



GRIFFIN THEATRE COMPANY IN ASSOCIATION WITH
SYDNEY WORLDPRIDE 2023 PRESENTS

SEX MAGICK

BY NICHOLAS BROWN

17 FEBRUARY – 25 MARCH 2023 | SBW STABLES THEATRE

GRIFFIN
THEATRE
COMPANY

Government partners



SYDNEY
WORLDPRIDE
2023



CAST & CREATIVES

Playwright & Co-Director

Nicholas Brown

Dramaturg & Co-Director

Declan Greene

Choreographer

Raghav Handa

Set & Costumer Designer

Mason Browne

Lighting Designer

Kelsey Lee

Composer & Sound Designer

Danni A. Esposito

Video Designer

Solomon Thomas

Associate Cultural Dramaturg

Jay Emmanuel

Community Engagement Director

Gary Paramanathan

Intimacy Coordinator

Chloe Dallimore

Malayalam Translation

**Anish Chacko, Athira Pradeep,
Rashmi Ravindran**

Production Associate

Emma Van Veen

Production Manager

Saint Clair

Voice & Accent Coach

Nikki Zhao

Stage Manager

Isabella Kerdijk

With

**Blazey Best, Raj Labade, Stephen
Madsen, Veshnu Narayanasamy,
Mansoor Noor, Catherine Vän-Davies**

Griffin acknowledges the generosity of the Seaborn, Broughton & Walford Foundation in allowing it the use of the SBW Stables Theatre rent free, less outgoings, since 1986.



PLAYWRIGHT'S NOTE

Sex Magick is a queer anarchic romp that merges the ancient South Indian art of Kathakali with modern storytelling. It follows the journey of its protagonist Ard Panicker as he subconsciously tries to shed his conditioning in order to reach queer utopia.

I first started writing this story way back in 2009 when I was living in India and heading home to Sydney for short visits. In Sydney I was dating a massage therapist (white) who was about to become a tantric practitioner. I was initially confronted by this revelation, then jealous, then angry with myself for not being open-minded enough at the time to date someone in this field. I was assured that the job expansion was for health and spiritual purposes only. I was eventually roped into being the voice of the online tantric course that was part of their new business plan—guiding couples towards sexual ecstasy. The business didn't last—but my interest in this area remained. Why was I initially confronted? Was I ashamed? What was I ashamed of? Why do we often separate sex, health and spirituality? Was I annoyed that my white mate was appropriating Indian spirituality? Then I began to wonder—what if an audience was confronted with the same issues? After reading many books by queer Indian mythologist **Devdutt Pattnaik** (brown guy) and several essays by the American Indologist **Wendy Doniger** (white lady), I began to wonder—should myth be for everyone or just for the people from its country of origin? Should wellness techniques be for everyone or just for the

people from its country of origin? I believe that myth and wellness should be for everyone.

I further developed this story when heading back to India where I found myself playing aggressive villains in Bollywood. Being mixed race, I've always been interested in the grey area between cultures, and the feeling of being 'half'. In a bid to fully explore my South Asian heritage, I became quite obsessed with the violent, demonic and magical world of Indian mythology. And in the process, I became intrigued by the vast differences between western and eastern masculinity; specifically, the fluidity of gender in Indian myths.

Whilst living in India, I also found it intriguing that so many Indians wanted to be American. Conversely, when moving to Los Angeles I found it curious that so many people were in touch with Indian culture and yoga. More people said 'namaste' to me in Los Angeles than they ever did in Mumbai. I found the differences in masculinity between east and west so compelling that I began looking into other religions and ideologies; discovering similarities between Indian mythology, ancient Greek mythology, Hinduism and even modern witchcraft. It became clear to me that I had to create a magic(k)al story about a brown man finding himself through sex, spirituality and mythology.

