



**'IT'S HER CAR,
HER RULES!'**

BECAUSE WE'RE BLAK

By Melody Dia

A truly contemporary play capturing the spirit of community by thrilling new voice, Melody Dia (FIFO – Fit in or F..k Off!) from Nyul Nyul Country, West Kimberley, WA.



ILBIJERRI
THEATRE COMPANY

BECAUSE WE'RE BLAK

by Melody Dia

Presented by Goolarri Media Enterprises
in co-production with ILBIJERRI Theatre Company

Fran is angry, and post Voice referendum she is even angrier. But to the bemusement of her family, she's also trying to organise her biggest party yet, and she won't say why.

Inspired by a real-life incident, ***Because We're Blak*** is a fast paced comic drama that follows hard-pressed single parent Fran as she ferries her teenagers and various family members endlessly around town in her spotless Troopy. It's her car, her rules!

This play tackles issues of racism, prejudicial policing and the generational divide, whilst maintaining the spirit of Broome through Nyul Nyul playwright Melody Dia's acute ear for dialogue and trademark Blak humour.

This is a play by community, for community and we hope you enjoy it as much as we've enjoyed making it. We are proud to premiere it here first, with you, OUR community, at our beloved Gimme Gimme Bar!



Aboriginal and Torres Strait Islander Peoples, please be aware that although this is a work of fiction, it may be triggering, as issues portrayed in this play are based on policies and incidents that may have impacted negatively on Aboriginal and Torres Strait culture and continuous connection to Country.

CAST

Fran - Roxanne McDonald
(Mandandanji, Darumbal & Wangan)
Winnie - Melodie Reynolds-Diarra
(Wongatha, Nadju, Mirning)
Sophie - Shontane Farmer
(Noongar, Yamatji)
Bud - Tyren (Tre) Maclou
(Kalkadoon, South African / Khoi-San)
Jeff - Peter Docker
(Gudiya born on Wiilman Boodja)

WRITER
DIRECTOR

Melody Dia (Nyul Nyul)
Dr Rachael Maza AM
(Yidinji, Meriam and Dutch)
Kimberley Benjamin (Yawuru, Bardi & Kija)
Amy Sole (Wiradjuri / Worimi)
Mari Lourey

ASSISTANT DIRECTOR
DRAMATURGS

SET & COSTUME DESIGN
COSTUME DESIGN
ASSOCIATE
VIDEO DESIGN
COMPOSER
& SOUND DESIGN
LIGHTING DESIGN
STAGE MANAGER
PRODUCTION MANAGER

Emily Barrie
Rika Hamaguchi
(Yawuru, Bunuba, Bardi & Jaru)
Sean Bacon
Gary Watling
(Wiradjuri)
Mark Haslam
Kira Feeney (Palawa)
Mark Haslam

CEO & SENIOR PRODUCER
Goolarri Media Enterprises
CREATIVE PRODUCER
Goolarri Media Enterprises
SENIOR PRODUCER
ILBIJERRI Theatre Company

Jodie Bell
(Butchella / Jagera)
Mari Lourey

Geoffrey Masters
(Bidjara / Yuwaalaraay)

PHOTOGRAPHY
(Cover & Production Images)
PHOTOGRAPHY
(Creative Development)

Michael Jalaru Torres
(Djugun / Yawuru / Jabbir Jabbir / Gooniyandi / Ngarluma)
Jacinta Keefe
(Wiradjuri)

Goolarri Media and ILBIJERRI Theatre Company respectfully acknowledge the Traditional Custodians of the land on which we work, the Yawuru people. We pay our respect to their Elders and recognise their continued connection to Country. We acknowledge that sovereignty was never ceded. We extend our respect to the Ancestors of the First Peoples who are a part of this production. We are proud to continue in the tradition of the oldest living culture as we share our stories together.

Because We're Blak premiered in the Gimme Gimme Bar, Broome in May 2026

WRITER'S NOTE



Because We're Blak is inspired by my own lived experience and real-life policies that have impacted negatively on First Nations Australians since the first fleet deemed Terra Nullius, and colonised this country without First Nations People ever being recognised and never ceding our country. It is a contemporary story that starts a conversation on how we live in Australia, and how sometimes the colour of your skin may not fit society behaviours and attitudes.

