



KOREABOO

BY MICHELLE LIM DAVIDSON

DIRECTED BY JESSICA ARTHUR

**LA
BOITE**

**GRIFFIN
THEATRE
COMPANY**

In association with
**BRISBANE
FESTIVAL**

ACKNOWLEDGEMENT OF COUNTRY

At La Boite Theatre, we acknowledge the country on which we work and the traditional custodians of this land – the Turrbal and Jagera people. We pay our respects to their Elders past and present. We honour the Aboriginal and Torres Strait Islander people whose lands, winds and waters we all now share and their ancient and enduring cultures. This country was the home of storytelling long before La Boite existed, and we are privileged and grateful to share our stories here today.



Proudly supported by



La Boite Theatre is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



La Boite Theatre is supported by the Queensland Government through Arts Queensland

LA BOITE THEATRE PRESENTS A GRIFFIN THEATRE COMPANY
PRODUCTION IN ASSOCIATION WITH BRISBANE FESTIVAL

KOREABOO

BY MICHELLE LIM DAVIDSON
DIRECTED BY JESSICA ARTHUR

DATES

2 – 19 SEPTEMBER

DURATION

85 MINUTES

Koreaboo is a story about a Korean adoptee seeking to forge a connection with her birth mother.

But what does that mean?

Read on to learn more about the history of adoption from Korea, hear from the perspective of inter-country adoptees and find additional resources to support your experience seeing *Koreaboo*.



CONTENT ADVISORIES

Recommended for audiences aged 14+. Discussions of inter-country adoption, culturally contextual references to diet and body image. Theatrical haze, smoke and flashing lights.

CAST

Michelle Lim Davidson
Heather Jeong

CREATIVES

Playwright	Michelle Lim Davidson
Director	Jessica Arthur
Dramaturge	Julian Larnach
Designer	Mel Page
Composer & Sound Designer	Brendon Boney
Lighting Designer	Kate Baldwin
Design Associate	Geita Goarin
Sound Realiser	Amy Norton
Production Manager	Sherydan Simson
Stage Manager	Jen Jackson
Assistant Stage Manager	Briana Clark
Set Builders	Andrew Mills Lee Stretton
Lighting Operator	George Pitt
Sound Operator	Douglas Carr
Technical Intern	Tom Ranie

Acknowledgements

Koreaboo was first produced by Griffin Theatre Company, 14 June – 20 July 2025 at Belvoir St Theatre.

Koreaboo was developed as part of Griffin Studio, an initiative of Griffin Theatre Company, with support from the Malcolm Robertson Foundation and Griffin Studio donors, and the Griffin Redraft Fund.

We round out La Boite Theatre's Season 2026 with a dish of longing, family and home: *Koreaboo* by Michelle Lim Davidson.

Following its acclaimed season with Griffin Theatre Company, this tender and sharply funny production makes its Queensland debut.

At its heart, *Koreaboo* is a story about belonging, family and the peculiar distance between who we hope someone will be and who they actually are. It follows Hannah, a Korean-Australian woman who travels to Seoul to reconnect with her birth mother, only to discover that reunion is far more complicated than she imagined.

Her Umma works day and night in a convenience store and seems more interested in stacking shelves and rearranging the garden gnome display than connecting with her long-lost daughter. Armed with Google Translate and an abundance of optimism, Hannah sets out to find a place in Umma's world before the end of a sweltering summer.

Koreaboo marks the playwriting debut of acclaimed Australian performer Michelle Lim Davidson (*The Newsreader*, *Utopia*, *Play School*) and is a work of disarming honesty, sharp wit and genuine emotional weight. Davidson performs alongside Heather Jeong, whose appearance in Griffin's 2025 season marked her stage debut after a career as a chef. Jeong brings an unguarded freshness to the role that captivated audiences when the production premiered in Sydney.

Director Jessica Arthur has described *Koreaboo* as a story that earns its emotional weight through comedy, rather than in spite of it. And perhaps that is what makes this such a fitting way to close our 2026 season: a story that invites us to laugh, look a little closer, and consider the complicated, funny and deeply human ways we find our way home.

