

29 OCT — 19 NOV 2022

WORLD PREMIERE

DIANE CILENTO STUDIO  
QUEENSLAND THEATRE



KRISTINA OLSSON'S

boy  
lost

Adapted for the stage by KATHERINE LYALL-WATSON

Directed by CAROLINE DUNPHY

*Belloo*

QUEENSLAND THEATRE



# WELCOME FROM BELLOO

Welcome to the world of *Boy, Lost*. It's a world that's been seven years in the incubation since it was first commissioned by Wesley Enoch and Queensland Theatre, and a genuine collaboration between so many people, working together to find the forms and processes to best tell this important story.

We've worked closely with Kristina and Sharon Olsson and with Peter Preneas during the long writing process to ensure that their family's story is told with the sensitivity needed, and then in a year-long musical development with Morgan Francis, before bringing in David Walters, Penny Challen and Guy Webster to explore playing styles and dramaturgical design. Our incredible cast and stage management team breathe life into our ideas and it's their hard work and discipline that make this performance possible.

It's been four years since Belloo's last Brisbane production. In those four years we've premiered two works in Japan and toured one in Australia, but we've also contended with cancellations and collaborating while in different states and countries. We are incredibly excited to be together in a rehearsal room again, making theatre of scale.

Your support and presence at our production, helps keep independent theatre flourishing. As Covid taught us, theatre can't exist without an audience. You are vital and we thank you for being here with us at the world premiere.

## **Caroline Dunphy & Katherine Lyall-Watson**

Co-Artistic Directors

Belloo

This production was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body; and supported by Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative. Brisbane City Council's Creative Sparks program supported a creative development of the work.

*Belloo.*

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Australian Government  
RISE Fund



Queensland  
Government



Australian Government

Australia  
Council  
for the Arts 

## FIRST PRODUCTION DETAILS

*Boy, Lost* was first produced by Belloo Creative at the Diane Cilento Theatre, Queensland Theatre on 29 October, 2022 with the following cast and creatives:

ACTOR 1	Colin Smith
ACTOR 2	Zoë Houghton
ACTOR 3	Hsiao-Ling Tang
ACTOR 4	Stephen Geronimos
ACTOR 5	Morgan Francis
ORIGINAL BOOK	Kristina Olsson
STAGE PLAY	Katherine Lyall-Watson
DIRECTOR	Caroline Dunphy
DRAMATURG	Kathryn Kelly
LIGHTING DESIGNER	David Walters
SET & COSTUME DESIGNER	Penny Challen
SOUND DESIGNER	Guy Webster
COMPOSER	Morgan Francis
ASSISTANT DIRECTOR	Kristen Maloney
DESIGN ASSISTANT	D'mitri Cossar
ACCENT COACH	Melissa Agnew
DISABILITY SENSITIVITY CONSULTANT	Madeleine Little
PRODUCTION MANAGER	Lauren Sallaway
STAGE MANAGER	Jeremy Gordon
DIRECTORIAL OBSERVATION	Melia Moore

## CONTENT WARNING

**Boy, Lost** is based on a true story, and contains strong references to domestic violence, child institutionalisation, child abuse, ableism, and a deceased First Nations person. Belloo has engaged in script and production processes that have sought advice and consent about the placement of these real stories in their historical context.

## SUPPORT

If you, or someone you know, needs help, contact:

**Lifeline:** 13 11 14 [lifeline.org.au/131114/](https://lifeline.org.au/131114/)

**Beyond Blue:** 1300 22 4636 [beyondblue.org.au](https://beyondblue.org.au)

**DV Connect:** 1800 811 811 [dvconnect.org](https://dvconnect.org)

**White Ribbon:** 1800 737 732 [whiteribbon.org.au](https://whiteribbon.org.au)

## FOREWORD

When Katherine Lyall-Watson first approached me about staging *Boy, Lost*, I had two reactions. One: how exciting, and two: it would be impossible. Writing the book itself had been hard enough: its fractured narrative, its psychological and emotional weight. But a play? Covering sixty years, three generations and several landscapes? A play script is a different animal to a memoir or a novel, and has very different demands in narrative and structure. Still, it seemed un-doable, too difficult to grasp.