Writing this story, I wanted to share an insight into living Blak, this term traces back to 1994 when its origins were attributed to an influential creative vision, Aboriginal artist, activist and broadcaster, Destiny Deacon. Deacon coined it to reclaim and redefine the word 'black' from its derogative labels and misrepresentations. It was an assertion of Aboriginal identity, and this reclamation resonated with the story I wanted to tell; Aboriginal people are intrinsically connected to their country and Country always calls its people home.

Regardless of the result of the 2023 Referendum, First Nations Australians are still here, still proud and still working with all our allies and all Australians to make a difference and become the positive stories that are needed in today's world.

I have worked on **Because We're Blak** since 2019 through Goolarri Writers Program, and I am very honoured to have such an amazing cast and crew working on this production. I send a heartfelt thank you to all the people involved from inception to realisation and finally to performance!!

It would be too long to name everyone but please know that all the talented creatives that have been involved in this work are the reason it is on stage tonight. Always a big thank you to: my family and friends; to my kids and grandkids; to Mari, Dot, Rachael, Jodie, Kimba, Geoffrey, Andrea and Amy (I know I said I wasn't going to name anyone, but these are a few of the legends in the background that made it possible).

Thank you all for the support, and I hope that this story shares the thread of family for all and how we want the best for all of us. Come along and enjoy the ride, as Fran reminds us - her car, her rules!


MELODY DIA
WRITER

DIRECTOR'S NOTE

It's such an honour and privilege to direct the premiere season of **Because We're Blak** by Melody Dia here at the Gimme Gimme in Broome. It feels only right that this play premieres here - this is where it was born.

Because We're Blak is a generous, refreshing new work that proudly takes its place within the canon of Blak theatre. Set in the now, it follows an everyday Blak family living their everyday lives in Broome. While the story is deeply specific to Broome, its themes are universal: the mother who only wants the best for her kids, the kids who don't feel heard, the father who made mistakes and is hoping for forgiveness. Melody has such a gift for capturing the hilarious and the ordinary. Her characters are relatable, flawed and deeply loveable. Just when you're laughing your head off, she grabs you by the heart and gives it a squeeze.

Playwrights and the plays they create don't come from nowhere. It takes years of learning craft, development and hard work. Playwriting is a highly specialised artform that needs support, space and belief to grow. To that end, I want to acknowledge the invaluable role of Goolarri Media and its Writers Group in nurturing Broome writers over many years. I genuinely doubt we'd all be here watching this play without that program.

I've had the privilege of working with these writers over the years and have been continually blown away by the talent coming out of Broome. It was through this work that I first met Melody while she was developing

her first play, **FIFO (Fit In or F**k Off)**, followed by **Because We're Blak**. I also want to acknowledge the courage it takes to be a playwright. Thank you, Melody, for your courage, generosity and talent - I'm certain there will be many more works to come.

Of course, writing the play is only the first step. Getting it on stage takes a whole team. Thank you to the dramaturgs, Amy and Mari - we wouldn't be here without you. Thank you to ILBIJERRI and the team, who alongside Goolarri have been instrumental in bringing this show to life.

To the actors: thank you for your incredible talent, and especially for the generosity you showed in supporting the writer and helping shape this very new work. To the designers - Emily, Sean, Gary and Mark - thank you. Production team: Mark, Kira, Kim, Geoffrey, Jodie and Shak - the engine room of this whole operation - thank you.

And finally, to our local creative attachments, Rika and Kimba: thank you for your invaluable insights, generosity and for sharing your deep knowledge of Broome with all of us - and for making sure we didn't all get speared and run out of town!!!



RACHAEL MAZA AM
DIRECTOR





Melody Dia

Nyul Nyul

Writer

Melody Dia is a proud Nyul Nyul woman, born and raised in Broome Western Australia with a mixed heritage of Indonesian, Indian, and European; a typical reflection of Broome's historic pearling past. A participant of Goolarri Writers Program since 2014, her first play **FIFO - Fit in or F**k Off!** premiered in Perth and Broome in 2020, in co-production with Goolarri Media and Yirra Yaakin Theatre Company, and was only the second play published by Magabala Books after Bran Nue Dae.

