

## Access Guide for

月を見る夜 **Moongazing at La Mama HQ, Carlton****Access Notes:**

- This access guide uses 14 pt in Arial font and uses 1.5 spacing.
- There are *no italics* but there is **Bold text**.
- The Production Access Guide starts on **page 4**, and is **23 pages**.
- The readability level is Grade 9.
- Please use the Outline for Titles, Headings and subheadings to navigate through the document.

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## **Acknowledgment of Country**

We would like to acknowledge First Nations' sovereignty and recognise the continuing connection to lands, waters and communities by Traditional Owners of Country throughout Australia.

We pay our respects to Aboriginal and Torres Strait Islander cultures; and to Elders past and present. We support and contribute to the process of Reconciliation.

Always was, always will be, Aboriginal land.

La Mama HQ is located at 205 Faraday St, Carlton on the stolen lands of the Woiwurrung people of the Kulin Nation.

**Getting to the Venue:**

Please visit La Mama website for the current information regarding getting to the venue. [www.lamama.com.au/your-visit/venue-information](http://www.lamama.com.au/your-visit/venue-information)

- This page provides information for driving, bikes, public transport and includes a map.

**Lock Out Policy:**

Please note that because of the intimate space, it is not possible to admit late-comers. La Mama locks the doors at show time and in most cases are unable to transfer the tickets. Please ensure you leave plenty of time for traffic and parking. Our bar opens an hour before show time and La Mama always has free tea and coffee so come early and relax.

**Venue Accessibility:**

Please visit La Mama website for the current information regarding the accessibility. [www.lamama.com.au/your-visit/accessibility](http://www.lamama.com.au/your-visit/accessibility)

- This page provides information on La Mama's Accessibility Action Plan.
- There's information regarding Companion Cards, Assist Animals, Tactile Tours, Dimensions of the seats and door frames.
- Additional information regarding National Relay Service, Community Access Ticket Scheme, Pre-Show Information and the Content Warning Policy.

## 月を見る夜 **Moongazing**

This Access Guide contains in-depth details about the venue and performance. The aim of this guide is to give as much information as possible regarding the production. Please note, **our Access Guide contains spoilers regarding show content** but are available for those who need them. The language in these guides needs to be quite simple and not overly academic (the average reading level is year 9).



### **Image Description:**

A female presenting performer with black hair is half laying on the ground. She's wearing a white top and blue jeans. She's pulling on a black cable. Behind her is a mess of other blue and black cables, phones, tablets and plugs.

**Show Details**

- New Work
- A two-act play with a comedic interlude in between
- Performed in **70 minutes** (no interval)
- Written by Maki Morita (she/they)
- Directed by Ari Angkasa (she/her)
- Starring Anna Fujihara (she/her), Yumi Umiumare (she/her) and Sean Yuen-Halley (he/him)

**Content Warnings:**

- Sexual references
- Mental health issues
- Coarse language
- Discussion of suicide and/or self-harm

**Performers out of Costume**



**Anna Fujihara (she/her)**



**Yumi Umiumare (she/her)**



**Sean Yuen-Halley (he/him)**

## **Performer Biographies**

**Anna Fujihara** (she/her) is an Australian/Japanese/Korean performer based in Naarm/Melbourne. Since completing her Bachelor of Fine Arts (Acting) at the Victorian College of the Arts (VCA) in 2023, Anna has collaborated with prominent theatre directors and writers including Joe Paradis Lui, Michelle Lee and Alice Quinn. Working across painting dance, and music, Anna's practice weaves movement, sonic and visual composition, to explore the relationship between positionality and why we see the world in the way that we do-a question which she believes is quintessential in storytelling.

**Yumi Umiumare** (she/her) is a Japanese-born, multi-award-winning performance maker and creator of Butoh Cabaret, integrating ritual practices including the Japanese tea ceremony. Over 30 years, she has developed a distinctive style blending narrative, abstraction, ritual, and humour, exploring cultural identity across traditional and contemporary life. She has received an Australia Council Fellowship, serves as Artistic Director of ButohOUT!, and her award-winning works have been presented internationally across Australia, Japan, Europe, New Zealand, Southeast Asia, South America, and the US. Yumi's socially engaged practice includes work with First Nations and refugee communities. She is a leading figure in global Butoh and a recipient of multiple Green Room Awards and the Melbourne Fringe Living Legend Award. [www.yumi.com.au](http://www.yumi.com.au)

**Sean Yuen Halley** (he/him) is a Naarm-based actor of Chinese Malaysian and Irish heritage. A graduate of the Bachelor of Arts (Acting) program at the Western Australian Academy of Performing Arts (WAAPA). During his

training, he received the 2022 Vice Chancellor's Shakespeare Award for Best Production for his portrayal of Richard II. Sean's versatile stage performances span various genres, from classical to contemporary works. Sean most recently played the titular role of Henry VI at Theatre Works. Theatrical credits include; *Love & Information*, *A Guide to Being Immortal* and *Passing: An Asian-Australian Musical*. Screen credits include; *Neighbours*, *Spiral* and *First Date*.