We're delighted to welcome you into the world of *Koreaboo* and hope you enjoy the final chapter of our 2026 season.



MICHELLE LIM DAVIDSON

WRITER

When I was growing up on Awabakal land, in a small suburb of Newcastle, there was no one who looked like me. For many years, I was the only Asian girl at my primary school. I was often startled by my own reflection, expecting to see a blonde, blue-eyed beach kid, and instead seeing a dark-haired, brown-eyed girl staring back.

For a long time, I believed my adoption was an isolated event, a private twist of fate. But when I began searching for my biological family, I realised my story wasn't the exception. It was part of a much longer history, one that connects me to thousands of others.

Since the 1950s, over 200,000 Korean children have been sent abroad for adoption, raised across Europe, North America, and Australia. Despite being the largest group of intercountry adoptees in Australia, more than 3,600 since the late 1960s, our stories have remained largely unexplored. For decades, adoption narratives were shaped by adoptive families, governments, and institutions, rarely in our own words. That is changing. Across the globe, a community of Korean adoptees is rising, reclaiming its past and redefining its future.

This play is one small part of that reclamation. It was inspired by my life, but it's not a documentary. It's imagined from reality. With the support of my families in both Australia and Korea, I've written it from the inside out.

In 2018, I was rehearsing a play at Griffin when I got a call from my social worker. After years of searching, my first correspondence from my birth family had arrived—letters, photos, faces.

In those images, I saw—a nose, lips, and eyes shaped like mine. I thought it would bring clarity. Instead, it opened a kind of confusion. A history I'd only imagined was now real, but still distant. I couldn't quite see myself in it. It unsettled me. A change I didn't have words for yet.

I couldn't have predicted how my relationship with Korea, my family, or myself would evolve, or that something so private would eventually become a play. Something light, funny, even a little absurd.

Maybe Koreaboo began back then, and maybe it was always meant to find its way to the stage.

Standing with the play now, I see myself clearly. Not as unfamiliar, but whole.

I don't speak on behalf of all adoptees. This play is simply one offering. I hope it encourages people to discover the growing body of work being created by Korean adoptees. Every story is different. Together, they reveal the breadth and complexity of our experiences in a way no single voice ever could. I'm grateful to those who have spent decades sharing their stories. This play sits among their work.

This story is deeply personal, but it wasn't created alone. It grew through collaboration. I'm deeply grateful to Jessica Arthur, Julian Larnach, Andrew Lee, Heather Jeong and Jen Jackson. To everyone who joined us throughout development, thank you for your time and care.

I'm indebted to our creative team, for their artistry, expertise and insight. And to our production team, stage management, crew, and everyone behind the scenes, thank you for making each performance possible.

Thank you to the Griffin Studio program, and everyone at Griffin, for going above and beyond to support this story. This work wouldn't exist without the generous backing of donors and the Board. It's through this kind of collective support that new work can thrive.

It's a rare privilege for a new Australian play to continue beyond its first season. I don't take that for granted. I'm incredibly grateful that Koreaboo has been given the opportunity to keep evolving. Thank you to La Boite Theatre, Brisbane Festival and Malthouse Theatre for your faith in this work and for welcoming it into your communities.

Thank you to every audience member who has come to the theatre and engaged with this work. With every season, this story has found new conversations, and meanings beyond anything I could have imagined. That is one of theatre's greatest gifts.

Thank you to Currency Press, Belvoir St Theatre, Shanahan Management, Cameron's Management, Korean Liquor, Oriental Merchant, Jonah Klein, Simon and Jessie Whipp, Sally McClennan, Polly Rowe, Lauryn Bae Brokate, Josh Price, Cameron Stead, Wade Jackson, Eloise Winestock, Michelle Law, Alex Papps, Vanessa Downing, Candy Park, Khym Scott, Charles Napoleon An, Cassie Hamilton, Lauren Proietti, Angela Nica Sullen, Margaret Watson, Su Park, my friends, family, KAIAN and the Korean Adoptee community, your support made this possible.

