



La Mama Presents
an Antipodes Theatre Company production of

BACK TO TE MAUNGA

BY JOEL TE TEIRA

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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

**BACK TO
TE MAUNGA**

BY JOEL TE TEIRA

**Friendship, grief and forgiveness collide against the
backdrop of a hunters cabin in rural Aotearoa,
New Zealand.**

Tāne & Isaac return to a cabin from their youth on the anniversary of their best friend's passing. They plan to drink, sing and reminisce. But with the Maunga looming over their heads and hearts, can the two men finally confront the truth?

This riveting, original Māori drama tests the friendships of men and the relationship one has with their own history.

Runtime: 80 minutes, no interval

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

Warnings: Discussion of suicide, use of herbal cigarettes.

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

**LA MAMA COURTHOUSE, CARLTON
From March 4th 2026**

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PERFORMERS:

Tāne: **JOE DEKKERS-REIHANA** (he/him)
Isaac: **JORDAN SELWYN** (he/him)
Cover: **CAM TĪTOKOWARU VENN** (he/him)

CREATIVE & PRODUCTION TEAM:

Writer: **JOEL TE TEIRA** (he/him)
Director: **KEEGAN BRAGG** (he/him)
Dramaturg: **TAINUI TUKIWAHO** (he/him)
Set and Costume Designer: **ZOË ROUSE** (she/her)
Lighting Designer: **HARRIE HOGAN** (she/her)
Composer and Sound Designer: **ETHAN HUNTER** (he/him)
Fight Director: **LYNDALL GRANT** (she/her)
Mau Rākau Consultant: **CAM TĪTOKOWARU VENN** (he/him)
Stage Manager: **LEXIE JAENSCH** (she/her)
ASM/Wardrobe Supervisor: **STEFAN JAROSZ-SETIAWAN** (he/him)
Creative Producer and Production Manager: **BRANDON PAPE** (he/him)
Creative Producer and Marketing: **CAMERON STEENS** (they/them)

OTHER CREDITS:

Promotional & Production Images: **DARREN GILL** (he/him)
Rehearsal Images & Videographer: **ANGEL LEGGAS** (he/him) **3 FATES MEDIA**
Set Construction: **NICK LEMALU** (he/him)
Crew: **CHRIS PATRICK HANSEN** (he/him),
JADE HIBBERT (she/her) and **RAMI BOLES** (he/him)
Antipodes Branding: **ROB CHIVERS** (PUSH Collective)

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WRITER'S NOTE

The genesis of this story started in 2019; a conversation between two strangers on an isolated island off the coast of Aotearoa New Zealand. The sun was about to rise over an empty beach in front of us, behind us was a tapu mountain. I never would've thought that'd be the start of such a long journey. The first draft of the script was essentially a dialogue with myself, a drawn out therapy session as I navigated the loss of a few people close to me in quick succession. The work evolved but the approach never changed; two characters, one room, real-time. See where they end up.

Conversations around mental health are important, as is art that speaks to it. There's no one-stop solution for everyone, and when you bring class and culture into the mix it adds layers of nuance that I wanted to interrogate. Socio-economic factors play a huge part in how we navigate this post-colonial world and what challenges we face. No individual voice should be valued over another because of their privilege.

I dedicate this play to the memories of those friends I've lost. It wouldn't exist without them.

JOEL TE TEIRA (he/him)

DIRECTOR'S NOTE

Before meeting Joel at a La Mama event in 2024, I'd never worked with a Māori playwright. I'd read plays by writers like Hone Kouka and Mīria George, but never thought a playwright would entrust me with staging their precious taonga. What a taonga to receive. Living in a city of five million people (where one out of three of us are born overseas), it was comforting to see the home Joel carries around in his heart, even if just a shard of it. A cabin, a relationship and a secret. Tight dramaturgical walls. And some kai for the soul.

In staging this work, our creative team has looked to render that taonga in its geographic and cultural specificity, and trust that you'll want to invite yourself in. We've taken the fourth wall out to give you a good view, and trusted that realism can be magical. Our talented actors have upheld Te Ao Māori in their craft and, when appropriate, resisted the urge to be staunch and strong – we understand that if we're not vulnerable with Tāne and Isaac's grief then we can't ask you to trust us with yours. We hope you leave the theatre happy you did.

