

# At What Cost?

4 May – 21 May

Writer and Associate Director  
**Nathan Maynard**

Directed by  
**Isaac Drandic**



**BELVOIR ST  
THEATRE**

THE  
BALNAVES  
FOUNDATION

Indigenous theatre at Belvoir  
supported by **The Balnaves Foundation**

# At What Cost?

4 May – 21 May

## RUN TIME

1 hour 45 minutes (No interval)

## WARNINGS

*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, suicide and the use of strong language, haze and natural fibres on stage.

## 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**  
Intimacy Director **Chloë Dallimore**  
Fight and Movement Director **Nigel Poulton**  
Vocal Coach **Laura Farrell**  
Dramaturgical Consultant **Peter Matheson**  
Stage Manager **Steph Storr**  
Assistant Stage Manager **Mia Kanzaki**

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.

Front cover image by Dan Boud  
Alex Malone. Rehearsal photography by Joseph Mayers





# WRITER'S NOTE

**NATHAN MAYNARD**

Thank you, Belvoir!

You have my eternal gratitude for your commitment to getting this story on stages all around Australia.

Special thanks to Louise Gough, Dom Mercer, Eamon Flack, Aaron Beach, Sue Donnelly and Emily David.

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.

*Peter Matheson,*

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

*Racheal Maza,*

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

*Annette Downs,*

For being the best theatre mum, a boy could have.

*My Family,*

*For putting up with me.*

And last but not least-

The *At What Cost?* cast and crew.

You've helped me shape this story and its characters and the play is better for it.

The catch cry of the day is TRUTH TELLING.

The horror of this story is the Palawa people of Lutrawita's truth.

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

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

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

And my late cousin, *Elliot "Bucky" Maynard,* whose celebrated work as an actor and theatre maker inspired me to use the craft of theatre to tell our people's stories.

Nayri nina-tu.

Thank you.

*Nathan Maynard.*



Steph Storr, Mia Kanzaki, Isaac Drandic, Luke Carrol, Alex Malone



# DIRECTOR'S NOTE

ISAAC DRANDIC

Making theatre through a pandemic 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.

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 landscape.

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. 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.”





Isaac Drandic, Chloe Dallimore, Abbey Williams



Luke Carroll, Alex Malone



Ari Maza Long, Luke Carroll





Kelsey Lee



Luke Carroll





Sandy Greenwood, Luke Carroll,  
Ari Maza Long and Alex Malone



Isaac Drandic and Steph Storr

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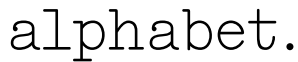
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