

LOSING IT

FLIGHT PATH THEATRE
8 - 18 NOVEMBER 2023



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RUN TIME 60 MINUTES

WARNINGS CONTAINS COARSE LANGUAGE AND LOTS OF SEXUAL REFERENCES.

CREATIVES WRITER / PERFORMER --- MEGAN BENNETTS
DIRECTOR / DRAMATURG --- NISRINE AMINE
STAGE MANAGER / SOUND DESIGNER --- CHRISTOPHER STARNAWSKI
SET DESIGNER / LIGHTING DESIGNER --- VICTOR KALKA
VOICE OVER / PERFORMER --- ADAM BUNCHER
DRAMATURG --- GRACE ROUVRAY

DEVELOPED AT FLIGHT PATH THEATRE IN 2022 WITH THE GENEROUS SUPPORT OF THE KATIE
LEES FELLOWSHIP

WE ACKNOWLEDGE THE GADIGAL PEOPLE OF THE EORA NATION WHO ARE THE TRADITIONAL
CUSTODIANS OF THE LAND ON WHICH WE SHARE OUR STORIES. WE ALSO PAY OUR RESPECT TO
THE ELDERS PAST AND PRESENT. ALWAYS WAS, ALWAYS WILL BE, ABORIGINAL LAND.



WRITER'S NOTE

MEGAN BENNETTS

When the inaugural Katie Lees Fellowship was announced at the beginning of 2022, I waited until the very last day to apply. I had this idea, you see, but that's all it was. An idea.

A girl in a bar. An embarrassing secret. Mr February.

If it had been any other fellowship, maybe I wouldn't have applied. I would have said to myself something like, 'Ah well, too late. It's not ready.' And then I would have put it in that fill-to-bursting drawer marked SOMEDAY in the back of my mind, where it probably would have stayed. But it wasn't any other fellowship. It was Katie's fellowship.

If you never got the chance to meet Katie, boy oh boy did you miss out. I didn't know her that well, but you didn't really have to. Katie was the kind of person you only had to meet once to feel how special she was. And not to brag, but I actually got to meet her SEVERAL times. And got to see her perform – and man, what a force she was.

It's because of Katie that this show exists. Not because she died, but because of how she lived.

Thank you to Flight Path and the Katie Lees Foundation for seeing the potential in my one paragraph idea. It's truly taken a village, and I'm so so grateful to every single person who's helped Emma, and this show, come to life.

Emma and I are like a well-sculpted pair of eyebrows – sisters, but not twins. We've been through a few (very) similar experiences, but we're not the same. Emma is me, but she's also my friends. She's got their stories in her too, their triumphs and disasters. And beyond that, Emma is herself. She's a lot braver than I am, a fair bit funnier, and a tad more romantic. I love Emma, and I hope you will too.

Meg xox



DIRECTOR'S NOTE

NISRINE AMINE

"Losing It" is a raw and unfiltered look at a universal human experience, a journey that so many of us have embarked upon at some point in our lives. Emma's quest to 'lose it' (lose what, you ask?) is more than just a plotline; it is a vehicle to explore themes of identity, self-acceptance, and societal pressures. We follow her through laughter and tears, awkward encounters and heartfelt connections, as she grapples with her own insecurities and desires.

The one-woman format of this play allows us to dive deep into Emma's psyche, offering a level of intimacy and connection that is both striking and relatable. You will be captivated by the versatility of Meg Bennetts who brings Emma to life, as she effortlessly shifts between different characters and emotions, allowing you to witness the complexity of human relationships from multiple perspectives.

Throughout "Losing It," you'll be challenged to consider the expectations placed upon individuals by society, the importance of vulnerability, and the value of authentic connections. It's a story that transcends the specifics of Emma's situation and invites us all to reflect on our own journeys of self-discovery and personal growth.

As the director, I'm excited to present this powerful and thought-provoking performance, and I invite you to join us on this rollercoaster of emotions, laughter, and self-discovery. "Losing It" is a reminder that the path to finding oneself is often a winding one, filled with moments of heartache and joy, and that the destination is not always what we expect.

Thank you for choosing to spend this evening with us, and I hope you leave the theater with a renewed sense of empathy, understanding, and perhaps a bit more at ease with your own journey.

- Nisrine



CREATIVES



MEGAN BENNETTS (SHE/HER) **WRITER & PERFORMER**

Meg has a Bachelor of Performance (Honours) from the University of Wollongong, and also spent two months studying at the Royal Academy of Dramatic Art in London. In 2022 she was a recipient of the inaugural Katie Lees Fellowship at Flight Path Theatre, through which she developed, wrote and performed her one-woman show 'Losing It' (dir. Nisrine Amine). Some of her other credits include 'Picnic At Hanging Rock' at New Theatre, 'The Complete Works of Shakespeare (By Chicks)' for Sydney Fringe, 'Macbeth' with SheShakespeare, 'Twelfth Night' with Fingerless Theatre, and various Theatre in Education shows for the Australian Shakespeare Company.