Other works in development include a children's book to be published by Magabala, a rom-com web series, and a poetry collection. In 2022 she completed Train the Trainer course with NIDA, and is a popular presenter of story-telling workshops for organisations, communities, festivals and within Goolarri Media Writers Program. **Because We're Blak** is her second full length play developed with Goolarri Media.



Dr Rachael Maza AM

Yidinji, Meriam and Dutch

Director

Rachael Maza was Artistic Director of ILBIJERRI Theatre Company from 2008 – 2025. Well known for her work on stage and screen, credits include: being presenter on ABC's **Message Stick**; **Radiance** (stage & film); **The Sapphires** (MTC); **Holy Day** (SASTC/Playbox Theatres); **Beautiful One Day** (ILBIJERRI/Version1.1/Belvoir); and acting coach for **Rabbit Proof Fence**. Awards include: 2003 Uncle Bob Maza Memorial Award for Outstanding Contribution to Victorian Indigenous Theatre - the VIPA Awards; the Drovers Award for Touring Legend; Australia Council 2019 Theatre Award; 2019 Honorary Doctorate for Performing Arts ECU; the Inaugural Alumni Award ECU 2019; 2020, AM (Order of Australia) for work in the Performing Arts; Greenroom Lifetime Achievement Award 2021; 2025 Honorary Doctorate, VCA University of Melbourne. Directing credits for ILBIJERRI include: **Stolen**, **Chopped Liver**, **Jack Charles V the Crown**; **Foley**, **Which Way Home**, **My Urrwai**, **Black Ties** (Co-pro Te Rēhia, NZ); **Heart is a Wasteland**, **Tracker** (Co-Pro ADT), **Gunawarra Re-creation** (ILBIJERRI/MTC) and **Big Name No Blankets** (2024 Sydney Festival and national tour, 2025).



Kimberley Benjamin

Yawuru, Bardi & Kija

Assistant Director

Kimberley (Kimba) Benjamin, is a proud Yawuru, Bardi and Kija woman from Rubibi/Broome, WA, living and working on Country. A graduate in journalism, Kimba has worked as a researcher, writer, director and story producer for a number of documentary series such as: Our Medicine (NITV, series director) and **Back to Nature** (ABC, writer/director episodes 4 and 6). Most recently, Kimba wrote and directed her first short film, **G.O.A.T.**, which premieres at Sydney Film Festival in June 2026. Having previously worked for many community organisations in Boorloo/Perth and lived and worked in Naarm/Melbourne, Kimba's diverse work and passion for telling stories is informed by her connections and relationships with communities across the Country. She is committed to expanding the forms she works with to tell the stories she is passionate about and is an active member of the Goolarri Writers Group in Rubibi/Broome.



Amy Sole

Wiradjuri / Worimi

Dramaturg

Amy Sole is a proud Wiradjuri/Worimi director, playwright, dramaturg and advocate. They are Head of Artist Development at ILBIJERRI Theatre Company and a graduate of NIDA's MFA (Directing) and VCA's Master of Theatre (Playwriting).

Recent directing credits include **Whitefella Yella Tree** (STC/Griffin), **Robot Dog** (MTC), **Emu in the Sun** (MTC/ILBIJERRI), **Blak in the Room** (MTC/ILBIJERRI), **Scar Trees** (ILBIJERRI), **Forgetting Tim Minchin** (Belvoir 25a) and **Benched** (Darlinghurst). Amy's work as a writer includes **Burning** (NIDA) and co-writer of **Tracker** (ILBIJERRI/ADT), which toured nationally to Sydney Festival, Rising Festival, Adelaide Festival and Brisbane Festival. They have collaborated on major works such as **Gurr Era Op** (ILBIJERRI/Force Majeure, national tour), **Big Name No Blankets** (ILBIJERRI, national tour) and **The Black Woman of Gippsland** (MTC).

A highly sought-after dramaturg and development director, Amy regularly works with theatre companies across the country to nurture and champion new Australian writing.