### **Plot / Scene Breakdown**

This play is inspired by the Japanese folktale *Ubasute-yama* and its Noh rendition. Noh is a form of traditional Japanese theatre. In Noh, there are typically two acts with five scenes, and a comedic interlude in between the acts. This play follows that structure.

This is a bilingual play, where performers speak in English and Japanese. There are subtitles displayed on stage for the Japanese dialogue.

There are three performers physically present in the production. Anna Fujihara plays Tsukiko and Yumi Umiumare plays Chie for the entire production. The third performer, Sean Yuen Halley, plays Matt, Amateur Astronomer, and several Strangers. There are also voice over roles, where Ari Angkasa plays The App, Taka Takiguchi plays Tsukiko's father, and Sean Yuen Halley plays Nick.

### **Act One**

- 一段 • **Segment One:** On the stage is a white couch with two metal trusses on either side, each with screens. A beige canopy hangs overhead. As the play begins, a young woman walks onto stage, eating toast. Her name

is Tsukiko. She asks an unknown character “What is going to happen today?” as she applies makeup and fixes her hair. It turns out she is speaking to The App—a bodiless, god-like character who only appears as a voiceover. The App offers the sort of vague, mystical life advice commonly found in astrology apps. Tsukiko continues getting ready for work while firing questions at The App about life, relationships, and work. She also asks when she needs to leave to make the train. The pace gets faster and more frantic as the scene progresses. The App insists “The best advice I can offer you this week is to follow the moon” as Tsukiko rushes off.

- **二段・Segment Two:** The setting shifts to a hilltop in a park. We hear the sound of crickets in the background. Tsukiko enters and gazes up at the moon. An elderly woman, Chie, is crouching on the ground, arranging things. The space has a surreal, dreamlike quality. They both admire the moon, and begin talking to each other. They discover they are both Japanese, and connect based on this fact. They chat about the city view and a Japanese folktale about the rabbit on the moon. They chat more about work, friendship, and the astrological concept of Saturn returns. It is revealed that Chie has been sleeping under a tree. Tsukiko becomes worried for her, and tries to help by taking a banana out of her bag and offering it to Chie. Chie refuses it. Tsukiko realises it’s getting late and decides to go home. She asks for Chie’s name, and she tells Tsukiko to just call her ‘Baba’.

- **三段・Segment Three:** Tsukiko flops onto the couch, face down. She is back in her apartment, trying to fall asleep. She asks The App to play nature sounds like dolphins and chirping birds. She still can’t fall asleep. The App suggests the rabbit on the moon story and starts to orate it, but gets the details of the story wrong. Tsukiko gets frustrated and closes the app. She

resorts to texting the guy she has been casually seeing, Matt, and inviting him over. We see their text exchange on the screens. Matt (played by Sean) appears and faces Tsukiko on opposite ends of the stage. Romantic, crooner music plays—the kind you might hear in a 50s Hollywood movie. They run towards each other, then Matt picks up Tsukiko and spins her around. They wrap themselves in the blanket and settle into the couch, arms around each other. The music fades out as they have an awkward post-coital conversation following their casual hookup. Matt is revealed to have some classic fuckboy traits like an oni tattoo and emotional unavailability. They talk about having sex with strangers, consent, and break-ups. The tone is excruciatingly tense and awkward. Eventually they get off the couch and part ways.

- **四段・Segment Four:** The setting shifts to the hilltop in the park. Tsukiko enters, holding a jumper. She looks around for Chie but she is nowhere to be found. She sits on the couch and gazes up at the moon. Chie pops her head out from the curtains, frightening Tsukiko. They laugh and discuss the meaning of the phrase “Oh my god”. Chie tells Tsukiko what she’s been up to lately: observing leaves fall from the trees and ant funerals. They chat more about how light travels from dead stars, their respective families, and pet dogs. It is revealed that Tsukiko’s mother died when she was a child. Chie tries to comfort her by suggesting her mother is one of the stars above. Tsukiko asks Chie about the rabbit on the moon story, which leads Chie to whip out a fan and orate the entire story in the dramatic, exaggerated fashion of Rakugo—a traditional Japanese comic storytelling art.