I'm fortunate to have reconnected with my Korean family. Every adoptee, if they wish, should have that chance. Too often, reunion depends on luck or personal resources. It should be supported,

resourced, and treated with care.

To ask where you come from, or to feel what you feel, shouldn't require permission. These are rights, not privileges. And yet, for many adoptees, those rights remain out of reach, denied by systems that have long prioritised secrecy over connection.

What's needed is lasting support legal, emotional, and cultural. True advocacy makes space for every stage. It asks us to meet those shaped by adoption with compassion and respect, not judgement. And to offer care that honours their experience, and the freedom to grow, without carrying anyone else's expectations.

Reunion isn't always what we see in films. It can be awkward. Incomplete. It doesn't always bring answers, just different questions.

Koreaboo wasn't written to fix the past or offer tidy answers. It's an invitation into a story felt by many but seen by few, where hope and disappointment sit side by side. Where connection doesn't offer resolution, only the chance to begin.

It holds that attempt.

It asks questions out loud.

It stays with what doesn't resolve.

It doesn't offer a solution.

It offers relationship and recognises the courage it takes to keep showing up and learn how to love someone as they are.

Years ago, I went looking for someone who looked like me.

Now I offer this story back, hoping someone else might feel a little less alone.







JESSICA ARTHUR

DIRECTOR

I was in a shop with Michelle when she spotted a pink cat keyboard. She very seriously decided that the keyboard would give legitimacy to her writing process. Michelle, of course, knew it was a seriously ridiculous statement; this is an encapsulation of what is unique about Michelle and her storytelling.

Her sense of fun is nuanced with a depth of empathy which clarifies life's confusions. Her lively inner world colours her expression of the ineffable—approaching others with compassion. Her silliness disarms, allowing humour to draw out confronting truths concerning how we relate to others.

Michelle is Korean; but she is also Australian and an adoptee. Her experience is one defined by thresholds of belonging. Her ability to shed dignity on the experiences of others, as well as a sensitivity to how she herself is perceived, lends the character of both Hannah and her birth mother a fullness and brightness—a clarity of sight and voice that deepens their shared experience. Michelle asks, how do we move forward with respect for the past? She answers with kindness and an acknowledgement that in recognising the complexity of relationships—we can begin to heal.

We are invited to share in Michelle's generous insights into the difficulties and demands of love, identity and belonging—and given the space to unravel our own challenges with such things. Michelle has spent hundreds of hours enriching every line, crafting her unique story—all on a pink cat keyboard.

We are grateful to La Boite, Brisbane Festival and Malthouse for extending the life of this play and taking *Koreaboo* to more audiences. Thank you to Heather, Julian and Undi for their dedication to the work. Thanks to Kate, Brendon, Mel, Jen, Candy and Angela for their thoughtful contributions and to Griffin for all their support. Most of all, thanks to Michelle for sharing her perspective, story and culture so generously.

CAST



MICHELLE LIM DAVIDSON (She/Her)
HANNAH

Michelle is a Korean Australian actress and writer. A graduate of the Western Australian Academy of Performing Arts (WAAPA), she has worked extensively across television, film and theatre.

Her television credits include *Utopia*, *Return to Paradise*, *Top of the Lake*, *Doctor Doctor*, *Get Krack!n*, *Black Comedy*, *The Secret She Keeps*, *Harrow* and *Play School*, where she is a regular presenter. She played the lead role of Clara in *After the Verdict* and appears as Noelene Kim in the critically acclaimed drama *The Newsreader*.

Her performance in *The Newsreader* earned her two silver Logie nominations and three AACTA award nominations for Best Supporting Actress, as well as the award for outstanding performance by an ensemble in a drama series at the Equity Ensemble awards. She previously received the Equity Ensemble Award for outstanding performance by an ensemble in a comedy series in *Utopia*.

Michelle was awarded the Mike Walsh Fellowship in 2013, recognised as a rising star by the Casting Guild of Australia in 2022, and received an ARIA Award nomination with *Play School* for Best Children's Album in 2023.