The story was initially a film script I wrote called *Tantra 2* (as in Tantra squared—to the power of two) that developed into a play in 2017 thanks to Playwriting Australia/Australian Plays Transform. Annoyed when people kept asking about *Tantra 1* (lol), I changed the title to *Sex Magick* and it stuck. Magick with a ‘k’ because magick is described (by **Anthony Crowley**—occultist—white) as anything that moves a person closer to fulfilling their destiny.

And so it was my destiny that **Declan Greene** was brave enough to see my vision and develop the script with me. He’s been working as a dramaturg/director on the project since 2020 and I can honestly say—it’s been an absolute joy. I was a huge fan of his work having seen several of his **Sisters Grimm** shows and will forever be grateful that I’ve had the chance to collaborate with him. He’s helped whip the script into a shape that I’m extremely proud of and assisted me in distilling my vision with razor-sharp focus. The whole process with Declan and Griffin has indeed been magick.

As suggested by the title, ‘sex’ plays a big part in this story. But it’s important to note that the sexual aspects of this play haven’t been created for sensationalism. They’re tied to something deeper, something spiritual, something healing and life-affirming. Rather than seeing these moments as smutty, my hope is that audiences will find them incredibly moving, and beautiful.

It’s no secret that in India you have to exercise discretion when being sexual. It’s frowned upon for people of the opposite sex to hold hands in public and sex before marriage is taboo. Whilst living there I became confused by the hypocrisy

of such virtuous morality coming from the country that gave us the *Kama Sutra* and realised these attitudes are the result of lingering British colonialism, which affects Indian legislation to this day. Being Anglo-Indian myself and having a lineage from British Indian colonialism, I realised that I was the perfect person to explore this fascinating paradox. I was always sceptical of the idea of ‘god’ being a man, and in India I embraced the ideology that ‘the ultimate universal power’ perhaps comes from the balance between male and female, the goddess and the god—Shiva and Shakti. This balance is essentially what *Sex Magick* is about—harmony and balance between male and female energy through tantra.

Like Kathakali theatre, *Sex Magick* is divided into nine chapters (rasas). These rasas cover a range of human emotions including love, anger, sorrow, laughter, courage, terror and wonder. The play also uses colour to explore the seven chakras of the human body; energy centres that hold our egos, our ability to connect with ourselves, each other and higher realms (if you’re into that kind of thing). I am and I hope audiences will be too after seeing this play.

Above all, I hope that *Sex Magick* will open minds, hearts and dissipate any shame that we feel in regards to sex, our bodies and our gender.

Nicholas Brown
He/Him/His
Playwright

BIOGRAPHIES



NICHOLAS BROWN

PLAYWRIGHT & CO-DIRECTOR

Since graduating from NIDA, Nicholas has forged an international career across film, television and theatre as an actor, singer, writer and Bollywood leading man. Nicholas' previous credits as a playwright include: for Griffin: *Lighten Up*; and for National Theatre of Parramatta/Sydney Festival/True West: *Lost in Books (Myths and Legends)*.

Some of his recent theatre credits as an actor include: for Belvoir: *Counting and Cracking*; for New Theatricals: *Come From Away*; for Queensland Theatre: *Bernhardt/ Hamlet, Taming of the Shrew*; and for Sydney Theatre Company: *The Long Forgotten Dream, Still Point Turning*. His television credits as a writer include: for ABC: *Playschool, Unlisted, The Wonder Gang*. His television credits as an actor include: for ABC: *The Code, The Elegant Gentlemen's Guide to Knife Fighting, Harrow, In Our Blood, The Letdown, Play School, The PM's Daughter, Wake* eld; for Foxtel: *Upright*; for Network 10: *The Cooks, Mr. & Mrs. Murder, White Collar Blue*; for Nine Network: *Amazing Grace, After the Verdict, Underbelly: The Man Who Got Away*; for Peacock: *Joe Vs Carole*; and for Seven Network: *City Homicide, Home & Away, Packed to the Rafters*. His film credits include: *Christmas on the Farm, Dance Academy, Kites, Laka, Love You To Death, A Man's Gotta Do, A Perfect Pairing, Praticbhaya, Random 8, Sedition, Temptation, Unindian*. Nicholas has also been the lead singer for, written and recorded with several bands including The Modernists and Luck Now.