But I'd under-estimated Katherine's and Caro's genius, their enormous hearts, their facility for transformative stage work. And their determination — through a pandemic, through countless drafts and endless consultation, I watched as they worked the words, as the actors translated their own meanings into something other. Into the compelling and beautiful script you now have in your hands.

At every step, there was active inclusion — of me, and of other members of my family. Because of course, this is their story too. Everyone felt at home and safe with this team. Partly this came of the great respect the whole company has shown for the book and to the story; partly it came from Katherine and Caro themselves, in their approach and their dedication not just to authenticity and original stagecraft but to the deep humanity at the story's heart.

Of course, one of the most moving aspects of this production for me is that my daughter, Zoe, is part of the extraordinary cast of the play. Watching her give voice and substance to the character of my sister, Sharon, has brought joy and unexpected tears, as has Morgan's original and spectacular musical score. Beneath and throughout all this, my mother, my father and my brother Peter emerge in full-blooded life, along with the cultural environment of the story.

The commitment of the whole crew — including the incomparable David Walters, whose lighting genius brings another dimension to this production — has been wholehearted and true. That's what they've created: something wholehearted and true. I couldn't wish for anything better or more.

**Kristina Olsson**, October 2022

## DIRECTOR'S NOTE

*Boy, Lost* the stage play is a heartfelt celebration of a family's long-awaited reunion after traumatic circumstances of loss, mistreatment and abandonment. Enduring long-term grief and finding the will to hold strong and remain hopeful is extraordinary, and I would like to acknowledge all mothers who have travelled this road after losing their children.

We need to invest in stories like these, no matter how uncertain or precarious they may be. It is by journeying through these shadows and darker states of being that we live and breathe as theatre artists. Honouring the origins of this story and this particular family, alongside the many other families who experience similar hardship, is our core mission as theatre makers.

*Boy, Lost* is a bold and challenging play reminiscent in writing style to Belloo's first work *Motherland* in 2013 at Metro Arts. Weaving bold elements into play with ambitious timeframes, Katherine holds the elegance of Kristina Olsson's writing in her own way, playing in magical spheres with truthful reverence, reserving judgement whilst giving us distilled glimpses of children who exist on those precarious boundaries of society and the family unit. Sharing a coffee with Peter Preneas (the boy lost at the heart of this story) at the junction in Newtown, Sydney holds a special place in my heart as I step into the rehearsal process with the cast.

I hope this production fills hearts, bodies and minds with imagination, honesty and empathy - whilst asking us to find time for those, both young and old, who are still lost.

**Caroline Dunphy**

### Caroline Dunphy — Director



Caroline Dunphy has worked over the past 25 years as an actor, director, theatre maker and trainer/educator. She holds a repertoire of original theatre works dedicated to interdisciplinary and transcultural performance, and new Australian stories with independent and major organisations in contemporary theatre, performance, cabaret and comedy. Caroline was on the board of Queensland Theatre from 2003 to 2006, has taught at universities nationally (most recently the QUT Acting Program), was an associate artist at NORPA (NSW), and a cofounder and co-artistic director with Belloo Creative since 2013. With Belloo, as co-creator/ director, some works include *HANAKO* (Brisbane Festival 2016), *Rovers* (Brisbane Festival 2018), co-creator / director of *House in the Dunes* (Japan 2020) and *AKIRUNO* (Tokyo Tokyo Festival 2021). Caroline worked in avant-garde theatre for 15 years both in Australia and Japan as a senior company member of Frank Theatre (Ozfrank) until 2010. Her specialised area is predominately heightened form in the Suzuki-inspired method Frank Suzuki Performance Aesthetics (FSPA) based on the theatrical discipline of the classic Suzuki Actor Training Method (SATM). Caroline has appeared on Australian and British television and acted with a range of theatre companies nationally.