Her film credits include the short film *Beyond the Bubble*, which premiered at the Sydney Film Festival in 2017, and the AACTA-nominated feature film *Goldstone*. Michelle's extensive theatre credits include *A Streetcar Named Desire*, *Torch The Place* and *An Ideal Husband* for Melbourne Theatre Company; *On The Beach*, *Banging Denmark*, *How To Rule The World*, *Top Girls* and *Power Plays* for Sydney Theatre Company; *The Plant* and *Seminar* for Ensemble Theatre; and *The Lysicrates Prize* and *The Feather in the Web* for Griffin Theatre Company. Her performance in *The Feather in the Web* earned her a nomination for Best Supporting Actress in a Mainstage Production at the Sydney Theatre Awards.

CAST

MICHELLE LIM DAVIDSON (She/Her)

HANNAH

Most recently, Michelle wrote and performed in *Koreaboo* for Griffin Theatre Company developed during her time as a resident artist with Griffin Studio in 2023. Inspired by events from her own life, the work was widely praised for its nuanced comedic script and Michelle's performance as Hannah. *Koreaboo* returns to the stage at La Boite Theatre as part of Brisbane Festival and at Malthouse Theatre in 2026.

As a writer, Michelle has written for ABC Kids and ABC ME and worked as a script consultant on *The Newsreader*. Her play *Where We Love is Home* was shortlisted for the Patrick White Award at Sydney Theatre Company. *Koreaboo* was awarded Highly Comended for the Nick Enright Prize for Playwriting at the 2026 NSW Literary Awards.

Michelle is a Commonwealth representative on the Board of the Australian Children's Television Foundaiton.



CAST



HEATHER JEONG (She/Her)

UMMA

Heather Jeong made her acting debut in 2025 with Griffin Theatre Company's acclaimed production of *Koreaboo*, for which she was nominated for Best Newcomer in the Sydney Theatre Awards, marking an exciting new chapter in a career spanning food, storytelling and performance.

A renowned Korean food expert, celebrated TV chef, food writer and cooking instructor, Heather has spent years sharing Korean food and culture through television, publishing, teaching and live performance. Her work brings together culinary expertise and cultural storytelling, creating space for audiences to connect with Korean heritage through food and performance.

Her theatre credits include *Double Delicious* for Contemporary Asian Australian Performance (CAAP), presented at Sydney Festival 2020, Asia TOPA and OzAsia Festival 2021. Her storytelling and performance work includes projects with the Australia Council for the Arts (Playing Australia) and Longhouse CAAP, where she worked as a food dramaturg.

Heather has appeared across SBS programs including *Food Safari*, *The Cook Up with Adam Liaw*, *Pop Asia* and *World News*; ABC's *Weekend*; Channel 7's *Sunrise*; and Channel 10's *Cook's Pantry* and *My Market Kitchen*. Her television work has also included documentaries for YTN Korea and KBS Korea exploring the experiences of Koreans living abroad.

Her culinary presentations and performances have been featured at the Museum of Contemporary Art, Powerhouse Museum, Melbourne's Federation Square, Sydney Opera House and the Good Food & Wine Show in Sydney.

Heather's food writing includes contributions to SBS *Kitchen Conversations*, *Selector*, *The Guardian*, *Taste*, *Coles Magazine* and *Harris Farm Magazine*.

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CREATIVES



JESSICA ARTHUR (She/Her)
DIRECTOR

Jess is a director and dramaturg based in Naarm/Melbourne who has directed several productions and developments across Australia. She works in an open and devised manner with a focus on new work, experimenting with form and audience perception.

Her most recent productions were the world premiere of *Game. Set. Match.* for Malthouse Theatre and *Koreaboo* for Griffin.

Jess was the Resident Director at Sydney Theatre Company from 2018 – 2022, directing productions such as *The Shiralee*, *Chalkface*, *The Tenant of Wildfell Hall*, *Grand Horizons*, *Home*, *I'm Darling*, *Wonnangatta*, *Banging Denmark*, *Mosquitoes* and *Lethal Indifference*.

In 2023, Jess directed *The Dictionary of Lost Words* (State Theatre of South Australia and Sydney Theatre Company) which had a sell-out season, a return season in Melbourne 2024 and a 2025 national tour.

