

BELVOIR



AT WHAT COST?



AT WHAT COST?

29 JANUARY – 20 FEBRUARY

At What Cost? discusses strong themes such as genocide and Aboriginal trauma, and mentions the names of Indigenous people who have died. The production also contains adult themes, a brief moment of nudity, suicide and the use of strong language, haze and natural fibres on stage.

RUNNING TIME

1 hour 40 minutes (No interval)

CAST

Luke Carroll as Boyd

Sandy Greenwood as Nala

Alex Malone as Gracie

Ari Maza Long as Daniel

CREATIVES

Writer and Associate Director

Nathan Maynard

Director **Isaac Drandic**

Set Designer **Jacob Nash**

Costume Designer and Set Realiser

Keerthi Subramanyam

Lighting Designer **Chloe Ogilvie**

Associate Lighting Designer

Kelsey Lee

Composer **Brendon Boney**

Sound Designer **David Bergman**

Dramaturgical Consultant

Peter Matheson

Intimacy and Fight Director

Nigel Poulton

Stage Manager **Natalie Moir**

Assistant Stage Managers

Jen Jackson & Brooke Kiss



Indigenous theatre at Belvoir is supported by
The Balnaves Foundation

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respect to the Elders past and present, and all Aboriginal and Torres Strait Islander peoples.

Luke Carroll
Rehearsal photos by Daniel Boud



Nathan Maynard

WRITER'S NOTE

NATHAN MAYNARD

Thank you, Belvoir!

In none of the COVID storms have you left me without your shelter.

You have my eternal gratitude for your commitment to getting this story on your stage.

I thank EVERY ONE of you. But special thanks to Mercer, Flack, Beach, Donnelly, David and Louise Gough, ex-Belvoir gun dramaturge.

I'd also like to thank-

Tasmania Performs.

Their annual artist retreat is the place where I first pitched the idea of the play to other humans.

The Unconformity Festival,

For giving me time and space to finish the play's first draft.

Moogahlin Performing Arts and the Yellamundie First Nations Playwriting Festival:

For giving me the means to workshop and finish the play's second draft.

Playwriting Australia, (now deceased)

For giving me time and space at their First Nations playwriting retreat, where I wrote the play's third draft.

This is also where I met the gun, Louise Gough, who brought the play's attention to Belvoir.

Peter Matheson,

Peter's not an organisation or a venue, but if he was, he'd be a library stacked with books on playwriting. Thank you for sharing this knowledge with me, mate.

Rachael Maza.

For supporting the work from its early days and for supporting me in my journey as a theatre maker.

At What Cost? Director, Isaac Drandic.

Whose work is beautifully nuanced, layered and filled with cultural integrity. In you we trust Drandic.

The Balnaves Foundation

Who walk the talk by supporting First Nations stories and artists, and who awarded me the Fellowship way back in 2019. We made it!

And last but not least-

The *AT WHAT COST?* cast and crew.

COVID hasn't made it easy, but your hard work and sacrifices have got us there. Thank you!

I won't go into detail about the themes of the play, I'll let the work speak for itself.

However, I will say-

I had to write *AT WHAT COST?* in order for me to write anything else.

In the past, the sad destructive realities attached to the main theme of the play completely consumed me.

The writing of *AT WHAT COST?* -broke my fever.

The catch cry of the day is TRUTH TELLING.

This play is my truth.

I dedicate this work to my sister *Sara Maynard*.

She lives her life in the trenches fighting for our people.

We love you and appreciate your strength and dedication to our cause.

Nayri nina-tu.

Nathan Maynard.



Sandy Greenwood and Alex Malone



Isaac Drandic

DIRECTOR'S NOTE

ISAAC DRANDIC

Making theatre through a pandemic has had its challenges and I have to say it is a relief to finally have this work up and in a theatre. The care and support from the Belvoir team has been enormous and I thank everyone who has had a hand in getting this work to the stage.

The following note might be a spoiler, so I recommend you read after the show.

It is every human's desire in-fact need to belong. We as the First People of Australia have always had a deep connection to country, community and kin. We've always belonged. Who would we be if we didn't? Belonging makes you feel safe and protected. It feels like you are part of everything, and everything is part of you. It feels like a warm hug, a warm eternal hug. It's a special feeling.

At What Cost is the third collaboration between Nathan Maynard and I and it's a real pleasure to be directing another one of his plays. I always take my responsibility as the lead realiser of a

play seriously as a lot of the stories I've had the privilege of directing are very personal to the playwrights who pen them. This is no different. This is a particularly timely play that explores and attempts to address a significant and ongoing problem in the political, cultural and social sphere in Australia. Identity and claiming to be Aboriginal or in the case of *At What Cost*, palawa, when you're not, is at the centre of the unfolding drama in this play. I don't want to get into the politics of Tasmania and the palawa so much because it is not my place to and my job as a theatre maker is not necessarily to talk just about politics but to explore the human condition within the political sphere.

There are well known and documented problems that exist in Aboriginal communities across Australia. We are a community of people who have experienced a similar history in some ways. The hardships Aboriginal people face as a result of colonisation have bonded and united us no matter where we come from. Against the

colonisers' intention to dislocate, disperse and destroy, colonisation has created the biggest and most cohesive community in the world. Haha! I can go to the other side of this vast continent, and someone will greet me "hey brother" and I'll reply "hey bro" or "hey sista" even though we're not related but we are connected because of our shared experiences as The First People. When I look into the eye of another Aboriginal person who has lived as an Aboriginal person, I can instantly recognise them and they me. There's a knowing in their eyes, a texture to their voice, a smile that only exists because of the endured pain behind it and we know we belong to a community. A community who has experienced the greatest of hardship on our own land and survived. A community who continues to not just survive but thrive in the face of adversity

on our own land. We continue to build our connection to claim back and deepen our sense of belonging with every act of resistance. Victory of land rights, or the return of a sacred shield, or the repatriation of one of our ancestors from a museum across the world. We are building and strengthening our connection to country and to each other every day but boy oh boy it is hard work when today we are still fighting colonisation. The fight to keep our cultures alive and strong is very real and very urgent. First Nations people remember you're belonging. You are part of the largest community in the world and the fight is not over. Protect your culture. Protect your country. Protect our future.

"If you look after country, country will look after you." It feels like a warm eternal hug."



Luke Carroll, Dom Mercer, Alex Malone & Nathan Maynard



Abbie-Lee Lewis and Nathan Maynard





Alex Malone and Luke Carroll



Luke Carroll & Keerthi Subramanyam



2022

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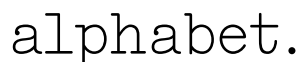
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Luke Carroll and Alex Malone

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