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AUSTRALIAN  
PREMIERE

SEE LIFE THROUGH SOMEONE ELSE'S EYES

# AND SHE WOULD STAND LIKE THIS

By Harrison David Rivers  
Directed by Margot Tanjutco

Feb 3 - 12, 2022

DIGITAL PROGRAM

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# AND SHE WOULD STAND LIKE THIS

**Produced by special arrangement with and all authorized performance materials supplied by WILLIAM MORRIS ENDEAVOR ENTERTAINMENT, LLC.**

**AND SHE WOULD STAND LIKE THIS had it's world premiere in New York City with the Movement Theatre Company in 2017. This production is the International and Australian premiere.**



CITY OF MELBOURNE



Feb 3 - 12, 2022  
Meat Market Stables

Produced as part of  
Midsumma Festival

Supported by City of  
Melbourne Arts Grants

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## Cast

**Miki Daely, Surain Dhillon, Guillaume Gentil, Juan Gomez, Andrea Mendez, Jaylen Nagloo, Jalen Ong, Michelle Perera, Kikki Temple, Peter Wood & Celina Yuen**

## Creative Team

**Writer Harrison David Rivers**  
**Director Margot Tanjutco**  
**Choreographer Jonathan Homsey**  
**Scenic & Costume Designer Karine Larché**  
**Makeup and Hair Designer Nisal Atapattu**  
**Lighting Designer Ikshvak Sobti**  
**Sound Designer Olivia McKenna**  
**Text Coach/Directing Mentor Jennifer Sarah-Dean**  
**Dance Compositions Stev Zar**  
**Ballroom Consultant Ella Ganza (House of Alexander)**  
**Vogueing Consultant Kiki Dévine (House of Devine)**

**Stage Manager Teri Steer**  
**Assistant Stage Manager Ellie Brindle**  
**Casting Evolution Casting**  
**Casting Director Rhys Velasquez**  
**Production Manager Brandon Pape**  
**Head Builder Max Bowyer**  
**Head Electrician Kit Cunneen**  
**Deputy Head Electrician Mungo Trumble**  
**Sound Engineer Brooke Simmonds**

**Publicity Eleanor Howlett, Sassy Red PR**  
**Social Media Chloe Towan & Aubrey Flood**  
**Graphic Design Rob Chivers of PUSH Collective**  
**Program Design Chloe Towan**  
**Photography Natalie Finney**  
**Front of House Managers David Butler & Melissa David**

## Crew

**George Abbott, Freya Allen, Mads Hillam, Hana Kuhlmann, Sebastian Miloradovic, Madeline Nibali & Tom Roach**

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# EMBRACED DISOWNED

**Welcome to the first show of our 2022 Season!**

Part of any artist's journey often involves the search for an artistic home, a safe space where they are encouraged to embrace their natural talents and are made to feel their contribution is valued. By extension, those within the performing arts community often compare or even refer to each other as family, the closest bond conceivable outside of blood relations. For Antipodes, one of our goals has always been to establish an artistic home. 2020 was supposed to be our big 'coming out' year, a time to scale up and realise all of the grand ambitions we had set out to achieve.

As a result of COVID-19 and our long lockdown in Melbourne, we instead channeled our focus inward toward interrogating our operating principles and affirming the core values we wanted to embrace as an organisation. With the help of Melbourne-based brand consultant PUSH Collective, we have created a new look and, in many ways, a new outlook. As we finally embark on our first full year of programming nearly three years after our inception, we have decided to tackle stories that explore family values. Whether a dysfunctional family drama, a musical journey across time and continents, or a fabulous affirmation honouring the family we get to choose, these stories speak to the artistic resilience of our community and the bonds that cannot be broken, even in isolation.

**Brandon Pape, Artistic Director**  
**(He/Him)**

COSTUME DESIGN SKETCH BY  
KARINE LARCHÉ

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# DIRECTOR'S NOTE

**Have you ever heard two queens throwing shade? Euripides trembled.**

Queerness is defined by a multitude of realities that shouldn't make sense but do.