Other productions Jess directed are *Lose to Win* (Belvoir St Theatre and Red Line Productions) which toured nationally in 2026. *All the Fraudulent Horse Girls* (Old Fitz Theatre), *The Bugalugs Bum Thief* (Red Line Productions), *The Wolves* (Old Fitz and subsequent Belvoir season), *Kindness* (NIDA), *REALISM* (NIDA), *Two Hearts* (KXT), *INTOXICATION* (La Mama Courthouse) and *UNEND* (Never Never Theatre Company) which went on to play at the Adelaide and Sydney Fringe Festivals.

Jess also worked as Associate Director on *The Tempest* and *Julius Caesar*, and as Assistant Director on *The Harp in the South Part I and Part II*, *Dinner*, *Chimerica* and *Endgame* for Sydney Theatre Company, as well as *Miss Julie* for the Melbourne Theatre Company.

CREATIVES



JULIAN LARNACH (He/Him)

DRAMATURGE

Julian Larnach is a Sydney-based playwright and dramaturg. He is currently under commission with Melbourne Theatre Company, Bell Shakespeare, and the National Theatre of Parramatta.

Julian's theatre credits include, as Dramaturg: for Griffin Theatre Company: as Dramturg: *Koreaboo*, *Pony*; as Playwright: for ATYP and Archipelago Productions: *Past the Shallows*; for Canberra Youth Theatre: *How to Vote*; for National Theatre of Parramatta: *Flight Paths*; for Darlinghurst Theatre Company: *In Real Life*; Outback Theatre for Young People: *Folk Song*; for Riverina Playwright's Commission: *Beneath an Oxbow Lake*.

Awards: Nominated: AWGIE for Best Writing, Community and Young People (*How to Vote*), AWGIE for Best Writing for Young Audiences (*Past the Shallows*); Won: Tasmanian Theatre Awards; Best Ensemble—Professional Theatre, Best New Writing, Best Production—Professional Theatre (*Past the Shallows*).

He was Literary Associate at Griffin Theatre Company from 2020-2025; a member of Sydney Theatre Company's inaugural Emerging Writers Group; an Affiliate Writer for Griffin Theatre Company; and Resident Playwright at the Australian Theatre for Young People.





MEL PAGE (She/Her)
DESIGNER

As Designer: Sydney Theatre Company: *A Raisin in the Sun*, *Lethal Indifference*. Belvoir St Theatre: *A Taste of Honey*, *Back at the Dojo*, *Enemy of the People*, *Medea*, *Old Man*, *Small and Tired*, *The Rover*. Melbourne Theatre Company: *A Streetcar Named Desire*, *Minnie & Liraz*. *Stuck Pigs Squealing*: *Night Maybe*, *The Apocalypse Bear Trilogy*. As Set Designer: Victorian Opera: *Noye's Fludder*. As Costume Designer: Belvoir St Theatre: *A Christmas Carol*, *Angels in America*, *As You Like It*, *Elektra/ Oreste*, *Hamlet*, *Holding the Man*, *Ivanov*, *Jasper Jones*, *Kill the Messenger*, *Nora*, *Once in Royal David's City*, *Seventeen*, *Song of First Desire*, *Strange Interlude*, *The Glass Menagerie*, *The Government Inspector* (with Malthouse Theatre), *The Promise*. National Theatre: *Phaedra*. Sydney Theatre Company: *Baal* (with Malthouse Theatre), *Cat on a Hot Tin Roof*, *Les Liaisons Dangereuses*, *Mary Stuart*, *On the Beach*, *Pygmalion*, vs *Macbeth* (with The Border Project). Theater Basel/Residentz Theater: *Angels in America*, *Three Sisters*. Teatr Wielki: *Medea*. Festival Aix: *Innocence*. Bayerische Staatsoper: *Die Teufel von Loudun*, *Die Tote Stadt*, Salzburg Festival: *Greek Passion*, *Medeë*, *Lear*. Den Norske Opera: *Pelleas et Melisande*. Chunky Move: *The Complexity of Belonging* (with MTC and Melbourne Festival), *Depth of Field*. Malthouse Theatre: *Pompeii* L.A. The Hayloft Project: *Spring Awakening*, *The Only Child*, *The Suicide*. LG Arts Center: *The Cherry Orchard*. Awards: George Fairfax Memorial Award, Sydney Theatre Award Best Costume Design, Sydney Theatre Award Best Set Design.





