

PURPLE @ TAPE

COME AGAIN

BY ALEX TUTTON

JUNE 8 - 17

KXT ON BROADWAY

TUES - SAT 7:30PM | SUN 5PM

KXT, 181 BROADWAY, ULTIMO



SUPPORTED BY
CITY OF SYDNEY



KXT
ON BROADWAY

We acknowledge that this performance takes place on the land of the Gadigal People of the Eora Nation.

This work was also written, developed and rehearsed on the land of the Bidjigal, Kameygal and Dharawal Peoples.

Sovereignty was never ceded.
Always was, Always will be.

WARNINGS:

Depictions of violence including domestic violence, depictions of mental illness, coarse language, flashing lights, sex scenes, loud noises, and use of haze.



Writer's Note

Whenever I am asked about how *Come Again* came to be, I have given a thousand different answers. I'm not intending to mislead people or be mysterious; I'm just not fully sure which came first. Every answer has overlapped over the years and as the plot changed, the rationale did too. As life happened to me, the influence on the play deepened. As a result, I've pushed people away from the final impetus that has carried the show for the last 4 years.

Something happened to me that I probably could have done without and it has sat with me like a stone ever since. You think that you can deal with it but the problem is that it follows. You could move overseas, get married, remove yourself from the situation, escape. Yet it will cross time and space to make sure you haven't forgotten.

What has come out of *Come Again* is a very elaborate cleansing ritual, an emotional juice fast if you will. I've sat with that stone for a long time; rolling it through my hands, feeling its chill, letting it fall. I'm putting that stone back into the river, where it will sink and won't be passed on to anyone else. I'm releasing it all.

I urge you to drop a stone of yours in the river.

I hope you feel free.

Alex

Director's Note

I've said it before, and I think I'll say it again in every director's note I write: this job is the hardest one I've ever had. And I keep doing it, and loving it, because it's the most rewarding, joyous thing I do. I was blessed with the most phenomenal script, the most giving actors, and a creative team that blows me away with their drive, stamina and ability to withstand my time-outs when I've had enough.

Working on this show has been nothing short of a privilege. *Come Again* is about, I think, how trauma has a nasty habit of invading our lives in a way that transcends time. As such, the show is fucked up. It's gritty, it's dark, it's sometimes so harrowing even I have to cover my eyes.

It's also clever. Touching. Funny as shit. It asks important questions and has valuable things to say about the way we interact with queerness, with violence, with our most intimate relationships. I've learned so much. I hope you do too.

Strap in. It's going to knock your socks off.

X

Lu

ALEX TUTTON

PLAYWRIGHT

Alex Tutton is a playwright and theatre maker whose creative practice involves exploring the digital world and how it intersects with myth building, accountability and queerness.

After graduating from the University of Wollongong with a Bachelor of Creative Arts (Performance), they wrote and developed plays for UOW's Performance program, writing *Teenage Wildlife* (2014, PACT), *Franziska* (2015, UOW) and *Lulu* (2016, PACT), all directed by Chris Ryan. Other work includes *Cake* (Shopfront, 2019), *Never, Ever!* (Shopfront, 2020), *Alex Tutton Writes an Award-Winning Play* (Twitch, 2020/21) and articles featured in *Extra! Extra!*, a quarterly newspaper published out of PACT (2021).

They have also worked as an artist facilitator for Shopfront and Georges River Council, running theatre making and editing workshops for young people ages 8-19.



LU BRADSHAW

DIRECTOR

Lu Bradshaw (they/them) is a queer and trans non-binary playwright and director. They graduated from Creative Arts Honours (Theatre) in 2022, at the University of Wollongong. They recently directed *Moth* (Declan Greene) at UOW, and a staged reading of *Back to Birdy* (Z Bui) at KXT. Their play *Comfort, Spin, Travel* premiered at Meraki Arts Bar in February 2023 after development with Fruitbox Theatre. They are currently directing *Come Again* (Alex Tutton) with Purple Tape Productions.

Lu is passionate about using theatre as a platform to showcase trans and queer stories and relationships, and their practice centres these identities.