When theatrical worlds collapse in on each other in Harrison David Rivers' *beast of a play*, I was thrilled by how true it felt. Rivers captured the playful fluidity and inherent poeticism of queer language in ways that I found moving and...just fun.

Because queerness IS fun.

Queer life should not be synonymous with tragedy.

And yet.  
And yet.  
And.  
Yet.

I wanted to play with the idea of Hecuba and her daughters having been crudely plucked from their rightfully cunty thrones and dropped right in the middle of a Greek Tragedy.

And they fight it. They fight it by bringing the runway with them and forcing this new, incredibly hostile reality to bend to their will because when people are forced to become all too familiar with death, they must also reckon with what it means to survive.

Ball culture began in Harlem so that the survival of queer people of colour could be witnessed. Ball culture continues here in Naarm and all over the world because that very same reason continues to be so damn relevant.

To walk is to survive and to survive is to love.  
But serving looks while reality, as we know it, slowly falls apart?  
Well that's just being iconic.

**Margot Tanjutco, Director**  
**(She/They)**

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**In an unnamed hospital  
In an unnamed city  
Hecuba and her daughters  
Await a diagnosis.**

Greek tragedy meets the LGBTQIA+ ball culture in this fierce and fabulous new play, adapted from Euripides' *The Trojan Women* with inspiration from Jennie Livingston's seminal ball culture documentary, *Paris Is Burning*. Set in a hospital waiting room during a mysterious plague, the play is a modern observation of HIV/AIDS that re-contextualises the Greek characters as Queer bodies of colour fighting for survival.

Ball culture, the house system, the ballroom community and similar terms describe an underground LGBTQIA+ subculture in which people 'walk' (i.e. compete) for trophies and prizes at events known as balls. Some who walk also dance, while others serve looks, realness and drag depending on the 'category.' Most participants in ball culture belong to groups known as houses: loose-knit confederacies of children who adopt a family name, usually inspired by a fashion designer, and adhere to rules set up by a presiding mother and father.

**Click the following links to learn more about  
Ballroom Culture:**

[Interview with Kiki Devine \(Voguing Consultant\) and Ella Ganza \(Ballroom Consultant\) about our production](#)

[Interview with Ella Ganza about ball culture](#)

**Ballroom Categories:**

<a href="#"><u>FACE</u></a>	<a href="#"><u>REALNESS</u></a>
<a href="#"><u>BODY</u></a>	
<a href="#"><u>RUNWAY</u></a>	<a href="#"><u>FEM QUEEN</u></a>
<a href="#"><u>BUTCH QUEEN VOGUE</u></a>	<a href="#"><u>PERFORMANCE (VOGUE</u></a>
<a href="#"><u>FEM</u></a>	<a href="#"><u>FEM)</u></a>

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COSTUME DESIGN  
SKETCH BY  
KARINE LARCHÉ



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## Sponsorship Opportunities Available

**"Money, pardon the expression, is like manure. It's not worth a thing unless it's spread around, encouraging young things to grow."**

Thornton Wilder



As a new company, we do not have immediate access to grants, government funding or other forms of support that established organisations have. We DO have an amazing team of artists who have already banded together to help get our programming off the ground. Now, we need your help to achieve our artistic goals and produce work that will resonate with the broadest audience possible so we can contribute to the vibrant landscape of Australian theatre for years to come.

Ticket sales account for less than half of our operating budget, and a majority of donations will go directly to the artists we support. Your donation will be an investment in our future, and in the future of new work in Melbourne.

