

# MOON RABBIT RISING





The Little Eggs Collective acknowledges the traditional Custodians of the ancestral homelands upon which we create and perform our work. We respect their Elders past, present and emerging and acknowledge that sovereignty was never ceded.

This always was and always will be Aboriginal Land.

Moon Rabbit Rising is presented by the Little Eggs Collective and was devised by the company.

The development of this original production would not have been made possible without the support of the following organisations:



TShopfront Arts Co-op's Open Shop program.



Inner West EDGE Spaces Program



# CAST



MYM KWA

SHE/HER



JON LAM

HE/HIM



JASPER LEE-LINDSAY

HE/HIM



MONICA SAYERS

SHE/HER



RACHEL SEETO

SHE/THEY



# CREW

## SET DESIGNER



BILL CHAU

HE/HIM

## LIGHTING DESIGNER



TYLER FITZPATRICK

SHE/HER

## SOUND & COMPOSITION



CHRISTINE PAN

SHE/HER

## DIRECTOR



NICOLE PINGON

SHE/THEY

## STAGE MANAGER



NATASHA PONTOH-SUPIT

SHE/HER





LIGHTING ACTUALISER

SAMMY READ

HE/HIM



PRODUCER

JULIA ROBERTSON

SHE/HER



PRODUCER

ANNIE STAFFORD

SHE/HER



COSTUME DESIGNER

ESTHER ZHONG

SHE/HER



DRAMATURG/SWING

ADAM YOON

HE/HIM



## DIRECTOR'S NOTE - NICOLE PINGON

Moon Rabbit Rising is a reimagining of the Ancient Chinese legend of 后羿 (Hou Yi) and 嫦娥 (Chang'e). Like many stories passed down through generations, each time the legend is retold – details change, morals shift, and meanings evolve. Moon Rabbit Rising is our retelling.

In the legend, there were ten Suns in the sky. Each Sun would take their turn to rise and set, until one day all ten Sun leapt out together and ran wild.

Our reimagining explores the legend through the perspective of the Suns. The Suns embody the extremes of light, curiosity, wonder, love and care. Exploring the story from the eyes of the Suns has invited us to journey between pure joy and utter devastation, and traverse all the mystical spaces in between.

Throughout this magical process, the Suns have led us to reflect upon familial bonds, love, loss and the ties that hold us together between generations, the past and the present, across borders and beyond.

Day evolves into night. The Sun must set in order for the Moon to rise. Every day, the Sun is faced with the choice to hold on, or let go.

To our beautiful deviser/performers – Jasper, Jon, Monica, Mym and Rachel – this show entirely exists because of your generosity, openness and trust in the process and each other. Sharing time, space and stories with you has been the greatest gift of all.

To the dreamiest creative team – Adam, Annie, Bill, Christine, Esther, Natasha, Sammy and Tyler – thank you for your creative spirits, open hearts and staunch practicality. It's been an absolute joy to dream up this world with you.

To Julia Robertson – thank you for trusting me to hold this space, and allowing us to create within the magical world of Little Eggs.

And to every person who has been part of this process – via our creative developments, design realisation, rehearsal room observation, advice and conversation – thank you! It is each one of these encounters that has made this show possible.

Every time Moon Rabbit Rising is shared in the 25A space, the legend lives yet another life. Thank you for being here, sharing your presence, and embarking on this adventure with us.

As the iconic Jon Lam said in his interview with Night Writes:

“...it is great that my grandmothers' story tellings are coming to life.”

•  
Nicole Pingon



## MYM KWA

Mym Kwa (she/her) is an actor, dancer and theatre-maker, living and working on Gadigal land. Mym graduated from Ed5International in 2020 with an Advanced Diploma of Performing Arts and in 2021 studied as part of The Hub Studio's Actors Ensemble.

Mym's recent credits include the coming-of-age short film 'asexy' (Inner Pictures), 'home bodies' (AFTRS), '5 Rooms in a Vacuum' (AFTRS), The Park (New Theatre), Lady Precious Stream (Slanted Theatre) and The Sydney Mardi Gras Parade (Star Observer dancer).

Coming from Chinese and Scottish heritage, Mym is passionate about exploring culture and identity and hopes that in her current and future work, she will inspire those with diverse lived experiences to recognise that they are not alone.