## Kristina Olsson — Author



Kristina Olsson was born in Brisbane, of Swedish and Australian descent. She is an award-winning writer of fiction, non-fiction and journalism. Her 2009 novel *The China Garden* won the Barbara Jefferis Award and was shortlisted for the Kibble Prize. Her 2013 memoir, *Boy, Lost*, the story of her mother and the child stolen from her arms, garnered multiple awards including the Queensland, New South Wales and West Australian Premiers awards for non-fiction and the Kibble Prize. It was also shortlisted for the Victorian Premier's award.

Her most recent novel, *Shell*, launched the legendary Scribner Australia literary imprint and was shortlisted in several major literary awards. Her work in progress traces another lost child: her father's son Lennart. The story takes her to Sweden and Norway in the 1940s, and looks at the notion of honour in its modern context as well as our changing ideas around the sanctity of childhood. Kristina's previous work includes the novel *In One Skin* and the biography *Kilroy Was Here*. She has had a long career as a journalist for newspapers including *The Australian* and *The Courier-Mail*, and has contributed to various magazines around Australia. She has also worked as an advisor to government, a teacher of creative writing and a mentor.

## Katherine Lyaal-Watson — Playwright



Katherine is the co-artistic director of the female-led theatre company Belloo Creative. She graduated with a doctorate in Creative Writing from UQ in 2013, the same year she was shortlisted for the Patrick White Playwright's Award for her doctoral play, *Motherland*. *Motherland* won numerous awards for its premiere season in 2013 and went on to tour nationally in 2016. She is the writer of *HANAKO* (with Caroline Dunphy, Brisbane Festival 2016), *Rovers* (Brisbane Festival 2018), *House in the Dunes* (Japan 2020), *Hot Mess Mama*

(with Emma Dean, Brisbane Festival 2020), *Phaedra\** (Queensland Theatre 2020), *AKIRUNO* (Tokyo Tokyo Festival 2021), *Home Grown Opera* (Opera Queensland and Bleach Festival 2022) and *Boy, Lost* (Queensland Theatre 2022). In 2008, Katherine was one of three finalists for the Queensland Premier's Drama Awards. Her work has been selected for Playwriting Australia's National Script Workshop and read at the National Play Festival. She was an Associate Artist at Queensland Theatre Company in 2015 and Belloo was Company in Residence at Queensland Theatre from 2019 to 2020. Katherine has a long history in theatre having worked as an actor, director and theatre reviewer before starting playwriting. She regularly mentors younger and emerging writers and was the chair of Playlab Theatre from 2014-2019.

\* *Phaedra* was a casualty of COVID-19 and didn't premiere in 2020.

## Kathryn Kelly — Dramaturg



Dr Kathryn Kelly is a dramaturg and theatre historian and a Senior Lecturer at QUT in the Drama area in the Faculty of Creative Industries. Her research interests include dramaturgy and socially engaged, feminist and transcultural performance practices. Kathryn has worked for every major festival and theatre company in Queensland; nationally for Theatreworks (Melbourne); Malthouse (Melbourne); Playwriting Australia (Sydney) and the Darwin Writers Centre and internationally for the Factory Theatre and Cahoots Theatre Projects in Toronto, Canada. Kathryn was CEO of Playlab (2004-2008), Australia's second largest theatrical publisher, and Resident Artist for World Interplay, which was the largest festival for young playwrights in the world and is the company dramaturg and Chair with Belloo Creative.

## David Walters — Lighting Designer



*Boy, Lost* marks the culmination of many years of rewarding collaboration between David and Belloo Creative. As a professional Lighting Designer with over 40 years' experience in the industry, David has lit for opera, theatre, ballet, dance, puppetry, circus and designed exhibitions, major events and architectural installations. From 1978 David worked as a freelance lighting designer in Iceland where he is recognised as one of the pioneers in this field. Invited back to Australia in 1986 by the Queensland Theatre Company he became their Resident Lighting Designer. Subsequently, as a freelance artist, he has designed for the Melbourne Theatre Company, Sydney Theatre Company, State Theatre Company of South Australia, Handspan, Playbox, La Boite, Nimrod, Company B, Expressions, Queensland Ballet, Australian Ballet, Opera Australia, Opera Queensland, and Bell Shakespeare Company among others. His work has toured extensively both in Australia and overseas. Well known to local audiences, David recently lit his 100th show for Queensland Theatre. His lighting has frequently been recognised in the Matilda awards and in 2018 he was honoured with an ABF Lifetime Achievement Award. David has lectured in lighting design at several universities and was an Adjunct Associate Professor at the Queensland University of Technology. Throughout his professional career David has maintained close ties with Iceland where he has worked for the National Theatre, the National Opera and the Reykjavik City Theatre.

