

La Mama Presents
an Antipodes Theatre Company production of

月を見る夜

MOONGAZING

BY MAKI MORITA



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Antipodes Theatre Company and La Mama Theatre 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 acknowledgment 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 La Mama Theatre
are thrilled to present the world premiere of

月を見る夜

MOONGAZING

BY MAKI MORITA

**There's a search bar at your fingertips ...
but does it have the answers you need?**

From the infinity of the internet to the fate of the stars,
月を見る夜 **Moongazing** looks at the systems we are now turning to for
practical, emotional and spiritual guidance.

A chance encounter between two women of the Japanese diaspora,
young and old, kicks off an unlikely friendship. But as Tsukiko is drawn
to the kind Chie, she seems to find herself with more questions than
answers.

Drawing from Noh, Japanese folktales and the digital realm,
月を見る夜 **Moongazing** is a meditation on the stories we inherit and
the grief of witnessing familial and cultural ties dissipating in an
increasingly atomised world.

Runtime: 70 minutes, no interval

Recommended for audiences: 16+, parental discretion is advised.

Warnings: Sexual references, mental health issues, frequent coarse
language, discussion of suicide and/or self-harm.

Online "On Demand" Season: 1 March - 6 March

LA MAMA HQ, CARLTON
From February 4th 2026

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PERFORMERS:

ANNA FUJIHARA (she/her)
YUMI UMIUMARE (she/her)
SEAN YUEN HALLEY (he/him)

CREATIVE & PRODUCTION TEAM:

Writer: **MAKI MORITA** (she/they)
Director: **ARI ANGKASA** (she/her)
Dramaturg: **ROSELLE YEE PUI FONG** (she/her)
Movement Consultant: **YUMI UMIUMARE** (she/her)
Vision, Lighting and Systems Designer: **D DUÀN** 段耀钦 (they/them/tā)
Costume Designer: **KIARA BROWN** 川上きあら (she/her)
Composition and Sound Designer: **JACK WHU** 胡杰克 (they/them)
Guest Composer: **HANNAH WU** (she/her)
Sound Consultant: **ETHAN HUNTER** (he/him)
Intimacy Coordinator: **BAYLEY TURNER** (she/her)
Stage Manager: **JADE HIBBERT** (she/her)
Creative Producer and Production Manager: **BRANDON PAPE** (he/him)
Creative Producer and Marketing: **CAMERON STEENS** (they/them)

OTHER CREDITS:

Voice of Tsukiko's Father: **TAKA TAKIGUCHI** (he/him)
Voice of The App: **ARI ANGKASA** (she/her)
Promotional & Production Images: **DARREN GILL** (he/him)
Rehearsal Images & Videographer: **ANGEL LEGGAS** (he/him) **3 FATES MEDIA**
Lead Textile Construction: **BEA JAGO** (they/them)
Tattoo Illustrator: **MADE KOSALA** (he/him)
Antipodes Branding: **ROB CHIVERS** (PUSH Collective)

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WRITER'S NOTE

月を見る夜 **Moongazing** came out of an interest in storytelling practices beyond Western dramatic conventions. After receiving an education in this lineage, I was drawn to Noh—a form of traditional Japanese theatre that appeared strange, elusive, and beautiful all at once. I wanted to learn more about it, but with scarce performances here and the reading level in Japanese of a 10-year-old, fully comprehending it felt out of my depth. That came with a weird sadness. This play draws inspiration from the folktale Obasute-yama and its Noh rendition. It also picks apart this process: why we gravitate to such stories and traditions, and seek wisdom from the knowledge systems they contain. Information is everywhere now, and in writing a contemporary adaptation, I wanted to touch on how ancestral knowledge is recycled and represented through technology. I am so grateful to work with such a talented team in bringing this show together. While this work may sound niche in its origins, it's really about how language, as a system of speech informed by culture, and used online and in 'real life', can alienate and offer a point of connection. I hope it resonates with you in some way.

MAKI MORITA (she/they)

DIRECTOR'S NOTE

In many ways, the digital landscape around us has converged with nature itself. High resolution images replace our blurry memories of place, AI-powered Google searches omit truths we struggle to remember, the screen—with all its glitches—has camouflaged itself in the environment it seeks to steal from us. **月を見る夜 Moongazing** wrestles with the disembodiment of modernity and how it gentrifies intimacy and connection. Why the timid vibration of haptic feedback can make a brush of eye contact with a stranger feel electric. Maki's writing weighs heavy, but the steadfast optimism and levity spells a brilliance in resistance. To what extent must technology so brazenly choreograph our humanity? Allow me to proudly present the immense talents of our cast and crew that show you just how far our humanity can go.

