



2021 SYD
FEST

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SUNSHINE SUPER GIRL

ANDREA JAMES | PERFORMING LINES

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SYDNEY TOWN HALL

8 – 17 JANUARY

90 MINS

CREDITS

Writer & Director Andrea James

Movement Director & Additional Choreography

Katrina Olsen

Original Choreographic Concept & Initial

Movement Direction Vicki Van Hout

Composition & Sound Design Gail Priest

Lighting Design Karen Norris

Set & Costume Design Romanie Harper

Video Media Design Mic Gruchy

Mentor Paige Rattray

Performers

Luke Carroll, Jax Compton, Tuuli Narkle, Katrina Olsen
& Kyle Shilling

Understudies

Ella Havelka & Jack Sheppard

Produced by Performing Lines

Production Manager Jason Thelwell

Stage Manager Tanya Leach

Assistant Stage Manager Madelaine Osborn

Lighting Programmer Ben Anshaw

AV Programmer Phil Downing

Audio Operator Corey Wiles

Wardrobe Supervisor Melanie Liertz

ANDREA JAMES

Writer and Director



Andrea James is a Yorta Yorta/ Gunaikurnai woman and a graduate of the Victorian College of the Arts. She was Artistic Director of Melbourne Workers Theatre 2001-2008 where she is best known for her play *Yanagai! Yanagai!* She co- wrote

Coranderrk with Giordano Nanni for LaMama and Ilbjerri, *Bright World* with Elise Hearst for Arthur Productions and wrote *Blacktown Angels* for Home Country for Urban Theatre Projects at the Sydney Festival, *Bukal* for JUTE Theatre and *Winyanboga Yurringa* for Moogahlin Performing Arts remounted at Belvoir in May 2019. She has produced for Carriageworks, Blacktown Arts Centre and Urban Theatre Projects. She is currently a writer-in-residence at Melbourne Theatre Company developing *The Black Woman of Gippsland* from her grandmother's country. Her newest play *Dogged* written with collaborator Cath Ryan will premiere in 2021.

CAST



TUULI NARKLE | EVONNE GOOLAGONG

Tuuli is a proud Yued/Willman Noongar & Finnish woman born and raised in rural Western Australia. Her first encounter with performing arts came through the practice of cultural dance

and slowly branched out into acting and singing. As a teenager, Tuuli was accepted into the acting stream of John Curtin College of the Arts, however continued to hone in on her skills in classical ballet, contemporary and character dance at Charlesworth Ballet Institute. Her first major acting role came as Ruby in *Stolen* by Jane Harrison, directed and produced by Leah Purcell. This experience was the driving force that pushed Tuuli to audition for NIDA bachelor for Fine Arts, which she graduated in 2018. After graduating she was cast in *Winyanboga Yurringa* at Belvoir St Theatre, then joined the cast for *Black is the New White* at the Sydney Theatre Company.



LUKE CARROLL | ENSEMBLE

Luke Carroll is a seasoned theatre, film and television performer. Recent television projects include *the Upright* for Foxtel and *Total Control* for ABC.

Luke has appeared recently in projects by Ensemble Theatre, Sydney Theatre Company, Queensland Theatre, La Boite Theatre Company; Belvoir, Adelaide, Sydney and Melbourne Festivals and more. Luke has been nominated for an AACTA Award, two AFI Awards, and is a very proud member of the Playschool team for over 10 years.



JAX COMPTON | ENSEMBLE

Born in Cairns, Jax is a proud Wuthathi and Torres Strait Islander woman with family ties to Thursday, Badu and Moa Islands. Jax is a performer and has worked as a dance teacher, choreographer, event host and

creative producer, and professionally, working in the arts and culture, education and media/communication/event sectors. Jax is also the co-founder of Muggera, a cultural performance and education company.



KATINA OLSEN | ENSEMBLE

Katina is a proud Wakka Wakka Kombumerri choreographer / performer and also has Norwegian, German and English Ancestry. She has worked throughout Australia, Canada, UK, USA and Europe with Atamira

Dance Company, Sydney Dance Company, Stalker Theatre, Expressions (now Australasian Dance Collective), Bangarra Dance Theatre, Erth Visual & Physical Inc, GUTS, Martin del Amo, Victoria Hunt, Narelle Benjamin, Frances Rings, Vicki Van Hout, Liesel Zink, Force Majeure and Wesley Enoch.



KYLE SHILLING | ENSEMBLE

Kyle is a young Bundjalung man from northern NSW with a career spanning acting, dance and music. Kyle graduated from NAISDA in 2014, he has performed with Bangarra Dance Theatre, Legs on the Wall, Zeal

Theatre and more. He was a collaborating choreographer with 2NDTOE, and appeared in the short film *Hoax*, which won an award at the Brisbane Short Film Festival and short-listed for the Toronto Film Festival. Kyle also works closely with community in Taree and Alice Springs where he teaches dance.



