

with theatre works

SOMETIMES FAMILY CHOOSES YOU



dirty pennies theatre project, geelong arts centre
and theatre works presents

OUR MONSTER'S NAME IS JERRY

by amy may nunn

14 - 22 FEB | THEATRE WORKS

📍 theatre works, 14 acland street, st kilda

image by steven mitchell wright



Theatre Works and Dirty Pennies Theatre Project respectfully acknowledge First People's sovereignty and recognise the continuing connection to lands, waters and storytelling by Traditional Custodians of Country throughout Australia.

We pay our respects to the many clans and language groups in Victoria, to their elders past and present, and acknowledge the strength and resilience of all Aboriginal peoples.

Always was, always will be Aboriginal land.

ABOUT THEATRE WORKS

Theatre Works is an artist-first organisation and we exist to support emerging, established, local and national artists as they achieve their vision on stage with as little compromise as possible. We encourage risk-taking and live for new ideas.

MISSION

Theatre Works fills a vital niche in the Australian cultural landscape as an artistic home and destination for the ambitious, the new and the eminent.

VISION

To be the Australian epicentre of independent theatre and independent theatre makers by investing in, empowering and supporting artists of all experience, identity, background and aspiration to make ambitious works that reflect, redefine or reimagine contemporary Australia and contemporary Australian theatrical practice.

VALUES

ARTIST OVER ART

We believe in creating safe opportunities and environments for artistic and professional development in pursuit of individual artists and companies' own definitions of success.

EMPOWERING RISK

We believe that the future is defined by those who challenge the status quo. As such we partner with companies and artists that push the boundaries of content, form or scale.

CREATIVE FREEDOM

We get out of the artists' way.

SUSTAINABLE PRACTICE

We value the longevity of our organisation, partnering artists and their careers, our planet and our art form. We prioritise the mental and fiscal health of our organisation and partnering artists.

DIVERSITY AND ANTIRACISM

We believe in a theatre and a theatre sector that is a true representation of the diverse world in which we live. We actively seek to create opportunities and pathways for marginalised communities.

THE TEAM

DIANNE TOULSON (she/her) Executive Director / Creative Producer

ADAM GARDNER (he/him) Marketing / Graphic Design / Box Office Manager

BELLE HANSEN (shē/her) Company Producer

TOM RAY (he/him) Venue Operations Manager

STEVEN MITCHELL WRIGHT (he/him) Front of House Co-Ordinator

ANNE HENDERSON (she/her) Finance Administrator

ALANAH GUIRY (she/her) Access and Inclusion Coordinator

ANITA MEI LA TERRA Marketing and Producing Assistant

OUR MONSTER'S NAME IS JERRY

CREDITS

CREATIVES

PLAYWRIGHT

Amy May Nunn

DIRECTOR

Alanah Guiry

ASSISTANT DIRECTOR

Kimberly Summer

SET AND COSTUME DESIGNER

Savanna Wegman

SET AND COSTUME ASSOCIATE

Maya Anderson

CO-SOUND DESIGNERS

Robbie Divine
Charlie Bowmaker

LIGHTING DESIGNER

Thomas Roach

PRODUCTION STAGE MANAGER

Jemma Law

REHEARSAL STAGE MANAGER

Steph Lee

CO-PRODUCERS

Flick
Dani Goder

MOVEMENT COORDINATOR

Amelia Jean O'Leary

FIGHT CHOREOGRAPHER

Lyndall Grant

INTIMACY COORDINATOR

Kiana Daniele

PUBLICITY

Eleanor Howlett, Sassy Red PR

CAST

Em Jevons: Lou
Laura Jane Turner: Maude
Tomas Parrish: Jerry
Amanda LaBonté: Aunt Wendy/
Barbara



CONTENT WARNINGS

- Coarse language - the character's consistently curse with the f** word multiple times and one use of the c** word
- Medical body horror
- Pregnancy and fertility struggles
- Birth/Body Horror
- IVF cycles
- Needles
- Dead Pets (one is implied and briefly seen)
- Jump Scares
- Sudden loud noises
- Loud sudden entrances
- horror/supernatural visuals
- medical trauma
- Homophobia
- Descriptions of accidental death
- Claustrophobia
- Sustained bright flashing lights