ARI ANGKASA (she/her)

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ANNA FUJIHARA (she/her)

PERFORMER

Anna 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, 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)

PERFORMER & MOVEMENT CONSULTANT

Yumi 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



SEAN YUEN HALLEY (he/him)

PERFORMER

Sean 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 Vice Chancellor's Shakespeare Award for Best Production for his portrayal of Richard II. Sean's 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.

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MAKI MORITA (she/they)

WRITER

Maki is a writer and theatre-maker based on unceded Wurundjeri country. She is interested in formally experimental works that play with structure, language, and 'liveness'. She was a resident at Sapporo Tenjinyama Art Studio and took Noh workshops at Tessen-kai in Tokyo. Her play *Trash Pop Butterflies*, *Dance Dance Paradise* premiered at Theatre Works. Her prose and poetry have appeared in *Cordite*, *Island Magazine*, *Mascara Literary Review*, *The Suburban Review*, and more. She has also exhibited work at Linden New Art. Maki graduated with a Master of Theatre (writing) from the Victorian College of the Arts.



ARI ANGKASA (she/her)

DIRECTOR

Ari is an Indonesian artist based in Naarm (Melbourne). Her work across screen, performance, and sound explores our complex technological entanglements with the post-human. Her recent work has exhibited widely with institutions such as Gertrude Contemporary, Institute of Modern Art, Liquid Architecture, Bangkok Kunsthalle, and Queer East London. She is the performance curator at Miscellania, and a current studio artist resident at West Space. Her film 'The Overwoman' was shortlisted for the Incinerator Gallery Art Award for Social Change.

ROSHELLE YEE PUI FONG (she/her)

DRAMATURG

Roshelle is a Hong Kong born multidisciplinary artist whose award-winning show *NOMNOMNOM* was adapted in East Iceland, Shanghai and Sydney, and her online show *THIRSTY!* was programmed at Griffin Theatre and Google Creative Lab. Roshelle's play *THE RED LEAD* won Bruntwood Playwriting Prize's International Award, and was developed at Manchester's Royal Exchange Theatre and Banff Playwrights Lab in Canada. *THE ROBOT DOG*, which she co-wrote with Matthew Ngamurarri Heffernan, premiered at Melbourne Theatre Company for Asiatopa Festival. Roshelle is a New Writers Collective mentor (Arts Centre Melbourne) and in Contemporary Asian Australian Performance's Artist Reference Group.



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D DUÀN 段耀钦 (they/them/tā)

VISIONS, LIGHTING AND SYSTEMS DESIGNER

duàn is an experimental a/v artist preoccupied with spectacle, tech, (para)text and spatial ritual/oracles, living and playing on unceded Wurundjeri land. Their speculative multi-lingual multi-lore practice is bookended by an evolving philosophy of slow working~slow living~pleasure. duàn's multi Greenroom-winning works have been supported by Now or Never, RISING, Fed Square, the Substation, APHIDS and more, both nationally and abroad.

KIARA BROWN 川上きあら (she/her)

COSTUMER DESIGNER

Kiara is a designer, dramaturg, and artist working out of Melbourne, Australia. She moved from Indonesia to Melbourne to pursue her dreams and graduated university with a Bachelor's degree in Fine Arts (Production) at VCA. Kiara sees her intercultural upbringing in Indonesia and her close connection to her Japanese heritage as a gift to her work, often pulling symbols and stories from her multiculturalism. She is inspired by physical theatre groups, as well as dance forms such as Butoh. She hopes to work on shows that revolve around themes of gender, connection and culture.



JACK WHU 胡杰克 (they/them)

COMPOSER AND SOUND DESIGNER

Jack is a queer performer and sound artist based in Naarm. Their work is shaped by the push and pull of diaspora and queerness, where tradition is both refuge and resistance. They improvise live on an amplified flute, bending and reshaping the flute's voice through shifting microtones, glitches, and breath. By subverting traditional forms, they transform the Western flute from a symbol of colonial influence into a vessel for expressing their fluid identity and diasporic narrative as a non-binary artist from Shanghai. They are part of Lotus Web. www.jackwhu.bandcamp.com

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HANNAH WU (she/her) **GUEST COMPOSER**

Hannah is a writer and musician from Aotearoa, working and studying on unceded Wurundjeri land. She makes music under the moniker, 'Blood Lotus', and forms one half of 'Lotus Threads', a collaborative poetry and music project with poet, Panda Wong.