ANGELA JOHNSTON

SAL

Angela lives and works on the land belonging to the Eora and Dharug nations. She is an actor, theatre maker and voice artist with a Bachelor of Performance from the University of Wollongong. Most recently, she performed in UFO with re:group at Griffin Theatre Company, and Horse Play for the Sydney Fringe. She has also appeared in Ingle and Pretty Fly for A Dead Guy (Shopfront), Once in Royal David's City (New Theatre), Persuasion (Genesian Theatre), Kallistei (Sydney Fringe) and Beth (NIDA). Angela was a member of the PYT Fairfield Ensemble from 2018-22 and developed a number of new works with the company, including Khair in 2023. Angela recently made her feature film debut in Bina Bhattacharya's film From All Sides and next up, she will be appearing in Forgotten at Hobart's Playhouse Theatre.

a



GABRIELLE BOWEN

NONI

Gabrielle Bowen is an actor, writer, and director creating on Gadigal Land. Not only a Sydney Actors School graduate (2021), Gabrielle is also a graduate of NIDA's Actors Studio (2018), and holds a Bachelor of Social Work from USYD (2016). During their studies, they were cast in lead roles in *Animal Farm* (dir Kevin Jackson), *The Irresistible* (dir Kim Hardwick), *Five Women Wearing the Same Dress* (dir Shane Anthony), and *A Kind of Alaska* (dir Shane Anthony).

Gabrielle has diversified as a multidisciplinary artist by honing skills in writing, directing, and producing. In 2020 she wrote and produced her debut short film, *Disturbance*, and in 2021 she wrote and directed her second short film, *Acceptance is the Worst Step*. They have also appeared in a number of short films, most recently including *The Beginning* (dir Jonathan Adams),

In Search of Perfection (dir Matt Shepherd), and *Mindset* (dir Amelia Crawford). The

Beginning is part of the Official Selection for the 2023 Sydney Film Festival.



JOHN MICHAEL NARRRES

HICKS

John Michael (or JM as he is commonly known) is a graduate of the Actors College of Theatre & Television, graduating in 2000 with an Advanced Diploma in Acting Practices after completing a three year acting course under the tutelage of Carmen Lysiak, Mariette Rups-Donnelly, Adam Macauley, Andrew Lloyde and Felicity Jurd.

John Michael was a resident actor with the outdoor Sydney Shakespeare Festival, appearing in eight productions over four years in roles such as Benedick (Much Ado About Nothing), Petruchio (The Taming Of The Shrew), Oberon (A Midsummer Night's Dream) & Malvolio (Twelfth Night). JM also played the role of Katerin in a gender-reversal experimentation outdoor production of The Taming Of The Shrew on the Nepean River.

Over the last six months, JM has been collaborating with acting coaches Marcus Graham, Jo Briant & Fran Montano at the Actors Workout Studio in Los Angeles. JM also played the lead role of Ian in Lachie Parry's How To Win A Plebiscite (And Tennis) for NIDA's 2022 Festival Of Emerging Artists. He has worked with Belvoir St Theatre, New Theatre, Q Theatre and was a participant of the inaugural Actors Intensive Lab with Bell Shakespeare Company.

Other acting credits over the years include Mitch (A Streetcar Named Desire), Gerald (An Inspector Calls), Claudius (Hamlet), Macbeth (Macbeth), The Player (Rosencrantz & Guildenstern Are Dead), Reverend John Hale (The Crucible), Doug (Cosi), John Proctor (The Crucible), Louis Ironson (Angels In America Part I: Millennium Approaches), B (5 Guys Chillin'), Jack (Fucking Men), Dennis Shepherd / Jonas Slonaker (The Laramie Project & The Laramie Project: 10 Years Later - Double Bill), Dave (Room by Pete Malicki), Clive / Gerry (Cloud 9), David (The Liar's Bible) & Kurt / Solomon (Pinball: Revival Production).

JM is represented by Mark Matthews at Sydney Creative Management and is a proud MEAA member.

You can follow JM's acting work on his Facebook page, John Michael Narres_ACTOR.