## JON LAM

Born in Australia to Chinese parents, Jon spent most of his formative years in New Guinea, speaking neither formal Chinese nor proper English but mostly tokpisin and German - courtesy of a Lutheran missionary education. His interest in performing dates from discovering two left feet at Miss Marjorie Robinson's Tap Dancing School in Maroubra in 1949. While in Port Moresby he appeared in Cahoot's Macbeth

and The Players Not the Game with the Moresby Theatre Group. Upon returning to Australia, he studied acting with Brian Syron. On stage he has appeared in the East Coast Theatre Company's Empress of China for B Sharp and in the independent production In Sheila's Case. Jon has also appeared in the short films Dear Grandfather (Singapore) and Troubled Waters, as well as the features Singapore Sling, Matrix Reloaded and Matrix Revolution. In 2009, Jon was a NSW Seniors Week Ambassador. Jon appeared in the premiere production of Don Reid's Codgers at Parramattas's Riverside Theatre, followed by a National Tour. Pandemic permitting, he enjoys \$2.50 train fares to Woy Woy for fish and chips and a rediscovered Paul's Famous Hamburgers in Sylvania.

## JASPER LEE-LINDSAY

Jasper is an actor, writer and producer, currently based on Wangal land. Acting credits include *Follow Me Home* (ATYP & Griffin Theatre Company), *Too Many Ethnic*s (In-Between Productions), *Percentages* (Diversity Arts Australia), *After Nightfall* (Tunks Productions), and *Bitch* (Tunks Productions & Depot Theatre). Select writing credits include *Percentages* (Diversity Arts Australia), *The Iceberg*, as part of *Intersection: Arrival* (ATYP), *Arch* (ATYP & Nightingale Content) and *Arthur & Marilyn* (Dinosaurus Productions). Producing credits include *Chewing Gum Dreams* (Green Door Theatre Company & Red Line Productions), *Yellow Face* (Dinosaurus Productions & KXT bAKEHOUSE), and *Arthur & Marilyn* (Dinosaurus Productions). Jasper studied acting at AFTT, received writing mentorship through ATYP, and has been supported by KXT bAKEHOUSE, Green Door Theatre Company and Montague Basement in various aspects of theatre-making.



## MONICA SAYERS

Monica Sayers studied at Actors Centre Australia & ATYP, before continuing her training at NIDA (National Institute of Dramatic Art) graduating with a Bachelor in Dramatic Arts in 2004.

Over the years she has worked extensively across varied mediums including TV's *Rake*, *Love My Way*, *All Saints*, UK's *The Royals*. She has featured in countless commercials, corporate videos, short films, voiceovers, play readings and new work developments. Monica's main theatre highlights are *Chimerica* and *The Resistible Rise of Arturo Ui* directed by Kip Williams with the Sydney Theatre Company and *Hay Fever* with Melbourne Theatre Company directed by Lee Lewis. Last year Monica was cast in her first musical – *Half Time* at the Hayes Theatre starring Nancye Hayes. Monica also played the role of the Voice in the Sydney Theatre Award nominated Best Children's show for *Zombie Thoughts* at Parramatta Riverside Theatre. 2019 was the world premiere of *Kasama Kita*, where Monica played one of the lead roles – Nancy, as part of the Belvoir 25A programme directed by Erin Taylor.

Monica is a proud Australian born Chinese artist and is in the midst of developing a one woman cabaret – the story of her cabaret singing parents in the 1970s around the Sydney club circuit.

## RACHEL SEETO

Rachel is a multidisciplinary artist and actor based in Sydney. Her practice explores attachment to space, memory and nature, leaning into reactivity and play. When she's not creating with her hands, she's creating for the stage with acting credits including *Rhinoceros in Love*, *Orlando* (SUDS), *We Regret to Inform You That*, *CODE* (Short+Sweet), *Dumb Kids* (KXT/Panimo) and *Too Human* (NIDA). She has been involved in developments and readings for *The Lab Report* (Montague Basement/KXT), *Intersection: Unleashed* (ATYP/SUDS), *Fresh Ink* (ATYP), and was also Assistant Director/Dramaturg for *MISC*. (KXT/Panimo).

## ADAM YOON

Adam Yoon is a multidisciplinary artist / theatre maker with an interest in exploring creative processes through physical and collaborative devised storytelling. He was a member of the inaugural Art Gallery of New South Wales Youth Collective and a member of the PYT Youth Ensemble 2019–2020. In 2020, he took part in Playwrights of Parramatta and currently participates in the Ninefold Cohort Program. He was a dramaturg for *A Game for Flies* by Bria McCarthy which played at PYT and recently participated in the development of Slanted Theatre's *Lady Precious Stream*. Adam currently works at the University of Sydney's Brain and Mind Centre supporting research around early childhood development and youth mental health.