DECLAN GREENE

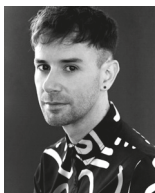
DRAMATURG & CO-DIRECTOR

Declan is the Artistic Director of Griffin Theatre Company and works as a playwright, dramaturg and director. As a director, his credits include: for Griffin: *Dogged, Green Park, Whitefella Yella Tree*; for Malthouse Theatre: *Wake in Fright*; for Malthouse Theatre and Sydney Theatre Company: *Blackie Blackie Brown*; for Sydney Theatre Company: *Hamlet: Prince of Skidmark*; for ZLMD Shakespeare Company: *Conviction*. As a playwright, his work includes *Eight Gigabytes of Hardcore Pornography, The Homosexuals, or 'Faggots', Melancholia, Moth, and Pompeii L.A.* Declan co-founded queer experimental theatre company Sisters Grimm with Ash Flanders in 2006, and has directed and co-created all their productions to date, including: for Griffin Independent and Theatre Works: *Summertime in the Garden of Eden*; for Malthouse Theatre and Sydney Theatre Company: *Calpurnia Descending*; for Melbourne Theatre Company: *Lilith: The Jungle Girl*; and for Sydney Theatre Company: *Little Mercy*. He was previously Resident Artist at Malthouse Theatre.



RAGHAV HANDA
CHOREOGRAPHER

Trained in contemporary dance, Raghav Handa draws on the principles of Indian kathak to create multifaceted, engaging explorations of modern Australian identity. Raghav has worked with some of Australia's most renowned choreographers and companies including Contemporary Asian Australian Performance, Force Majeure, Martin Del Amo, Marylin Miller, The National Theatre of Parramatta, Sue Healey, Sydney Dance Company and Vicki Van Hout. His works have been presented across Australia and internationally, including *Double Delicious* for CAAP (Sydney Festival season and National Tour), and at Adelaide OzAsia, AsiaTOPA, Attakkalari Dance Company (India), Dancehouse, Darwin Festival, Dunedin Festival (New Zealand), Keir Choreographic Awards, Performance Space's Liveworks Festival, Rich Mix London, and for Sydney Opera House's Unwrapped season. Raghav's works challenge cultural and contemporary norms by navigating the 'preciousness' and complexities that surround traditional hierarchies and by utilising his Indian heritage to create spaces that foster robust discussion and risk taking—he encourages his audience to come to their own conclusions rather than imposing his own. His creations are novel, engaging and often playful—but he also likes to play with fire!



MASON BROWNE
SET & COSTUME DESIGNER

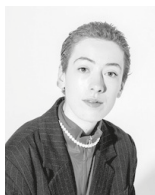
Mason is a descendant of the Darug people and an award-winning creative director, designer and producer working across theatre, film, television, and live events. His theatre credits as designer include: for Griffin: *Whitefella Yella Tree*; for ATYP: *The Deb*; for Critical Stages: *Nosferatu*; for Dancing Giant Productions: *Eternityland*; for Hayes Theatre Co: *American Psycho*, for which he won a Sydney Theatre Award for Best Costume Design of an Independent Production, *Jekyll & Hyde*, *Cry-Baby*, *Darlinghurst Nights*, *Young Frankenstein*; for Neil Gooding Productions: *Leap*; for New Theatre: *Summer Rain*; for Railway Street Theatre Company: *Sunday in the Park with George*; for Seymour Centre: *The Importance of Being Earnest*; for Tantrum Theatre: *Powerforce Live*, *Riot!*, *Savage Naked Love*; and for The Theatre Division: *Ruthless!*. His television credits include: for Endemol Shine: *Big Brother* and *Ready Steady Cook*. His film credits include: for Sydney Festival: *The Human Voice*. Mason has produced, designed and directed events across Australia and the USA with clients including Audi, Beyond the Valley and Lost Paradise Music Festivals, Darlinghurst Theatre Company, Mercedes-Benz Fashion Week Australia, Netflix, Opera Australia, Stereosonic, Sydney Dance Company, Vodka O and Woodford Folk Festival. He is the Co-Founder of Gaytimes, Australia's premier LGBTIQ Music Festival and Creative Producer at Dark Mofo in nipaluna / Hobart. With an eye for style details, Mason honed his skill as a creative director and stylist on music videos and fashion editorial, including for Abby Dobson, Dappled Cities Fly, Lisa Mitchell, Marcia Hines and Red Riders, as well as the publications Culture, InStyle, Oyster, The Vine, Vogue Brides Australia and Yen. Mason holds a Bachelor of Dramatic Art in Design from NIDA.



