



**A SHOW OF
SCANDALS AND
LAUGHTER**

YOGA PLAY

BY DIPIKA GUHA
DIRECTED BY MINA MORITA

LA BOITE

RIVERSIDE | **NATIONAL THEATRE**
OF AUSTRALIA | **PARRAMATTA**

**GIRGENSOHN
FOUNDATION**



**Queensland
Government**

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



Australian Government

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



**Creative
Australia**

ACKNOWLEDGEMENT OF COUNTRY

At La Boite, 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.



LA BOITE THEATRE AND RIVERSIDE'S NATIONAL THEATRE
OF PARRAMATTA PRESENT

YOGA PLAY

BY DIPIKA GUHA
DIRECTED BY MINA MORITA

DATES

7 – 23 NOV

DURATION

APPROX.

120 MINUTES

(incl. a 20-min interval)

CREATIVE TEAM

Playwright

Dipika Guha

Director

Mina Morita

Stage Manager

Tyler Fitzpatrick

Assistant Stage Manager

Jasmin Flynn

Set and Costume Designer

James Lew

Lighting Designer

Kate Baldwin

Sound Designer & Composer

Wil Hughes

Multimedia Designer

Mark Bolotin

**Cultural Safety Consultant
& Production Dramaturg**

Katrina Irawati Graham

Dialect Coach

Linda Nicholls-Gidley

Intimacy Director

Shondelle Pratt

CAST

Jemwel Danao

Nat Jobe

Thomas Larkin

Andrea Moor

Camila Ponte Alvarez

CONTENT ADVISORIES

*Contains coarse language
and adult themes.*

*Every effort has been
made to ensure that all
information was correct at
the time of printing.*



WELCOME TO LA BOITE

We can't wait to share this razor-sharp comedy where we invite you to open your hearts and minds and challenge our collective perceptions of wellness, capitalism and cultural appropriation. *Yoga Play* dives deep into the complexities of an industry that promises healing while often perpetuating harm.

We live in a world where the pursuit of wellbeing is commodified, where ancient practices can be stripped of their meaning and repackaged for profit. This work confronts those contradictions, urging us to reflect on our own roles within this intricate web.

Yoga Play is powered by a phenomenal team. Dipika Guha's modern masterpiece is directed by the internationally renowned Mina Morita, who's deep relationship with the Asian Australian artistic community here has inspired a host of new writers and directors. Queensland's very own Katrina Irawati Graham, writer, director, and activist, has dramaturged the production and guided processes around cultural safety. And the formidable Joanne Kee who has shepherded the National Theatre of Parramatta into it's most exciting era to date.

The entire cast and creative team are a collection of our favourite artists, who have crafted this production into an experience that will provoke, inspire and get a little bit uncomfortable. *Yoga Play* will engage us all in dialogue together, embracing the nuances that shape our understanding of wellness and its impact on our society.

Thank you to the artists and the La Boite and National Theatre of Parramatta teams for putting their hearts and souls into this production.

We are thrilled to share *Yoga Play* with you all!

COURTNEY STEWART
LA BOITE THEATRE
ARTISTIC DIRECTOR & CEO





WRITER'S NOTE

I wrote *Yoga Play* because I needed to laugh.

The world was teetering into the social and political polarisation that has now become our norm. The specter of fascism in America was looming. And I felt like it might be a good time to figure out how to bring laughter into my work!

You see, I love plays that turn on paradoxes; where comedy and pathos live palpably side by side. I continue to write for the theatre because it's one of the few spaces in the world where we get to inhabit one of life's greatest paradoxes – that through fiction we are most artfully able to tell the truth.

The word 'Play' in the title refers to the play itself, the idea of a con or hustle and to the various personas we all adopt over the course of our lives. I believe *playing* to be the most human and humane of acts. It's by safely inhabiting fictional characters that we cast light on aspects of our own natures, with our contradictions, inconsistencies, and idiosyncrasies that we have tried hard to bury.

It is by wearing a mask that we reveal our innermost realities, offering them bravely into the light to be seen and witnessed. This communion between the tragic and silly, the conscious and the unconscious and the articulate and inchoate is made possible inside the simplest of ideals; that within the chalk circle of a space for play, transformation is possible.