### **WANT TO SUPPORT US?**

Help support our 2022 Season by visiting [antipodestheatre.com/donate](https://antipodestheatre.com/donate)

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**A musical about being out of tune with those you love.**

June 24 – July 10

# PASSING STRANGE

Music and Lyrics by Stew  
Book by Stew and Heidi Rodewald  
Directed by Dean Drieberg

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COMING LATER THIS YEAR

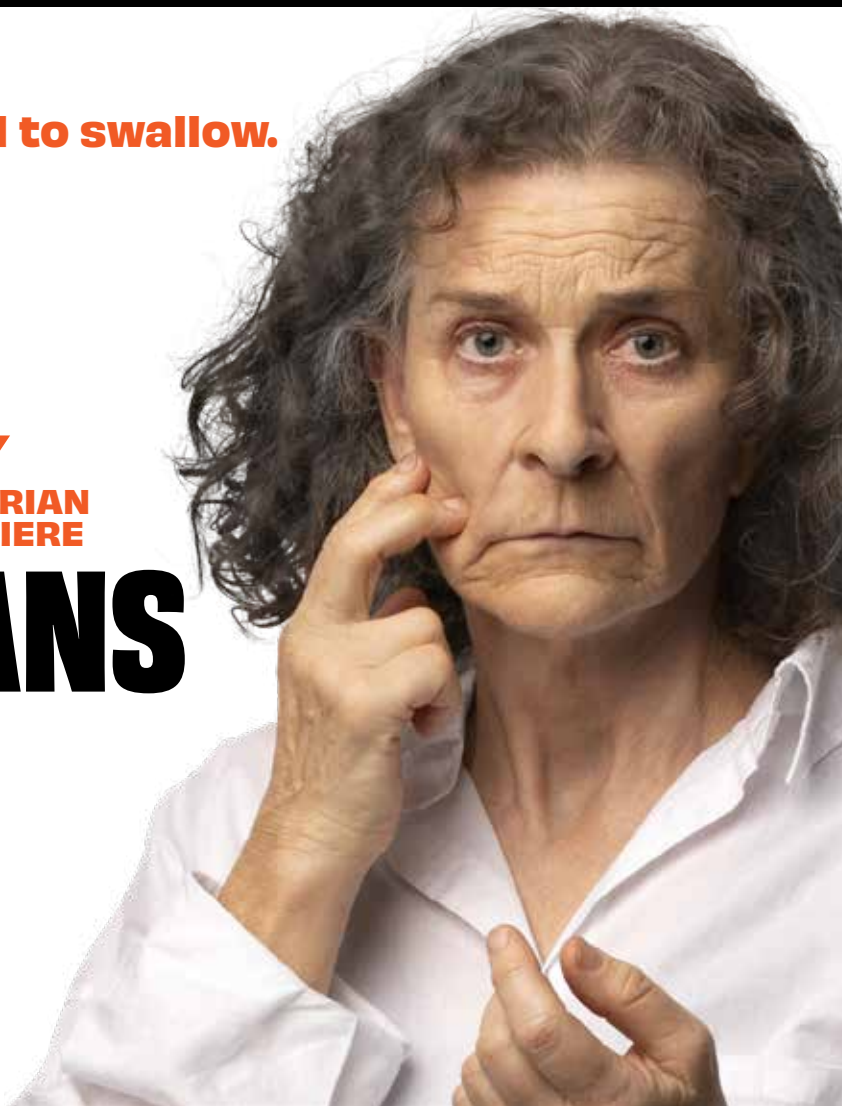
**Family dinners can be hard to swallow.**

September 12–24

# THE HUMANS

▼  
**VICTORIAN  
PREMIERE**

Written by Steven Karam  
Directed by Brandon Pape





# ANTI PODES

## BIOGRAPHIES

### Harrison David Rivers (He/Him)

### PLAYWRIGHT



Harrison David Rivers is the winner of the 2018 Relentless Award for his play *the bandaged place* (New York Stage & Film). Selected plays and musicals: *When Last We Flew* (GLAAD Media Award, NYFringe Excellence in Playwriting Award), *Sweet* (AUDELCO nomination for Best Play), *Where Storms Are Born* (Berkshire Theatre Award nomination for Best New Play, Edgerton Foundation New Play Award), *Five Points* (MN Theatre Award for Exceptional New Work, BroadwayWorld Minneapolis Award for Best New Work), *This Bitter Earth* (MN Theatre Award for Exceptional New Work, Joseph Jefferson Award nomination for Best Production), *To Let Go and Fall* (Theatre Latte Da) and *Broadbend, Arkansas* (Transport Group/Public Theater). Harrison was the 2016 Playwright-in-Residence at the Williamstown Theatre Festival and is an alum of the Public Theater's Emerging Writers' Group and Lincoln Center Directors' Lab. He is a NYTW Usual Suspect and a member of the Playwright Center's Board of Directors.