Photo: Jacqui Manning

EVONNE GOOLAGONG-CAWLEY PLAYER STATS

Birthplace: Griffith, New South Wales

Plays: Right-Handed

Australian Tennis Hall Of Fame 1994

International Tennis Hall Of Fame 1988

SINGLES CHAMPION

Australian Open 1974-76, (December) 1977

French Open 1971

Wimbledon 1971, 1980

DOUBLES CHAMPION

Australian Open 1971, 1974-76

Wimbledon 1974

Mixed doubles champion

French Open 1972

Fed Cup 1970, 1972-76, 1982

Captain 2002-2004



Photo: Jamie James

WRITER/DIRECTOR'S NOTE – ANDREA JAMES

Two weeks before Christmas, our lead actor Katie Beckett slipped and broke her arm. It took us nearly a week to re-cast and then we gate-crashed Tuuli Narkle's family holidays in Perth to work her quickly into the monumental role of Evonne Goolagong. At one stage we zoomed over three different state time zones to work up some of the movement sequences with Movement Director Katina Olsen, who was also trying to have a family holiday. We gathered the cast quickly minus two (one was in the Northern Beaches lockdown and the other dealing with a family medical emergency). Bespoke costumes were remade into the night and our designer Romanie Harper zoomed in from Melbourne. Alice Hatton and the team at Performing Lines have worked around the clock. Tuuli has had about six days with us in the same room and three days with the full cast. To say that our efforts to get this show to the Sydney Festival have been HERCULEAN is an understatement and I couldn't be happier with the results.

To tell the story of Evonne Goolagong-Cawley - Wiradjuri tennis superstar - we've really had to lift our game. She has creatively challenged us as artists in the best ways possible. There's something about a crisp white sports outfit that really makes our Blakness shine.

Growing up on my father's Yorta Yorta country, I have two endearing television memories. The first is of my dad's cousin Glenn James running onto the MCG as the one and only Aboriginal football umpire of the day (there were very few First Nations footy players in the league at that time too); and the second memory is of Evonne Goolagong-Cawley bursting onto our screens and back pages when she made a Wimbledon comeback in 1980.

Evonne was a joy to watch and was renowned for her grace both on and off the court. She was a breath of fresh air on

a sometimes stuffy tennis circuit; as she superseded race and class barriers to become a number one tennis player.

Sunshine Super Girl is not a documentary, but rather a dramatization for stage that relives the moments that we remember and know about. Ours is a legendary tale about a legend and national icon.

After a period of independent research and writing, the wonderful team at Performing Lines picked up the project and nurtured a series of creative developments in 2017 to 2019. Choreographer Vicki Van Hout was instrumental to this development journey; and applied her rigorous practice to develop a dance language that could emulate the flow and brilliance of a world class tennis player and bring physical dexterity to the storytelling.

Research references include *Home: the Evonne Goolagong Story* by Evonne Goolagong Cawley & Phil Jarratt, *The Inner Game of Tennis* by W. Timothy Gallwey, as well as archival materials from the Australian Film & Television Archive, The Wimbledon Tennis Library and Evonne and Roger's own personal anecdotes.

Many creatives have contributed to the development of the play, bringing their skill and intellect to the studio. Thank you to Bee Cruse, Chenoa Deemal, Phoebe Grainger, Rarriwuy Hick, Colin Kinchela, Lee Lewis, Kirk Page, Taree Sansbury, Guy Simon, Bjorn Stewart and Katie Beckett. Francesca Smith gave me dramaturgical support as the play was forming and I have been ably mentored by Paige Rattray. Thanks also to Narelle Lewis who was my initial Producer at Performing Lines and a champion for the work. Many thanks to my partner Arnum Endean who gifted me Evonne's autobiography for my birthday (to impress me when we were 'courting') and gave this project its initial spark. It worked.

Thank you to Raina Savage at Griffith Regional Theatre and the Wiradjuri community who moved mountains to bring the World Premiere to Griffith at the Yarruwala Arts & Cultural Festival last October. And thank you to Wesley Enoch and the team at Sydney Festival for bringing *Sunshine Super Girl* to a whole new audience.

And finally, a special thank you to Evonne Goolagong-Cawley and her husband Roger who have given this play their critical eye and remain an inspiration.

Through Evonne and Roger's tireless work at the helm of the Goolagong Foundation, we eagerly await the arrival of the next Evonne Goolagong and Ash Barty waiting in the wings.

There's something about a number one sportsperson that is utterly transfixing. The sheer wonderment of watching the best in the world is a sight to behold.

PRODUCED BY PERFORMING LINES

Performing Lines produces provocative contemporary performance by Australia's most audacious independent artists. We curate a portfolio of work that is propelled by pressing questions and new ways of seeing the world. We champion the unconventional, the marginal, the rebellious and the new.

Our purpose is to champion risk and to ensure that the breadth and plurality of Australia's creative potential is represented and celebrated.

Performing Lines is led by Executive Producer Marion Potts, and manages teams in Sydney, Melbourne, Perth and Hobart, with a network of producers and presenters around the country and the world.

In everything we do, we acknowledge that we live on Aboriginal land and constantly learn from the wisdom of our First Peoples. Where we are and the history that precedes us informs how we work and how we move forward.

CREDITS & ACKNOWLEDGEMENTS

Sunshine Super Girl is produced by Performing Lines and has been supported by Production Co-commissioners, Melbourne Theatre Company, Griffith Regional Theatre, QPAC, Queanbeyan Performing Arts Centre, Bathurst Memorial Entertainment Centre, Wagga Wagga Civic Theatre, Geelong Arts Centre, The Art House – Wyong, Capital Venues and Events and Country Arts SA.

Sunshine Super Girl has been supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; the NSW Government through Create NSW; the Seaborn Broughton & Walford Foundation; the Blake-Beckett Trust; Moogahlin Performing Arts; and Playwriting Australia through its Playwrights' Retreat Program.

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