KELSEY LEE

LIGHTING DESIGNER

Kelsey is a lighting, set and costume designer for theatre and film. Her theatre credits as a lighting designer include: for Griffin: *Whitefella Yella Tree*; for Griffin Lookout: *A is for Apple*; for Bell Shakespeare: *The Comedy of Errors*; for Belvoir: *A Room of One's Own*; for Belvoir 25A: *Extinction of the Learned Response*, *Kasama Kita*, *Skyduck*; for Darlinghurst Theatre Company: *I'm With Her*; for Ensemble Theatre: *A Letter for Molly*, *Killing Katie*; *Confessions Of A Bookclub*, *Outdated*, *Unqualified 2: Still Unqualified*; for Green Door/KXT: *Good Dog*, *If We Got Some More Cocaine I Could Show You How I Love You*; for Outhouse/KXT: *Trevor*; for National Theatre of Parramatta/Sydney Festival: *Queen Fatima*; for Red Line Productions at the Old Fitz: *Fierce*, *The Humans*; and as Associate Lighting Designer: for Belvoir: *At What Cost?*; *Blue*. Her credits as set, costume and lighting designer include: for Griffin Lookout: *Jali*; for Australian Chamber Orchestra: *There's a Sea in My Bedroom*, *Wilfred Gordon McDonald Partridge*; for Belvoir 25A: *Destroy, She Said*; for NIDA: *LULU: A Modern Sex Tragedy*. Kelsey designed the set for Hayes Theatre Co's *Catch Me If You Can* and was Co-Designer for Griffin's *Shabbat Dinner*. Her film credits include Production Assistant on *Long Story Short* (See Pictures) and she was in the Set Dec Department for *Shang Chi and The Legend of the 10 Rings* (Marvel).



DANNI A. ESPOSITO

COMPOSER & SOUND DESIGNER

Danni is a non-binary composer and sound designer from Naarm, working across theatre and film. They are a recent graduate of Victorian College of the Arts and hold a Bachelor of Fine Arts in Production. Danni's credits include: as composer and sound designer: for Bighouse Arts: *Tram Lights Up*; for The Burrow: *Slut*; for Darebin Arts: *Hydra*; for Darlinghurst Theatre Company: *Overflow*; for Essential Theatre: *The Dream Laboratory*; for Fever103 Theatre: *Treats*; for La Mama: *Cactus*; for Malthouse Theatre/Darlinghurst Theatre Company: *Stay Woke*; for Midsumma Festival: *Adam*, *Guerilla Sabbath*, *Slutnik*; for Melbourne Writers Festival: *Never Said Motel*; for New Theatricals: *Darkness*; for Patalog Theatre: *Punk Rock*; for Red Stitch: *Fast Food*; for Three Fates Theatre Company: *Land*. Their credits as sound designer include: for Melbourne Theatre Company: *The Sound Inside*; and as assistant sound designer: for Melbourne Theatre Company: *Sunday*. Danni was a panel member for the 2022 Green Room Awards. Danni received a Green Room Award nomination for their work on *Hydra*. They are currently nominated for a Sydney Theatre Award for Best Composer for their work on *Overflow*.



