

PROGRAM



DAREBIN ARTS

**SPEAKSY**

presents

# SECURITY

By Michele Lee

Directed by Alice Qin

25 May to 4 June 2022



**Darebin  
Arts**

## **SECURITY**

25 May to 4 June 2022

Northcote Town Hall Arts Centre

### **Team**

Writer: Michele Lee

Director: Alice Qin

Performers: Zoe Boesen, Sina Brown, Katerina Kotsonis

Dramaturg: Emilie Collyer

Set and Costume Designer: Juliette Whitney

Lighting Designer: Rachel Lee

Sound Designer: Russell Goldsmith

Stage Manager: Teri Steer

Production Manager and Co-Producer: Rain Okpamen

Set Builder: Will Kennish

Trailer and stills: John Pallot (videography), Alice Qin (art direction, editing), Warren Dowley (editing)

Archival footage: Warren Dowley

Promotional image: Pia Johnson

Finance and auspicing: Auspicious Arts

### **Darebin Arts Speakeasy and Northcote Town Hall Arts Centre**

Pogramming: Samantha Butterworth, Stella Charls, Beau McCafferty

Marketing and publicity: April Erskine, Jess Bendall Publicity

Northcote Town Hall Arts Centre technical staff: Justin Charleson, Camille Bortz-Knight, Luke Ketchell

Darebin Arts Ticketing Supervisor: Chanelle Sheehan

### **Thanks to...**

Accessible shows: Auslan Stage Left, David Maney (audio describer)

Mentors: Sonya Soares (producing)

Previous team members: Asha Abraham, Bridget Balodis, Ra Chapman, Genevieve Giuffre, Romanie Harper, Amelia Lever-Davidson, Chanella Macri, Laura Milke, Tennessee Mynott-Ryland, Julia Orlando

Actors in developments: Jem Lai, Chi Nguyen, Mark Tregonning

Feedback: Patricia Cornelius, Django Love

Observer and Q&A facilitator: Betiel Beyin

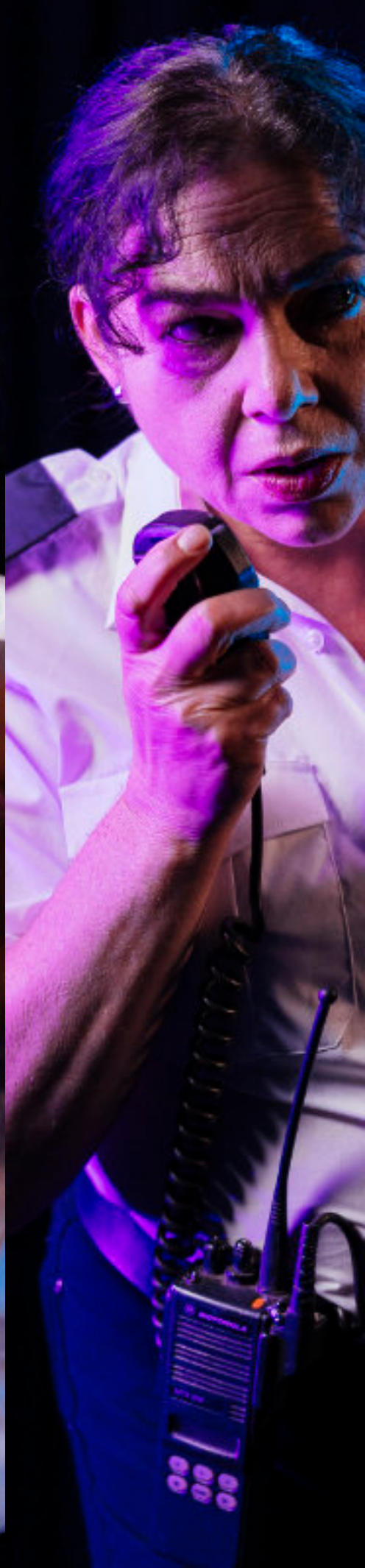
Engagement and support: Western Edge Youth Arts

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This play was made on the lands of the Wurundjeri Woi-Wurrung people.  
We pay our respects to elders past present and emerging. Land was never ceded.





## WRITER'S STATEMENT

### MICHELE LEE

When I began thinking about *Security*, I was thinking of surveillance, and women in public and urban spaces.

A play is slippery. It starts as one thing. It ends up, as always, shaped by your collaborators. There have been a lot of collaborators along the way! The play began in development many years ago. We were set to present in 2020... cue the pandemic.