THANKS TO

Jonathan Yiap
Eric and Deanna Wegman
Jacob Battista
Anastasia Velluti
Bailey Tynan
Matthew Law
Kevin
Malthouse Theatre
Em Jevons
Kimberly Summers
Moon Dog Brewery
Isobel King
Dr Suvi Derkenne
Creative Australia
Creative Victoria
Michele Glassenbury
Anna Balka
Debra Gascard
Megan Kaye
Antipodes Theatre
Theatre Works
Brooke Lee
Lily Fish
Ruby Duncan
Ursula Searle
Michelle Perera
Golden Jam Studios
Jayde Kirchart



WRITER'S NOTE

AMY MAY NUNN

I spent an embarrassing amount of my childhood watching horror movies. For an angsty queer/trans teen the escapism they provided was a special kind of lifeline.

I've always wanted to write one, but hadn't found my way in. Then when my partner and I decided we wanted to be parents and started talking about what that meant for us, and all the myriad fears and anxieties that brought with it, I knew I wanted to write something about it. It quickly became obvious that if there was ever a way into the horror genre, it was the prospect of parenthood as a queer/trans person in 2025.

The expectation for us as queer people is that we'll contort ourselves to fit heteronormative moulds, especially in the context of family and parenthood. But I also think a lot of us want a version of these things and carry feelings of shame about that, especially now that the world is officially ending. That tension fascinates me and became central to the play. I wanted to take a contemporary queer couple dealing with very real problems and drop them into this heightened, warped gothic world that they're at odds with.

There's this quote about the most dangerous person in the world being a 3 year old child. The unfiltered volatility of children, and our inner children, is really at the heart of the monster in this play. I loved the idea that it could be a conduit for their deepest fears. When I started working that out on the page, this id-like, garbled language started coming out, and that became the way it expresses itself.

This play is a love letter to the genre that raised me, and to anyone wrestling with all the terror and beauty of creating a family, in the many shape-shifting forms that takes.

I want to thank our director Alanah Guiry for sailing this beast of a ship so beautifully through all conditions, and for wanting to bring this baby, as well as a human baby, into existence with me. It's generally inadvisable to make a horror about a couple going through IVF when you're a couple going through IVF, but bless us we did it anyway. And to the entire cast and creative team for their tireless work and ingenuity. Having their enormous talents bring this work to life has been a true privilege.

Thank you for being here x

DIRECTOR'S NOTE

ALANAH GUIRY

All horror asks the same question - how do you feel safe in an unsafe world? This is a question that looms large with queer and trans people right now. We've arrived at this cultural moment where horror is suddenly being treated with a renewed seriousness, and it doesn't take much to say why - it's a literal horror show out there! But for a genre that has historically been full to the brim with queer coding (especially gothic horror), it still doesn't get much queer action. So it felt really exciting to direct something explicitly queer within those parameters.

In this play, we meet a couple who are both avoiding dealing with something essential that's going on inside them. We wanted the gothic world they enter into to feel off-kilter and impossible to assimilate in. That felt so reflective of our experience as queer people trying to define parenthood in a heteronormative culture. We also wanted the space to feel bodily with a looming patriarchal presence hanging over it all.

The monster that Amy wrote drew a lot of inspiration from the Jungian concept of shadow. The idea of a monster who could see inside your subconscious felt so poignant and insidious. I love how Amy has relished and subverted horror tropes and formulas to create a uniquely queer story. It feels both uncanny and familiar. This is an incredibly imaginative and energetic new work that has gifted us with a wicked playfulness that is rare to see on stage.

This rehearsal process has been one of the most joyous and dedicated I've been part of. My creative team, production crew and cast have all dived into this epic piece headlong and have brought this world to life with such exquisite detail.