NISRINE AMINE (SHE/HER) **DIRECTOR & DRAMATURG**

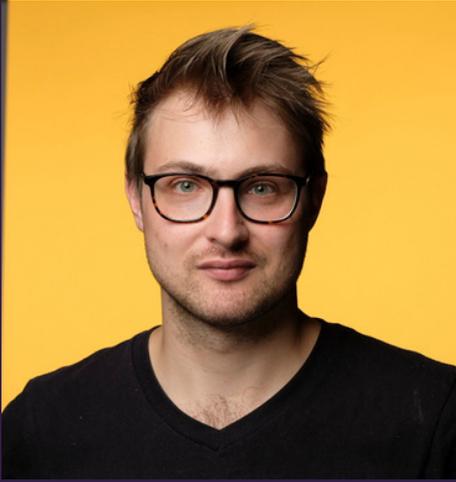
Nisrine Amine is an AACTA and AWGIE-nominated writer, actor and director. Her screen credits include Home and Away, Mr Inbetween, Bump, Caught, Wellmania, The Secrets She Keeps, Frayed, Here Come The Habibs, and Janet King. On stage, Nisrine has starred in the plays Breathing Corpses, Relativity, Shaz and Tina: Waiting for Uber, Lady Tabouli, and The Girl/The Woman. She's directed shows including The Monologue Project, Temporary, Losing It, as well as plays for the Martin Lysicrates Prize. Nisrine has lent her voice to numerous audiobooks including The Cult of Romance, Something Borrowed, The Scope of Permissibility and Bitter + Sweet.

Nisrine's is a co-writer on the feature film Here Out West and in 2018, Nisrine co-founded Parramatta Actors Centre. Nisrine has been on judging panels for national film festivals, and in writing developments for new Australian works.



CHRISTOPHER STARNAWSKI (HE/HIM) STAGE MANAGER & SOUND DESIGNER

Christopher Starnawski has worked Stage Management for over 14 years. Shows include *Scenes From The Climate Era* (Belvoir St Theatre); *Amadeus* (Red Line Productions & Sydney Opera House); *The Lovers* (Bell Shakespeare); *Losing It* (Megan Bennetts, 2022); *La Traviata* (Opera Australia); *Venus & Adonis*, *Macbeth* (Sport For Jove); *Jekyll & Hyde* (Hayes Theatre); *The 7 Deadly Sins & Mahagonny Songspiel*, *Hand To God & Happy Days* (Red Line Productions); *The Turn Of The Screw* (Tooth And Sinew Theatre); *Chef* (2022 & 2023), *Twelfth Night & The Cherry Orchard* (Virginia Plain Productions); *Chop Chef* (Blush Opera). Chris also venue manages KXT on Broadway, and is the Production Administrator at Belvoir St Theatre. Previous productions include *Symphonie Fantastique & Rime Of The Ancient Mariner* (Little Eggs Collective); *Herringbone*, *The Dismissal & NINE* (Squabbalagic); *Angels In America* (Apocalypse Theatre Company); *Sensitive Guys* (Cross Pollinate Productions); *Cyprus Avenue* (Empress Theatre); *The Van De Maar Papers* (Ratcatch); *Switch Witchetty's Almanac Of Everything* (Pinwheel Productions, toured to Edinburgh Fringe); *An Intervention* (Last One Standing Theatre Company); *KXTeethcutting 2.0 Readings* (Legit Theatre Co.); *The Underpants* (Sugary Rum Productions in Nov) and 2019-2020 Summer Season (Sport For Jove); *YEN* (New Ghosts, 2018); *August Osage County* (New Theatre, 2018); *Brothers Karamazov & Constellations* (Arrive. Devise. Repeat, 2017); *Sunday In the Park with George*, *Merrily We Roll Along*, *A Little Cabaret*, *The Wild Party & NINE* (Little Triangle, 2017-2019); *Sex Object & HIJACKED RABBIT* (JackRabbit Theatre, 2017). Christopher also works in film in the camera and art department. Notable features include *Head Above Water*; *Kairos*; *Ritual*; *Staying The Night*; *I'm Here Too*; *17 Minutes*; *Life After Man*; *Pseudomonas* and *Vector*. Short films include *Disarmed*, *Deep Pockets* *Empty Hearts*, *An Eight Letter Word Starting With A*, *This Town Ain't Big Enough For The Both Of Us*, and most recently music videos for the bands *In Hearts Wake*, *Amalia* and *Rayn*.



VICTOR KALKA (HE/HIM)

SET DESIGNER & LIGHTING DESIGNER

Victor is a freelance designer and director. In 2019 Victor established the indie theatre company Virginia Plain that debuted with a new adaptation of Chekhov's *The Cherry Orchard*. Select credits include:

Director: *The Pitchfork Disney*, *Chef*, *Twelfth Night* [heads or tails], *The Cherry Orchard*(Virginia Plain); *Radiant Vermin* (Studio Sputnik) *The Merry Wives of Windsor* (New Theatre) *A Delicate Balance* (Sydney Classic Theatre Co.); *Brothers Karamazov*, *Tender Indifference*, *Red Cross* (Arrive. Devise. Repeat.); *Constellations*(Chippen Street Theatre) *Debris*, *Bitch Boxer*, *Grounded* (Sydney Fringe Festival); *Titus*, *The Seagull* (SUDS); and *Cowboy Mouth*(Backspace Theatre).

