

Antipodes Theatre Company
and Theatre Works Present

STORKED

BY MYF HOCKING



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THEATRE WORKS
ST KILDA



WARNING! ADULTS
CHILDREN HAVE DROWNED
ENSURE ACTIVE ADULTS
DO NOT LEAVE CHILDREN
POOL — KEEP THEM WITHIN
POOL FENCING LAWS APPLY
LOCAL GOVERNMENT APPROVED
MADE IN CHINA 26/

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Antipodes Theatre Company and Theatre Works respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

This work was written, developed, rehearsed and now performed across the lands of the Boonwurrung and the Wurundjeri Woiwurrung peoples.

We pay our respects to their elders past and present, our shared future and acknowledge the strength and resilience of all Aboriginal peoples.

Don't let this or any acknowledgement be the end of your engagement with indigenous cultures. Take action. Lend your voice and support to First Nations causes. Support indigenous artists and businesses. Saying sorry isn't enough. Pay the rent.

Always was, always will be Aboriginal land.

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**Antipodes Theatre Company and Theatre Works
are thrilled to present the world premiere of**

STORKED

BY MYF HOCKING

When a They and a Them love each other very much...

To have a kid, to not. There is no compromise. You can't ignore your uterus - it's constantly reminding you of your capacity for birth. Yuck.

Even if you wanted a kid, capitalism is *** you in the ***.**

You just got Storked.

An electric exploration of the choice to choose, living in a body that constantly betrays you, and finding the people in your life who matter most, **STORKED** interrogates the expectation upon AFAB people to have children and the growing awareness that it might not be such a hot idea in our world today. Through a series of vignettes, a handful of actors explore society's obsession with monogamy, pregnancy, parenting and chosen family in increasing levels of absurdity, hilarity and poignancy. We guarantee this wild and visceral show will be unlike anything you've seen before.

Runtime: 90 minutes, no interval

Recommended for audiences: I2+, parental discretion is advised.

Warnings: Coarse language, mild nudity, vomiting, fake blood, graphic descriptions of bodily fluids, discussions of miscarriages, abortion, homophobia, transphobia, racism, mental illness, pregnancy/childbirth, sexism, misogyny, suicide/self-harm ideation, eating disorders, sexual assault, medical settings and medical gaslighting.

**THEATRE WORKS, ST KILDA
May 15th - 24th 2025**

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PERFORMERS:

MILO HARTILL (they/she)
MYF HOCKING (they/them)
KIKKI TEMPLE (she/her)
TEO VERGARA (they/them)
ELLIOT WOOD (they/he)

COVERS:

HUGO GUTTERIDGE (he/they)
MICHELLE PERERA (she/her)
SHAMITA SIVA (she/they)

CREATIVE TEAM:

Writer: **MYF HOCKING** (they/them)
Director: **MAUDE DAVEY** (she/her)
Dramaturg: **BRIDGET BALODIS** (they/them)
Movement Director: **YUMI UMIUMARE** (she/her)
Intimacy Coordinator: **BAYLEY TURNER** (she/her)
Development Consultant: **FLICK** (they/them)
Scenic Designer: **VIV HARGREAVES** (they/them)
Costume Designer: **JODI HOPE** (she/her)
Lighting Designer: **JENNY HECTOR** (she/her)
Composer & Sound Designer: **JANDRUZE** (they/them)
Video & Vision Designer: **LARA GABOR** (she/her)

PRODUCTION CREDITS:

Stage Manager: **JADE HIBBERT** (she/her)
Assistant Stage Manager: **STEPH LEE** (she/they)
Sound Technician & Operator: **PJ REED** (he/him)
Producer & Production Manager: **BRANDON PAPE** (he/him)
Producer & Marketing Manager: **CAMERON STEENS** (they/them)
Photographer & Videographer: **ANGEL LEGGAS** (he/him) **3 FATES MEDIA**
Publicist: **ROGUE PROJECTS**
Production Assistant: **ANNA BUI** (she/her)
Promotional Image: **STEVEN MITCHELL WRIGHT** (he/him)
Antipodes Branding: **ROB CHIVERS**

CREW:

Crew: **JUSTIN HEATON, DYLAN LUMSDEN & TOM VULCAN**

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WRITER'S NOTE

Storked as a concept came to me in a doctor's office. After a decade of at times debilitating pain, I was told I had endometriosis and PCOS. I was also told that I would 'only keep getting fatter' and that I should get on Ozempic because I'm an actor and 'the Kardashians love it'. Charming. From there, a wave of heartbreak and fury regarding how AFAB people are constantly failed swept over me. It made me unpack the way we are treated from birth, the ways we are socialised, the oppressive lifestyle expectations of the heteropatriarchal nuclear family, and the way our bodies are treated as vessels. Potentially impossible to unpack in 90 minutes, but that didn't stop me from trying. I am deeply grateful to the cast and creative team for all their hard work and generosity. This play is so much stronger now for all their input. Being in this room has been such a privilege, to work with talented, engaged, badly-behaved, queer makers, in a truly safe space. Thank you to you, audience, for giving up your evening to support unconventional feminist theatre. I hope the work speaks to you in whatever way you need. You just got Storked.

MYF HOCKING (they/them)

DIRECTOR'S NOTE

It astonishes me sometimes to think about how much the world has changed in my lifetime. And at other times it astonishes me to think about how little it's changed. Gender stereotypes have been smashed open again and again and yet the old models continue to reassemble themselves and cast their shadows over young people's lives. We've developed and adapted our language to conceive of identity in new ways, but then new ways of naming things become weapons in the pursuit of advantage, domination and profit. Storked is about bodies in revolt. Revolt against gendered expectations of what particular bodies are for and fit for. Revolt against the ritualised oppressions that enforce the imperatives of capitalist consumption. Revolt against a medical system that works against a subjects' bodily autonomy. It has demanded a hectic energy, veering as it does from maniacal stereotype to horror trope to cartoon-style comedy. It wonders what a family could be? What could an AFAB body do to escape? It has been a privilege to work with this company of talented, generous, engaged makers and performers on realising the whacky world that Myf Hocking has conjured in Storked.

MAUDE DAVEY (she/her)

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PRELUDE

ACT 1:

THE STRUCTURAL
(HOW DID WE GET HERE?)

ACT 2:

THE MEDICAL
(PATHOLOGISE THOSE WHO
DON'T WANT CHILDREN)

ACT 3:

NUKE THE NUCLEAR
(FOR FEAR OF WHAT WILL
HAPPEN IF WE DON'T)

ACT 4:

ON ALL THE OPTIONS
AVAILABLE TO ME
(I watched Sliding Doors)

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MYF HOCKING (they/them)

PERFORMER & WRITER

Myfanwy is an artist living and working in Narm. As an actor, writer, poet, theatremaker, and teacher, they are most interested in queer, feminist works that interrogate and challenge society as it exists under patriarchy and capitalism. Myfanwy has worked as a performer with the MTC, Theatre Works, and NORPA Lismore. Their plays have been shown in Melbourne and Edinburgh. Myf is also a professional voice actor, having narrated numerous audiobooks. Seeking to queer traditional dramatic formats, Myf is fascinated by how we can alter the current theatrical climate in Narm. Myf is a double graduate of the VCA, attaining their BFA in Acting (2019) and their Masters in Writing for Theatre (2021).

MILO HARTILL (they/she)

PERFORMER

Milo graduated from the Victorian College of the Arts Bachelor of Fine Arts (Music Theatre) in 2021. They are an actor, model, performer, host, content creator and BLM, queer and radical body acceptance advocate/activist! She is a proud African-Australian, fat, queer woman. Milo was a part of CYRANO (MTC), FANGIRLS (Sydney Opera House) and Flat Earthers (Hayes & Griffin Theatre). She has also just finished her third season of her award winning solo cabaret Black, Fat and F**gy doing the most recent season at the Guild Theatre at UMAC, for Midsumma Festival.