## Penny Challen — Costume & Set Designer



Penny trained at QCA and NIDA before becoming Resident Trainee Designer at the Royal Shakespeare Company (RSC). Whilst living in London, Penny designed productions for the Bush Theatre (*When You Cure Me; Bites*), Soho Theatre (*Protection* - costumes), The Gate Theatre (*Hair* - costumes), and RSC (*The Taming of the Shrew*). She also worked closely with renowned designers Es Devlin, Rae Smith and Tom Piper, creating & delivering over 40 mainstage projects for the RSC, Royal Opera House, English National Opera, National Theatre and others across Europe and America. Highlights include *Orphée* and *Salome* (ROH); *Twelfth Night* and *As You Like It* (RSC); *Oliver Twist* (American Repertory Theatre) and *Cabaret* (West End). Locally, Penny has designed productions for Opera Queensland (*La Bohème, Are You Lonesome Tonight*), Queensland Theatre (*Happy Days*), Belloo Creative (*Motherland*), La Boite Theatre (*The Glass Menagerie*) and others. She is the Co-Artistic Director (with Alicia Cush) of Little Match Productions, an independent music-driven production company based in Brisbane. Little Match creates new stories and compositions for Queensland audiences in contemporary contexts, with revitalising opera at the heart of their productions for both adults and children. Recent productions include award-winning *The Owl and The Pussycat*; Babushka in *Happily Ever After* and the creative delivery of the Powerkids program for Brisbane Powerhouse. Penny is a board member of the Matilda Award Executive Committee and holds an MA from QUT.

## Guy Webster — Sound Designer



Guy Webster is a composer, sound designer, sound artist and music producer working across the mediums of theatre, dance, circus, sound art, installation and new media. His broad body of work has featured in theatres, festivals and galleries throughout Australia, Japan, Europe, UK, USA and China. While his live performances have seen him share the stage with the likes of Powderfinger, The Cruel Sea, Mad Professor and Sarah Blasko, he maintains a strong connection with community through a range of projects working to facilitate storytelling in all its forms. Guy trained and worked as a dancer & choreographer in his early career while developing his practice as a composer, musician and sound artist. He has since worked with numerous companies including Qld Theatre Company, Sydney Theatre Company, Bleach Festival, La Boite Theatre Company, Shake & Stir Theatre, The Brisbane Festival, Dance North, Gogi Dance Collective, Circus Corridor, Tammy Zarb & Co, State Library of Qld & Shock Therapy Productions. Some of his most recent highlights include - Sunsuper Riverfire, Brisbane's Art Boat - Brisbane Festival 2021, *High Tea With Booff* - Humunculus Theatre, *Dogs In The Schoolyard* - Flipside Circus; *Horizon, Blue Bones* - Playlab Theatre; *Naked and Screaming* - La Boite Theatre, *The Twits, Fourthcoming* - Shake & Stir Theatre; *L'Appartment* - Queensland Theatre; *Closer* - Singapore National Gallery, *Undertow* - Shock Therapy.



## Morgan Francis — Composer & Cast



Morgan is a Meanjin-based actor, composer, musician and sound designer. Since graduating from QUT's Bachelor of Fine Arts (Acting) in 2018, Morgan has collaborated with companies such as La Boite Theatre Company, Queensland Theatre, and Dead Puppet Society. Most recently Morgan worked with QT's Young Artist Ensemble, composing the score and sound design for their production of Arthur Miller's *An Enemy of the People*. He also enjoys an ongoing collaboration with Brisbane's favourite theatre powerhouse, Belloo Creative. Morgan's final hat is as lead singer and songwriter for local pop-rock group Lost Goat Found, with whom he has released multiple singles and a studio EP.