ETHAN HUNTER (he/him) **SOUND CONSULTANT**

Ethan is a sound designer and VCA graduate (BFA Design & Production) working across theatre, dance, film, and installation. Recent credits include: What's Yours and Who's Afraid of Virginia Woolf? (Red Stitch Actors' Theatre), Boys on the Verge of Tears (fortyfivedownstairs), Flesh Vessel (The Australian Ballet), I Met An Angel Named Jacques (Footscray Community Arts), I hope this means something (Chapel Off Chapel), Laundry Shoot, MinusOneSister (Theatre Works), and several graduate productions at VCA, such as Plant Nation, Theatrum Botanicum and The Wolves. Ethan has also collaborated with Masters of Theatre (Directing) students on captivating projects like Ariadne, and An Unseasonable Fall of Snow at VCA. www.ethanhuntersound.com



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, Whitefella Yella Tree (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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JADE HIBBERT (she/her)
STAGE MANAGER

Jade is a South African Theatre Maker, Writer, Stage Manager, and award-winning Violinist. Having been in the performing arts for most of her life, she came to Melbourne in 2023 to further her career. Since coming to Australia, she has embraced more work as a Stage Manager and lighting and sound operator. Recent works include: La Belle Epoque (Dir. Budi Miller), DREDGE (Dir. Brandon Armstrong), ILARUN: The Cutting Comb (Dir. Effie Nkrumah), THREE SISTERS (Dir. Greg Carroll), STORKED (Dir. Maud Davey), LOVE & INFORMATION (Dir. Belle Hansen), and OTHELLO (Dir. Tanya Gerstle).

BRANDON PAPE (he/him)
CREATIVE PRODUCER & PRODUCTION MANAGER

Brandon is the Founding Artistic Director of Antipodes Theatre Company, where he directed Ghost Quartet (two 2020 Green Room Award Nominations, return seasons in 2021 and 2025) and co-directed with Trudy Dunn their immersive reimaging of Guys and Dolls (thirteen 2024 Green Room Award nominations). Other Antipodes programming includes Sam I Am, And She Would Stand Like This, Passing Strange (five 2023 Green Room Award nominations), Orlando and Storked (both World Premieres) along with the annual Winter Lab.



CAMERON STEENS (they/them)
CREATIVE PRODUCER & MARKETING

A queer, neurodivergent theatre maker based in Naarm, originally from Boorloo. A WAAPA Music Theatre graduate, they work as a creative producer, director and performer. Antipodes' New Work & Marketing Manager and a Producer on numerous developments including the Winter Labs, Death to a Butterfly, Silver Tongue, Little Squirt (prev. Spunk Daddy), the premieres of Orlando, Storked, the Festival of the Unseen and the Hayes Theatre season of Ghost Quartet. Other credits include: The Last Sunday in June, MIMMA, James Terry's RENT & BSSTC's Assassins (Performer). AMTAC Sessions (Co-Producer), This is Living, Pops and If We Got Some More Cocaine... (Associate Director), Protein (Assist. Director & Sound Design) and Venue & Ticketing Coordinator (Gasworks Arts Park). www.cameronsteens.com



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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

JUNE 29 - JULY 11 | VIC

EOIs NOW OPEN, close Feb 22nd

The seventh annual development accelerator for new work and bold ideas. Any idea intended for live performance - at any stage of development - will be considered. A thriving community of artists are assembled to support the **four projects** while simultaneously participating in workshops and other activities.

Previous projects include:

- 月を見る夜 **MOONGAZING**
- BACK TO TE MAUNGA**
- STORKED**
- DEATH TO A BUTTERFLY**
- ORLANDO**
- THE LIFE CYCLE OF BLANCO**
- LITTLE SQUIRT**
- SILVER TONGUE**



WINTER LAB



VENUE HIRE

ANTIPODES HQ

SOUTH MELBOURNE, VIC

A versatile space perfect for rehearsals, workshops, photography, concerts and more!

13.3m x 8.9m space with sprung wood floor, kitchenette amenities, heating & cooling, tables, chairs & stools and ground level access.

Tech (for an additional cost)
We can provide speakers, handheld mics, sound desk and simple lighting.

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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 **LA MAMA**

LA MAMA PRESENTS
ANTIPODES THEATRE COMPANY'S

BACK TO TE MAUNGA

Written by Joel Te Teira
Directed by Keegan Bragg

LA MAMA COURTHOUSE | FROM 4 MARCH



INDUSTRY NIGHT: 10 MAR
QUEER NIGHT: 12 MAR
MĀORI/PASIFIKA NIGHT: 15 MAR
BOOKINGS: [LAMAMA.COM.AU](https://lamama.com.au)

POST SHOW Q&A: 15 MAR
AUSLAN: 19 MAR
ON DEMAND SEASON: 1-6 APR



CREATIVE
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SPECIAL THANKS TO

**EVERYONE AT
LA MAMA THEATRE**

**AS WELL AS:
ALTAR SPACE
MADE KOSALA @kosala_0013
OHMI THOMPSON
TOM VULCAN**

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

HANY LEE (she/her)
ELLIOT WOOD (they/he)
KAREN S YEE (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), **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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