KIKKI TEMPLE (she/her)

PERFORMER

Kikki is a Māori playwright, actress, and takatāpui artist based in Naarm (Melbourne). A native of Aotearoa, Kikki has become a prominent voice in the independent theatre scene. Her world premiere of STUCK received critical acclaim, leading to plans for a national tour. Known for her advocacy and powerful storytelling, Kikki is recognized as one of the most important emerging voices in both theatre and the Naarm queer community. Her work continues to challenge, inspire, and amplify the voices of the LGBTQ+ community.

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TEO VERGARA (they/them)

PERFORMER

On stage, Teo has been seen in Jagged Little Pill (GWB), Songs for a New World (Soundworks Productions), Converted! (ATYP) and A Transgender Woman on the Internet Crying (Homegrown). On Screen, they have starred in Crazy Fun Park (ABC), and Turn Up the Volume (ABC). Stream The Sloth Lane now on Bingie where they can be heard as the lead character of Laura, proudly celebrating their Latinx culture.

Teo is very interested in curating new works, particularly centring queer and sapphic narratives, and has been a part of numerous developments with Antipodes and more.



ELLIOT WOOD (they/he)

PERFORMER

Elliot is an Aotearoa born, Melbourne based performer, comedian and theatre maker. Elliot graduated from the VCA with a Bachelors of Fine Arts (Music Theatre) credits include: Ensemble in Swan Lake (The Australian Ballet, dir. David Hallberg); Writer and Performer in Hello, Who Is It? (dir. Stephanie Teitelbaum, MICF); Assistant Director of Mongrel 2023 (dir. Maude Davey); Collaborator in the 2023 and 2024 Winter Labs (Antipodes Theatre); Director and Performer in Yeehahaha: the 70th Annual Law Revue (dir. Elliot Wood & Pascale Constance); co-creator on Pass The Parcel! (dir. Meg Taranto & Elliot Wood, MICF); and Shiv/Elon Musk in Lizard People (Melbourne Fringe).

HUGO GUTTERIDGE (he/they)

COVER

Hugo is an actor and theatre maker based in Naarm/Melbourne. Hugo graduated with Acting Company 2021 from the VCA. Hugo has performed and created production such as James Brennan's The Chat which premiered at Sydney Festival 2019, the Green Room Award winning production Shadow Piece created by Tedious Theatre in 2020, This is Life by Movers Call Theatre Company, Promiscuous/Cities directed by Alyson Campbell which premiered in 2023 in Midsumma, Marionette which they co-created for 2023 Melbourne Fringe. In 2024 they performed in premieres of Frenzy Theatre's VOLITION and Movers Call's SWEETPEA, both at Theatreworks.



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MICHELLE PERERA (she/her)

COVER

Michelle is a Green Room Award nominated Sri Lankan-Australian Actor, Broadcaster, Voice Artist and Arts Advocate. She has a Specialised Degree in English / English Literature and has been involved in theatre for over 30 years. Michelle's recent stage credits include Olivia (St Kilda Tales, Victorian Theatre Co), Mahla/Toni (Werewolf, Arts Centre), Fatima (Silence, SYNA productions), Ruby (In the Club, Theatreworks), Calpurnia/Clitus (Julius Caesar, Melbourne Shakespeare Co), Sharleen (This is Living, Malthouse), Possum Lady (Lemon Tree on Dreg Street, Theatreworks), and Elena (And She Would Stand Like This, Antipodes Theatre Co).

SHAMITA SIVA (she/they)

COVER

Shamita is a multi-faceted performer with a background in dance. She holds a BA Performing arts, and is an alum of Stella Adler AoA LA. Shamita's talent shines on stage and screen. Theatre highlights include Nosferatu Malthouse, and Mara Korper Citizen Theatre, and multiple feature films including FOE, La Famiglia, and Thunder; an upcoming boxing indie feature. Shamita also stars in Single Out S3 and S4, and is a series regular on Stan/ CW show Good Cop, Bad Cop as Officer Sarika Ray. Her award-winning dance film Twin Flame premiered in 2024, and continues to tour the festival circuit.



MAUDE DAVEY (she/her)

DIRECTOR

An actor, writer and director, working in and out of Naarm (Melbourne). Most recently she directed Frankie van Kan in A Body at Work at La Mama, a show about stripping and sex work; appeared in Patricia Cornelius's My Sister Jill for the Melbourne Theatre Company; presented her own work My First Bike with Jane Bayly at La Mama; appeared in Blessed Union by Maeve Marsden for Belvoir Street Theatre Company. She teaches regularly at VCA and is a PhD candidate at La Trobe University.

