



LADY TABOULI

BY JAMES ELAZZI • DIRECTED BY DINO DIMITRIADIS

9 – 18 JANUARY

RIVERSIDE
NATIONAL THEATRE
OF PARRAMATTA

SYDFEST 2020

A NOTE FROM THE PLAYWRIGHT JAMES ELAZZI

I've always believed that our choices and actions can often be direct consequences of the expectations that are placed on us by our families and cultural communities. My hope with *Lady Tabouli* is to explore what can happen to unconditional love when it's pushed to the limit. Because choice has consequences.

It's a big day for Danny and his sister Josephine. For the whole family. A rollercoaster of emotions and to-do

lists. Amidst the chaos of it all, I'm interested in interrogating what comes to the surface, and what is lost, when we shake up our cultural fabric.

In writing *Lady Tabouli*, my hope is to retain the beautiful complexities of my Lebanese Australian culture. Belonging, loss, fear and imminent rejection are all a part of the complicated kaleidoscope. Is it really about the sugared almonds?

A NOTE FROM THE DIRECTOR DINO DIMITRIADIS

As I write this, the world feels like a very complicated place.

We're in uncertain times and so many people seem so angry about so many things. It is easy to want to curl up and take refuge in some good take-out and the latest Netflix binge. But while I love a good online streaming bender, there's nothing like coming to the theatre as a group of strangers that walk into a space together to watch the same thing, but who never walk away having actually seen the same thing. Because we're all a product of our own walk, and the person to my left or right might harbour radically different

perspectives on the world, values that don't align with mine, politics that might enrage me. But for a little while, we're all just flesh and breath and heart sitting side by side. And we're all just watching flesh and breath and heart making sense of being alive and not feeling alone, just as we are trying to do in our own lives. Theatre does something that Netflix can't do. It puts us all in same room.

Riverside's National Theatre of Parramatta and Sydney Festival present

LADY TABOULI

PERFORMERS

Nisrine Amine
Deborah Galanos
Antony Makhoulouf
Johnny Nasser

ACKNOWLEDGEMENT OF COUNTRY

Riverside's National Theatre of Parramatta acknowledges the traditional owners of this land, the Darug people.

RIVERSIDE
NATIONAL THEATRE
OF PARRAMATTA

CREATIVE TEAM

Playwright James Elazzi

Director Dino Dimitriadis

Production Designer
Jonathan Hindmarsh

Lighting Designer
Benjamin Brockman

Sound Designer Ben Pierpoint

Stage Manager Hannah Crane

Dramaturg Hilary Bell

Creative Futures (Assistant Director)
Bernadette Fam

Lady Tabouli opened Saturday 11 January, 2020 at Riverside Theatres, Parramatta.

Lady Tabouli was developed with the support of Apocalypse Theatre, Green Door Theatre Company and Riverside's National Theatre OF Parramatta and through Playwriting Australia's National Script Workshop and BATCH FESTIVAL.

BIOGRAPHIES



JAMES ELAZZI PLAYWRIGHT

James' writing seeks to find a balance between both the cultures of Australia and his Lebanese heritage. A catalyst

in James' writing is the universal idea of obstacle and transition where characters ebb and flow through themes of family, culture and nudging the status quo.

In 2017, James was chosen to take part in two of National Theatre of Parramatta's programs for emerging artists – *Page to Stage* and *Creative Futures*. James has had four of his plays publicly read, including *Omar and Dawn*, *Son of Byblos*, (2019 Finalist, Silver Gull Play Award) and *Miriam*. In 2018, James was selected by Belvoir Theatre to submit a script to the prestigious Bruntwood International Playwriting Award and was part of King Cross Theatre's *Storyteller's Festival*, where *Omar and Dawn* was first read. Last year, his latest play, *Lady Tabouli* played to a sold-out audience during Griffin Theatre Company's Batch Festival. Following that, *Omar and Dawn* had a sold out season at Kings Cross Theatre.

James has been selected to become a member of the 2019 – 2020 Sydney Theatre Company's Emerging Writers Group and WestWord's writing residency (2019).

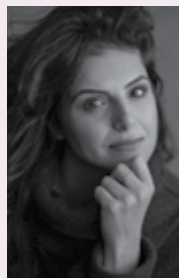


DINO DIMITRIADIS DIRECTOR

Dino Dimitriadis is an award-winning director, creative producer and curator. Their recent credits

