

LB BOITE THEATRE PRESENTS

# EAT SLAY ZOMBIE

BY ALINTA MCGRADY

DIRECTED BY ALINTA MCGRADY & LISA FA'ALAFI

## CONTENT ADVISORIES

### GENRE

- Post Apocalyptic Drama
- Contemporary Multimedia Theatre
- High Octane Dark Comedy & Horror

### AUDIENCE RECOMMENDED

- Recommended for audiences aged 15+

Adult themes, coarse language. Some themes and contents in the play may be sensitive to Aboriginal and Torres Strait Island people

### CONTENTS & THEMES IN THE PLAY

- High Coarse Language
- Visual representation and discussions of violence
- Incorporation of makeshift weapons
- Queer Identity & Representation
- References to colonisation and systemic oppression

### THEATRICAL EFFECTS

- Strobe & Harsh Lighting
- Loud Noise
- Sound Effects
- Performance Haze

If you would like a full copy of the content advisories, please talk to our staff at the box office.

## HIGH COARSE LANGUAGE

This production contains frequent high coarse language throughout, including repeated use of strong profanity and explicit expressions. Coarse language is used as a form of communication between characters within both comedic and dramatic contexts. The following is a current draft list of the language used, though it is subject to change as a script like this evolves throughout the process:

Fuck(in)(ing)(ed)(s)	76	instances
Bitch(es)	15	instances
Shut	3	instances
(bull)Shit(ty)(show)	39	instances
Cunt	3	instances
Dead(ly)	16	instances
Jesus	1	instance
Piss	1	instance
God	1	instance

## VISUAL REPRESENTATION AND DISCUSSIONS OF VIOLENCE

This production contains thematic references to violence, suspense, and implied horror throughout. A brief jump scare occurs near the conclusion of the production when the character Tash is attacked by an unseen zombie. While the zombie itself is not visually depicted on screen or on stage, the aftermath of the attack is shown through an injury sustained to Tash's leg. The presence of zombies and external danger remains largely implied rather than explicitly portrayed, as zombies are never directly seen outside during the production. Additionally, several transitional sequences feature characters playfully pretending to fight zombies using clearly fake or improvised weapons in a comedic and stylised manner. This is choreographed and is utilised as an exaggerated fighting sequence in conjunction with composed and commercial music.

## INCORPORATION OF MAKESHIFT WEAPONS

*Eat Slay Zombie* is set during a zombie apocalypse in Meanjin/Brisbane and contains the use and discussion of improvised makeshift weapons used by characters for survival purposes. Throughout the production, characters Sheree and Tash utilise a homemade weapon referred to as "Doris," which is repeatedly mentioned by name and treated as a personalised survival tool within the narrative. This weapon is depicted in a stylised and comedic context, with Sheree showing a particular attachment to it as part of the characters' shared survival dynamic.

## QUEER IDENTITY AND REPRESENTATION

This production contains subtle queer representation through the emotional dynamic between the characters Sheree and Tash. Throughout the narrative, Sheree expresses ongoing care, admiration, and emotional devotion toward Tash through understated dialogue and character interactions. These themes become more pronounced during an emotionally heightened moment near the conclusion of the production, when Sheree openly confesses her feelings after Tash is bitten by a zombie. The representation is handled sensitively and is presented as part of the characters' emotional connection and personal relationship development within the story.

## REFERENCES TO COLONISATION, RACISM AND SYSTEMIC OPPRESSION

Through *Eat Slay Zombie*, there is content explored and discussed by all the characters that contain thematic references to colonisation, racism and systemic oppression. This is through character dialogue and interpersonal conflict. A recurring storyline involves the character B being accused of appropriating and taking over content originally created by Tash and Sheree through social media, including references to the group “@BLKBUNKERBTCHES.” These discussions explore issues surrounding ownership, visibility, misinformation, and the exploitation of marginalised voices online.

The production also includes direct discussions relating to colonial structures and institutional racism. Sheree openly criticises the school environment for perpetuating colonial systems and expresses a desire to be educated on her own land and cultural history. During these exchanges, Sheree confronts a teacher regarding perceived racist behaviour, contributing to broader themes of systemic inequality and cultural identity explored throughout the production.

## THEATRICAL EFFECTS

### STROBE & HARSH LIGHTING

The use of flashing lights is used intermittently during intense or chaotic scenes throughout the production to give it highlight. The use of lighting design is made to create tones of the scenes, amplify the tension and create and shifts throughout the production. The use of performance haze will also be used throughout the production to give more depth into the lighting and the set design overall to create the artistic vision by the directors and designers. This is not haze fog.

## LOUD NOISES AND SOUND EFFECTS

Commercial music is incorporated to engage in entertainment. This is music that assists influencing energy drive and dramaturgy flow that supports production.

The use of loud sound and composition is a common thread in this production. It is made to build tension, establish the world for the characters (and additional characters through the use of AV Design) and solidify the type of genre through this High-Octane Dark comedy. Sounds, such Tik Tok buttons, video game noises as are used to create an immersive atmosphere in the space.