SOLOMON THOMAS

VIDEO DESIGNER

Solomon Thomas is a theatre maker and video artist. His work explores the intersection between the physical and digital in theatre, experimenting with how theatre and film can co-exist in a live context. He works as a director, performer, puppeteer, and video designer and is driven by how these practices meet formally. His recent theatre credits include: for Brand X: *The Sucker*; for Sydney Opera House: *What the Ocean Said*. Solomon is a core member of re:group performance collective, whose work *Coil* was presented at the Opera House, Mona Foma, PACT and Next Wave. Solomon has also worked with Branch Nebula, My Darling Patricia, Nick Cave, Applespiel, Studio A, Chiara Guidi, and Erth. Solomon is currently Artistic Associate with Erth Visual & Physical Inc (2014–22) and has toured with them throughout the UK, UAE, Hong Kong, Singapore, Australia and Japan.



JAY EMMANUEL

ASSOCIATE CULTURAL DRAMATURG

Born in India and based in Australia, Jay is an internationally-acclaimed theatremaker, director, festival programmer, and is currently the Artistic Director of Encounter Theatre company based in Perth. His credits as a performer include: for Belvoir: *Counting and Cracking*; for Radhouane El-Meddeb: *Heroes Prelude*. Jay's recent credits as a playwright/librettist and director include *Children of the Sea* for Encounter Theatre; he is currently commissioned to adapt the play into a libretto by WASO to premiere in April 2023. Jay is a core deviser and performer in Why Not's epic production of *MAHABHARATA* premiering at Shaw Festival (Canada) and the Barbican (UK) in 2023. In addition, he has also worked in the programming team at OzAsia festival (Adelaide) and St George's Dance and Theatre (Perth). Jay is currently a lead creative with Performing Lines WA and was part of Belvoir's Artists at Work Program; he is an alumnus of the prestigious Australia Council Future Leaders Program.



GARY PARAMANATHAN

COMMUNITY ENGAGEMENT DIRECTOR

Gary Paramanathan works at the intersection of arts, culture and community. Born in Sri Lanka and raised in Australia, Gary studied arts management, screen and communications. While his day-to-day job is arts administration, he has written and directed a number of short films, including for ABC iView. He has written feature essays and recounted personal narratives, including for The Guardian. Gary also runs a live storytelling night focusing on PoC stories, called *Them Heavy People*. He currently focuses on writing and performing short works of autobiography and fiction. He was shortlisted for the Deborah Cass Prize in 2021, won a Writing NSW mentorship and is soon to be published in a Sweatshop anthology. Gary is passionate about migrant and diaspora storytelling and hopes to add to the rich tapestry of diverse Australian storytelling through his work.



BALI PADDA

CREATIVE PRODUCER

Bali Padda is a multidisciplinary director, actor, producer, developer/dramaturg and screen executive across both stage and screen. His directing credits include: for National Theatre of Parramatta: *Guards at the Taj*; for Sydney WorldPride 2023 and Mardi Gras (2017): *Sunderella*.

His producing credits include: for Griffin Lookout: *Lighten Up*; for Mardi Gras: *In the Space Between*, *Sunderella*; for MEAA: *Equity 75: A Toast to Equity*; for Oz Showbiz Cares/Equity Fights AIDS: *Hats Off!*; and for Pearly Productions (online): *Minority Box*. Bali also works creatively with a number of screen funding agencies as a story developer and development assessor, as well as in the theatre sector in creative development and dramaturgy. Outside of creative arts work, he has a track record in strategy, leadership and development of the screen and arts sectors through roles at Screen Australia, Create NSW and elected positions at MEAA as a Federal Councillor and founding Chair of the Equity Diversity Committee.