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BRIDGET BALODIS (they/them)

DRAMATURG

Bridget trained as a director at the VCA and works primarily with new Australian writing. From 2020 to 2023 they were Director in Residence at the Malthouse in Melbourne. For Malthouse, Bridget has directed *Nosferatu* by Keziah Warner, *K-Box* by Ra Chapman and *Stay Woke* by Aran Thangaratnam. For the Malthouse Bridget was also Assistant Director on the large-scale immersive work, *Because The Night*. Other directing credits include *Fast Food* (Red Stitch), *HYDRA* (Darebin Arts), *She is Vigilante* (Theatre Works), *MORAL PANIC* (Darebin Arts), *Desert, 6.29pm* (Red Stitch Actors' Theatre/Wuhzen Theatre Festival), *GROUND CONTROL* (Next Wave/Brisbane Festival), *Jurassica* (Red Stitch Actors' Theatre/Critical Stages), and *Kids Killing Kids* (Next Wave).



YUMI UMIUMARE (she/her)

MOVEMENT DESIGNER

Yumi is a Japanese-born performance maker and the creator of Butoh Cabaret works. For over 30 years, she has developed a distinctive style that evokes visceral emotion through narrative, abstraction, ritual, and a unique sense of humor. Her works have toured globally and explore cultural identity while blending traditional and contemporary aspects of life. Her social practice includes working with marginalized communities, First Nations people, refugees, and inclusive companies. Yumi has been the artistic director of *ButohOUT!* in Melbourne since 2017 and is a key figure in the global Butoh scene. She has received several awards, including the 2024 Melbourne Fringe Living Legend Award www.yumi.com.au

BAYLEY TURNER (she/her)

INTIMACY COORDINATOR

Bayley is a consultant on consent-based practice, inclusion, and intimacy coordination. Bayley has worked on productions *Truth* (Malthouse Theatre), *Hedwig & the Angry Inch* (Andrew Henry), *Sweat* (STC), *The Almighty Sometimes* (Melbourne Theatre Company), *The Lewis Trilogy* (Griffin Theatre Company), *Djuna*, *Things I Know to be True*, *The Inheritance*, *In the Club* and *The Hall* (Bullet Heart Club). Screen credits as Intimacy Coordinator include *Neighbours* (Fremantle Media) and *Ladies in Black* (Bunya Productions). Bayley trained with Intimacy On Set and IDC Professionals.



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FLICK (they/them)

DEVELOPMENT CONSULTANT

Flick is a writer, dramaturg and creative producer. They've worked on projects and programs with a bunch of acronyms like APT, ATYP, YDAS, UOM and AAV, as well as Rawcus, Darebin Arts, La Mama, Opera Express and more. As a writer, Flick is best known for the staged lesbian sci-fi series SLUNTIK™, with work published with Osborne and Fawcner Publishing, Humana Obscura, CREATurE Magazine, and YDAS. They are a panellist for the Green Room Awards Association and a proud member of the MEAA. Flick is based in Naarm, and can be found on Instagram @flickflickcity or online flickflickcity.net.

VIV HARGREAVES (they/them)

SCENIC DESIGNER

Viv is a set and lighting designer for live performance based in Naarm/Melbourne. They are passionate about telling compelling new stories in theatre and dance and they pride themselves on strong dramaturgy for considered, inventive design. They graduated from the Victorian College of the Arts in 2024 with a Bachelor of Fine Arts (Production). Viv's design credits include Set and Lighting Designer for ANGELFOOD (2023), Lighting Designer for Ocean: An Arrangement (choreo. Merce Cunningham) and Set Designer for Hibernation (dir. Maude Davey).