The other site for transformation. Yoga. Yoga? Yes? (maybe?) yoga! I had recently moved to California and so I was thinking about, well, California. Across the centuries, California was a magnet for prospectors in search of gold, social revolution, and tech (in that order!).

As I researched yoga, I found the intersection for the desire for money, innovation and peace alive in California. I grew up doing yoga in India on concrete floors. So, the Californian pastel wonderland of yoga factories churning out teachers, wisdom and rock-hard abs was mesmerising.

Coming from a world with zero preciousness around yoga practice, I was intrigued by the personalisation of yoga in the West as a vehicle for self-realisation and, of course for the prospector's wealth; a paradox that was compelling, awful, and hilarious.

It is an enormous honour for me to have my work performed in Australia with the great heart and artistry of this crew and company of actors, directed by my friend and collaborator Mina Morita.

I hope that while you sit in the dark watching this world unfold you feel welcomed into the paradoxes the play and these artists evoke, within the safety of the chalk circle of the theatre. And that you laugh!

DIPIKA GUHA
PLAYWRIGHT





DIRECTOR'S NOTE

Playwright Dipika Guha and I first shared a coffee almost a decade ago in Berkeley, California—a cuppa, as it goes here.

At the heart of our conversation was the exploration of the soft and vulnerable underbelly of identity, pulled between powerful social and political constructs. It was in 2015, a time when our country was undergoing massive polarization of identity. We were instantly drawn to each other as people who live in the in-between; Dipika born in Calcutta, raised in India, Russia, and the UK, and I, a child of both Russian and Japanese refugees raised in the US.

In her work, Dipika writes about “otherness; the experience of feeling like you don’t belong in your skin, in your personality, in your sex, in your century, in your country and sometimes all of that together.” She seeks to “create space that doesn’t always exist in the world.”

In answer to her call, *Yoga Play*’s creative room is made up of artists keen to live in the in-between spaces. Our daily conversations offer up difficult questions about capitalism, colonialism, cultural appropriation, race, and access. Our daily practice encourages care and deep relationship as the antidote to societal othering and compartmentalisation. The play doesn’t offer easy answers—it holds up a mirror to the ways we are shaped by our surroundings, our work, and our histories, often asking us to reconcile parts of ourselves that seem irreconcilable. I believe this deeper work brings a sharpness to Dipika’s brilliant and kaleidoscopic comedy.

We did not know then that we would have this opportunity to bring *Yoga Play* to the land of the Dharug, Turrbal, and Jagera people within beautiful, pluralistic communities. I’d like to acknowledge the Traditional owners of the land upon which we create this art with hopes of healing. It feels fated now that this exploration would arrive on the global stage with Dipika and me in our first official production together.

Equally beautiful and seemingly fated is what brought me back to continue this good work. In 2019, the Girgensohn Foundation sponsored the

Lotus Program led by Playwrighting Australia's Lachlan Philpott, who invited me to facilitate a 10-day writing retreat with 10 remarkable Asian-Australian playwrights with a hope to increase representation here. Essential to this work were relationships with Courtney Stewart and Joanne Kee as we found kinship in our artistic stewardship and advocacy work. Katrina Irawati Graham, one of the brilliant Lotus program playwrights, is now partnering with us in the room as our Cultural Safety Consultant. Her advocacy and activism as an artist is essential to this team.

These relationships led to the mentorship work within the *Staging the World* program (with seven directors of color) and *QUT Masterclass* work (classes with second- and third-year students) both of which tie in with *Yoga Play*.

I'd like to thank the Girgensohn Foundation, Joanne and the team at National Theatre of Parramatta, Courtney and the team at La Boite Theatre, and the Queensland University of Technology for your vision and efforts to open spaces and futures that didn't exist in the world before.

I hope these efforts are part of a continuum of creative pathways that lift the next generation of theatre-makers, and that *Yoga Play* brings laughter and conversations that last long past the curtain call.

In gratitude,

MINA MORITA
DIRECTOR





CULTURAL SAFETY CONSULTANT'S NOTE

Once, in a deep ocean, a wise old fish swam past two young fish. The wise fish greeted them politely, "Water's warm today." The wise fish swam on, disappearing into the dark blue. Perplexed, one of the young fish turned to the other and asked, "What is water?"