- **五段・Segment Five:** Tsukiko at home in her apartment. She calls her friend Nick and starts talking to him, but realises it’s his voicemail. She sighs and hangs up. She picks up a glass of wine and plays around with her hair in

the mirror. It's one of those weird, lonely nights where you don't quite know what to do with yourself. She rearranges the couch. She flops onto the couch and asks The App existential questions about her life and relationships. The App offers creepily sage advice in AI-generated therapy-speak. Tsukiko continues asking questions like "Do I have any real friends?" and "Am I gonna die alone?". She becomes overwhelmed by the answers provided by The App, and eventually tells it to stop and delete her chat history. As the scene ends, she throws her head over the couch and vomits.

### **Interlude**

A man (performed by Sean) is at the park, looking through a telescope. He is an Amateur Astronomer. Tsukiko walks in and they nearly bump into one another. Tsukiko asks him if he's seen Chie, but he says that he hasn't. Amateur Astronomer talks about his career in accounting and hobby in astronomy, and how he went on a sabbatical to travel around Europe and saw the northern lights in Norway. He is a kooky, oddball kind of character. Tsukiko is worried that Chie might have vanished, so Amateur Astronomer tries to console Tsukiko by telling her a story about how his wife disappeared one day but eventually reappeared. He invites Tsukiko to look through the telescope and look at the stars too. She admires the view.

### **Act Two**

- 一段 • **Segment One:** Tsukiko paces around in her apartment. Her Dad dials in on video call and she picks up. They have tense, awkward small talk about how Tsukiko has been going, and how her Dad has been over in Tokyo. He is calling because it's Tsukiko's mum's death day.

After a brief chat, they end the call.

- **二段・Segment Two:** A stranger (performed by Sean) enters. Tsukiko and the Stranger pull the couch apart and rearrange it so it is in a vertical formation. Tsukiko sits in the foreground and the Stranger stands behind her. Tsukiko dials a number and introduces herself: she is Tsukiko, from the National Policy Research Centre. The stranger picks up and yells out to someone in their house, asking if they know who this person is. After a brief exchange, they hang up. Tsukiko calls more numbers, desperately seeking someone to participate in the research survey being conducted at her workplace. Sean plays all of the strangers who pick up. Eventually, a stranger agrees to do the survey. It turns out it is their birthday, and they confide in Tsukiko about losing more friends every birthday, and that their friend passed away around this time last year. The stranger completes one question in the survey, then asks Tsukiko if they can finish it another time. They hang up.
- **三段・Segment Three:** Tsukiko lies on her bed, restless and unable to fall asleep. She asks The App to play rain sounds. She still can't fall asleep. She opens her dating app and looks at a text she sent to Matt a couple of days ago. She assumes that he has ghosted her. She looks outside her window, and realises it's actually raining outside. She asks The App if Chie is okay out there, but it proves unhelpful. She turns off The App. A braid appears from above. Startled, Tsukiko gets up and follows it up the stairs.
- **四段・Segment Four:** Chie emerges in a ghostly white costume. She performs a slow dance to eerie, breathy flute music and makes

rabbit-like movements. The dance gets faster as the pace of the music picks up.

- **五段・Segment Five:** Tsukiko slowly walks onto stage in a trance-like state. She has her eyes closed, and is spun around by the force of Chie. Chie hands her a small carry bag. Tsukiko opens her eyes, emerging out of the trance. She looks up at the moon, then around at her surroundings. She exclaims as she sees Chie, then realises she looks different, ghostly. Chie tells her it's because she's already dead. Tsukiko offers her umeboshi onigiri, but Chie politely declines and tells her to eat it. They converse about umeboshi, objectivity, and Tsukiko's Mum. Tsukiko asks Chie where she's been, and confides that she is cursed to forever live on this mountain, and can't get anywhere else. The lighting shifts to suggest the passing of time, as the thin glow of dawn emerges. Chie tells Tsukiko she should probably go home soon. They say goodbye and part ways.

### Costuming:

Finalised Costume List for <b>Anna as 'Tsukiko'</b>
<p><b>Tsukiko Call Center</b></p> <ul style="list-style-type: none"> <li>● Blue Top, Brown Skirt, Brown Tabi Shoes, Silver Earrings, Silver Bracelet, Work Bag and Long Socks</li> </ul>



### Tsukiko Home

- Pochaco Grey Top, Blue Shorts and Long Socks



### Finalised Costume List for Yumi as 'Chie'

#### Chie Before

- Brown Scarf, Brown Wrap (for hand), Brown Dress, Linen Tan

## Pants, Brown Tabi Shoes and Marble Tie Necklace



## Chie After

- White Tank Top, White Kimono Style Top, White Linen Pants, Woven White Skirt, White Wrap (for hand) and 2x Silver Rings (thumb and pointer finger, left hand), white tabi socks





### Chie's Braide

Her hair grows longer throughout the show. There are 3 different stages.