LUKE VISENTIN

DRAMATURG

Luke graduated from NIDA in 2020, with highlights playing Konstantin in 'The Seagull', and Sir Andrew Aguecheek in 'Twelfth Night', directed by Jim Sharman. He also appeared in the Digital Theatre Festival and twice in the Festival of Emerging Artists, as well as the musical 'Next to Normal' with Darren Yap and Kelly Abbey. Since graduating, Luke has kept up his training in classes with Phillip Quast. Luke's credits include touring in 'Much Ado' and 'Hamlet' for Such Stuff Theatre Company, 'Control' for New Theatre, 'Lunch with Bernays' and 'Fairytale of my Life' at the Sydney Fringe Festival, multiple puppetry shows for Horizons Puppet Theatre Company, short film 'Icarus', and Ratty in 'Wind in the Willows' for The Australian Shakespeare Company, for whom he regularly performs many of his favourite Shakespearean roles including Romeo, Macbeth, Bottom and more, in touring shows for high school kids.

Luke has recently branched into the strange world of TikTok, going viral to audiences of more than 10 million people. See Luke next in 'From Morning to Midnight' for The Other Theatre Co. and 'A Very Expensive Poison' at the New Theatre.



FRANKIE CLARKE

LIGHTING DESIGNER

Frankie is a lighting designer based in Eora/Sydney, working across theatre, dance and installation. They take a keen interest in how light and aesthetics enhance and encourage the dramaturgy of a work, and how these forms alter experience in space. They have recently taken a keen interest in installation, with their designs featuring for Jameson's House of Rounds, and Performance Space's D4N Pleasure Arc.

Their lighting designs for theatre and performance include Mel Ree's 'Mother May We' Griffin (2022), which was nominated for Best Lighting Design of an Independent Production, Laneikka Denne's 'Feminazi' (2023), Frieda Lee's 'All His Beloved Children' (2023), Tommy Misa's 'They Took Me To A Queer Bar' (2022) Cheryn Frosts 'Volcano's and Vulvas' (2022), Erth's 'Arc' (2022), 'Badu' by Erth (2021) and a variety of Pacts in house works from 2019.

Their lighting design for dance works in include, Club Chrome's 'Fxckery' (2023), Martin del Amo and Vicki Van Hout's 'Revival' (2023), Eliza Coopers 'Bat Lake' (2022) Ryuichi Fujimura's 'Fall!! Falter!! Dance!!' (2022), Lucky Lartey's 'Infusion' (2021), BlackBirds 'Reclaim' (2019), Cloe Fournier's 'Mea Culpa' (2019), Vicki Van Hout's 'Plenty Serious Talk Talk' (2018) and Omer Backley-Astrachan's 'Valley and Wildebeest' (2018).



PREMA YIN

SOUND DESIGNER

Prema Yin is an award winning singer songwriter from Malaysia with a hidden passion for interactive media i.e. animation and games. She identifies key elements of a story which in return helps assists her in creating the sonic aspect of a project. Her recent published projects include The Lies We Were Told (2023), Dust (2022), Yellow Face (2021), Projection First Light [Apple Arcade] (2019) and Cryptopia: Bitcoin, Blockchains and the future [Documentary] (2020). Prema Yin was nominated for the Sydney Theatre Awards 2022 for Best Sound Design in an Independent Production. Holds a Bachelor in Music Composition and Production. Currently a part of Accessible Arts' Front and Centre Leadership Program.



SHONDELLE PRATT

INTIMACY/FIGHT COORDINATOR

Shondelle originally trained as a Theatre Practitioner at the University of Western Sydney with a major in intercultural performance. She went on to study acting with Ensemble Studios and completed her Masters of Directing at VCA, University of Melbourne, specialising in immersive theatre for neurologically and physically divergent audiences and their families. She also spent 20 years as an educator and carer for neurologically and physically divergent people.

Shondelle's work as an actor, choreographer, Intimacy director and educator over the past thirty years has ranged across mainstage and independent theatre companies and screen. She has worked with leading companies including Opera Australia, Gordon Frost, The Really Useful Company, NewTheatricals, Aquarius Films, Ensemble Theatre, Force Majeure and David Venn Productions. She has also worked with Mad March Hare Theatre Company, Redline Productions, Pacific Opera and Dinosaurus Productions.

Shondelle has also taught or led workshops for with the National Institute of Dramatic Art, Actors Centre Australia and JMC Academy.