Like the wise fish, Dipika Guha provokes us to interrogate what waters we swim in. Specifically, she wonders how capitalism, colonialism, and racism, the drivers that underpin cultural appropriation, affect our choices and relationships.

As dear friends, Mina and I have shared years of discussions about ways of working that centre reciprocity, cultural safety, community care, and brave dialogue. In a sense, the rehearsal room serves as a microcosm of the macrocosm represented in the play. To fully engage with the questions within *Yoga Play*, Mina and I considered how we might activate anti-racist, anti-capitalist culture in the room. If we worked carelessly, we risked missing the point of the play and re-enacting the very issues it addresses.

To this end, I created a dramaturgical packet and led discussions that supported us in exploring the definitions of racism, colonialism, and capitalism, including their inextricable nature and what that means for our story and characters. We created relationship-based protocols around needs so that we could hold space for these explorations. This included community guidelines, daily check ins and an embodied safety exercise. This sits within a disability justice lens founded in the simple premise that we are inter-connected and that all people have needs, including cultural needs. Being explicit about what these needs are helps us to meet them for each other and with each other, cradling as much gentleness and strength as we can.

I hope that the profound and rigorous work we have done in rehearsals ripples onto the stage and into the audience to help us all name the water and, ultimately, to change it.

KATRINA IRAWATI GRAHAM
CULTURAL SAFETY CONSULTANT
& PRODUCTION DRAMATURG

CAST MEMBERS



ANDREA MOOR (she/her)

JOAN

Andrea's theatre credits include *Hedda*, *Switzerland*, *Design For Living*, *Romeo & Juliet*, *Pygmalion*, *An Oak Tree*, *Let the Sunshine* (co-production with Melbourne Theatre Company), *The Crucible*, *Who's Afraid of Virginia Woolf?*, *Absurd Person Singular*, *Vincent in Brixton*

(Queensland Theatre Company) *The Narcissist* (La Boite/STC), *Bitin' Back* (Kooemba Jdarra), *Tender* (..and moor theatre) *Myth*, *Propaganda & Disaster*, *Flame*, *The Return*, *Kayak*, *Witchplay*, *Away* (Griffin Theatre) *Furious*, *The Visit*, *Titus Andronicus*, *Re-Create the Rehearsal*, *Siren*, *An Ideal Husband*, *Emerald City*, *The Bitter Tears of Petra Von Kant*, *The Game of Love & Chance*, *Woman in Mind*, *Map of the World* (Sydney Theatre Company) *The Old Boy*, *The Ninth Step*, *The Family*, *Diving for Pearls* (Ensemble Theatre) *The Newspaper of Claremont Street* (Marion Street Theatre).

Television: *Darby & Joan*, *True Colours*, *Harrow*, *Safe Harbour*, *Mortified*, *H2O*, *Home & Away*, *All Saints*, *White Collar Blue*, *Heartbreak High*, *Water Rats*, *GP*, *Flying Doctors*, *A Country Practice*, *Army Wives*.

Feature Film: *Elvis*, *Mistletoe Ranch*, *A Royal in Paradise*, *Nim's Island 2*, *Mental*, *Subdivision*, *Bitter and Twisted*, *Left Ear*, *The Man Who Sued God*, *Oscar and Lucinda*, *Soft Fruit*, *Strange Planet*, *Airtight*, *Round the Bend*, *Travelling North*.

Awards: London Monthly Review Best Actress Edinburgh Fringe Festival, Matilda Theatre Award for Best Actress for *Switzerland* and Best Supporting Actress for *Hedda* and *The Crucible*. Gold Matilda for direction of *Venus in Fur*. Positions and qualifications: BA NIDA (Acting), DCI (QUT), Resident director, associate artistic director (QTC), Accredited Intimacy Director (IOS UK) Churchill Fellow.



CAST MEMBERS



JEMWEL DANA (he/him)

FRED

Jemwel trained at ATYP, NIDA and Sydney Theatre School. His theatre credits include: *Nearer the Gods* (Ensemble Theatre), *The House at Boundary Road* (Bontom), *Trevor* (Outhouse Theatre Company), *Julius Caesar* (Bell Shakespeare), *Thai-riffic!* (Theatre Division/

Monkey Baa Theatre Company), *A Man with Five Children* (Darlinghurst Theatre Company), *The Shape of Things* (New Theatre), *Empire: Terror on the High Seas* (Tamarama Rock Surfers) and *Citizenship* (ATYP). His film credits include *Adventures of a Happy Homeless Man*, *Seeing the Elephant*. His television credits include *Hyde and Seek*, *Janet King S2*, *Housos*, and *The Cut*.