JODI HOPE (she/her)

COSTUME DESIGNER

Jodi is a costume, set and textile designer for stage. Her background in fine art and textiles underpin her approach to visual storytelling; expressed through sensitivity to colour, texture, composition and character. She is a three-time Green Room Award nominee in Costume Design, a recipient of the Trina Parker Scholarship for postgraduate study in Production Design through the Victorian College of the Arts and the 2025 Set and Costume recipient of Malthouse Theatre Artist Development Program. Recent credits include Production Design for Ghost Quartet (dir. Brandon Pape), Set Design for Curtains (dir. Roger Hodgman) Costume Design for Victorian Opera's The Grumpiest Boy in the World (dir. Elizabeth Hill-Cooper) and tick, tick...BOOM (dir. Tyran Parke), and Set and Costume Design for MinusOneSister (dir. Marni Mount).

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JENNY HECTOR (she/her)

LIGHTING DESIGNER

Jenny is an award winning designer whose mediums of light and space have been witnessed across live performance, music and installation. Her designs are driven by strong collaborations and the spaces they find themselves in. A graduate of the Victorian College of the Arts, Jenny Hector's designs have garnered acclaim both nationally and internationally, and has been honoured with two Green Room Awards, including the 2016 Award for Technical Achievement. Jenny's recent design credits include TasDance Beacon, Ilbijerri Theatre Company Big Name, No Blankets, Monica Lim and Mindy Meng Wang's Opera for the Dead, Aphids Edging, Speak Percussion Digital Echos, Guts Dance SUB, Decibel New Music Twin Peaks is 30, Cornelius, Dee, and Wilks Bad Boy.



JANDRUZE (they/them)

SOUND DESIGNER

Jandruze is a multidisciplinary artist, their practice spanning dance, drag, costume design and their work as a DJ. Over the past decade they have carved out their place as an icon of the Australian queer underground. Their strong foundation in contemporary dance is a major influence on all facets of their work. A staple of the vibrant Naarm club scene, they collaborate regularly with events including BARBA, POOF DOOF, Heaps Gay and Honcho Disko and have toured extensively with YUMMY Productions. Other notable collaborations include Discordia, RISING Festival, DARK MOFO, Performance Space and The Huxleys - with major design credits for Lazy Susan, Velma Vouloir, Tanzer and Holly Durant to name but a few.

LARA GABOR (she/her)

VIDEO & VISON DESIGNER

Lara is a lighting and video designer and technician based in Naarm/Melbourne. In 2023, Lara completed a Bachelor of Fine Arts in Theatre Production at the Victorian College of the Arts (VCA). Lara's credits include; Projection Designer on Elegies; A Song Cycle (Dir. Tyran Parke, 2024), I Hope This Means Something (Dir. Benjamin Nichol, 2024), Transwoman Kills Influencer (Dir. Emmanuelle Mattana, 2024), Okage Sama De: Shiroy (Chor. Julie Minaai, 2023) and Clare Barron's Dance Nation (Dir. Emily Tomlins, 2023). Lara hopes to continue her practice in Australia and beyond, sharing her enthusiasm for theatrical storytelling.



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JADE HIBBERT (she/her) **STAGE MANAGER**

Jade is a South-African, stage manager, production manager, and theatre-maker. In South-Africa she worked as an actor, dancer and violinist, since being in Melbourne she's focused more on stage management and lighting and sound operating. Recent works include 'Prisoner At The World's End' (Dir. Rosemary Johns, 2023), 'La Belle Epoque' (Dir. Budi Miller, 2024), 'DREDGE' (Dir. Brandon Armstrong, 2024), 'ILARUN: The Cutting Comb' (Dir. Effie Nkrumah, 2024), and 'THREE SISTERS' (Dir. Greg Carroll). Jade is also the company manager of Theatre of Others, an international Theatre Company focusing on creating and promoting sustainable theatre across the world.