## BILL CHAU

Bill Chau is a multidisciplinary artist and designer specialising in exhibition design, installation works and theatre set design. His works have often been lead by way of storytelling through the play and manipulation with physical spaces. Bill is currently undertaking studies in a Bachelor of Design (Experience & Graphics) and a Bachelor of Media (PR advertising) at the University of New South Wales. Through this process his works have been heavily informed by his studies into the diaspora community of Chinese Australians and the intersections between eastern and western cultures.

Bill's past works includes his installation PLASTIC SLIPPERS as a part of the ARTSLAB residency by Shopfront Arts (2020), set design for Organs! (2019) and Spider in my Soup (2019), written by Nicole Pignon as well as Grenadine (2020), directed by Emily Henderson for Sydney University Drama Society. He is also currently a proud member for the Art Gallery of New South Wales Youth Collective (2022).

## TYLER FITZPATRICK

Tyler is a stage and production manager, lighting designer and theatre maker based on Dharawal land. She graduated from the University of Wollongong with distinction, earning the Merrigong Production Prize. Since 2020, Tyler has been the Production and Operations Manager at Shopfront Arts Co-Op and was the production manager for *Fledgling* (KXT, 2022), *Mirage* (Campbelltown Arts Centre, 2022), *Pioneers - Development* (PYT Fairfield, 2021), *Chop Chef* (Blush Opera, 2021), *The Complication of Lyrebirds* (Sydney Festival/Campbelltown Arts Centre, 2021). She is also a Production Associate with The PaperJam Partners. She was the lighting designer for Shopfront's *In Event of Moon Disaster* (2022), *HIT Reset* (2021), *Never Ever* (2020), *To My Younger Self* (2020), and *Return of Kings* (2020). In 2021, Tyler was the acting Associate Producer at Merrigong Theatre Company, spurring a love of producing new work, resulting in *Purple Tape Productions*, a female driven production company which Tyler runs with Lily Hayman.

## CHRISTINE PAN

Christine Pan is an upcoming composer commended for her versatility. She has composed for physics professors and engineers to dancers and orchestras, often with a strong feeling of musical dramaturgy and demonstrates a poetic sense of musical trajectory. Pan takes pride in meticulously researching non-Western cultures to ethically draw inspiration for her works. Her music has been played by the Goldner Quartet, Ensemble Offspring, and other renowned industry musicians. In 2022, Pan will be continuing her composer residency for Filipinx play *Salt Baby*, produced by Asian-Australian led theatre company Ka-Ilective and working with acclaimed harpist Kate Moloney on a solo work to be produced, recorded and published by the ABC. Her new chamber work will also be premiered at the Fairbanks Summer Festival in Alaska in July. Pan will also be taking residency with Groundswell AU at Camden hospital writing music for palliative care patients and hospital staff.



## NICOLE PINGON

Nicole Pingon is a multidisciplinary artist, director and theatre maker, working across live performance, installation and digital mediums. Expanding across and between mediums, Nicole's practice tends to be collaborative, curiosity-led, and process-driven. In 2021, she co-directed the premiere of Blush Opera's new Australian opera, *Chop Chef* for Riverside Theatres Parramatta, with Kenneth Moraleda. Nicole's recent work as an assistant director includes: *Opening Night* adapted by Carissa Licciardello (dir. Carissa Licciardello, Belvoir), *Ate Lovia* by Jordan Shea (dir. Kenneth Moraleda, kwento/Red Line), and *The Lies We Were Told* (dir. Natalie Rose, Shopfront). She is a member and collaborator of the Little Eggs Collective and Ninefold Ensemble, and was part of CAAP's inaugural Artist Lab, and the Wheeler Centre's Signal Boost programme in 2020. Nicole is currently working as the sound designer on *Bad Taste*, a new SBS podcast. Her participatory performance score, *an invitation to play* will be presented as part of Temporary Position's *De-Choirng* series at Phoenix Central Park.