NAT JOBE (he/him)

RAJ

Nat is a graduate of WAAPA (BA Music Theatre). His theatre credits include *Shrek The Musical* as Donkey (GFO), *Aladdin* (Disney), *The Lion King* (Disney), *Joseph and the Amazing Technicolor Dreamcoat* (TML Enterprises), *Pirates of Penzance* (Opera Australia), *West Side*

Story as Pepe (The Production Company), *Crazy For You* (The Production Company), *The King & I* (The Production Company), *You're A Good Man Charlie Brown* as Schroeder (Hayes Theatre Company), *Kinky Boots* as Lola (Packemin Productions), *Mamma Mia* as Harry Bright (Packemin Productions), *Around The World In 80 Days* (HIT Productions/Ellis Productions) and *Hyperdream* (Red Line Productions). For his portrayal of Lola in *Kinky Boots*, Nat won Best Performer in a Musical at The Broadway World Awards. His TV credits include *Home and Away* (Channel 7), *Bent101* (Channel 7), *Mikki Vs The World* (ABC), *Soundtrack To Our Teenage Zombie Apocalypse* (ABC) and *Growing Up Gracefully* (ABC). Nat's proudest role is father to his beautiful kids, Taj and Oisin.



THOMAS LARKIN (he/him)
JOHN / ALAN / MR KAPOOR

Thomas Larkin is an award-winning actor who first debuted with La Boite in 2010. His stage credits include 37 (Melbourne Theatre Company); *Death Of A Salesman*, *Bernhardt/ Hamlet*, *Macbeth*, *Romeo & Juliet* (Queensland Theatre); *Hamlet*, *Julius Caesar*, *As You Like It*, *The Wizard of Oz* (La Boite Theatre); *Holding Achilles*, *The Wider Earth* (Dead Puppet Society and Sydney Festival); *I Just Came To Say Goodbye* (The Good Room and Brisbane Festival). Thom produced and starred in *Sex With Strangers* and *True West* (with Brisbane Powerhouse), and *Cinderella* (with QPAC). Film credits include *Elvis*, *Gabriel's Redemption* and *Combat Wombat*. Television credits include *Monarch: Legacy of Monsters* S2, *Darby and Joan*, *Troppo* and *Rock Island Mysteries*. Thom can next be seen in the upcoming Amazon Prime Video UK tv series *Haven*. He has also appeared in the following web series *Bad Ancestors*, *Homecoming Queens*, *For A Good Cause* and *Sexy Nails*. He received Best Supporting Male Actor at the 2019 Matilda Awards, and won the 2020 Brian Boak Fellowship.



CAMILA PONTE ALVAREZ (she/her)
**ROMOLA / LUCY / LAUREN /
NOOYI / MRS KAPOOR**

Most recently, Camila has been cast in the upcoming second season of the Paramount + series, *Last King Of The Cross*. Camila can also be seen as the lead in the upcoming feature film, *Other You*. In 2023 Camila plays the role of Gwen in the teen comedy, feature film, *Finally Me*. Prior to this, Camila can be seen in Aussie television series *Barons* as Mexican underground figure, *Maria*. Camila starred in the Seven television series *RFDS* in the role of Kylie as well as in Nine's television series *Amazing Grace* and in season nine of the series *Doctor Doctor*. In 2019 she graduated with a Bachelor of Fine Arts (Acting) from WAAPA. Camila also starred in *Fade* at National Theatre of Parramatta (2023).