Thank you to my partner Amy May Nunn for creating something so unique and bursting with life with me. I'd take on every monster with you.

Thank you so much to the exceptional cast and creative team - especially my assistant director Kim who brought so much heart and knowledge to this process, and to my stage managers Jemma and Steph who made everything possible.



AMY MAY NUNN

PLAYWRIGHT

Amy May Nunn (they/them) is an award-winning Naarm/ Melbourne based writer and theatre-maker. Their work has been featured in various publications including with Australian Plays Transform, Voiceworks, Verandah, Windmills, Metre Maids and Award-Winning Australian Writing. They are a two-time recipient of the Mathew Rocca Award for poetry, winner of the Express Media Award for poetry and the John Marsden Prize. They have been a featured writer with the Wheeler Centre, Australian Poetry and the Melbourne Writer's Festival.

Amy has won the ATYP Senior Foundation Commission (2023) for their play 'Flicker, Flicker Glow', they were a finalist for the Martin-Lysicrates Prize (2023) for their play 'Duck!', and were long-listed for Red Stitch's prestigious Ink Programme (2024) for their play 'Celestial Bodies'. They have been nominated for the the Rodney Seaborn Playwrights Award (2020), the ATYP Foundation Commission in both Senior and Junior categories (2022-2023), Canberra Youth Theatre's Emerging Playwright Commission (2022), and were an inaugural recipient of the Gasworks Arts Park Event Commission (2021). Their play 'Lemon Tree on Dreg Street' has been published with Australian Plays Transform as part of the 2024 Pride Collection.



ALANAH GUIRY

DIRECTOR

Alanah is an award-winning queer theatre director and dramaturg drawn to creating highly visual and thought-provoking experiences.

Alanah graduated from the NIDA MFA Directing course (2018) and participated in an exchange at the Ernst Busch Academy of Dramatic Art, Berlin. During her time at NIDA, Alanah collaborated with NIDA, National Institute of Circus Arts, Aboriginal Centre of Performing Arts, The National Theatre and was sponsored by Canon to create a music video for Triple J/Rage/ABC for May Lyn's award-winning music video 'Soldiers'. Alanah's dance work 'Slay' was shortlisted for the Sydney Festival (2018).

In 2018/19, Alanah relocated to Germany to enhance her directorial skills and was offered a scholarship (regieassistent) with the Berlin Opera Academy and participated in secondments with the Maxim Gorki Theater and Theatre Dortmund.



FLICK

PRODUCER

Flick is a producer, creative, and devout homebody. They're most well known for writing the staged lesbian sci-fi series SLUNTIK™. They have a Master of Theatre (Dramaturgy) from the Victorian College of the Arts, and their work has been published with Humana Obscura, Osborne and Fawkner Publishing, CREATurE Magazine, and YDAS. Flick was a finalist for the Pearl Prize 2025, placed second in the 2023 Marj Wilke Short Story Prize, and was highly commended for a 2023 Writeability Fellowship with Writers Victoria.. They were a member of the Theatre Works SheWrites program (2022-23), and a participant in the Australia Plays Transform & La Mama Pathways Writing Intensive Program in (2024).

Flick has worked on projects and programs with La Mama, Australian Plays Transform, Darebin Arts, Australia Theatre for Young People, Nightingale Content, The People, Arts Access Victoria, Rawcus, The Substation, Antipodes Theatre Company, Unfunded Empathy, Opera Express, Theatre Works, Dollhouse Collective, Blacktown Arts, Queerspace Arts and more.

They are a panellist for the Green Room Awards Association and a proud member of the MEAA. Flick is based in Naarm, and can be found on Instagram @flickflickcity or online flickflickcity.net.