## NATASHA PONTOH-SUPIT

Natasha Ponto-Supit (She/Her) is a multi-disciplinary artist living on Wangal and Gadigal Land, Sydney. Natasha works as a Stage Manager, Actor and Writer. Natasha made her theatre debut in ATYP's "Girls Like That" (2017) written by Evan Placey and directed by Robert Jago. From there Natasha graduated from the Australian Institute of Music (AIM), Bachelor of Performance - Dramatic Arts (2021). Natasha currently works for the Contemporary Asian Australian Performance (CAAP) and Q Theatre as a Teaching Artist Assistant with fellow Teaching Artist, Zizu Fort. Recently in performance, Natasha was a part of Q Theatre's Originate program titled CHORUS, directed by Artistic Director of Ninefold Shy Magsalin. Natasha has also worked with Randa Sayed, Karliea Decker and Outland Arts for Laughing Moon Scratch Night at Darlinghurst Theatre. Natasha is moving towards diverse & contemporary works and furthering her interest to explore Physical and Devised Theatre. As POC her understanding for the need of diversity within the performing arts industry and Australia's culture is continuously growing and proceeding with action. Natasha is also interested in other forms of storytelling within the creative arts.

## SAMMY READ

Sammy Read is a production designer & visual artist based in NSW. Graduating from the University of Wollongong with a Bachelor of Creative Arts (Theatre) in 2018, Sammy works as a lighting designer, production manager and visual artist. As a designer, Sammy is interested in the concept and creation of intimate spectacle, a style characteristic he carries through all creative work in both his theatre and visual arts practices. Recent Lighting Design includes FLEDGLING (KXT, 2022), TEMPLE (PACT, 2022), STONE (Wagga Regional Art Gallery, 2019), THE GREAT ATTRACTOR NO. 3 (De Quincey Co. 2019). Lighting realisation includes THE RIVOLI (2022 Regional Tour), DOUBLE DELICIOUS (2022 Regional Tour), WHEREVER SHE WANDERS-Lighting Associate (Griffin Theatre Co, 2021).

## JULIA ROBERTSON

Julia is a multidisciplinary theatre maker and the artistic director of the award-winning Little Eggs Collective. Following the critically acclaimed PINOCCHIO (Critics Choice Award, Best Emerging Director Sydney Fringe 2018), Julia directed *The Rime of the Ancient Mariner* (KXT Bordello Room, 2019), featured in the 'Best of 2019' articles of both *Audrey Journal* and *Sydney Morning Herald*. Julia completed a residency with the Bundanon Trust (2019) with Chika Ikogwe before directing clarinettist Oliver Shermacher, as part of *Extended Play* at the City Recital Hall. In 2021 Julia produced both *Symphonie Fantastique* and *POLLON* by Eliza Scott. Between the two productions, the collective was nominated for eight Sydney Theatre Awards, taking home four. Julia has studied acting at the Lee Strasberg Theatre and Film Institute (New York), and is currently studying at RADA (London). Acting credits include *Jess and Joe Forever* (25A Belvoir, 2019 dir. Shaun Rennie), *The Astral Plane* (25A Belvoir, 2019 dir. Charlie Garber), *The Real Thing* (STC, 2019 dir. Simon Phillips) and *Wherever She Wanders* (Griffin, 2021 dir. Tessa Leong).

## ANNIE STAFFORD

Annie is a National Institute of Dramatic Arts graduate, where she had the honour for working with Roger Hodgeman, Priscilla Jackman, Craig Ilott, Anthea Williams and more. Since graduating, Annie's credits in theatre include *Stupid Fucking Bird* (The New Theatre, 2018 dir. Warwick Doddrell) of which she won a Sydney Theatre Award for Best Female Actor in a Supporting Role in an Independent Production, *Pinocchio*, *The Rime of The Ancient Mariner & Symphonie Fantastique* (Little Eggs Collective), *Betty Breaks Out* (Life After Production, 2019 dir. Ellen Wiltshire), *Coram Boy* (KXTBakehouse 2019 dir. John Harrison) and *La Traviata* (HOSH Opera Australian) among many more. Her screen credits include *The Let Down*, *The Last King Of The Cross* and *My First Panic* (AFTRS) which screened at FlickerFest 2020. More recently Annie has been working with The Australian Shakespeare Company on their *Wind and The Willows* Production and their *School Incursions*. Annie runs the theatre company, Legit Theatre Co with Mathew Lee, and is currently running *Teeth Cutting* at KXT.

## ESTHER ZHONG

Esther Zhong is an emerging costume designer, supervisor and maker working on Gadigal land. Currently completing her Bachelor of Fine Arts (Costume) at NIDA, Esther's work often incorporates or is influenced by her Chinese heritage. Her stage credits include *Three Fat Virgins Unassembled* (Slanted Theatre), for which she won the 2021 Sydney Theatre Award for Best Costume Design of an independent Production, and *Lady Grey* (Jolly Good Company).



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