Many people's brains, hearts, souls and hands have made this play. Kat ('Naz') and Em, the dramaturg, have been on this project from the very first drafts. They both have been the lighthouse shining in the choppy dark oceans of re-writing and refining this play. I met Alice in a script development on another project. As soon as she spoke, it was clear to me how incisive she is with text. As director, she has brought to *Security* a bright, steady, focussed set of eyes.

The design team (Juliette, Rachel, Russell), 'Joey' and 'Tribe' (Zoe, Sina), our stage manager (Teri), my co-pilot co-producer and production manager (Rain)—it really has been a dream team. I feel incredibly excited to have worked with their collective experience. Also, not a small thing, they're all nice, smart people to be around, whether that's trapped in a Zoom screen or in IRL!

Darebin Arts Speakeasy presents some of the best independent theatre in Melbourne. I've watched so many shows here at Northcote Town Hall but now being on the other side of collaborating with Speakeasy as programmers, I see their humility, commitment and professionalism up close.

One final overt thanks too to the team at Auspicious Arts. The staff there are a backbone to so many independent theatre

projects. They do great things with spreadsheets!

Back to what the play is. When I began to see, in my head, Naz, Tribe and Joey—three female security guards—my thinking had moved on to internalised misogyny and workplace assault. The broader #metoo movement happened, and I hadn't yet wrote the first draft. The play has since ebbed along in its re-writes conscious of the conversations around gender-based violence and structural sexism, many conversations led by smart thoughtful women. This play is about Naz, Tribe and Joey at work, and speaks to how women feel when they are proximate to sexual assault.

## DIRECTOR'S STATEMENT

### ALICE QIN

A multitude of events had to occur before I landed in the director's chair of this special show, and I'm so grateful that Michele entrusted me to be the one who takes it over the finish line, at long last.

When we first began having conversations about the play, trying to lock down some language for marketing, Michele and I couldn't land on anything precise or concrete that adequately described the whole show. Sure, it is about sexual assault, it's about complicity, it's about the ways we look away and the guilt of looking away, but the crackle and pop of this text is in these three women.

Michele has written these women to be so vibrant, and complicated, that they feel immediately specific and familiar. At any given time in my life I've been a Naz, or a Tribe, or more often than I'd care to admit, a Joey. There are entire gulfs between them in terms of experience, ideology, identity, and yet they are united in the depressing reality of being women—experience with sexual harassment and assault. The dissonance between the importance of security and the mundanity of job in actuality puts these women in an interesting tension, a tension in which time dilates and surreality begin to set in.

I'm so lucky to have such brilliant designers to work with, who know just how to amplify and dial in on this push and pull. Juliette's striking set coupled with Rachel's lighting design cuts up the stage into architectural segments giving us the distance between the characters while also stranding them together on an island, while Russell's static filled sound design give us enough glimpses into the reality of the world while gently pushing us into something closer to un-reality.

What an absolute pleasure to come back to a rehearsal room with such rich materials to play with, with such a talented cast. Woo, what a cast!

I'm so thankful for every brilliant mind who had a hand in shaping the play into what it is, and especially to Ra Chapman, my constant champion who's success elsewhere means I got to do this.







## BIOGRAPHIES

### Michele Lee, Writer

Michele Lee is a multiple award-winning Hmong-Australian writer working across stage, live art and screen. Her works include *Rice, Going Down, Single Ladies, The Naked Self, Talon Salon and See How The Leaf People Run*. She wrote on TV shows *Hungry Ghosts* and *Retrograde*. Her memoir *Banana Girl* is published by Transit Lounge.

### Alice Qin, Director

Alice Qin is a theatre-maker, actor and educator. She was the directing mentor on the Green Room and Melbourne Fringe award-winning 落叶归根 (Luò yè guī gēn) *Getting Home* and directed the Red Stitch Actors' Theatre PlayList playlet *How Can I Be Sure of You?* She was the assistant director of *Lifespan of a Fact* (MTC) and *Golden Shield* (MTC), and was a participant in the MTC x CAAP directing initiative. She was the directing placement in the 2021 Besen Family Artist program at Malthouse Theatre.