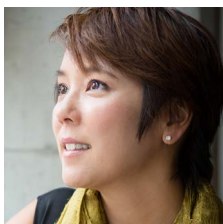
CREATIVE TEAM



DIPIKA GUHA (she/her)

WRITER

Dipika Guha was born in Calcutta and raised in Russia and the UK. Her plays include *Yoga Play* (South Coast Rep, SF Playhouse, Playmakers Rep & others), *The Art of Gaman* (Theatre 503, London) and *Unreliable* (Kansas City Rep). She was the inaugural recipient of the Shakespeare's Sister Award through the Lark, the Hodder Fellowship at Princeton University and the Venturous Fellowship for her play *Passing*. She is currently writing plays for Manhattan Theatre Club, South Coast Repertory, and Berkeley Rep. For TV, she's written on *American Gods*, *Sneaky Pete*, projects at AMC and Netflix, *Black Monday* and *The Marvellous Mrs Maisel*. She's currently writing pilots for FilmNation and A24. Dipika is a proud member of New Dramatists and is an alumnus of the WP Lab, Ars Nova's Playgroup, Soho Rep W/D Lab, the Geffen Writers Room, Playwrights Foundation, the Ma Yi Writers Lab, the Playwrights Center and the Young Writers Program at the Royal Court. Dipika received her BA in English Literature at University College London, was a Frank Knox Fellow at Harvard University and was awarded her MFA from the Yale School of Drama under Paula Vogel.



MINA MORITA (she/her)

DIRECTOR

Mina Morita is the Leader of Artistic Curation & Strategy at Crowded Fire Theater Company. A celebrated new plays director, her work includes: *English* (Berkeley Rep); *Vietgone* (The Guthrie); *Today is My Birthday* (Yale Rep); *Crazy Wisdom* (Berkeley Rep); *The Chinese Lady* (Magic Theater); *Sisters Matsumoto* (Center Rep) *On Grace* (Anna Deavere Smith); *Both Your Houses* (ACT's MFA Program); Crowded Fire; Shotgun Players; Campo Santo; Ferocious Lotus; Just Theater; Playwrights Foundation; Playwrights Center; and Bay Area Children's Theatre. OTHER Artistic Associate at Berkeley Repertory Theatre and its center for the creation and development of new work, The Ground Floor; Board President of Shotgun Players; Interim Executive Director of Bay Area Children's Theatre; Community Arts Panelist for Zellerbach Family Foundation; Guest Artist at UC Berkeley & Stanford University; and Playwriting Australia AWARDS YBCA100; FrontOffice Foundation's Inaugural Mid-Career Director's Award; Theater Bay Area Best Director; Theater Bay Area's Bay Area Impact; Beinecke Fellowship; Bret C. Harte Fellowship; and Lincoln Center Director's Lab. In 2015, Mina was honored to share her story on TEDx, and in 2016, she was chosen as one of the YBCA100, for "asking questions and making provocations that will shape the future of culture."



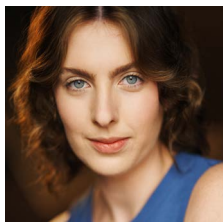
TYLER FITZPATRICK (she/her)
STAGE MANAGER

Tyler (she/her) is a stage and production manager, producer, lighting designer and theatre maker based on unceded Gadigal land. She is a graduate of the University of Wollongong. Tyler has been the Production and Operations Manager at Shopfront Arts Co-Op since 2020 and worked with The Paperjam Partners from 2021–2023. With Paperjam, she production managed: *Blaque Showgirls*, *Jailbaby*, *Pony* (Griffin); *Dust* (Milk Crate); *Nothing* (NTofP); *A Practical Guide to Self Defence* (NTofP/Merrigong).

Tyler has staged managed: *The Lewis Trilogy* (Griffin), *seven methods of killing kylie jenner* (Darlinghurst/Green Door), *As Luck Would Have It*, *Trash Talk* (Merrigong).

Lighting design credits include: *Aurat Raj*, *Porpoise Pool*, *Moon Rabbit Rising* (Belvoir 25A); *Misery Loves Company* (Legit Theatre); *Plenty of Fish in the Sea* (BrandX/Clockfire); *Embellishment* (Voices of Women). She was awarded the STA for Best Lighting Design of an Independent Production for *Moon Rabbit Rising*.

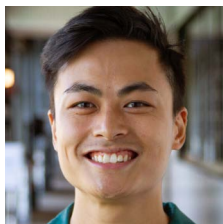
Tyler is one half of Purple Tape Productions, their recent works include *[Your Name]*, at KXT on Broadway and *Party Girl* which was presented at the Edinburgh Fringe Festival in 2024.