BRENDON BONEY (He/Him)

**COMPOSER & SOUND
DESIGNER**

Brendon Boney is a Wiradjuri/Gamilaroi man who grew up in Wagga Wagga, New South Wales and is now based on Darkinjung country in Ettalong Beach on the Central Coast of New South Wales.

Brendon's work as Sound Designer & Composer includes; for Griffin Theatre Company: *swim*; for Bangarra Dance Theatre: *Illume* (2025), *Horizon: The Light Inside* and *Kulka* (2024), *Dance Clan* (2023); for Sydney Theatre Company: *Sweat, Fences, A Raisin in the Sun, The Visitors*; for Belvoir St Theatre: *Big Girls Don't Cry, At What Cost?, Lose to Win, Winyanboga Yurringa*; for Ensemble Theatre: *A Letter for Molly*; for National Theatre of Parramatta/Riverside Theatres: *Choir Boy*; and for Red Line Productions: *The Bugalugs Bum Thief*. Brendon's Design Associate credits include: for Sydney Theatre Company: *The 7 Stages of Grieving* and *The Tempest*. His television music credits include: for ABC: *Gods of Wheat Street*; for Network 10: *Offspring*; for Seven Network: *Winners & Losers*; and for The Nine Network: *Underbelly Chopper*.

As an actor and performer, his recent credits include: for ABC: *At Home Alone Together*; for Adelaide Festival: *Stephen Page's Baleen Moondjan*; for Bangarra Dance Theatre: *Wudjang: Not the Past*; and for Illbijerri Theatre: *Black Ties*. Brendon also provided the lead character Willie's singing voice in the feature film, *Bran Nue Dae* (2009).

Brendon is an established recording and performing artist and an APRA PDA winner. In the past decade, he has toured the world with the act Microwave Jenny. As a producer and songwriter Brendon's work has over 5 million streams across platforms Spotify and Apple Music.



KATE BALDWIN (She/They)

LIGHTING DESIGNER

Kate Baldwin is a disabled, Japanese-Australian lighting designer. Credits as Lighting Designer include: for Sydney Theatre Company: *Top Coat*; for Belvoir St Theatre: *Lose to Win*; for Performing Lines & Perth Festival: *Legends (of the Golden Arches)*; for Darlinghurst Theatre

Company & Green Door Theatre Company: *seven methods of killing kylie jenner*; for Force Majeure: *Gardener's Apprentice*; for Utp: *The Tamilization of Ahilan Ratnamohan*; for National Theatre of Parramatta: *Girl Band, Guards at the Taj, Nothing, Yoga Play*; for Critical Stages: *The Box Show*; for Belvoir 25A: *Forgetting Tim Minchin, girlfriend*; for Green Door Theatre Company: *Chewing Gum Dreams*; for New Ghosts Theatre Company: *Albion, Blue Christmas*; for Montague Basement: *The Great Australian Play*; for Blush Opera: *Chop Chef*.

She completed a residency at Sydney Theatre Company as Design Associate (Lighting) in 2021 and 2022. She was also a part of Ka-Ilective, which had residencies with PACT and Casula Powerhouse Arts Centre in 2021 and 2022.



JEN JACKSON (She/Her)

STAGE MANAGER

Jen Jackson is a Korean-Australian stage manager, living and working primarily on Gadigal land in Sydney. She has a particular passion for new Australian work and collaborative working practices. After attending UNSW in a Bachelor of Arts majoring in Theatre & Performance, she continued her studies at NIDA with a

degree in Technical Theatre & Stage Management.