In 2024, Amy was awarded the Max Afford Playwright's Award for their play **Nan's Place**. Their practice is grounded in truth-telling and the transformative potential of theatre to connect, heal, and create space for First Peoples' stories.



Mari Lourey

Dramaturg & Creative Producer

Mari Lourey is an award-winning playwright, dramaturg and theatre maker with a national practice that prioritise skills development opportunities, dramaturgy and assisting the creation of new stories. Dividing her time between Broome and Melbourne since 2014, she has continued to evolve and share methodologies of story making. Alongside Dot West, she coordinates and co-facilitates Goolarri Media's innovative Writers Program, which develops the professional writing skills of First Nations writers to create works for stage, film and publication.

She spearheaded La Mama's Pathways Program 2023/'24; was Writer in Residence with Melbourne University's Union House Theatre in 2018/'20, and helped set up ILBIJERRI Theatre's first Blak Writers Labs between 2010-'12. As dramaturg she has worked for numerous individuals on new plays, and for companies including; ILBIJERRI, Yirra Yaakin, La Mama, PWA/APT and Outer Urban Theatre Projects. Critically acclaimed and awarded plays include: **Dirty Angels**, **The Bridge**, **Bare Witness** and **Dirt Cloud**. Trained in theatre, she has studied in RMIT's Professional Writing & Editing Course & holds a Ma Performance Writing, VCA, University of Melbourne. She is currently developing a new work for theatre.



Roxanne McDonald

Mandandanji, Darumbal & Wangan
Fran

Roxanne is descended from the Mandandanji, Wangan & Darumbal tribes of Central Queensland. She has worked as an actor with leading Australian theatre companies for over 30 years in over 65 main-stage theatre productions. Her recent Stage, Film and TV Credits include: Hit Productions: **The Sunshine Club** national tour 2023/24, La Boite Theatre; **Away & Tiddas**; Queensland Theatre Company. **Our Town**; Television: Queen of Oz; Film: Australia Day. Awards include the Lifetime Achievement Award – Actors Benevolent Fund (2022), and Matilda Awards Special Commendation(2000). Roxanne has voice over, creative development & many arts related projects to her credit. She co-directed **Face to Face** for PlayLab; Queensland Theatre's **Don't Ask What The Bird Look Like** & Belvoir St Theatre's **Tiddas** (co-produced with LaBoite). In 2024 Aunty Roxy was appointed Artistic Elder with Queensland Theatre and Aunty in Residence with Playlab.



Shontane Farmer

Noongar, Yamatji
Sophie

Shontane Farmer (she/her) is a proud Noongar and Yamatji woman, born and raised in Perth, Western Australia. With a lifelong passion for storytelling and performance, Shontane began her formal training in 2019 at WAAPA, where she completed the Aboriginal Performance course, going on to further her craft with a Bachelor of Arts degree in acting.

Following her graduation, Shontane was selected for the graduate program at Red Stitch Theatre Company, where she performed the role of Julie in their 2024 production of **Romeo and Julie**. In 2025, she acted in Yirra Yaakin Theatre Company's production of **The 7 Stages of Grieving**. That same year, she expanded her artistic practice as a dancer in **Song Circle** as part of the Evernow Festival.

Shontane is an emerging artist with a deep commitment to increasing Indigenous representation across Australia's performing arts landscape. She aspires to build a dynamic career across stage and screen, using her voice and craft to share Indigenous stories and perspectives.



Tre Maclou

Kalkadoon, South African/Khoi-San
Bud

Tyren (Tre) Maclou is an actor who draws from his Aboriginal, South African, and Australian heritage to bring diverse characters to life. Graduating with a Bachelors degree in Acting from the Western Australian Academy of Performing Arts (WAAPA) in 2024, Tyren embraces the art of storytelling, finding depth and connection in every role he plays.

In 2025, Tyren won the Performing Arts WA Outstanding Newcomer Award for his role in **Brothers Wreck & Songbird** at Yirra Yaakin Theatre Company. In 2023, he appeared as the "Pizza Guy" in a scene with Nicolas Cage in **The Surfer**. His repertoire also includes engaging performances in **King Lear**, **Much Ado About Nothing**, and **Wise Children**. Additionally, Tyren participated in Yirra Yaakin's 2023 Playwright Festival, giving voice to new narratives and emerging playwrights.