JASMIN FLYNN (she/they)
ASSISTANT STAGE MANAGER

A skilled Assistant Stage Manager with a passion for bringing stories to life, Jasmin is committed to collaborating with creative teams to support their artistic vision. Jasmin is excited to contribute to the production of *Yoga Play* at La Boite Theatre. They have worked with companies such as Broad Encounters, APAC, Backbone and Anywhere Theatre Festival, as well as recently Assistant Stage Managing *Adrift* by Counterpilot at Metro Arts. These productions have built on Jasmin's theatre studies to equip them with the skills to deliver high-quality shows. Jasmin is dedicated to creating seamless and impactful theatrical experiences for audiences.

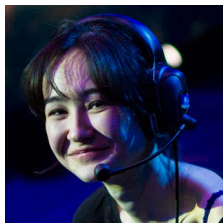
CREATIVE TEAM



JAMES LEW (he/him)

SET AND COSTUME DESIGNER

James is a Chinese-Australian designer and theatremaker. He has an MA in Design for Live Performance from the Victorian College of the Arts, is the Design Associate for Sydney Theatre Company, and an alumni of the Besen Artist Program at the Malthouse Theatre. Selected works include: *The Bugalugs Bum Thief* (Redline Productions), *American Signs* (Sydney Theatre Company), *earth.voice.body* (Sydney Chamber Opera), *The Poison of Polygamy* (Sydney Theatre Company and La Boite Theatre), *Top Coat* (Sydney Theatre Company), *Daddy* (Arts House and Performance Space), *I sat and waited but you were gone too long, my sister feather*, and *let bleeding girls lie* (VIMH). James also works in the staging departments for Opera Australia, The Australian Ballet and the Sydney Opera House.



KATE BALDWIN (she/her)

LIGHTING DESIGNER

Kate Baldwin is an emerging Asian-Australian Lighting Designer, who lives and works on Gadigal and Wangal land. She is a Design Associate at Sydney Theatre Company. Since graduating from NIDA in 2019, her credits as Lighting Designer include *Chewing Gum Dreams* (Green Door Theatre Company and Red Line Productions), *seven methods of killing kylie jenner* (Darlinghurst Theatre Company and Green Door Theatre Company), *Chop Chef* (Blush Opera), *Ching Chong Chinaman* (Slanted Theatre), *Blue Christmas* (New Ghosts Theatre Company), and *House at Boundary Road, Liverpool* (Bontom). She was also the Associate Lighting Designer for *Death of a Salesman* (Sydney Theatre Company).

She is also a part of developing *Salt Baby* (Ka-Ilective), which had a residency with PACT in 2021.



WIL HUGHES (he/him)

**SOUND DESIGNER
& COMPOSER**

Wil is an internationally acclaimed composer for film, television and other media. He recently won Best Music for a Short Film at the 2022 Australian Screen Music Awards and in 2018 was awarded Composer of the Year by the California Independent Film Festival.

Wil's credits as a composer, songwriter and sound designer for theatre range from contemporary ballet to musicals and include *Blue* (Belvoir St); *Tiddas*, *Single Asian Female*, *The Dead Devils of Cockle Creek*, *The Village*, *A Midsummer Night's Dream*, *The Wind in the Willows* (La Boite Theatre); *Face to Face* (Playlab); *Lucie In The Sky*, *Arc*, *Still Life* (Australasian Dance Collective); *Propel* (Expressions Dance Company); *Mind Your Head*, *From Within*, *Sonder*, *B- Sides* (Queensland Ballet); *Kill Climate Deniers* (That Production Company); *Elizabeth I* (Monsters Appear/Wonderland Festival); *Rice*, *The Scene Project 2018* (Queensland Theatre); *Day After Terrible Day*, *We Will Not Kiss/ Touch/ Frighten You in the Dark*, *Caligula* (The Danger Ensemble); *The Theory of Everything* (Brisbane Festival/Metro Arts); *Dust Covered Butterfly* (Metro Arts); and *Sweet Meniscus* (Anywhere Theatre Festival).



CREATIVE TEAM



MARK BOLOTIN (he/him)
MULTIMEDIA DESIGNER

Mark is an award-winning multimedia artist, director and technologist with a passion for exploring issues of human identity in the 21st century through theatre, film and music.