As Stage Manager: *A Mirror, Lose To Win* (Belvoir St Theatre), *Koreaboo*, *Golden Blood* 黄金血液, *Pony*, *End Of*. (Griffin Theatre Company), *The Roommate*, *How To Plot A Hit In Two Days*, *Master Class* (Ensemble Theatre), *Lost in Shanghai*, *The Bridal Lament*, *Double Delicious* (Contemporary Asian Australian Performance), *SISTREN* (Green Door Theatre Company), *Nothing* (National Theatre of Parramatta). As Assistant Stage Manager: *Song of First Desire*, *At What Cost* (Belvoir), *Rinaldo* (Pinchgut Opera).



BRIANA CLARK (She/Her)

ASSISTANT STAGE MANAGER

Briana Clark is a Korean-Australian Lighting Designer / Production Manager / Assistant Stage Manager based in Magandjin. Her practice has been enriching contemporary dance, circus and theatre through bold, experimental curation. Her lighting is a kaleidoscope of emotion and theatre magic, while her practice is grounded in community and care. She is ambitious about interconnecting cultural safety and uplifting BIPOC and LGBTQIA+ voices in the arts.

Stage Management credits include: Co Production Manager for *Bahala/o* (Buddy Malbasias, Metro Arts) Production Manager for *The Last Princess of Lebanon* (QT Touring, Nadia Milford, BEMAC), Stage Manager for *Dark Mofo* (Darklab), *RIVER PRIDE PARADE* (Melt Festival 2024, 2025), Assistant Stage Manager for *Koreaboo* (La Boite Theatre, Brisbane Festival), *Congratulations, Get Rich!* (La Boite Theatre, Brisbane Festival), *Love Stories* (Brisbane Festival), *Room On The Broom* (CDP Productions), *8/8/8:REST* (Rising Festival), *Stunt Double* National Tour (The Farm), *Hide The Dog* (Performing Lines).



GEITA GOARIN (She/Her)

ASSOCIATE DESIGNER

Geita Goarin is an emerging set and costume designer, located in Sydney. Geita's credits for Griffin Theatre Company include *Koreaboo*, *SISTREN* as Associate Designer; *KXT: Gia Ophelia* as Production Designer, *Romeo and Julie* as Set Designer; New GhostS Theatre: *Iphigenia in Splott* as Associate Designer; Purple Tape Productions: *Afterglow* as Production Designer; Sydney Theatre Company: *Bennelong in London* as Associate Designer.



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THE COMPANY

ABOUT LA BOITE THEATRE

Australia's oldest continuously running theatre company, Brisbane's La Boite Theatre has been telling stories and making theatre for over a century.

Beginning as the Brisbane Repertory Theatre Society in 1925, performing wherever stages could be found across a growing city, La Boite later found its first Roundhouse home on Hale Street before moving to Kelvin Grove.

Today, La Boite is a bold, inclusive home for new Australian stories and contemporary voices, bringing audiences together through work that reflects Brisbane's richness, diversity and spirit.

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David Boon (Hero)
Jacqueline Bawtree (Rehearsal Bne)
Brett Boardman (Rehearsal Syd)

Video Trailer

PixelFrame

THE COMPANY

ABOUT GRIFFIN THEATRE COMPANY

Griffin is the only theatre company in the country exclusively devoted to the development and staging of new Australian writing. Located in the historic SBW Stables Theatre, Griffin has been Australia's home for the exploration of new stories since 1979.

We are the launch pad for new plays, ideas and writing that other theatres won't take a risk on. We boldly contribute to Australia's unique and powerful storytelling culture. Plays like *Prima Facie*, *Holding the Man* and *City of Gold* all had their world premieres at Griffin before going out to capture the national imagination. In the words of our longest-serving Artistic Director, Ros Horin:

"We are the theatre of first chances."

We are passionate about nurturing emerging and established practitioners alike. We pride ourselves on supporting our vast community of artists, audiences and supporters who consider our theatre their creative home. We help ambitious, bold, risk-taking and urgent Australian work get from the page onto the stage. We tell the stories that help us know who we are as a nation, and who we want to become.

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Jimi Rawlings

Production & Technical Coordinator

Amy Norton

Finance Manager

Chrissy Riley

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