KEEGAN BRAGG (he/him)

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JOE DEKKERS-REIHANA (he/him)

PERFORMER

Joe (Ngāpuhi, Ngāti Porou, Te Rarawa) is an Aotearoa-based actor, writer, musician and theatre-maker working across TV, film and theatre. Joe has worked professionally since the age of 15. Recent theatre credits include He Reo Aroha (Centrepoint), The Sun and the Wind (Taurima Vibes), and Te Tangi a te Tūi (Te Pou Theatre/The Dust Palace). Fluent in Te Reo Māori, Joe works closely with Māori artists and companies including Te Pou and Te Rēhia Theatre, and has recently toured Kua Rewa Te Aihikirimi bringing this Māori language circus play to Kura kaupapa Māori schools.

JORDAN SELWYN (he/him)

PERFORMER

Jordan is a Melbourne based actor, writer and director of Māori descent (Te Aupōuri, Ngāti Kuri, Ngāi Tahu). A graduate of The Actors' Program, and École Philippe Gaulier. Stage credits include Murder on the Orient Express, Jumpy, The Importance of Being Earnest, Intimacies, Thinning, Urban Hymns. Screen credits include Spartacus: House of Ashur, Tangata Pai, Good Grief, Ahikāroa, Shortland Street, The Kick, When We Go To War, Flat 3, Field Punishment No. 1, Auckward Love, Harry and The Map Reader. Jordan is a current participant of the Cinespace Writers' Room Program here in Victoria.



CAM TĪTOKOWARU VENN (he/him)

COVER & MAU RĀKAU CONSULTANT

Cam is a Naarm-based theatre-maker and comedian (Ngāruahine, Ngāti Ruanui, Tūwharetoa). Known for his outrageous and interactive solo shows like Charles Horse Lays an Egg and Shark Heist, Cam won the Golden Gibbo Award at Melbourne International Comedy Festival and received the WA Tour Ready award and a Best Comedy nomination at Melbourne Fringe. He's performed everywhere from comedy clubs to kindergartens, and recently appeared in Te Pō and The Yellow Line, exploring deeper connections to his Māoritanga. His work blends big props, big ideas, chaos, heart, and a deep love of storytelling.

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JOEL TE TEIRA (he/him)

WRITER

Joel is a playwright, musician and producer of Māori (Ngāti Maniapoto, Ngāti Hikairo) and Pākehā descent. He has a background in Indigenous Arts and Education, working with communities across the Pacific and North America. Joel was lead producer for the arts platform We Are Warriors; through which their work won an Award for Music at the Cannes Lions. Joel currently works as a producer with Ilbjerri Theatre Company. As a writer Joel participated in the La Mama Pathways Program and Melbourne Theatre Company's CYBEC Electric development series for his play Ngātai, which was shortlisted for the Queensland Premier's Drama Award.



KEEGAN BRAGG (he/him)

DIRECTOR

Keegan is a Melbourne-based director of Māori/Pākehā descent (Ngāi Tahu), whose passion for theatre began growing up in Ōtautahi (Christchurch), New Zealand. His directing credits include Boys on the Verge of Tears, presented by The Maybe Pile at fortyfivedownstairs, which received five Green Room Award nominations including for Outstanding Independent Direction and Outstanding Independent Production. Keegan has directed with Melbourne Theatre Company through their Cybec Electric Playreadings program and MinterEllison Future Directors Initiative, and was Red Stitch Actors' Theatre's Hansen Graduate Director in 2023. He holds a Masters of Theatre (Directing) from the Victorian College of the Arts.

TAINUI TUKIWAHO (he/him)

DRAMATURG

Tainui is a writer, director, and theatre-maker from Aotearoa New Zealand, known for bold, kaupapa-driven storytelling that centres te ao Māori. He is the founder of Te Pou Theatre, NZ's only Māori-led venue, and has created award-winning work across stage and screen. Tainui co-created Black Ties with Ilbjerri Theatre Company, a groundbreaking trans-Tasman comedy that toured internationally. His work blends humour, heart, and cultural depth, challenging and uplifting audiences.