CHLOË DALLIMORE

INTIMACY COORDINATOR

Chloë is internationally trained and accredited as an Intimacy Coordinator by Ita O'Brien of Intimacy on Set (UK). Recent credits for the stage include: for Belvoir: *Counting and Cracking*; for Red Line Productions at the Sydney Opera House: *Amadeus*; and for Sydney Theatre Company: *A Raisin in the Sun*, *The Tempest*. Chloë's television

credits include: for Netflix: *Heartbreak High*, *Pieces of Her*; and her film credits include George Miller's *Three Thousand Years of Longing* and Benjamin Millepied's *Carmen*. With a life-long journey in professional dance, and as an award-winning musical theatre performer, Chloë's career has seen her work as a Resident/Associate Choreographer on mainstage productions such as *Billy Elliot*, *Oliver!* and *Annie*, as well as perform lead roles in productions such as *The Addams Family*, *Chicago*, *The Producers* and *Thoroughly Modern Millie*. Chloë is honoured to work for the first time with Griffin team!



NIKKI ZHAO

VOICE AND ACCENT COACH

Yuanlei (Nikki) Zhao is a voice and dialect coach and teaching artist based in Naarm/Melbourne. Originally from Shanghai, Nikki is a bilingual coach, Lessac practitioner, a recipient of the Creative Victoria's Creative Learning Partnerships grant and is a tutor at VCA.

Nikki has worked as dialect coach on productions including: for Creative Learning Victoria: *Abbotsford DNA Through Time*; for Intercultural Theatre Institute: *4.48 Psychosis*; for NIDA: *Goldilocks*, *When Vampires Shop*; *Goldilocks*; for Red Stitch: *Caught*; and for SBS: *Appetite*.



ISABELLA KERDIJK

STAGE MANAGER

Isabella graduated from the production course at the National Institute of Dramatic Art in 2008. Her previous credits as a stage manager include: for Griffin: *And No More Shall We Part*, *Green Park*, *Replay*, *The Smallest Hour*, *Ugly Mugs*, *Whitefella Yella Tree*, *Wicked Sisters*, *This Year's Ashes*; for Belvoir: *The Dog/The Cat*, *The Drover's Wife*, *An Enemy of the People*, *Every Brilliant Thing*, *Fangirls*, *Girl Asleep*, *The Glass Menagerie*, *Hir*, *Jasper Jones*, *Kill the Messenger*, *Mother*, *Mother Courage and Her Children*, *My Name is Jimi*, *Stories I Want to Tell You In Person* (National Tour), *The Sugar House*, *Thyestes* (European Tours), *Winyanboga Yurringa*; for Circus Oz: *Cranked Up*; for Darlinghurst Theatre Company: *Fourplay*, *Ride*, *Silent Night*; for Ensemble Theatre: *Boxing Day BBQ*, *Rainman*, *The Ruby Sunrise*; for Legs on the Wall: *Bubble*; for LWAA: *The Mousetrap* (Australia/New Zealand Tours); for Spiegelworld: *Empire*; for Sydney Theatre Company: *Blithe Spirit*. Isabella was a production coordinator for Opera Australia on Sydney Harbour: *Carmen* and production manager/stage manager for A-List Entertainment: *Puppetry of the Penis*. She has also worked on various festivals, including The Garden of Unearthly Delights, Sydney Festival and the Woodford Folk Festival.