DANI GODER

PRODUCER

Dani Goder is a producer, multidisciplinary artist and a co-founder of Dirty Pennies Theatre Project. Their work encompasses a wide range of projects and disciplines from screen to stage. Danielle's artistic credits include the video work 'Exercise Ball' for the Emerging Writers Festival, producing 'Lemon Tree on Dreg Street' for the 2023 Midsumma Festival, and 'Pramkicker' (2019, 2021). Danielle has interned for the Melbourne International Film Festival and is an alumni of both 16th Street Actors Studio and RMIT (BA Fine Arts, graduating with first class honours). Danielle is currently completing a Masters in Arts and Cultural Management at the University of Melbourne.



KIMBERLY SUMMER

ASSISTANT DIRECTOR

Kim is a female BIPOC director whose work focuses on highlighting diverse communities and artists across Melbourne and Australia. Her practice is inclusive both in her choice of collaborators as well as her methods - an act of dismantling power structures and allowing freedom for collaboration and play to inform the final output.

She has worked for over 12 years across Australian TV, feature film, documentary and commercial spaces and is currently signed to Melbourne production company Monster & Bear. She is sought out for her ability to lift up marginalised voices as well as working effectively with non-actors. She has produced brand films, commercials, short documentaries and dance films. Her short dance films have been screened in Australia, Canada and Europe and her short documentary piece working with Indigenous speakers recently screened at COP2022. She has worked with not-for-profits like L2R Dance, YSAS, Wire Foundation and the Breast Cancer Foundation. She has also collaborated with brands like Champion, Vogue, Virgin Fashion Festival and the AFL.



SAVANNA WEGMAN

SET & COSTUME DESIGNER

Savanna Wegman is a set and costume designer and writer. She is New Zealand born, of Chinese Malaysian and Dutch descent and is now based on unceded Wurundjeri land in Naarm (Melbourne). Recent credits include:

Green Room Nominated designs for 'Biographica' (Lyric Opera, Best Set Design 2023) and 'Brittany and The Mannequins' (Fever103 Theatre, Best Set & Costume Design 2022).
Set & Costume Designer 'Converted!' (Sydney Festival, ATYP) 'The Last Train to Madeline' (Fever103 Theatre), 'Climbers' (Fever103 Theatre), 'STAUNCH ASF' (Amelia Jean O'Leary, Melbourne Fringe).
Set Designer 'A Certain Mumble' (Amelia Jean O'Leary, Darebin Arts Speakeasy).

Savanna was the assistant designer to Marg Howell; 'My Brilliant Career' (Melbourne Theatre Company) and associate designer to Dann Barber on productions 'Candide' (Victorian Opera), 'Far Away' (Patalog Theatre), 'The Crocodile' (Spinning Plates Co.), 'The Dream Laboratory' (Essential Theatre) and 'The Mermaid' (La Mama).



MAYA ANDERSON

SET & COSTUME ASSOCIATE

Maya Anderson is a Japanese-Australian set and costume designer based in Naarm, working across all forms of theatre and live production. With a background in graphic design, Maya's creative practice merges visual storytelling with an innovative and technical approach to design. She is currently pursuing a Master of Design and Production at the VCA, with graduation anticipated in 2025.



KIANA DANIELE

INTIMACY COORDINATOR

Kiana Daniele is a certified Intimacy Coordinator and Director and has trained with SAG-AFTRA's accredited course Principle Intimacy Professionals. Kiana has experience on sets with Netflix/Binge/ABC Studios/Channel 10/ and various other stage productions.

Drawing on her experience in the entertainment industry and on her own training, Kiana aims to offer a collaborative space to empower connection and communication, whilst upholding the needs of the individuals in intimate work. Working with Touch Teaching in Naarm (Melbourne), Kiana is also a Consent Workshop Facilitator, introducing folks to consent and boundary practices within physical intimacy.

Kiana has a Bachelor Degree in Fine Arts (Music Theatre, 2017) from the Victorian College of the Arts and is currently studying her Diploma in Counselling at the Australian Institute of Professional Counsellors.



