

Romeo Is Not The Only Fruit – Interviews

Theatre People

“Our inspiration for this show was finding a response to the Bury Your Gays trope, which is a hangover from 1930s censorship laws barring positive representation or discussion of queerness. This meant that queer characters could only be represented as having inevitably tragic lives, and this trope lives on in contemporary media representation, continuing to affect the way the queer community is able to envision ourselves and our futures.”

“We’re sick of constantly having to mine our own pain to ask for better from a voyeuristic audience: *Romeo Is Not The Only Fruit* is a show that says we deserve better but does so with a big hearty laugh that keeps us hopeful and the power in our court.”

Peril Magazine

“I was drawn to working on *Romeo Is Not The Only Fruit* because I wanted to see what story would emerge if we moved away from centralising Whiteness. By centring ourselves and the stories we were interested in, we created a musical that foregrounds our queerness against a backdrop of social commentary, some of which includes race.”

“Queer people of colour become very good at figuring out how to piece together stories that approximate our actual lived experiences from all of the disparate pieces we can hack out of the monolith of boring, white bread cis-het media we’re constantly being shovelled. Spending the bulk of my formative years doing this to figure out who I was and what I was interested in meant that this queer musical with all its inter-textual references and ambitions of queering and colouring up the canon inevitably embraced sitting outside-of and in-between clearly defined categories, because that’s really the only thing I know how to do.”

Hot Chicks with Big Brains

“*Romeo Is Not The Only Fruit*’s Opening Night coincidentally landed on the date of the postal vote results announcement. As a result, more than a few people have said that the show felt incredibly special to them, because the positive representation of queer romantic love and other themes felt closely linked to the context and very impactful.”

“It felt really gratifying to be able to link those things and make something that is timely, and maybe offers the community—just briefly—a space to come together to feel celebrated and loved.”

Liminal Mag

“The work I usually create usually carries very serious vibes, and can verge on didactic; it’s been really fun to create something that’s actually explicitly didactic, but delivers its comments via an absolutely hilarious Chorus. By blasting this show with humour, joy, and a team taking absolute pleasure in almost-nearly-taking-the-piss, we get to mess with the commentary, the musical theatre form, and the narrative. We get to say what we want to say, and we get to share that in the most boisterous way possible.”

[Lip Mag](#)

“Hopefully this show serves as a challenge and opportunity for queer people and people of colour to be able to play roles that are rarely afforded to them: the lead roles, the romantic love-interest roles, the stars of their own shows. The roles through which stereotypes are torn apart joyfully rather than replayed for laughs, or even, god forbid, roles that aren’t about stereotypes at all.”

“Inclusive representation means society needs to ask who *isn’t* at the table and it’s a deeply uncomfortable discussion because we have to recognise and contend with our culpability. We include ourselves in this culpability because yes, we can definitely do better, too.”

“The value of seeing yourself being represented in media cannot be underestimated, as anyone who has ever felt like they’re on the outside of something looking in can attest to.

The more marginalised groups are given opportunities, encouragement, creative freedom, financial support, and visibility, the more inclusivity will be fostered, and high quality work will be able to be made and seen.”