### Margot Tanjutco (She/They)

### DIRECTOR

Margot Tanjutco is a writer, actor, director, and comedian. Their experimental digital show *psyche404error* won Best Work In Festival at Melbourne Fringe 2021, as well as Best Emerging Writer and Best Adaptation from Stage To Screen. Her solo show *Vanity Fair Enough* played at The Malthouse for MeMICEF 2019 where she was nominated for the Golden Gibbo. With Melbourne Theatre Company, she was the Associate Director for Benjamin Law's play *Torch The Place*, Assistant Director on *The Truth*, and developed her own play for *Cybec Electric* 2021. She has performed original songs at Mardi Gras, Midsumma Festival, and with the MSO for Eddie Perfect's *The Perfect End To 2020*. She also developed a new musical with CAAP/Hayes Theatre and appeared in *Romeo is Not the Only Fruit*, *Polygamy*, *Polygyou: A new musical* (Melbourne Fringe) and *Citizen Theatre's Forgotten Places* (Chapel Off Chapel).



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## **Mikki Daely (She/Her)**

Mikki Daely was born in Jakarta, Indonesia and migrated to Australia in 2006, where they then grew up in the south east suburbs of Melbourne. Miki has always exuded feminine energy since a young age and was not always celebrated for it. It wasn't until she was discovered by House of Devine and introduced to the ballroom community, that she found her place. Now being in the House for a year, Miki has found the space to hone the craft of flamboyance through multiple ballroom categories and hope to put on more performances that showcase her multifaceted talents.

## **GRACE/CHORUS**



## **Surain Dhillon (He/Him)**



Surain Dhillon has had a passion for performing from a young age. Since 2018 he has attended weekly classes in singing, dancing and drama at Stage School Australia. Surain has performed on stage many times with Stage School and was accepted into the Talent Company of Australia agency in 2019. Surain is very excited to be a part of And She Would Stand Like This and would like to thank his family for their love and support.

## **ASTYANAX**

## **Guillaume Gentil (He/Him)**

Guillaume Gentil began performing at the age of 14 in an amateur production of Ragtime. He has since trained at Theatre Blacks, completing a Diploma of Musical Theatre. Guillaume is most notable for his role of Grady in the Australasian Premier of The Color Purple (StageArt). Along with 101 young BIPOC performing artistes, he was nominated for a 2021 Green Room Award for "I Need You To See Me" and was a top 30 finalist for the AOC Initiative. Guillaume is a dance teacher and advocate/mentor for young performers growing up in Australia's entertainment industry.

## **MISS SCOTT/CHORUS**



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## Juan Gomez (They/Them)



Juan Gomez moved from Valencia, Spain to Australia in 2012 to pursue a career in the Performing Arts. After three years in Wollongong, Juan moved to Melbourne in 2016 to study Music Theatre at the Victorian College of the Arts. During their time training, Juan appeared in Eddie Perfect's Vivid White, A Chorus Line (Paul San Marco) and Into the Woods (The Wolf). Upon graduating they appeared in Mad World, Spring Awakening, ADAM by Frances Poet and joined the international cast of PAW Patrol Live!

## HONESTO/HELEN

## Andrea Mendez (They/She)

Andrea Mendez is a latinx actor and a Bachelor of Fine Arts (Theatre Practice) graduate from the VCA. She is also an award winning writer and has been published in Overland and the Australian Multilingual Writing Project.