STEPH LEE (she/they) **ASSISTANT STAGE MANAGER**

Steph is an early career director and stage manager who recently graduated with a Masters of Theatre Directing from the Victoria College of the Arts. In 2023 Steph received a GRAA nomination for co-writing A Zoom Group Project (The Butterfly Club). Their recent directing credits include: HOME ECONOMICS by Declan Greene (Explosives Factory) and SLAY which they also helped co-devise (Explosives Factory). Recent SM credits include: ASM on A Nighttime Travesty (Malthouse), PM/SM for Western Edge's Edge Ensembles (Bowery Theatre, Bluestone Church Arts Space) and SM Kerosene/SIRENS (Fortyfivedownstairs). www.stephleedirector.com



PJ REED (he/him) **SOUND TECHNICIAN & OPERATOR**

PJ is a sound operator/technician for live performance. He graduated from VCA Bachelor of Fine Arts in 2021. Recent credits include: Mara Korper (Citizen Theatre) and Passing Strange (Antipodes). He has worked on many stages around Australia, including La Mama, Theatre Works, Comedy Theatre, Theatre Royal and more. While focusing mainly on musical theatre with shows like The Rocky Horror Picture Show (Crossroads) and A Christmas Carol (GWB), PJ loves to jump on any show he can to further develop his skills.

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BRANDON PAPE (he/him)

PRODUCER & PRODUCTION MANAGER

Brandon is the Founding Artistic Director for Antipodes Theatre Company, where he directed Ghost Quartet (two 2020 Green Room Award Nominations, return seasons in 2021 (Meat Market Stables) and 2025 (Hayes Theatre) and co-directed with Trudy Dunn their immersive reimagining of Guys and Dolls (thirteen 2024 Green Room Award nominations). Other Antipodes credits include Sam I Am, And She Would Stand Like This, Passing Strange (five 2023 Green Room Award Nominations), Orlando, and the Winter Lab - an annual development program for new work and bold ideas.



CAMERON STEENS (they/them)

PRODUCER & MARKETING MANAGER

A queer, neurodivergent, Naarm-based, multidisciplinary theatre maker, WAAPA graduate and all-round creative. As Antipodes' New Work Manager, they've produced numerous developments and networking programs (including Winter Labs 2020 - present, Summer Lab & Festival of the Unseen) in addition to the premiere of Orlando, Antipodes' first production originating from the Winter Lab. Other credits include: Ghost Quartet (Assoc. Producer & Marketing, Antipodes & Hayes), This is Living (Assoc Director, Gavin Roach), Protein (Assist. Director & Sound Design, Autonomous Inventions), MIMMA (dir. Adam Mitchell), JTC's RENT (dir. Mark Taylor) & BSSTC's Assassins (dir. Roger Hodgman). www.cameronsteens.com



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ANTIP ODES

ABOUT US

antipodes [an-tip-uh-deez] noun :

1. Australia and New Zealand (used by inhabitants of the northern hemisphere);
2. the direct opposite of something.
3. Late Middle English, via French or late Latin from Greek: "having the feet opposite." The term originally denoted the inhabitants of opposite sides of the Earth.

Antipodes Theatre Company seeks to provide a collaborative and inclusive environment for producing independent theatre in Melbourne and beyond. Programming includes: full-length plays and musicals, cabarets, live events, year-round workshops for artists, and supporting new work and local writers through our Winter Lab and ongoing development initiatives.

Our aim is to produce challenging and enlightening work that embraces duality within the human condition. Work that looks at situations from a unique angle or exposes what it is like to step into someone else's shoes. Antipodes was founded, in part, by New York City transplants who found themselves as close to the antipode of that location as they are ever likely to be.

Finally, Antipodes strives to maintain an inclusive and safe work space through a minimum of 50% representation – on stage and off – by women, ethnically diverse artists, people with disability, trans and non-binary people, seniors, or other members of historically or culturally marginalised communities who are not well represented on stage.

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WINTER LAB

JUL 7 - 19 | VIC

The sixth annual development accelerator for new work and bold ideas. A thriving community of artists are assembled to support the **five projects** while simultaneously participating in workshops and other activities.

LOVE SCENES by **MARGOT MORALES** (she/they)
MAUNGA by **JOEL TE TEIRA** (he/him), directed by
KEEGAN BRAGG (he/him), **MOON CHILD** (working title)
 by **MAKI MORITA** (she/they) **SUPER** by **NISHLA SMITH**
 (she/her) & **THE ZOO** by **BLAKE APPELOVIST** (they/them)

Previous projects include: **DEATH TO A BUTTERFLY**, **LITTLE SQUIRT**, **ORLANDO**, **RIBBONS IN OUR HAIR** & **SILVER TONGUE**



A NEW MUSICAL (World Premiere)

NOV 13 - 22 | CHAPEL OFF CHAPEL

Yet to be officially announced, Antipodes Theatre Company will present their third world premiere, a new musical, later this year.