Melodie Reynolds-Diarra

Wongatha, Nadju, Mirning
Winnie

Melodie Reynolds-Diarra is a Wongatha, Nadju, Mirning woman from Western Australia. Born in Kalgoorlie, she grew up in Esperance before making her acting debut at sixteen in **No Sugar** at Belvoir St. She went on to graduate from the Western Australian Academy of Performing Arts (WAAPA) in 1996.

Melodie has performed in several ABC radio plays and recorded an audio book of **My Place** by Sally Morgan. She has worked for many major theatre companies; some of her credits include: **Coranderrk**, **The Dirty Mile**, **Head Hunter**, **Chopped Liver**, **Black Sheep**, **Headhunter**, **Wild Cat Falling**, **King For This Place**, **A Midsummer Night's Dream**, **Actors at Work**, **Holy Day**, **Stolen**, **Shrunken Iris**, **Jackie**, **Yandy**, **Yibiyung**, and **The Man from Mukinupin**; the 2017, 2018, and 2019 seasons of **Black is the New White**, by Nakkiah Lui; the title role of **Is That You Ruthie?** 2024 premiere and 2025 seasons at QPAC, and recently in the Ilbjerri Theatre/MTC co-production of **Gunawarra**, directed by Rachael Maza. Television credits include **Natural Justice**, **Hard Rock Medical** and **Redfern Now**.

As writer, Melodie's first play **Skylab** made its world premiere in Perth in co-production with Yirra Yaakin Theatre Company and Black Swan Theatre Company, WA.



Peter Docker

Gudiya born on Wilman Boodja
Jeff

Peter Docker has had the privilege of making art with First Nations mob for 4 decades. He has appeared in the web series **Yokai** by Brooke Collard, **Warm Props** by Jub Clerc, & short films **Blight** by Perun Bonser, **The Opportunist** by Daniel King, and **Harry's War** by Richard Frankland. On TV Docker appeared in **Mystery Road**, **Jandamarra's War**, **The Circuit**, **Weewar**, **Pozieres**, **Great Escape: The Reckoning**, **The Shark Net**, **Blue Heelers**, **Stingers**, **Neighbours**, **The Man From Snowy River**, and **The Flying Doctors**. Feature films include **These Final Hours**, **X: Night of Vengeance**, **Dying Breed**, **The Missing**, **Eightball**, and **Redball**. In theatre Docker has played in **Woolah**, **Conversations With The Dead**, **Panawathi Girl**, **Honey Spot**, and **So Long Suckers** (Yirra Yaakin Theatre Co); **Jandamarra** (Black Swan & Bunuba Cultural Enterprises); **Rock Hole Long Pipe** for CANWA (Coolgardie); **Holy Day & Scenes From An Execution** (SA State Theatre Company), and **MacBeth** for MTC. Docker has performed with NT Arts, Deckchair Theatre, PTC, Barnstorm, La Mama, Melb Comedy Fest, Castlemaine State Fest, Ilbjerri, Kooemba Jdarra, Melb Workers Theatre, Melb International Fest, Hole In The Wall, and Griffin Theatre. Docker believes that the problem with white Australia is that it is not black enough.





Emily Barrie

Set & Costume Design

Emily Barrie is a Naarm/Melbourne based designer for multi-disciplines of the performing arts. A graduate of the V.C.A. (Bachelor of Theatre Production), her design work spans across theatre, circus, physical theatre, parades, Film & T.V. Her work has been recognised for many nominations and awards for Design and Best or Outstanding Production, and has toured nationally and internationally.

Emily's work with ILBIJERRI spans over 18 years, including the designs for **Jack Charles Vs The Crown**, **Foley, North West of Nowhere**, **Which Way Home**, **Heart is a Wasteland**, **Goodbye Auntie Flo** and most recently **Big Name No Blankets**, touring nationally 2024-25. Other works include: **Munangga Garlagula** with Mark Atkins and Erkki Veltheim for Tura Music, touring nationally 2024-25; **Jacky** for Melbourne Theatre Company/Belvoir St. Theatre; costumes for Working Dog Production's **Thank God You're Here**, Season 5 & 6; **The Lark**, for Arts Centre Melbourne/Hey Dowling/ QPAC, and the costume design for **Melbourne's Annual Moomba Parade**.