Under his organisation Synarcade Audio-Visuals, Mark wrote and directed the large-scale multimedia work *Emergence: Build Your Own Being* which premiered at the Sydney Opera House, Melbourne Art House and Canberra Street Theatre. His subsequent work *The Lumiphonic Creature Choir* – a multimedia rock opera and installation – has been shown across the world including at the New York Hall of Science, Burning Man, MCA Sydney, SXSW, the Museum of Modern Art Zagreb and TEDxSydney 2018.

Mark co-founded the leading New York art-technology organisation Hyphen Hub and was appointed as Arts Co-Director for New York's inaugural Creative Tech Week. He has also shown work at the National Centre for the Arts (Beijing), Stadstheater Holland, Vivid Sydney, Flux Factory New York, Sydney Festival and more. In 2018, Mark was an invited delegate to the Future Innovators Summit at Ars Electronica.

This year Mark directed Beckett's *Catastrophe* (Actors Centre Australia), the triple j Unearthed music video *Blood* and assistant directed Andrew Bovell's *When the Rain Stops Falling*. He wrote and directed a modern multimedia interpretation of the Icarus myth for his graduating production.





KATRINA IRAWATI GRAHAM (she/her)
**CULTURAL SAFETY CONSULTANT
& PRODUCTION DRAMATURG**

Katrina is a writer and director. She works in many genres including feminist horror. She co-directed *Bali 2002*, a STAN Original drama series, receiving two ADG nominations for Best Direction in a TV or SVOD Mini-Series Episode.

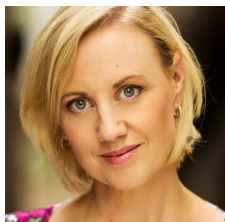
Katrina's slated projects in development include: *Mother Tongue*, an anti-racist midwifery drama series; *Raesita Grey*, an Indonesian feminist horror feature film; *Siti Rubiyah*, a supernatural play set in the jungles of Sumatra. She is currently the Resident Emerging Dramaturg at La Boite Theatre and Development Producer at indiVisual films – international.

She is in demand as a cultural safety specialist, speaker and workshop facilitator. She has created cultural safety plans at Queensland Theatre (*Vietgone*, *The Cost of Living*, *Door 3's Scenes from a Yellow Peril*) as well as for STAN/Endemol Shine (*Bali 2002*).

Katrina is the Chair of Screen Queensland's Equity and Diversity Taskforce. Katrina celebrates her Indonesian-Australian heritage. She is represented by BMEG.



CREATIVE TEAM



LINDA NICHOLLS- GIDLEY (she/her) **DIALECT COACH**

Linda is a well-respected Sydney-based accent and dialect coach, sought after both nationally and internationally. Theatre coaching includes *Colder Than Here*, *The Cherry Orchard*, *Master Class*, *King James*, *The Odd Couple*, *Ride The Cyclone*, *Ulster American*, *Switzerland*, *Isolde and Tristan*, *A Case*

for the Existence of God, *Zombie*, *Gaslight*, *Alone it Stands*, *Grain in The Blood*, *The Lonesome West*, *Dream Circus*, *Murder for Two/Murder for Two Christmas*, *Memory of Water*, *Fade*, *Miss Saigon*, *Tina – The Musical*, *Benefactors*, *Consent*, *Clyde's*, *Suddenly Last Summer*, *The Rocky Horror Show*, *Beautiful - The Musical*, *Breaking the Castle*, *Cinderella*, *9 to 5*, *Let The Right One In*, *The Caretaker*, *Slow Boat*, *Photograph 51*, *Jekyll and Hyde*, *An American in Paris*, *Jagged Little Pill*, *Girl from the North Country*, *A Chorus Line*, *Heroes of the Fourth Turning*, *Black Cockatoo*, *Counting and Cracking*, *How to Train Your Dragon*, *Shrek*, *Saturday Night Fever*, *The Bodyguard*, and *Dirty Dancing*. Film and Television includes *Sleeping Dogs*, *We Will Never Die*, *Shantaram*, *Wellmania*, *Year Of*, *Gorgo*, *Mary: The Making of a Princess*, *The Chase Australia*, *Jungle*, *The Hollow*, and *Vincent*. Linda discusses accents on her podcast *Say You Say Me*. Her play *Ladybird* was shortlisted for the prestigious Rodney Seaborn Playwriting Award.