## ANDROMACHE



## Jaylen Nagloo (He/Him)



Jaylen Nagloo is nine years old and is making his professional theatre debut in And She Would Stand Like This in the shared role as Astyanax. Jaylen has a number of TV and film credits including the US TV Drama Series La Brea and commercials for Rebel and Four N Twenty Pies and most recently was part of the annual Kidz Fashion Week. Jaylen studies vocals with Stephanie John and Musical Theatre at Centrestage Performing Arts School. Jaylen is delighted to be joining the cast of And She Would Stand Like This and would like to thank his family and Centrestage Agency for their ongoing love and support.

## ASTYANAX

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## Jalen Ong (He/They)

Jalen Ong is a transgender actor and singer who has loved storytelling since he was young. Before moving to Australia, he was a control system engineer. During his time at the Arts Academy, Jalen had the privilege to perform in *The Sparagus Garden (Striker)* dir. Kim Durban, *Vinegar Tom (Jack)* dir. Kirsten von Bibra, *A Midsummer Night's Dream (Demetrius)* dir. Ross Hall, and the group-devised *Exquisite Corpse* dir. Laura Burzacott. In *Exquisite Corpse*, he co-wrote and performed the song, 'It's Not Time to Go' with Anthony Crowley. In his free time, Jalen is a tech enthusiast and is curious about trauma healing.



## TALTHYBIUS

## Michelle Perera (She/Her)



Michelle Perera is a Journalist, Broadcaster, Arts Advocate ('Community' on 3mdr 97.1fm) and an Account Manager in the corporate sector. Born and bred in Sri Lanka and migrating to Australia in 2002, she is armed with a Special Degree in English, and has been extensively involved in theatre both in Sri Lanka and Australia over the last 30 years. Her most recent credits include *Guerilla Sabbath (Midsumma 2021)*, *Out of Order (Mordialloc Theatre 2020)*, *Hostage (Illumination Theatre 2020)* and *The Last Journalist on Earth (Fringe 2017)*.

## ELENA

## Kikki Temple (She/They)

Kikki hails from NZ originally, having moved here in 2016 because Auckland was far too small for them. They quickly gained a reputation as a stunning beauty and proud POC Princess ready to make moves in the Melbourne Queer scene. As a trans person of colour, Kikki has a sense of responsibility to use their voice to cast attention to issues surrounding the trans community as well as advocate for safe spaces for trans and POC artists here in Naarm. This will be Kikki's first venture (here in Australia) on a stage taking the lead but there are already plenty of projects lined up in 2022 for them.



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## **Peter Wood (He/Him)**



Peter Wood is a proud queer, Indonesian-Australian actor and performance-maker. Credits: Once On This Island (Altitude Theatre), Mamma Mia! (the show co.), Tick, Tick, Boom! (THAT Production Company) and winning the weekly Best Emerging Artist at Adelaide Fringe 2020 in Boys Taste Better with Nutella. He also won Best Actor, Best Theatre Production, Best Script and Audience Choice Award with Sunny Tribe District at Short+Sweet. Peter graduated with a BA of Acting & Performance from the University of Canberra. Peter aims to portray authentic queer and Asian-Australian characters - in hopes to give voices to those like him.

**BABY/CHORUS**

## **Celina Yuen (She/They)**

Celina Yuen has been performing professionally on stage and screen for over a decade. Theatre credits include: The King & I, Kismet, The Boy From Oz (Production Company), Connie in A Chorus Line (Mad About Theatre), Bring It On (Stage Masters), and Liat in Opera Australia/GFO's South Pacific. TV credits include: Neighbours, The Warriors and Mad As Hell. She has appeared in various screen projects and was nominated for best actress at Sinag Maynila Film Festival. 2021 brought Celina touring with Paw Patrol Live, Charlie & The Chocolate Factory, working on a feature film and as a creative AD/Choreographing Music Of The Night with Spears Entertainment.

**CASSANDRA**



## **Jonathan Homsey (He/Him)**

Jonathan Homsey is an arts maker and manager interested in the intersection of street dance, visual art, and social engagement. He has a passion for community outreach using the moving body as a source of empowerment. Born in Hong Kong and raised in the United States of America, he immigrated to Australia in 2010 where his award-winning choreographic practice has evolved from a theatrical context to interdisciplinary installations across Australasia and Japan.