### Zoe Boesen, 'Joey'

Zoe Boesen's theatre credits include *Dance Nation* (Red Stitch), *Suddenly Last Summer* (Red Stitch Actors' Theatre), *Fallen* (She Said), *Abigail's Party* (MTC), *Salome* (Little Ones Theatre/Malthouse Theatre—Helium), *Lord of the Flies* (US-A-UM/Malthouse—Helium), *Dangerous Liaisons* (Little Ones Theatre/MTC—Neon). Zoe's screen credits include *Time of Our Lives, Offspring, That's Not Me* and *Romulus My Father*.

### Sina Brown, 'Tribe'

Sina Brown has worked closely with Western Edge Youth Arts as a participant in various programs, working with teaching artists Chanella Macri and now co-Artistic Director John Marc Desengano, and

previous co-Artistic Directors Penny Harpham and Tariro Mavondo. Theatre credits include *Lele Butterfly* (Western Edge) and *The Watching* (Western Edge).

### Katerina Kotsonis, 'Naz'

Katerina Kotsonis has accumulated a diverse body of work in theatre, television and film. Her theatre credits include *The Honey Bees* (Red Stitch Actors' Theatre), *All About My Mother* (MTC), *Café Rebetika* (Arts Centre), *Cruel and Tender* (MTC), *Betrayal, Forty Lounge Café* (La Mama), *Pericles* (Theatreworks), *Happiness* (La Mama) and *The Heartbreak Kid* (Athenaeum). On television, she has been seen in *Wentworth, Seven Types of Ambiguity, Neighbours, Bed of Roses, The Secret Life of Us, Blue Heelers, Wildside, The Games, Acropolis Now* and *Paper Giants*. She performed in the award-winning web series *Little Acorns*.

### Emilie Collyer, Dramaturg

Emilie Collyer writes across and between poetry, performance and prose. Recent plays are *Contest, Dream Home* and *The Good Girl*, which has been produced in New York, Hollywood and Florida. She is currently under commission with Red Stitch Actors' Theatre. Emilie's plays have won and been nominated for multiple awards including the Queensland Premier's Drama Award, Green Room Awards, George Fairfax, Patrick White and Malcolm Robertson.

### Juliette Whitney, Set and Costume Designer

Juliette Whitney is a set and costume designer known for her deeply atmospheric sets. A graduate of the VCA and recipient of the Cassidy Bequest Scholarship, Juliette has worked with the MTC, Malthouse Theatre, The Production Company, The Rabble, Bangarra Dance Theatre and at Edinburgh and Adelaide Fringe Festivals.

### **Rachel Lee, Lighting Designer**

Rachel Lee is a lighting designer and artist who works primarily with new writing. She designs across several companies and festivals including MTC, Malthouse Theatre, Stephanie Lake Company, Red Stitch Actors' Theatre, Western Edge Youth Arts, AsiaTOPA, RISING, Brighton Festival, Adelaide Festival, Sydney Gay and Lesbian Mardi Gras, Yirramboi. Her own body of work includes award-winning 落叶归根 (Luò yè guī gēn) *Getting Home* which she won a Green Room for Best Production.

### **Russell Goldsmith, Sound Designer**

Russell Goldsmith is a multiple award-winning sound designer, composer, producer, audio system designer and educator. He has a diverse body of work in theatre, film, television, commercial and radio production, live music and installation art. He has worked on theatre projects for all of Australia's major theatre companies, and with many of this country's premier directors and performers, as well as on multiple international and touring projects. In May 2009, Russell was nominated for a Tony Award for his Sound Design for the Broadway production of *Exit the King*.

### **Teri Steer, Stage Manager**

Teri Steer works as a stage manager, production manager, and designer across many styles of performance. Some highlights include touring with Brisbane Arts Theatre and Cheeky Velvet; working on and off stage on several musicals at various levels; being part of the stage management team for *Matilda the Musical*, and appearing in two stage adaptations of Terry Pratchett shows. Teri has worked consistently with Arts Access Victoria and Red Stitch Actors' Theatre since moving to Melbourne in 2017.

### **Rain Shadrach, Production Manager and Co-Producer**

Rain is a freelance Stage Manager and Production Manager. Since relocating to Melbourne in 2019, she's been working in Melbourne's independent theatre scene for various theatre companies and venues. She frequently works for Red Stitch Actors' Theatre, credits include: *Fast Food* directed by Bridget Balodis (2022), *Grace* directed by Sarah Goodes (2022); *The Cane* directed by Kirsten Von Bibra (2021); and *Single Ladies* directed by Bagryana Popov.







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**ENJOY THE SHOW**

**Xxo Team Security**