Finalised Costume List for **Sean as 'Amateur Astronomer', 'Matt' and 'Strangers'**

**Amateur Astronomer**

- Blue Hoodie, Black T-shirt, Blue Jeans, Blue Converses, Black Socks and Clear Frame Glasses

**Matt**

- Singlet, Underwear, Oni Tattoo and Black Socks

**Strangers**

- Black T-Shirt, Black Pants, Black Boots, Black Socks and Belt



### Performers in costume, by scene:

#### **ACT ONE · 一段 · segment one**

TSUKIKO in her apartment. She is sitting in front of a mirror, putting on makeup and fixing her hair.

Costumes - **Tsukiko Home** and changes into **Tsukiko Call Centre**  
(with bag)



**二段 · segment two**

A hilltop in a park. CHIE sits on a park bench, gazing up at the moon.

TSUKIKO enters.

Costumes - **Tsukiko Call Centre (with bag)** and **Chie Before (1st stage of the braided hair)**

**三段 · segment three**

TSUKIKO is lying on her bed, face up, trying to fall asleep. MATT is now in TSUKIKO's bed.

Costumes - **Tsukiko Home** and **Matt (both take off shirts midway)**



#### 四段・segment four

The same hilltop in the same park. TSUKIKO walks in, carrying a beanie and sweater.

Costumes - **Tsukiko Call Centre (with bag)** and **Chie Before** (2nd length of the braided hair)



#### 五段・segment five

TSUKIKO in her apartment. It's one of those lonely nights where you don't quite know what to do with yourself.

Costumes - **Tsukiko Call Centre (no bag)**



**Interlude**

TSUKIKO meets AMATEUR ASTRONOMER

Costumes - **Tsukiko Call Centre (no bag, carry bag instead)** and  
**Amateur Astronomer**

**ACT TWO · 一段 · segment one**

TSUKIKO in her apartment, calling her dad.

Costumes - **Tsukiko Call Centre (no bag)**



**二段 · segment two**

TSUKIKO by her desk at the call centre. She talks to STRANGERS over the phone.

Costumes - **Tsukiko Call Centre (no bag)** and **Strangers**

**三段 · segment three**

TSUKIKO talks to the APP.

Costumes - **Tsukiko Home (blue shirt instead of grey)**



**四段 · segment four**

CHIE morphs into her ghost form.

Costumes - **Chie After** (3rd and final length of the braided hair)

**五段 · segment five**

TSUKIKO enters holding a little carry bag and looks around for CHIE. She sits down on the park bench and looks up at the night sky.

Costumes - **Tsukiko Home** (blue shirt instead of grey) and **Chie After**



**Tech Warnings:**

- Loud music with subwoofer
- Occasional effects, including intensity chase and flickering
- Low light
- Theatrical haze
- Full-lighting blackouts

**Sound Design Description**

The sound design features a highly diverse palette of sounds, blending nostalgia with chaos through extensive use of synthesizers. Live instrumentation plays a key role, including elements such as flute and guzheng, adding an organic contrast to the electronic layers. Voice-over dialogue and recordings from the AI app are woven throughout, reinforcing the conceptual theme.

Rich textural sounds such as bells, chimes, office techie sounds, and nature field recordings sounds are layered with glitchy elements. Sound reaches its peak during transitional moments, where volume and intensity briefly surge but not for too long. Some tracks have sharp, high-pitched tones and others have a more broad powerful bass playing through.

## Lighting & Projection Design Description

Contains naturalistic and experimental lighting. The overall palette remains in the variation of whites – warm vs cold, bright vs dim, hard vs soft.

There are two distinct states of lights, or worlds, which the actors occupy: the colder, harsher ‘reality’, with harder lighting angles and shadows utilising low-to-the-floor LED cycs and overhead spots, v.s. the warmer, amber-y, almost shadowless soft lighting diffused through the overhead canopy.

Projection is entirely used to recreate moonlight on stage. Abstract, soft and moody, it remains a cold white thrown onto the drapings up-stage.

There are occasions where the lighting may introduce slight effects, including intensity chase and flickering. Darkest and brights states below:



## Set Design Description

The set consists of:

- A custom-made canopy piece, resembling the shape of a traditional Japanese Noh-theatre roofing
- A pair of 2-metre box trusses, standing upright on a base plate
- A pair of 50-inch TVs displaying videos of a voice assistant (The App) and subtitles throughout the show.
- A range of fabric drapings to mask areas of the stage