ROBBIE DIVINE

CO-SOUND DESIGNER

Robbie Divine (AKA Robert P. Downie) is an award-winning Naarm/Melbourne based composer and performer working along the slippery edges of pop music. Divine is drawn to extremes and polarities in his practice, ugly vs beautiful, messy and pristine, and how these opposing forces can strengthen one another. Divine is currently engaged in examining how identity is expressed within the relationship between vocalist and producer through the lens of pop music, culminating recently in "POP PLUS", a night of genre-bending performance at The Curtin as part of 2023's Now Or Never Festival.

Divine's recent composition credits include Amber McCartney's 2024 NEWBREED collaboration with Sydney Dance Co., Lucy Guerin's "One Single Action" at RISING 2024, and "In The Club" presented by Theatre Works in 2023. Divine is an active member of the Melbourne recording music scene with writing and production credits on 50+ records.



STEPH LEE

REHEARSAL STAGE MANAGER

Steph is an emerging queer feminist director, theatre-maker and stage manager who just graduated with a Masters of Theatre Directing from the VCA. Recently she directed and co-produced Declan Greene's HOME ECONOMICS at Theatre Works Explosives Factory for Midsumma 2024, which was a new staging of her entirely sold out VCA 2023 grad show. In 2022 Steph directed and co-wrote Green Room Award Nominated A Zoom Group Project: The Musical (The Butterfly Club), which was also re-written and staged for Melbourne Fringe 2023 (The MC Showroom). In the last few years they have interned on Looking For Alibrandi at Malthouse (dir. Stephen Nicolazzo), Wolf Play at Red Stitch (dir. Isabella Vadiveloo), and Harry Potter and the Cursed Child at Princess Theatre (resident dir. David Spencer). Their stage management credits include: SM for Lele at Western Edge (Bowery 2022 and Wyndham 2023), SM for Kerosene/SIRENS presented by VIMH (Fortyfivedownstairs 2023), ASM for A Nighttime Travesty by A Daylight Connection (Yirramboi 2023; Malthouse 2025), SM for Sea Wolves Howl (Flinders Civic Hall 2024) and Production Coordinator for the Development of Specials! by Kath Duncan (Arts House, The Warehouse 2024).



CHARLIE BOWMAKER

CO-SOUND DESIGNER

Charlie Bowmaker is a queer non-binary songwriter, producer, and classically trained pianist based in Naarm. Beginning piano lessons at age four, they grew up in the rural farming town of Dookie, Victoria, before relocating to Melbourne in 2017 to pursue their passion for music. Over the past seven years, Charlie has performed in various musical groups, gracing stages at festivals such as Strawberry Fields, NGV Friday Nights, and Dark Mofo, while also touring nationally and internationally across Europe and the UK. In 2025, Charlie embarks on the next chapter of their creative journey, composing for theatre and producing solo music under the artist name Bo Maker.



JEMMA LAW

PRODUCTION STAGE MANAGER

Jemma Law is a Naarm-based production/stage manager having graduated from Monash University majoring in Theatre and Performance. Jemma has gone on to focus heavily on performing, creating and producing new queer and exciting work, especially those that seek to both challenge and bring joy.

Her professional stage management credits include Troy Rainbow's 'The Door in Question' (2021), Andrew Bovell's 'When the Rain Stops Falling' (2021), Stephen Sondheim's 'Into the Woods' (2022), Charles Mercovich's 'Measure of a Moment' (2022), Paris Balla's 'Owl and the Albatross' (2022), Theatre Works' 'Medea: Out of the Mouth of Babes' (2022), Clare Barron's 'Shhhhh' (2023), Noemie Huttner-Koros' 'Mother of Compost' (2023), FlickFlickCity's 'SLUTNIK™ 2: Planet of the Incels' (2023), Mornington Peninsula Shire's 'Sea Wolves Howl' (2024) and Jorja Bently's 'Blood In The Water' (2024).

She is thrilled to be working on Amy May Nunn's 'Our Monsters' Name Is Jerry' (2025).