include *De Profundis with Paul Capsis* (Red Line Productions), *Omar and Dawn* (Apocalypse and Green Door), Tony Kushner's *Angels in America Parts I & II* (Red Line and Apocalypse) and a queer reading of Mary Zimmerman's *Metamorphoses*, which was nominated for 6 and received 4 Sydney Theatre Awards. Other recent credits include *All My Sleep and Waking*, *The Girl / The Woman* (National Theatre of Parramatta), *Permission to Spin*, *Doubt: A Parable*, *Construction of the Human Heart*, *Closer* and *Danny and the Deep Blue Sea*. Dino launched and curated Apocalypse Theatre's rapid-response series *ASYLUM* that featured new work by 24 Australian playwrights in a creative response to Australia's Asylum Seeker policy. In 2015, they produced *The Dapto Chaser* for Griffin Independent and co-produced the production's subsequent regional tours in 2016 and 2017 with Critical Stages, as well as *The Dapto Chaser* film with ANT Live (2018, screened nationally). Dino has produced extensively for local government, on numerous festivals including *Sydney Fringe* and *Liveworks Festival*

of *Experimental Art* (Performance Space) and for Sydney Gay and Lesbian Mardi Gras. They have worked for Griffin Theatre Company and Playwriting Australia (as director, script assessor and dramaturg).



NISRINE AMINE **PERFORMER –** **JOSEPHINE**

We are pleased to welcome back Nisrine after Riverside's National Theatre

of Parramatta's production of *The Girl/The Woman* (2018). Nisrine's recent credits include the Australia feature film *Slam* and TV shows *Mr Inbetween*, *Frayed*, *Deadly Women*, *Here Come the Habibs* and *Janet King*. She has featured in short films *Amir*, *Candlelight*, *The Woman on the Top Floor*, *Broken Time* and *The Parisian*, as well as the web series *I Luv u But* and TAFE Western Sydney Institute's *Rob's Campaign*. Her stage credits include *Shaz* and *Tina: Waiting for Uber* (Sydney Fringe Festival), *Lady Tabouli* (Green Door/Apocalypse/Griffin Theatre Company), *The Girl/The Woman* (Riverside's National Theatre of Parramatta), *Alex and Eve: The Complete Story* (Factory Theatre), *The Colour Blind Project* (Tap Gallery), and *Arabian Nights* (New Theatre).

As a writer, Nisrine's short film *Apricot* (ABC) received funding by Screen NSW as part of their SEED: Regional

Funding Initiative. Nisrine directed alongside Warwick Thornton and Lucy Clements for the 2019 *Martin Lysicrates Prize* at Riverside Theatres. In 2020, Nisrine will direct James Elazzi's *Son of Byblos* as part of Belvoir's 25A program.

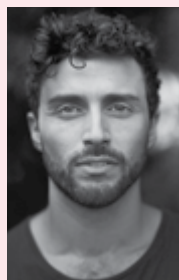


DEBORAH GALANOS **PERFORMER –** **DANA**

Deborah is a NIDA graduate whose television credits include *Street Smart*,

Pulse, *Camp*, *Redfern Now*, *Rake*, *My Place*, *Children's Hospital*, *Police Rescue*, *All Saints*, *A Country Practice*, *Home & Away*, *GP* and *Murder Call*. Film credits include *Chasing Comets*, *Inside Out*, *The Premonition*, *Cavity*, *No Worries*, *Razzle Dazzle*, *Balls*, and *Boys From The Bush*. She's worked all over Australia with many state and independent theatre companies, spending years touring nationally, with *Mum's The Word*, *Boswell For The Defence* (Sydney Festival), *The Heartbreak Kid*, *The Shearston Shift* (APT/ Sydney Theatre Co), *Antigone* (Sport For Jove). *Other theatre:* *Blood On The Cat's Neck*, *Homesick*, *Dropped*, *Who's Afraid Of Virginia Woolf?* (theatrongroup), *Unfinished Works*, *Greek Tragedy* (Belvoir/ Company B), *Lady Tabouli* (Griffin), *The Seagull*, *Romeo & Juliet*, *The House Of Ramon Iglesia*, *The God*

Committee (Ensemble), The Plot, The Mystery Of Love & Sex, I'm With Her, (Darlinghurst Theatre Co), A Kind of Alaska, Hotel Hibiscus (NIDA Co), and was in the multi-awarded productions, *Metamorphoses* for *Apocalypse and State Theatre Co of South Australia's The Gods Of Strangers*. Deborah has received several Sydney Theatre Awards nominations and will feature in *Wicked Sisters*, directed by Nadia Tass, for Griffin's 2020 season. A proud MEAA member since 1990.



**ANTONY
MAKHOULF**
PERFORMER –
DANNY

Antony Makhlouf is a multidisciplinary creative working as a television presenter,

actor and visual artist. He is best known for his television role on *Get Arty* teaching art techniques airing on Channel 7 in Australia and on Discovery Kids in New Zealand and South East Asia. His theatre credits include work staged in Sydney and Adelaide, such as *Amphibian* (Windmill Theatre Company), *Omar and Dawn* (King's Cross Theatre) and the 2019 development of *Lady Tabouli* (Griffin Theatre Company's BATCH Festival).