## Kristen Maloney — Assistant Director



Kristen Maloney is an independent director and producer based in Brisbane. She has a demonstrated history of working in Brisbane, regional Queensland and interstate to create contemporary works. Kristen's diverse works include performance, participatory theatre, large-scale community engagement projects as well as digital performance with a particular focus on augmented reality (AR). In addition, Kristen is an early career scholar and currently completing her Doctor of Philosophy (PhD) at Queensland University of Technology (QUT). Her research and project interests include the relationship between emerging digital technologies (such as augmented reality, virtual reality and holograms) and live performance as well as women in digital performance. In 2017, she graduated with Bachelor of Business (Economics) / Bachelor of Fine Arts (Drama) with Distinctions and was the 2015 Artistic Director of QUT's student theatre company Vena Cava Productions. Kristen's previous works have been awarded Adelaide Fringe 2020 Weekly Award for BEST EMERGING ARTIST (*Boys Taste Better with Nutella*); FRINGE WORLD 2019 Weekly Award for BEST THEATRE (*Boys Taste Better with Nutella*); nominated for People's Choice Award at Melbourne Fringe 2019 (*Boys Taste Better with Nutella*); nominated for FRINGE WORLD 2017 Theatre Award (*Player 2*); and awarded Adelaide Fringe 2020 Weekly Award for BEST CABARET (*The Wives of Wolfgang*).

## Colin Smith — Cast



Colin is a graduate of the Bachelor of Creative Industries (Drama) program at the Queensland University of Technology (QUT), and a two-decade-plus veteran of the Brisbane theatre scene. He was a Core Ensemble member with the Queensland Shakespeare Ensemble between 2007 and 2019, performing with the company in numerous productions including *Much Ado About Nothing*, *Shakespeare's Briefs* or *Let's Kill All The Lawyers*, *Metamorphoses*, *Food of Love: A Shakespeare Cabaret*, *As You Like It*, *Richard III*, *The Merchant of Venice*, *The Bomb-itty of Errors*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Mary Stuart*, *The Tempest*, *Hamlet*, and *Rosencrantz & Guildenstern Are Dead*. He was a Matilda Award winner in the Best Lead Male Actor category for his work in 2017's *An Octoroon*, and a nominee in the Best Supporting Male Actor category for his work in 2015's *The Odd Couple*, both produced by Queensland Theatre. His other theatre credits include: Queensland Theatre - *Black Diggers*, *Twelfth Night*, *Nearer The Gods*, *Our Town*, and *The Sunshine Club*; La Boite Theatre Company - *A Streetcar Named Desire*, *Romeo & Juliet*, and *From Darkness*; Queensland Ballet - *Vis-à-Vis: Moving Stories*; Ensemble Theatre - *Black Cockatoo*; *Elbow Room - What I'm Here For*; THAT Production Company - *Così*; Redcliffe Independent Theatre - *Noises Off*; QUT - *The Drought*, *The Bald Prima Donna*, *One For The Road*, *Sherwoodstock*, and *Jesus Christ Superstar*. He is a proud Australian Aboriginal of the Jagera people, and is a member of the MEAA's Equity Diversity Committee.

## Zoe Houghton — Cast



Since graduating from NIDA, Zoë has worked extensively in stage, TV and film. Her stage credits include: *Dirty Butterfly* and *Women of Troy* (Downstairs Belvoir); *Mother Theresa is Dead* and *Women of Lockerbie* (Cumulus Productions); *The Illusion* (Darlinghurst Theatre); National tour of *Sprung* (Monkey Baa Productions). She played Cavale in *Cowboy Mouth* for Theatre Songe and was nominated for the 2009 Matilda Award for her performance as Izzy in QT's *Rabbit Hole*. Zoë co- founded BIG SCARY ANIMAL with Julian Curtis in 2019 and their debut production of *Savage in Limbo* received rave reviews. In 2021 she played Bonnie in *Anatomy of a Suicide* (co- produced by bc, eg and BSA for Metro Arts). TV roles include *Upright 2*, *Joe VS Carole* (The Tiger King), *The Paul Hogan Story*, *Wanted*, *Catching Milat*, *East West 101*, *White Collar Blue*, *All Saints*, *Major Crime*. For ABC TV, Zoë featured in *Stepfather of the Bride*, *The Silence* and the telemovie *Scorched*. Feature films include *Khao Do's Footy Legends* and *The View from Glenhaven Drive*.