EM JEVONS
PERFORMER | LOU

Em Jevons (they/them) is a non-binary actor and puppeteer based in Naarm. Wedging themselves between new work and classical texts, their theatre work includes A Very Jewish Christmas Carol (Melbourne Theatre Company), The Last Hour (TART Theatre Collective); Taming Of The Shrew, Love's Labour's Lost and Romeo and Juliet (Melbourne Shakespeare Company); A Year Of Dating (Lab Kelpie); Hedda GablerGablerGabler (Papermouth Theatre 2019/La Mama 2022); and Just Macbeth (In The Park Productions). Their film and TV work includes the feature film Anak (Caleb Ribates- MIFF 2022), Some Happy Day (Christine Hill), and How To Stay Married (Network 10). They were selected for the 2024 Lemony S Puppet Lab and have an emerging puppet making practice. An advocate for youth theatre participation, they volunteer with Track Youth Theatre.



TOMAS PARRISH
PERFORMER | JERRY

Tomas (they/them) is a queer, multidisciplinary artist born on Dharawal and Wodi Wodi Country, Wollongong, and acknowledges Dharawal and Wodi Wodi sovereignty. Tomas is a graduate of the Victorian College of the Arts and the Sydney Conservatorium of Music. They utilise their creativity in a myriad of ways, with a focus on acting and performance, music composition, and playwriting. Their acting credits include work for Melbourne Theatre Company, Hayes Theatre Company, La Mama Theatre, The ABC and Hoodlum Productions, and Little Eggs Collective. Their music has been performed with Orchestra Victoria/The Australian Ballet, The Sydney Philharmonia Choirs and Orchestra, and on screen at international film festivals including Newport Beach Film Festival, Utah Dance Film Festival and Vancouver Island Short Film Festival where they won Best Original Score for their work on Behind Barres. Their play, threadbare, will premiere at St Martins Youth Arts Centre in June 2025. They are currently developing capture (a new play with music) and for the survivors and those who didn't. (a choral symphony), set to premiere in 2026, their screenplay WREN is currently being workshopped.



LAURA JANE TURNER
PERFORMER | MAUDE

Laura Jane Turner (they/she) is a multi-award-winning Australian actor, director, and creative producer dedicated to elevating gender diverse and queer narratives in the arts. A First Class Honours graduate from the Victorian College of the Arts (Acting) and SAE Institute (Filmmaking), Laura has been a versatile storyteller for nearly fifteen years across screen and stage. Laura's work behind the camera further champions stories led by - and about - gender diverse and queer individuals. Their body of work includes working as the Screen Australian Production Attached on Netflix series Videoland created by Jess Smith, Directing the feminist short The Testosterone Club, adapted from Cate Kennedy's short story, and Producing the sapphic, bushranger drama, Ballad, which premiered at the Geelong Pride Film Festival. Laura is currently working as Director's Assistant and Intimacy Coach on a new queer, coming-of-age short from Yvette Turnbull. Laura's commitment to inclusive and equitable creative environments reflects their belief in the transformative power of storytelling. They have received numerous accolades, including the 2022 Equity Foundation's Scholarship to attend Atlantic Acting School.



AMANDA LABONTÉ
PERFORMER | AUNTY WENDY / BARBARA

Amanda LaBonté has worked as an actor and producer for almost 30 years. She was an original member of Harry Potter and the Cursed Child, performing in the ensemble and understudying the roles of Ginny, Prof McGonnagal and Prof Umbridge. She has enjoyed working with a variety of other theatre companies and television studios over the years. A highlight to Amanda's career was with Essential Theatre. Amanda was co-Artistic Director with creative partner, Sophie Lampel, for 20 years. The company successfully toured Shakespearian productions to vineyards & gardens across Australia and New Zealand, and became one of Australia's most renowned independent companies. The company toured to the Edinburgh Fringe Festival & in 2022 co-produced the Australian premiere of West End smash hit "Emilia" in collaboration with Geelong Arts Centre and Arts Centre Melbourne.

Most recently Amanda has just finished co-producing her first feature film "The Returned" with Tenacious Stories. Amanda is thrilled to be treading the boards again with this exciting new Australian work.

THEATRE WORKS

ST KILDA