**CHOREOGRAPHER**

## **Karine Larché (She/Her)**

Karine's most recent work includes Costume Design for Nothing (an adaptation of Janne Teller's novel by Fleur Murphy, directed by Alonso Pineda Garcia), Mark Ravenhill's Pool (No Water) (directed by Leticia Cãceres) and Project F (choreographed by Prue Lang). Currently, Karine is participating in the Besen Family Artist Program 2021 in Set and Costume at The Malthouse Theatre.

**SET AND COSTUME  
DESIGNER**

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## **Nisal Atapattu (He/Him)**

## **HAIR, MAKEUP AND WIG DESIGNER**

Nisal Atapattu is a South Asian hair and makeup artist living in Naarm who is in love with everything art and beauty. He has been pursuing his career in the beauty industry professionally since 2020, and has always had a passion for hair and makeup from a young age. Nisal loves the way in which makeup can amplify and add detail to a person's face/body, and how it can always be washed off at the end of the day to be re-created the next. Nisal is a very big believer in self-expression, self-love and individuality, and loves being able to help accentuate these qualities in other people through his work.

## **Ikshvak Sobti (He/Him)**

## **LIGHTING DESIGNER**

Ikshvak Sobti is an emerging lighting designer and technician based in Naarm/Melbourne, and a recent graduate of the BFA (Design and Production) at the Victorian College of the Arts (VCA). While at the VCA, Ikshvak focused on lighting design for contemporary dance; working with acclaimed choreographers such as Daniel Riley, Amrita Hepi, Danielle Micich, Antony Hamilton, and Linda Sastradipradja. Outside of the VCA, Ikshvak works extensively in the freelance lighting sector with leading arts organisations such as MTC, Dancehouse, La Mama, Union House Theatre, Theatreworks, Adelaide Fringe, Melbourne Fringe and Midsumma Festival.

## **Olivia McKenna (She/They)**

## **SOUND DESIGNER**

Olivia McKenna is a sound designer and arts manager, originally from Sydney and now based in Melbourne. They recently began studying a Master of Arts and Cultural Management at the University of Melbourne after completing a BFA (Design and Production) at VCA in 2021. Olivia is interested in the adaptation of traditional theatre techniques and pieces to meet the expectations of modern audiences and the psychological impact of sound in performance by manipulating everyday sounds. They have recently worked as an audio designer for the VCA productions of pool (no water) (dir. Leticia Cacéres) and Earthquakes in London (dir. Sarah Goodes). Their other professional credits include audio designer for Hedda Gabler (dir. Mary Angley) and Sam I Am (dir. Dan Graham).

## **Jennifer Sarah Dean (She/Her)**

## **TEXT COACH AND DIRECTING MENTOR**

Jennifer Sarah Dean trained at the Guildford School of Acting and later at Shakespeare's Globe Theatre, London. Jennifer is currently working as the Resident Director on Moulin Rouge and is the Artistic Director of the Melbourne Shakespeare Company where she has directed 10 productions. Jennifer's Australian directing credits include the national tour of Ghost Stories, The Haunting at Melbourne's Athenaeum Theatre, Festen at the Ripponlea Ballroom and Tom Stoppard's Travesties at fortyfivedownstairs.

## **Brandon Pape (He/Him)**

## **PRODUCER AND PRODUCTION MANAGER**

Brandon Pape is the Artistic Director for Antipodes Theatre Company. Melbourne producing credits: Ghost Quartet, #Really?! with Mel and Peppy, Bowie Ball, Mad World, and From: New York, For: Him. NYC credits: the world premieres of Only You Can Prevent Wildfires, Happily After Ever (also Edinburgh Fringe), Gordy Crashes for Ricochet Collective (which he also co-founded) and several projects as resident producer with The Orchard Project and The Drama League. Brandon will return to Meat Market Stables this September to direct the Victorian premiere of Stephen Karam's The Humans.