His intricate illustrative artworks and socially-charged photographic pieces have been exhibited extensively in Sydney, Melbourne,

and Beirut. Believing that art should be accessible, Antony creates and distributes affordable art prints and apparel to stockists in Sydney and Amsterdam. Antony studied at UNSW Art & Design, Screenwise, ACTT, The Actor's Centre Australia and The Actors Hub.



**JOHNNY
NASSER**
PERFORMER –
MARK AND SABAH

Johnny is a National Theatre Drama School graduate. He has

worked extensively with Sydney Company, Loose Canon Arts for over 15 years, creating and performing in shows such as, *Trash Alchemy* (Casula Powerhouse) *Darlingwood Tales* (Sydney Opera House) and *Monkeyshines* (Sydney Opera House) as well as numerous shows touring throughout Asia and the Middle East.

His recent theatre credits include *Dead Cat Bounce* (Griffin Theatre Company), *The Effect* (Redline Productions), *The Ham Funeral* (Stables Theatre and Siren Theatre Co), *Night Slows Down* (Bakehouse Theatre Co), *Julius Caesar* (Geelong Performing Arts Centre), *Vampirella* (Darlinghurst Theatre Company), *Wilde Tales* (State of Play - Downstairs Belvoir), *Arabian Night* (NIDA), *Railway Wonderland* (Northern Rivers Performing Arts), *Clusters of Light*

(Sharjah Ampitheatre, United Arab Emirates), *The 52-Storey Treehouse* and *Mr Stink* (CDP). Johnny's TV credits include US series *The Wilds* and *Reef Break*, *Street Smart*, *Home & Away*, *Here Come the Habibs*, *Chandon Pictures*, *Simone de Beauvoir's Babies*, *Stingers*, *Legacy of the Silver Shadow*. He has been in the following films: *Shock Room*, *Convict* and *The Combination Redemption*.

Johnny was awarded a Sydney Theatre Award for Best Supporting Actor in *The Ham Funeral*.



JONATHAN HINDMARSH PRODUCTION DESIGNER

We are pleased to welcome back Jonathan after Riverside's National

Theatre of Parramatta's productions of *Grounded* and *The Girl/The Woman*. Jonathan Hindmarsh is an award-winning Australian production and costume designer. He graduated from NIDA's Bachelor of Dramatic Arts in 2015 and was the recipient of the 2018 Green Room Award for Design and the 2018 Sydney Theatre Award for Best Costume Design.

Jonathan's recent design work includes *A View from the Bridge* (Ensemble Theatre), *Pomona* (Red Stitch), *Trevor* (King's Cross Theatre), *The Astral Plane* (Belvoir 25A), costumes for *Reincarnation*,

choreographed by Garry Stewart (West Australian Ballet), set for Brisbane Festival's *I've Been Meaning to Ask You* (The Good Room), *The Humans* (The Old Fitz), the Green Room Award-winning *Apokalypsis* (Next Wave Festival), *Kill Climate Deniers* (Griffin Theatre Company), *Metamorphoses*, and *Doubt: A Parable* (Apocalypse Theatre).

Jonathan is currently a production design assistant on a major motion picture filming at Fox Studios, to be released in 2021.



BENJAMIN BROCKMAN LIGHTING DESIGNER

Ben returns to Riverside's National Theatre of Parramatta after the

Girl in the Machine and *The Girl/The Woman*. Ben is an award-winning lighting designer who works both nationally and internationally.

His lighting design credits include *Cat's Cradle* (Legs On the Wall), *Waters Edge* (The Raft Development), *In the Zone*, *King* (Shaun Parker & Company), *Splinter*, *Replay*, *Diving For Pearls* (for Griffin Theatre Company). Other credits include *Tribes*, *The Big Dry*, *The Plant*, *Neville's Island* (Ensemble Theatre), *Torch Song Trilogy*, *Broken*, *Detroit*, *Mother Fucker With a Hat*, *Tinder Box* (For Darlinghurst Theatre Company),

Girl in the Machine, The Girl/ The Woman (Riverside's National Theatre of Parramatta) and *Metamorphoses, Angels In America Part 1 and 2* (For Apocalypse). In addition to that, he was the lighting designer for *Cripple of Inishmaan, Eurydice, You Got Older, Bengal Tiger at Baghdad Zoo, Belleville, Dark Vanilla Jungle, Shivered* (Mad March Hare), *Dresden, Visiting Hours, The Laden Table, Jatinga, Straight* (Bakehouse Theatre Company), *Chamber Pot Opera* (Bontom Entertainment for Sydney Adelaide Fringe and Edinburgh Fringe Festival), *Good Omens the Musical, Herringbone, Grey Gardens The Musical, Mystery Musical, Man of La Mancha* (Squabbalogic Theatre), *Political Children, Haunted* (Spark Youth Theatre), *Razorhurst* and *Carmen Alive or Dead* (Hayes Theatre Company).