Emily is a casual lecturer and Design Mentor at the VCA, University of Melbourne, and extends her teaching accepting intern placements for Design students from the University.



Rika Hamaguchi

Yawuru, Bunuba, Bardi & Jaru

Costume Design Associate

Rika Hamaguchi is a proud First Nations artist from Broome, with deep roots in the Kimberley region and strong ties to her Japanese heritage. As a professional dancer for over a decade, Rika has been a senior artist with Bangarra Dance Theatre, and a Green Room Award nominee for Australian Dance Theatre and Ilbjerri Theatre Company's multidisciplinary work **Tracker**, co-directed by Daniel Riley and Rachael Maza. Beyond the stage, her practice extends into film and photography; appearing in documentaries, magazines, and collaborating with artists and creatives across Australia and the world. For several years, she was the face of Western Australia's tourism campaign **Walking on a Dream**.

Rika's first costume commission was in **Ripples**, West Australian Ballet 2025. She was Associate Costume Designer for Bangarra Dance Theatre's production **Illume** 2026 and most recently completed her film debut in **G.O.A.T.**, set to premiere in 2026. Rika's diverse experiences inform the creative approach and vision she brings to every project across dance, theatre and film. She is thrilled to be attached to **Because We're Blak** and continue to showcase local stories and voices.



Gary Watling

Wiradjuri

Composer & Sound Design

Gary Watling is an award-winning Wiradjuri musician, composer and musical director, known for his expertise as a guitarist and pedal steel player. As a musical director and composer, Gary has worked on acclaimed theatrical productions, including Australian Dance Theatre's **Tracker**, ILBIJERRI Theatre Company's **Big Name No Blankets** and **Heart Is a Wasteland** - the latter earning him a 2023 Green Room Award. He has a reputation as an in-demand session musician, contributing to soundtracks for films such as **The Last Daughter** and **Wild Dog**, and major scale Adelaide Festival 2024 commission, **Guuranda**.

In 2023, Gary was selected for the prestigious Ngarra-Burria First Peoples Composers Program. His composition was performed by Ensemble Offspring in Sydney and Canberra, and broadcast nationally on ABC radio. Gary holds a Masters degree in Music (Performance Teaching) from the University of Melbourne, a Teaching (Secondary) degree from Monash University, and is a graduate of Southern Cross University with a Bachelor of Contemporary Music (Performance).



Mark Haslam

Production Manager & Lighting Design

Mark Haslam's practice is a hybrid of technical production, design, direction and performance, with a particular focus upon raw performance styles and the integration of media into contemporary performance. He established kdmindustries in 2009 as a vehicle for cross-artform collaborations and is the company's Artistic Director.

Prior to this he directed around 15 premieres of new Australian and international work from playwrights such as Martin Crimp, Gary Owen and Stephen Sewell. He has worked with many leading Australian and international contemporary arts companies and practitioners across performance, dance, music and visual arts practice and has toured work across 4 continents. He has built major projects with Societas Raffaello Sanzio, erth Visual and Physical, Marrugeku, Branch Nebula, Stalker Theatre, The Farm, Legs on the Wall, Force Majeure, Company B and Sydney Theatre Company as well as unique festival performances with artists such as Wesley Enoch, Nigel Jamieson and Shaun Gladwell. He has lit some of the world's top DJs (Fatboy Slim, Carl Cox, Sasha) and fashion houses (Alexander MacQueen; Gucci).



Kira Feeney

Palawa

Stage Manager

Kira is a Palawa woman who grew up on Wadawurrung Country in Victoria with a passion for the performing arts. They moved to Boorloo (Perth) in 2021 to complete the Aboriginal Performance course at WAAPA and then went on to complete their Advanced Diploma of Stage Management in 2023. She has since worked in stage management teams for Yirra Yaakin Theatre Company, Black Swan State Theatre Company, The Last Great Hunt, Western Australian Youth Theatre Company, and toured **Big Name, No Blankets** with ILBIJERRI Theatre Company in 2024 & 2025.