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## **Ella Ganza (She/Her)**

## **BALLROOM CONSULTANT**

The trail blazing activist, dancer, multi disciplinary artist and pioneering mother of the Meanjin Ballroom scene, Ella Ganza has been not only performing but a leader in the POC Creative community since a young age. Becoming the leader of the successful and inclusive Runway Dance Crew in her young adulthood, she now is the founder and creatively directs Runway Movement, an all LGBTQIA+ persons of colour performance activist collective, she is also the Mother to the pioneering Kiki House of Alexander, the first Ballroom house in Brisbane and is a member of Thicc Shake, Australia's first all drag HipHop Crew. Her accolades include most recently being awarded Activist of the Year and Performer of the Year at the 2021 annual Queens Ball Awards in Meanjin, Brisbane.

## **Teri Steer (She/Her)**

## **STAGE MANAGER**

Teri Steer is a Melbourne-based stage manager who trained in both Brisbane and Toowoomba. Her performing arts career began on the stage, studying classical voice and flute from a young age. She studied a Bachelor of Creative Arts at the University of Southern Queensland, majoring in theatre, with a minor in technical theatre and scenography. Since moving to Melbourne, she has extensively worked as a freelance stage manager. This is her first time working with Antipodes Theatre Company.

## **Ellie Brindle (She/Her)**

## **ASSISTANT STAGE MANAGER**

This is Ellie's first role as ASM after graduating from Melbourne Polytechnic with the Diploma of Live Production and Technical Services. Ellie also has a Bachelor of Music from Victoria University and has worked at Disney World in Florida, US as an attractions hostess. In addition to her theatre work, she also works for an AV hiring company called CVP. During 2021, Ellie worked with Melbourne Shakespeare Company on their productions of 'King Lear' and 'Comedy of Errors'. Ellie is excited to be working with Antipodes Theatre Company for the first time.

## **Rhys Velasquez (They/Them)**

## **CASTING DIRECTOR**

Rhys Velasquez has worked professionally as a performer, creative and casting director since graduating from the Ballarat Arts Academy. Performance credits: Shrek the Musical (GFO), Once On This Island (Altitude Theatre), Thoroughly Modern Millie (TPC), Carrie the Musical (Ghostlight), and several tours with Life Like Touring. Choreography credits: The Full Monty, Titanic and Dreamgirls (StageArt). In 2021, Rhys established Evolution Casting to make the arts industry more equitable and inclusive. Casting credits: Bonnie & Clyde (Joshua Robson Productions), Music of the Night (Spears Entertainment), re-casts and consultation for Darlinghurst Theatre Company's A Chorus Line and Once, and key casting collaborator for all Antipodes Theatre Company projects, including their remount of Ghost Quartet.

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BROOKLYN RUNAWAYS PRESENTS



# BOWIE BALL

MAY 13 8PM

HOSTED BY  
PEPPY SMEARS

THE NIGHT CAT | 137-141 Johnston St, Fitzroy

TICKETS AT [BOWIEBALL.COM.AU](http://BOWIEBALL.COM.AU)

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**Antipodes Theatre Company Greatly Appreciates**



**CESSALEE STOVALL**

**JOHN SCANDRETT AT SYSTEM SOUND**

**ROB CHIVERS**

**PUSH COLLECTIVE**

**ANGEL LEGGAS**

**JACOB BATTISTA**

**TOMMY RYAN**

**CHE MCMAHON, ANDREW BOSWELL, PHILASANDE DLADLA AND THE REST OF THE TEAM AT MEAT MARKET**

**DELIA SPENCER (WARDROBE), DAVID MILLER (SET) AND TIA CLARK (PROPS) AT MALTHOUSE THEATRE**

**Antipodes Theatre Company Committee Members**

**Claire Blowers, David Butler, Melissa David, Aubrey Flood, Kristy Griffin, Angel Leggas, Brandon Pape, Chloe Towan**

**Advisory Board Members**

**Simone Aybar, Theresa Borg, Brett Burley, Tony Coombs, Nicole Hindson, Lillian Nejad, Conor O'Malley, Allison Robinson, Stephen Younane**

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