Designer: *Plenty of Fish in the Sea* (Clockfire); *Ear to the Edge of Time* (Sport for Jove); *Things I Know to be True*, *Once in Royal David's City* (New Theatre); *Wit* (Clock and Spiel Productions); *Fuente Ovejuna!*, *Ditch* (Dream Plane); *Nosferatu: A Symphony of Horror*(Montague Basement); *The Street of Crocodiles* and *Image of an Unknown Young Woman*(AFTT); *A Westerner's Guide to the Opium Wars*(35 Square); *Antigone*, *Wyrld* (Ninefold).

Training: B.Perf Australian Institute of Music, and B.A. University of Sydney.



ADAM BUNCHER (HE/HIM)

PERFORMER

Adam graduated with a Bachelor in Performance and Theatre Studies from the University of Wollongong. In recent years he has helped facilitate interactive games-based work with collaborator Nathan Harrison and also in association with Boho Interactive. As a voice-over artist, his credits include campaigns and activations for Prime Video and RUOK. Adam is an award winning podcast producer.



GRACE ROUVRAY (SHE/HER)

DRAMATURG

Grace Rouvray is an actor, writer, casting assistant, post-production producer and podcast producer, hailing from the regional town of Albury/Wodonga before moving to Wollongong to study a Bachelor of Creative Arts at the University of Wollongong. In 2016, Grace started a blog chronicling her thoughts and feelings on dating. Following the positive response to the blog, she turned the stories into the script 600 BOTTLES OF WINE. The series premiered on BBC Three in 2018 and has since been acquired by Network Ten, Virgin Inflight Entertainment, TVNZ On Demand, YLE Finland, CBC Canada, ABC iview, iTunes, GooglePlay and Netflix AU/NZ in July 2020. Her acting credits include HEARTBREAK HIGH, THE PM'S DAUGHTER, COLIN FROM ACCOUNTS, biopics HOUSE OF HANCOCK, BROCK and Bruce Beresford's film LADIES IN BLACK.

In 2019 she performed her live show Hour of Power with Katie Lees for Sydney Fringe Comedy Festival, which returned for an encore season at Flight Path Theatre in January 2020 and for a season at Adelaide Fringe online.



THE KATIE LEES FELLOWSHIP

“IRONING BOARDS ARE SURFBOARDS WHO HAVE GIVEN UP ON THEIR DREAMS. DON'T BE AN IRONING BOARD.”

- KATIE LEES, IN HER PLAY 'TEMPORARY'

In 2021, Katie was set to be the first actor to return to the stage at Flight Path Theatre after the pandemic lockdowns. She was to showcase her original play, *Temporary*, which she wrote, produced, and performed. The play, much like Katie herself, was filled with courage, humour, empathy, and a reflection of humanity.

On August 4th, 2021, Katie passed away due to thrombosis and thrombocytopenia caused by the AstraZeneca vaccine.

The Katie Lees Foundation was established by family and friends to celebrate and share Katie's talent, creativity, and passion.



To honour Katie's memory, many of her family and friends generously donated to Flight Path Theatre to support her passion for the performing arts. With the help of an Inner West Council grant and additional donations, the Katie Lees Fellowship was established in 2022.

The Katie Lees Fellowship provides financial assistance, community and mentor opportunities for young women to develop and showcase their own unique performances. Through this, Katie's love for the performing arts was shared with others, encouraging reflection and connection among the participants and the community.

After a very successful inaugural Fellowship in 2022, the Katie Lees Foundation was established in 2023 to ensure the continuation of this initiative and the support for young women in theatre.

The Katie Lees Foundation is dedicated to investing in young women who are passionate about the performing arts. Our hope is to increase philanthropic support for women in theatre, foster new theatrical works, and build the connections needed to develop and showcase original performances that reflect Katie's passion for the arts.

**IF YOU WOULD LIKE TO DONATE TOWARDS THE KATIE LEES FELLOWSHIP FOR 2024,
PLEASE HEAD TO THE KATIE LEES FOUNDATION HOME PAGE.**

[KATIELEESFOUNDATION.COM.AU](https://katieleesfoundation.com.au)

OR SCAN THE QR CODE





SPECIAL THANKS

The Katie Lees Foundation, Flight Path Theatre, Kate Bookallil, Siobhan Lawless, The Annandale Hotel, Alastair & Maureen Bennetts, Paris Bell, Emily McKnight, Clare Hawley, Robert Catto, Bridget Haberecht, NIDA, Pippa Ellams, Alex Robson, Anna Clark, Saro Lepejian, Tom Dawson, Jas Borsovszky.

And all our amazing FOREPLAY artists - Giddy, Lewis Defina, Sarah Greenwood, Martelle Hammer, Dean Nash, Rachel Thomas.

PRODUCTION STILLS BY ROBERT CATTO