BLAZEY BEST

CINDY/GONDESHWAR/ALLI-JANE

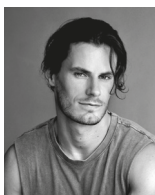
One of Australia's most versatile and accomplished actresses, Blazey has an extensive list of performing credits and was most recently seen in Red Line Productions' *Amadeus*. Her theatre credits include: for Griffin: *Dogged*, *Strange Attractor*; for Bell Shakespeare: *The Comedy of Errors* (National and UK Tours), *In a Nutshell*, *Much Ado About Nothing*, *Richard III*, *The Servant of Two Masters*, *Troilus + Cressida*, *The War of the Roses*; for Belvoir: *Death of a Salesman*, *Ivanov*, for which she won a Sydney Theatre Award for Best Actress in a Supporting Role, *Medea*, for which she won a Sydney Theatre Award for Best Actress in a Leading Role, *Miss Julie*, *My Brilliant Career*, *Nora*, *Wild Duck* (International Tours); for Luckiest Productions: *Gypsy*, *Miracle City*, for which she won a Sydney Theatre Award for Best Performance by an Actress in a Musical, *Only Heaven Knows*; for Luna Hare: *B-Girl*; for Michael Coppel: *Fawltly Towers*; for Showtune Productions: *Hedwig and the Angry Inch*; for Sydney and Adelaide Festivals: *The Iliad Out Loud*; for Sydney Theatre Company: *Summer Rain*, *Wharf Revue*, *Arcadia*, *Travesties*, *Troupers*. Blazey's previous film credits include *Powder Burn*, *Ruben Guthrie*, *Stealth*, *Ten Empty* and *West*. Her television credits include: for ABC: *Janet King*, *Rake*, *Significant Others*; Channel 7: *Between Two Worlds*, *The Killing Field*, *Home and Away*, *A Place to Call Home*; and for Netflix: *Pieces of Her*.



RAJ LABADE

ARD/YOUNG KEERAN

Raj began acting in high school performing in various musicals, plays and comedy sketches. At the age of 17, he began his professional career as Lewis in the Netflix feature film *Back of the Net*. Raj's theatre credits include: for Belvoir: *Tell Me I'm Here*; for Belvoir 25A: *Never Closer*; for Performing Lines: *Mary Stuart*. While completing his Bachelor of Fine Arts (Acting) at WAAPA, Raj was the recipient of multiple prestigious awards: the 2020 Speech and Drama Teachers Association Poetry Prize, the 2021 Vice Chancellor's Shakespeare Award and the 2021 Leslie Anderson Award for Best Graduating Actor in his final showcase performance.



STEPHEN MADSEN

MANMATHA/DRAYTON/GAZZA

Stephen's theatre credits include: for Arts Centre Melbourne in association with Showwork: *Heathers: The Musical*; for Darlinghurst Theatre Company: *Torch Song Trilogy*; for Dead Puppet Society/Legs on the Wall: *Holding Achilles*; for Hayes Theatre Company: *Rent*, *The View UpStairs*; for Red Line Productions at the Old Fitz: *Cleansed*; for Sport for Jove: *One Flew Over the Cuckoo's Nest*; Sydney Theatre Company: *Muriel's Wedding* (Original Run and National Tour), *White Pearl*; for Trevor Ashley and Phil Scott: *Moulin Scrooge*. His film credits include: *Marley*, *Someone*. His television credits include: for Seven Network: *Miss Fisher's Modern Murder Mysteries*, *Secret Bridesmaid's Business*. He features on the Original Cast Recording of *Muriel's Wedding*. Stephen trained at WAAPA, is a three-time Sydney Theatre Award nominee and winner of the TDP/ASCAP Bound for Broadway Scholarship.



VESHNU NARAYANASAMY

KEERAN/ARDH-ANARISH-VARA/ANAND/WAYLON

Veshnu is an established professional performing artist trained in several Asian classical dance styles and traditional martial arts. He holds a PG Dip in Dance (Distinction) and an MA in Dance (Honors) from the University of Auckland. In addition to being a full-time creative practitioner, Veshnu started his PhD research with the Faculty of Anthropology at the University of Auckland and currently continues his research with the Victoria College of Arts (VCA) in Melbourne. He has been granted a full scholarship from the Australian Commonwealth Government and the University of Melbourne for his research. A consummate dancer, Veshnu is one of very few Indian Classical dancers from Singapore to have achieved a high professional status in the art form. He has developed his kinetic skills both in the traditional genres of Bharatanatyam and Odissi, as well as in the innovative sphere of new dance vocabulary, to emerge not only as a dynamic and intelligent artist, but also as a choreographer. His Bharatanatyam and Odissi has a unique and vibrant style, which has evolved out of his perseverance in the search for artistic excellence. Having had his initial and foundation studies in Singapore, Veshnu furthered his training in India. Since 1995, he has been a principal dancer with numerous dance companies in Australia. Parallel to his development in Indian classical dance is his involvement with contemporary Western dance and experimental research projects. He has choreographed, directed and produced several full-length works for various dance companies, many of these works are a combination of multidisciplinary practices of dance, theatre and music. Veshnu has won recognition for his artistry and professionalism with the Singapore Young Artist Award and with several project grants from the National Arts Council and Arts Fund.