BEN PIERPOINT **SOUND DESIGNER**

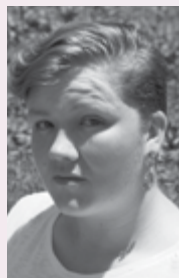
We are pleased to welcome Ben back after Riverside's National Theatre of Parramatta's productions of

The Girl/The Woman and *Girl in the Machine*. Ben is a theatre maker, live performance producer/director, composer and sound designer.

The recipient of a 2018 Sydney Theatre Award, Ben began composing and sound designing with Clockfire Theatre Company as an artistic associate in 2013, collaborating on *The Grief Parlour, A Hunger Suite, The Natural Conservatorium for Wise Women & We, the Lost Company*.

Other credits include *Metamorphoses, Angels in America, Doubt: A Parable & Asylum* (Apocalypse), *Jess & Joe Forever* and *The Underpants* (Sugary Rum), *Fierce* (Mophead), *The Girl/ The Woman* (National Theatre of Parramatta), *Black Birds* (The Joan), *Dry Land* (Mad March Hare/Outhouse Theatre), *The Maids* and *Extinction Of The Learned Response* (Glitterbomb), *A Little Piece Of Ash* (JackRabbit), *Home Invasion* (An Assorted Few), *You Got Older* (Mad March Hare) and *Cyprus Avenue* (Empress Theatre).

Since 2015 Ben has worked with Ngaiire on multiple projects including as film producer of *Once, Diggin'*, film director of *Diggin'* and producer of her touring live show. He also works in the management team of the future-soul vocalist Wallace.



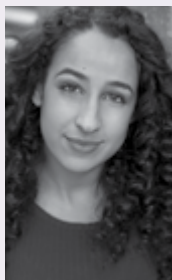
**HANNAH
CRANE**
STAGE MANAGER

Hannah Crane is a graduate of the University of Sydney (Bachelor of Arts).

While studying she

was involved extensively with the Sydney University Dramatic Society (SUDS), in various roles including two terms on the executive team. Since graduating she has served as a stage manager on many independent shows, including *The Serpent's Teeth* (2018, Hasemann, Ball & Radda) and *Curry Kings of Parramatta* (2019, Nautanki Theatre), and as the stage manager and/or tech operator for many shows during Sydney Fringe and Sydney Comedy Festival.

She has had the pleasure of working multiple times with Dino Dimitriadis and Apocalypse Theatre Company on *All My Sleep and Waking* (2018), *Angels in America Parts 1 and 2* (2019). In 2019, she worked on the early development of *Lady Tabouli* and *Omar and Dawn* (Apocalypse-Green Door Theatre Company partnership).



**BERNADETTE
FAM**
**CREATIVE FUTURES
(ASSISTANT
DIRECTOR)**

Bernadette is an emerging Arabic-Australian

interdisciplinary storyteller. Since graduating from Sydney Theatre School in 2017, she has been a member of PYT Ensemble, National Theatre of Parramatta's Playwrights of Parramatta, King's Cross Theatre's Step Up, Darlinghurst Theatre Company's Emerging Theatre Makers and Q Theatre's Originate.

She is the Associate Creative Producer for Green Door Theatre Company. Some of her recent credits as a performer and theatre maker include *Poo Shame*, *Vagina Curiosity and Other Things That Won't Kill You* (Edinburgh Fringe), *The Serpent's Teeth* (Hasemann, Ball and Rada), *Spider in my Soup* (Shopfront/Bondi Feast), *Hairworm* (Eye Contact Theatre Company) and *Swimming Pool* (PYT, Fairfield). As a writer Bernadette is currently developing *Middle Where?* She recently attended The National Studio (ATYP) and was commissioned by Q Theatre to write *Mother* (Annual Youth Theatre Festival).

Bernadette is a recipient of the Create NSW Young Creative Leader's Fellowship and is completing her grant program, *Middle Where?: An Exploration of Arabic-Australian Life in Western Sydney*, throughout 2019.

ABOUT RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA

Based in Sydney's geographical heart, Riverside's National Theatre of Parramatta launched in November 2015 and reflects contemporary Australia through bold performances, education programs and audiences. As the producing arm of Riverside Theatres, National Theatre of Parramatta is raising the profile of performance and engaging the imagination and creative ideas that resonate in Western Sydney and beyond and is *Putting the Nation on Stage*.

As a principal arts organisation based in Western Sydney, Riverside's National Theatre of Parramatta contributes to Sydney's vibrant artistic community by fostering the creation of new works, building capacity in the arts.

RIVERSIDE'S NATIONAL THEATRE OF PARRAMATTA

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