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ZOË ROUSE (she/her)

SET & COSTUME DESIGNER

Zoë is a Melbourne-based set and costume designer for theatre and live performance. She is a VCA Production School alumni and her designs are known for blending clean lines, bold colours and unexpected juxtapositions. Zoë has collaborated with a diverse range of theatre makers and companies. A few of her recent design credits include *Never Have I Ever* (Melbourne Theatre Company), *WHO NO KNO GO KNO*, *The Hate Race*, *Hour of the Wolf* and *The Return* (Malthouse Theatre), *Scar Trees* (Ilbijerri Theatre), *Straight from the Strait* (Opera Queensland), *Tiddas* (La Boite Theatre/ Belvoir St Theatre) and many more.

HARRIE HOGAN (she/her)

LIGHTING DESIGNER

Harrie is a lighting designer working across theatre, circus, musical theatre and experimental performance. She grew up in Sydney before completing a Bachelor's Degree at the Victorian College of the Arts. Her recent design credits include *Do Not Pass Go* (Melbourne Theatre Company); *Honour* (Red Stitch Actors' Theatre, 2025); *Flesh Mirror* (Arts House); *Of The Land on Which We Meet* (Na Djinang Circus); *Milk + Blood* (fortyfivedownstairs). She is also an ongoing design collaborator with theatre collective *Pony Cam*, most recently for *The Orchard* (Malthouse Theatre). She has been nominated for three Green Room Awards for her work on *Kerosene*, *Sirens*, and *Grace* and her designs have been featured in state festivals and toured overseas. Harrie is a keen collaborator and proud to be counted amongst the growing number of women in her field.



ETHAN HUNTER (he/him)

COMPOSER AND SOUND DESIGNER

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

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LYNDALL GRANT (she/her)

FIGHT DIRECTOR

Lyndall is a fight director, movement director and actor. She trained at London's ArtsEd School of Acting, and has specialised in dramatic combat since 2007. Lyndall is a teacher with the British Academy of Dramatic Combat, President of the Society of Australian Fight Directors, and director of Captivate Action. She teaches at VCA, WAAPA, NIDA Open, and Collarts. Recent credits include MJ the Musical (Michael Cassel Group), Beauty and the Beast (Disney Australia), Groundhog Day The Musical (GWB), Rusalka (Opera Australia), Oscar (The Australian Ballet), and regular productions for Melbourne Theatre Company, Sydney Theatre Company, Malthouse Theatre, and Red Stitch.



LEXIE JAENSCH (she/her)

STAGE MANAGER

Lexie is a Melbourne/Naarm-based stage manager. She completed her Bachelor of Fine Arts (Production) at the Victorian College of the Arts. Lexie strives to achieve effective communication and organisation in her work, supporting the team at large and establishing a positive workplace for all company members. Notable stage management credits include MJ: The Musical (Michael Cassel Group), Lord of the Rings: A Musical Tale (GWB Entertainment), The Beep Test (Neylon & Peele), Follies (Victorian Opera) and Groundhog Day The Musical (GWB Entertainment). VCA stage management credits include Little Women (dir. Theresa Borg) and Heathers: The Musical (dir. Alister Smith).

STEFAN JAROSZ-SETIAWAN (he/him)

ASM/WARDROBE SUPERVISOR

Stefan is an emerging stage manager based out of Melbourne/Naarm. He is currently studying at the VCA undertaking a Bachelor of Fine Arts (Production). He's always had a passion for live performance and is now taking every chance to turn that passion into a career. Some credits include stage manager for the choreographic production Pluriverse at the VCA, stage management swing for multiple years of the Victorian State Schools Spectacular and ASM for the Christmas stairs show at Crown. Stefan is delighted to be joining the team and assisting where he can to bring the story to life.



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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 reimagining 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.

GAMERON 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, 月を見る夜 Moongazing, 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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2026 WINTER LAB

JUNE 29 - JULY 11 | VIC

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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SPECIAL THANKS TO

**EVERYONE AT
LA MAMA THEATRE**

AS WELL AS:

TANSY GORMAN

JOSHUA HINE

BRONWYN PRINGLE

MICHAEL CARR AND BLAIR HART, MALTHOUSE THEATRE

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

SHAMITA SIVA (she/they)

IRIHIPETI WARETINI (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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