MANSOOR NOOR

BOYD/YOUNG ANAND/COREY

Mansoor is a graduate from the Actors Centre Australia and Griffith Film School. He has recently returned from New York where he was performing in the Off-Off Broadway show *The Culture*, produced by Powersuit Productions. His theatre credits include: for Belvoir: *Stop Girl!*; for Belvoir 25A: *Son of Byblos*, *Beirut Adrenalin*; for New Theatre: *Stupid F\$@king Bird*; for KXT bAKEHOUSE: *The Laden Table*, *Omar & Dawn*, *Visiting Hours*; for Monkey Baa: *Where the Streets Had a Name*; for National Theatre of Parramatta: *The Comedy of Errors*; for Q Theatre: *Daisy Moon Was Born This Way*; for Red Line Productions: *Belleville*, *Just Live!*, *Safety Switch*; and for Sydney Theatre Company: for Sydney Theatre Company: *Grand Horizons*. Mansoor's television credits include: for ABC: *Cleverman*, *The PM's Daughter*, *Rake*, *Trip for Biscuits*; for Channel 10: *The Secrets She Keeps*; for Foxtel: *Colin From Accounts*. His feature film credits include *The Furnace*, *Risen*, *Project Eden* and *Sit. Stay. Love*. His latest comedy short film, *Why Not Both*, will be playing at this year's Sydney Mardi Gras Film Festival.



CATHERINE VĂN-DAVIES

LIRAZ/YOUNG CINDY/JOJO

Catherine VăN-Davies is a multi-award-winning Vietnamese-Australian stage and screen actor based in Sydney. Her theatre credits include: for Griffin: *The Turquoise Elephant*; for Apocalypse Theatre Company: *Angels in America*, for which she won the 2020 Sydney Theatre Award for Best Supporting Actor; for Arthur: *Cut Snake*, *Superhero Training Academy*, *The Myth Project: Twin*, *Waltzing Woolloomooloo: The Tale of Frankie Jones*; for Bell Shakespeare: *The Merchant of Venice*, *The Misanthrope*, *Titus Andronicus*; for Belvoir: *An Enemy of the People*, *Back at the Dojo*, *The Kiss*; for Chunky Move with Falk Richter: *Complexity of Belonging*; for Little Ones Theatre: *Dangerous Liaisons*, *Dracula*, *Dangerous Liaisons*; for MKA: *sex. violence. blood. gore.*; for Sydney Theatre Company: *Playing Beatie Bow*, *No Pay? No Way!*; for Sydney Theatre Company/National Theatre of Parramatta: *White Pearl*, for which she received the 2020 Sydney Theatre Award for Best Ensemble; and for Sydney Theatre Company/Malthouse Theatre: *Going Down*. Her screen credits include: for ABC: *Barons*, *The Letdown*; for Black Pills: *Pet Killer*; for Foxtel: *Fighting Season*, *The Twelve*; for Nine Network: *Amazing Grace*; for Photoplay Films: *It's Fine I'm Fine*; and for SBS: *Hungry Ghosts*. Catherine graduated from QUT with a BFA (Acting) in 2006 and trained at HB Studio, New York in 2010. She was a facilitator for Playwriting Australia's Lotus (with Contemporary Asian Australian Performance) and Outreach programs, fostering emerging Australian writers, and is an advocate for diversity and inclusion in storytelling and in our industry. She is the Co-Artistic Director of Red Line Productions (at the Old Fitz). Catherine is a proud member of Actors' Equity.