She is a proud member of Actor's Equity, Media, Entertainment Arts Alliance and is represented by Working Management.



JAIME PETERSEN

STAGE MANAGER

Jaime Petersen is a skilled theatre maker with a deep passion for working behind the scenes to elevate theater productions to their fullest potential. Since graduating from the University of Wollongong in 2019, she has swiftly emerged as a rising talent in the industry. Jaime's expertise spans various roles, from her outstanding performance as the Wardrobe Manager for "The Little Prince" at the Sydney Coliseum Theatre in early 2022 to her excellent work as a costume supervisor for "The Deb" at ATYP later that year. Her exceptional stage management skills were showcased in "Babette's Feast" at The Greek Theatre in late 2022, and she further expanded her responsibilities as the Production Manager for the World Pride Season at the Eternity Playhouse in 2023. With a meticulous attention to detail and an innate ability to coordinate complex productions, Jaime consistently proves herself as an invaluable asset to any theatrical endeavor. Her passion for working behind the scenes permeates every aspect of her work, manifesting in her unwavering dedication to creating seamless and unforgettable theater experiences. Jaime's diverse skill set, ranging from wardrobe management to set building to production and stage management, has garnered recognition from directors, actors, and technical teams alike. Her professionalism and adept leadership ensure a cohesive and triumphant production each time, as she tirelessly strives to elevate every show to its utmost potential.



TYLER FITPATRICK

PRODUCER

Tyler (she/her) is a stage and production manager, producer, lighting designer and theatre maker currently based on unceded Dharawal Land. She graduated with distinction from the University of Wollongong, earning the Merrigong Theatre Company Production Prize. Tyler has been the Production and Operations Manager at Shopfront Arts Co-Op since 2020 and services arts organisations as a Production Associate with The Paperjam Partners. Other production manager credits include *The Other Side* (2023) and *Mirage* (2022) for Campbelltown Arts Centre, *Fledgling* (KXT 2022, MerrigongX, 2021), *Chop Chef* (Blush Opera, 2021), *The Complication of Lyrebirds* (Sydney Festival/Campbelltown Arts Centre, 2021). Most recently, Tyler was the Stage Manager for the Malthouse season of seven *methods of killing kylie jenner* co-presented by Greendoor Theatre Company and Darlinghurst Theatre Company. She was awarded the Sydney Theatre Award for Best Lighting Design for an Independent Production for *Moon Rabbit Rising*, presented at Belvoir 25A by The Little Eggs Collective. Other lighting design credits are *Where Shall We Meet*, *Teen Angst*, *In Event of Moon Disaster*, *HIT Reset*, *Never Ever*, *To My Younger Self*, and *Return of Kings* for Shopfront. Tyler was the acting Associate Producer at Merrigong Theatre Company in 2021 and is one half of the all-female team behind Purple Tape Productions



LILY HAYMAN

PRODUCER

Lily is a writer, director and producer from Southern Sydney who grew up on the land of the Dharawal people and now resides on unceded Gadigal Land. Lily is currently the Associate Producer at Shopfront Arts Co-Op, where she is passionate about amplifying the voices of Young People and Emerging Artists. Lily is also one half of the all female team behind Purple Tape Productions, with whom she has directed *Fledgling*, *Expiration Date* and *Party Girl*, as well as developing new works *Dog People* and *Preparing for the Inevitable* through the MerrigongX program this year. In 2023 she worked with Operated Coin for the Sydney Festival season of *Message Bank* and has a keen interest on new technologies in artistic spaces. In the past, she has written and directed *Fledgling* (MerrigongX, KXT) which was nominated for a Sydney Theatre Award, and *The Infinity Mirror* (Shopfront ArtsLab, BrandX) with Palava Co in which she also acts as the sole performer.

Lily was also the Assistant Director on *DUST* (Milk Crate Theatre) in 2022. She was a member of Shopfront's *Harness Ensemble* in 2022, performing in the award nominated *Where Shall We Meet?*



UNDERSTUDIES

MADISON CHIPPENDALE

Madison Chippendale is a performance maker and actor. She graduated from the University of Wollongong in 2011 & was part of the PACT Ensemble show *Beguiled* the same year. In 2013 she was awarded the BBM Award and travelled to the UK and Europe. Most recently, she was part of the 2022 Shopfront Harness Ensemble - devising and performing in the award nominated *Where Shall We Meet?*

In 2017 she devised her first solo work *Maddie is Hamlet*, performing it at Crack Theatre Festival, part of *This is Not Art* in Newcastle and again at PACT Theatre in 2018 as part of the PACT Salon *Artifice/Interface*, curated by Bonnie Cowan & Alex Stevenson.