ANTIPODES HQ

SOUTH MELBOURNE, VIC

A versatile space perfect for rehearsals, classes, workshops, photography, and more!
 13.3m x 8.9m space with sprung wood floor, kitchenette amenities, heating & cooling, tables, chairs & stools and ground level access.

Whether you are looking for a space to run your next class, rehearsal, reading or something else entirely, consider booking Antipodes HQ!

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ABOUT THEATREWORKS

Theatre Works is an artist-first organisation and we exist to support emerging, established, local and national artists as they achieve their vision on stage with as little compromise as possible. We encourage risk-taking and live for new ideas.

MISSION

Theatre Works fills a vital niche in the Australian cultural landscape as an artistic home and destination for the ambitious, the new and the eminent.

VISION

To be the Australian epicentre of independent theatre and independent theatre makers by investing in, empowering and supporting artists of all experience, identity, background and aspiration to make ambitious works that reflect, redefine or reimagine contemporary Australia and contemporary Australian theatrical practice.

VALUES

Artist over Art

We believe in creating safe opportunities and environments for artistic and professional development in pursuit of individual artists and companies' own definitions of success.

Empowering Risk

We believe that the future is defined by those who challenge the status quo. As such we partner with companies and artists that push the boundaries of content, form or scale.

Creative Freedom

We get out of the artists' way.

Sustainable Practice

We value the longevity of our organisation, partnering artists and their careers, our planet and our art form. We prioritise the mental and fiscal health of our organisation and partnering artists.

Diversity and AntiRacism

We believe in a theatre and a theatre sector that is a true representation of the diverse world in which we live. We actively seek to create opportunities and pathways for marginalised communities.

THEATRE WORKS TEAM

DIANNE TOULSON (she/her) Executive Director / Creative Producer

ADAM GARDNER (he/him) Marketing / Graphic Design / Box Office Manager

JADE HIBBERT (she/her) Company Producer

TOM RAY (he/him) Venue Operations Manager

STEVEN MITCHELL WRIGHT (he/him) Front of House Co-Ordinator

ANNE HENDERSON (she/her) Finance Administrator

ALANAH GUIRY (she/her) Access and Inclusion Coordinator

ANITA MEI LA TERRA Marketing and Producing Assistant

JOSHUA FERNANDEZ Venue Operations Assistant

SPECIAL THANKS TO

**EVERYONE AT
THEATRE WORKS**

AS WELL AS:

**LA MAMA
MIREILLE DUCKWORTH
LAUREN HARGREAVES
DYLAN LUMSDEN
VICTORIA MERTZANIDIS
PAULA MORGAN**

**TO THE ACTORS AND CREATIVES WHO WORKED ON THIS
PROJECT DURING ITS DEVELOPMENT:**

LOUIE DALZELL (he/him), **MEG DUNN** (she/her),
BROOKE LEE (they/them), **HANY LEE** (she/her),
MARGOT MORALES (she/they) and **NIKKI VIVECA** (she/her)

ANTIPODES THEATRE COMPANY TEAM:

Artistic Director: **BRANDON PAPE** (he/him)
New Work and Marketing Manager: **CAMERON STEENS** (they/them)

COMMITTEE MEMBERS:

DAVID BUTLER (he/him), **MELISSA DAVID** (she/her),
AUBREY FLOOD (she/her), **KRISTY GRIFFIN** (she/her),
ANGEL LEGGAS (he/him), **BRANDON PAPE** (he/him) and
CHLOE TOWAN (she/her)

ADVISORY BOARD MEMBERS:

SIMONE AYBAR (she/her), **THERÈSA BORG** (she/her),
BRETT BURLEY (he/him), **TONY COOMBS** (he/him) and
LILLIAN NEJAD (she/her)

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CREATIVE VICTORIA



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