## Hsiao-Ling Tang — Cast



Hsiao-Ling is a graduate of QUT's BA Drama-Acting course. Her past theatre credits include *An Ideal Husband*, *First Asylum*, *Single Asian Female*, *Lysa and the Freeborn Dames* for La Boite Theatre; *Rice*, a Queensland Theatre and Griffin Theatre co-production, which won the QLD Premier's Drama Award in 2016; *Professor Burton's Travelling Federation Show* for QLD Arts Council Touring; *After China*, *Single Asian Female* for Belvoir and

*Shattered Jade* at the Seymour Centre. She has also voiced characters in the award-winning ABC children's cartoon *Bluey*, an ABC radio play and presented numerous corporate videos. In TV she has guested on *All Saints*, *H20 Just Add Water* and *Sea Patrol*. She's performed in the film *Postcard Bandit* and the US-produced *Tempted* co-starring Virginia Madsen and Jason Momoa. She has been involved in the development of *Squint Witch* and *White China* through Playlab, *Single Asian Female* via the La Boite HWY series, an early development of *Nearer the Gods* with Queensland Theatre and was part of the inaugural Lotus playwriting workshops with Playwriting Australia and CAAP.

## Stephen Geronimos — Cast



Stephen made his professional stage debut in 2007 playing Corowa in *The Mack* (Kooemba Jdarra) and has since gone on to work in film, stage, national commercial campaigns and the corporate coaching arena in Brisbane and Sydney. His film credits include voicing the character George in *The Queen and I*, an animated film shown at major galleries across Australia, and *The Beehive*, shown at the Tribeca Film Festival in New York. In 2012

he graduated from QUT with a Bachelor of Fine Arts (Acting). His stage credits include *What It Feels Like*, *As You Like It*, *The Crucible*, *Edward II*, *Three Sisters*, *The Last Days of Judas Iscariot* (QUT), *Angel Gear* (La Boite), *Anatomy of a Suicide* (Metro Arts), and *The Boys* (PIP Theatre). He has also featured in rehearsed readings for Queensland Theatre and audio plays for Playlab Theatre. His corporate work has seen him assisting businesses, educational institutions and the public service to foster workplace education, communication and networking skills. Stephen is excited to explore culturally diverse characters with roots in his Greek and Aboriginal heritage, amongst others, as part of the *Boy, Lost* ensemble.

## Lauren Sallaway — Production Manager



Lauren Sallaway is a Brisbane-based freelance lighting head electrician and programmer. Since 2022, she has also branched into Production Management, primarily working with Belloo Creative. Lauren was previously full time at the Queensland Performing Arts Centre as a Senior Lighting Technician, and is now contracted through various Brisbane based companies, such as Queensland Theatre, Australasian Dance Collective, Brisbane Powerhouse, Belloo Creative and more. She has a special interest in set/costume integrated lighting and technical management. Recent show roles include *Othello/ The Sunshine Club/ Bernhardt/Hamlet* (Head LX and Programmer, Queensland Theatre), *Three/ Echo* (Head LX and Programmer, Australasian Dance Collective), *SAND* creative development (Belloo Creative in collaboration with Taikoz & QPAC).

## Jeremy Gordon — Stage Manager



Jeremy Gordon is a stage manager, technician and performance maker who holds a Bachelor of Arts in Contemporary and Applied Theatre and a Certificate II in Information Technology. As well as being a regular collaborator with Brisbane based theatre companies The Good Room, Counterpilot and indelibilityarts, Jeremy has toured shows to every state and territory in Australia since 2014. In 2022, for his work over the previous two years, he received the QUT Creative Industries Backstage Award at the Matilda Awards.