SHONDELLE PRATT (she/her) **INTIMACY DIRECTOR**

Western Sydney artist, Shondelle, is an internationally accredited intimacy coordinator and educator, choreographer, performer, director and theatre maker. She has worked with Australia's leading theatre companies including Opera Australia, Force Majeure, Pacific Opera, The Darlinghurst Theatre

Company, David Venn Productions, Ping Chong and Company in New York, Gordon Frost, Disney, The Really Useful Company, NewTheatricals, Squabbalogic, Mad March Hare, New Ghosts Theatre Company, Ensemble Theatre, and institutions such as the National Institute of Dramatic Art, Victorian College of Arts, Actors Centre Australia, JMC Academy and Sydney Actors Studio. Shondelle is passionate about the actor's process, consent, advocacy and inclusion in sculpting vulnerable storytelling. She is focused on learning programs, rehearsal room and theatre methodologies which are inclusive of artists with lived experiences of divergency and multicultural/ intercultural practices that support artists, crew and creatives alike, within the industry. Shondelle is a proud member of MEAA. She lives and works on the lands of the Dharawal People.



THE COMPANY

BOARD

Chair

Adam Brunes
Gresham Congoo
Amanda Jolly
Sarah McAree
Lynn Rainbow-Reid AM
Jessica Simpson
Sarah Townsend

SENIOR LEADERSHIP TEAM

Artistic Director & CEO

Courtney Stewart

Head of Business

Ian Prowse

Head of Marketing & Audience Engagement

Jacqueline Bawtree

Head of Philanthropy

Samantha Currie

TEAM

Senior Producer

Jess Bunz

Production Manager

Teegan Kranenburg

Workshop Manager

Andrew Mills

Technical Coordinator

George Pitt

Marketing Coordinator

Siluni Kumarapperuma

Venue & Operations Manager

Nick Seery

Venue & Ticketing Coordinator

Kathryn Collins

Company Accountant

Tim Hall

Finance Officer

Julia Beckitt

FRONT OF HOUSE

Espresso Bar & Café Barista

Annabel Gilbert

Front of House Supervisors

Marie David, Sophia Harris, Claire Holland, Liam Wallis, Cassidy Cahill, Aimee Sheather

Front of House & Espresso Bar Staff

Will Carseldine, Courtney Cavallaro, Jo Craddy, Billy Fogarty, Emma Hanson, Peter Keavy, Peta Kishawi, Jiordie Lobwein, Bryson McGuire, Georgia McKenzie, Olivia Sullivan, Carys Walsh, Lily Williams, and Grace Wilson

PRODUCTION

Casual Technicians

Caleb Bartlett, Emma Burchell, Riley Camejo, Winter Chapman, Briana Clark, Tia-Hanee Cleary, Tim Gawne, Sam Gehrke, Charlie Graham, Tommi Hirvonen, Erin O'Shea, Natalie Scott, Abigail Taylor, Sophie Watkins

Photography

David Kelly (Hero)
Phil Erbacher (Rehearsal and Production)

Video Trailers

PixelFrame

Program Design

Dowling & Dowling Design

RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA

Creative & Executive Producer

Joanne Kee

Creative Producer

Phil Spencer

Company Coordinator

Vanessa Hyde

Project Officer

Leigh Russell

Emerging Producer Placement

Rachael Adamson

SPECIAL THANKS

To Ingeborg and Thomas Girgensohn and Lynn Rainbow Reid for their generous support. Andy Geppert – Creative Design and Direction, Shannon Miko, Selena Koning

LA BOITE THEATRE SPONSORS



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



Australian Government

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



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LA BOITE

**CELEBRATING 100 YEARS
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OPENING MINDS**

A photograph of three women on a stage, illuminated by a spotlight. The woman in the center, with curly grey hair, is wearing a long, patterned dress and has her mouth wide open in a shout or laugh. The woman to her left is seen from the side, wearing a dark, long-sleeved dress. The woman to her right is wearing a dark, tiered dress and is also laughing or shouting with her mouth open. The background is dark, and the spotlight creates a bright glow around the women.

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