Sean Bacon

Video Design

Sean Bacon is a multiple award-winning video designer of over two decades, collaborating with many national and international artists, with a specialist talent for his use of live video in performance. He is one of Australia's leading practitioners working with live capture and live mixing of the visual elements in performance, creating a unique and dynamic theatrical environment.

Sean's art practice extends across a variety of platforms, including film, installation, public art, stage and dance. Works include: **Nobody Nevermind**, Venice Biennale (2001); 2005 Australia Council's **New York**. Version 1.0 2005 -2015, 2009 **Measure for Measure**, **The Glass Menagerie** Belvoir Theatre; **Return of Ulysses** English National Opera; **Pygmalion**, **The Maids** STC/Lincoln Theatre NYC; **Reflection of Gallipoli** Australian Chamber Orchestra; Musica Viva. **Branch Nebula**, **FoodFight**, 2017 Planet Nowra Bundanon Trust, PYT **Jump First Ask Later**, Moscow Garage Museum; **Inside Out**. 2019-2020; **Black Ties**, Sydney and Melbourne Festival, ILBIJERRI, **The Sound of History**, Adelaide Festival. 2021, **Dorr-e Dari**, Sydney Festival, PYT; **A Child Of Our Time**, Adelaide Festival, **Platee Pinchgut** Opera/ Neil Armfield; **Watershed**, Adelaide Festival, 2022; **Deejay Dancer**, Sydney Opera House, 2022 & Wollongong 2023. **Big Name No Blankets** Sydney Festival, ILBIJERRI 2024. **Notre Dame**, Angel Place, Brandenburg Orchestra, 2024.



Jodie Bell

Butchella/ Jagera

Goolarri Media Enterprises CEO & Senior Producer

Jodie Bell is a Butchella/ Jagera woman from Southeast Queensland and is CEO and head Producer for sister companies, Goolarri Media and Ramu Productions, in Broome, WA. Jodie has produced numerous award-winning film and television content that has shown in film festivals around the world, as well on the ABC and SBS/ NITV, as well as being Co-Producer on the award-winning feature documentary **Putuparri and the Rainmakers** in 2015. In 2020 Jodie and Goolarri Media branched into live performance and produced their first live theatre production with the play **FIFO - Fit In or F**k Off** in partnership with Yirra Yaakin Theatre Company and is currently in rehearsals on their second live theatre production, **Because We're Blak** in collaboration with ILBIJERRI Theatre Company.



Geoffrey Masters

Bidjara/ Yuwaalaraay

ILBIJERRI Theatre Company, Senior Producer

Born and raised on Kuungkari Country in Outback Queensland, Geoffrey is the descendant of Bidjara and Yuwaalaraay people. He is theatrically trained, having studied BA Drama (QUT), Creative Writing (Deakin University) & Viewpoints/ Suzuki Method (SITI Company).

From 2010 - 2019 he worked as Senior Producer for Strut & Fret, touring Spiegel tents and acclaimed circus & cabaret productions throughout Australia and internationally. He has produced & toured global cabaret superstars including Jinx Monsoon and Le Gateau Chocolat and worked independently with Circus Trick Tease.

In 2017 he was the Program Producer of the Garden of Unearthly Delights, Adelaide Fringe's accoladed venue hub. In this role he was responsible for more than ninety-five productions running across one month including Djuki Mala, Kate Ceberano, Leo Sayer, Joel Creasey, Vika & Linda, The Black Sorrows, Hannah Gadsby, Tom Gleeson, Betty Grumble, Renee Geyer and many more.

Geoffrey has also worked within the contemporary dance sector, as the Program Manager for Dancehouse and as an independent Senior Producer for BlakDance.

He is honoured to have the privilege to continue to work and share stories with community across the Country.

| THANK YOU



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Finally, we would like to acknowledge the vision and support of the Board of Directors of both of our companies, which enable us to continue to tell our stories.

We'd love your feedback!

Scan the code to tell us what you thought of the show
or contact us by email: events@gme.com.au

