

5. **The Minister/ess** by Andy Aisbett (Tas) Directed by Hayden Tonazzi (Excerpt)

The Birth of our first Drag PM.

The Minister/ess is a camp political comedy. We meet three very interesting people: An early-forties stubborn Drag Queen, a young Genderqueer Drag Artist... and a straight guy. On an accidental night, they toss, turn and twist the rules of society in hope to make sense of what it is to be queer, all whilst constructing a glamorous piss-take/ sing-song political campaign to be the first Drag Prime Minister of Australia.

6. **Betty is a Butcher** by Thomas Campbell Directed by Kate Gaul (work in progress)

Five characters, five reasons to live, an odyssey towards death

Betty is a Butcher captures the fragility and savagery of relationships, the need for love and the power of the family line. In dramatising the act of waiting and capturing the emptiness of communication Betty is a Butcher explores what defines us and asks what power we have to shape our own destiny.

7. **Messages: An Asexual's Guide to Love and Group Chats** by Zoë Hadler, music and lyrics by Darby Quinlivan (Wagga Wagga, NSW) Directed by Eugene Lynch (Excerpt)

Lizzie is an Asexual University student who is rapidly approaching the end of the line. With one foot in the closet and the other in the shifting world of third year, she is forced to confront both how others perceive her and how she perceives herself when something that could be love wanders into her life. This is an atypical and non-linear story, and Fringe style

madness, the audience is lead not only through Lizzie's experience of Asexuality but also through experiences and insights by other members of the Asexual and Demisexual community in order to ask the question: what does it mean to Asexual, and what does it mean to be true to yourself when it feels like the whole world is pushing back?

8. Full Contact by Kasia Vickery (NSW) Directed by Rosie Niven (Excerpt)

A young Wom*n's Roller Derby team gear up for their first grand final bout, but quickly discover that it's not all smooth skating.

Full Contact is a sweat drenched spectacle of queer sex, love, friendship, community and self- discovery, which reminds us that with winners there must be losers.

9. Soft Plastic by Emily Croker (NSW) (Work in progress)

Soft Plastic is a performance lecture on the queer poetics of waste. Packed with casually related poetry, vivid imagery, quotes, fragments, and ideas, **Soft Plastic** takes up the term 'valorising by-catch' as an analogy for how queerness might conceive of alternatives to our linear, and wasteful, economy.