Her previous works include: *Writing in White Ink* co-devised with Nikki Kennedy (2011), *Agnes in A Dream Play* directed by Tim Maddock (2010), *Hamletmachine* directed by Chris Ryan (2010) *Kate in As I Lay Dreaming* directed by Catherine McKinnon (2009).



SHAYNE DE GROOT

Shayne graduated from acting school and also has a writing degree from UNSW. *Bragging*. Most recently, Shayne was Angie in *Feminazi* at Belvoir 25A but has also appeared in many episodes of *mental ill health* – the challenges of which have made them a triple threat.

Can act, can write, can overcome.

Shayne is passionate about work that gives a voice to queer experiences. Obviously. But could still play straight.

Whatever you want bb.



LUKE STANDISH

Luke Standish was born in Dubbo, NSW Australia. Luke has recently graduated from the University of Wollongong Bachelor of Performance. While at university Luke travelled and Performed in Malaysia for *Throne of Thorns* a rendition of Shakespeare's *The Tempest*, performed in Mak Yong style. While attending university Luke worked with Linda Luke, Tim Maddock, Deborah Pollard, Chris Ryan, Cath Mckinnon and Jany's Hayes. As well as working with writers such as Angela Betziene and Angus Cerini. Luke has always sought to expand his palette with the avant garde. His favourite artists' include Marina Abramovic, Patricia Piccinini and Louis Theroux. Luke is currently attending the National Institute of Dramatic Arts, Advanced Actors Studio, as well as furthering himself in his *BodyWeather Practice* with short courses and retreats



SPECIAL THANKS

From Alex

To the cast and crew, all incredible people who took this insane work into their hearts and turned it into art.

To KXT and Merrigong Theatre Company, where the play was born. The space that was held for me allowed me to think about this show in ways that I would have never had the time to.

To Saro Lusty-Cavallari and Mark Rogers, godfathers of this play. Thank you for the kicks up the arse and the bountiful encouragement. Thank you for both telling me that this was not a light-hearted comedic romp.

To the extraordinary actors who read this script in the early stages and didn't flinch. Callum Alexander, Adam Buncher, Madison Chippendale, Tom Dawson, Angela Johnston, Lisa Kelly, Essie Randles and Nick Vagne.

To Lu, thank you for being so open to my neurotic insistence and for your boundless creativity, whip-smart instincts and impressive meme collection.

To Tyler and Lily, who make the world go around. I wouldn't have entrusted anyone else with this script while I'm halfway across the globe. You've moved mountains for me.

Thank you for saying yes. Slay.

And finally, to Gabe, the first and last person to read anything I write. I don't have to write about love anymore. You've already made it all come true.

From Purple Tape

To the incredible team at Shopfront Arts, for allowing us the space and MANY props and resources to pull this show off. You have our undying love and gratitude. We would also like to thank Montague Basement and KXT for the development work done on 'Come Again' as part of the Laboratory. We know we didn't get this show out of nowhere, and we thank you dearly for the commitment you showed Alex and this script. To City of Sydney for their generous funding that made this show truly possible.

To Georgia, whose generous help will never be forgotten. You are incredible.

And to Tutton, Lu, Ange, Gab, JM, Luke, Shondelle, Prema, Frankie, Jaime, Maddie, Shayne and Luke. Thank you for creating this incredible show for us. We're obsessed with you ALL.

And to you. Thanks for coming! Now..

COME AGAIN.



Join us for more of **TAPE OVER**



CRUSH NIGHT

A celebration of sick new work, by awesome artists. Join us for music, art, writing and pure vibes as CRUSH collective take over the VAULT

FIND OUT MORE

Monday 12th 7:30pm | FREE

Keep in touch!

TAPE OVER is nearly done, but follow us on socials to see what we're up to next!



