



a fairly lucid production in
association with fortyfivedownstairs

he/r

[or, remember tomorrow when everything was ok]

he/r

a new work by **eva** rees / directed by ruby **rees**

18-30 january 2022
fortyfivedownstairs



directors note



**TO LOVE SOMEONE LONG-TERM IS TO
ATTEND A THOUSAND FUNERALS OF THE
PEOPLE THEY USED TO BE**



"The people they're too exhausted to be any longer. The people they don't recognise inside themselves anymore. The people they grew out of, the people they never ended up growing into. We so badly want the people we love to get their spark back when it burns out; to become speedily found when they are lost".

"But it is not our job to hold anyone accountable to the people they used to be. It is our job to travel with them between each version and to honour what emerges along the way. Sometimes it will be an even more luminescent flame. Sometimes it will be a flicker that disappears and temporarily floods the room with a perfect and necessary darkness".

HEIDI PRIESE



the company

| | |
|---------------------|---|
| cast | eva rees stella carroll |
| writer | eva rees |
| director | ruby rees |
| set & costume | carly wilding |
| lighting design | august shearman |
| sound design | imogen cygler |
| composer ("honest") | mani blü |
| stage manager | caitie murphy |
| stage manager | emily tambree |
| producer | ben noble |
| stills photographer | russell williamson |
| executive producers | megan rees russell williamson |
| artworks | Asher Bilu Julie Collins (stone sculpture) |

note from the writer

19th January

The play you are about to see wasn't really intended to be a play. At first, it was a series of journal entries, then poems, then therapeutic exercises. It was also the sole outlet for my transition when no one knew such a thing existed. It has many people in my life in it, and if you are watching it and wondering whether an exchange or line was inspired by you, it probably was. Resultingly, there are a lot of people to whom thanks is owed, so many that there is insufficient space here to do so. That being said however, it would be remiss of me to not thank my sister, Ruby, whose unshakeable faith in me gave me the courage to make this play a reality, and whose unrelenting hard work has realised the production that now stands before you.

The genesis for this piece was to begin considering my transition on grounds which felt true to myself, a state which feels altogether foreign in the landscape of trans media which exists today. I began thinking about the role language plays in constituting one's experience of the world, how things like pronouns and names marry with subtextual implications to allow us to forge the meanings of our bodies. This line of inquiry collided somewhat organically with the theatre, a space which demands a playful relationship with language. Naturally, I wanted to avoid stories of trauma and violence, as well as linear stories which celebrate passing gender conforming trans individuals and dispose of the rest of us.

I have always been dubious of claims to objective inner truths. Platitudes such as "I have always been a woman"; it's not that such a statement isn't true (nor am I criticising those who deploy it, I myself have done so many times) but more accurately I find it remarkably tedious, and moreover inhibiting. Afterall, solidifying the inner mechanics of who we are is a lengthy and involved process, one that is filled hopefully with joy. Primarily, remember tomorrow is concerned with how two women find those inner meanings. How relationships complicate the process, how trauma can inhibit it, and how transitioning (like all artistic practise) can nourish and fertilize it. This play is dedicated to all those who have the courage to take part in this process.

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stella carroll - cast

(she/her)

stella has worked across the stage and screen from a young age.

In 2021 she completed her formal acting training at 16th Street Actors Studio as well as a Bachelor of Arts at the University of Melbourne, majoring in Screen Studies and English.

Currently she is dedicated to honing her craft in regular classes with the Ivana Chubbuck Studio.



imogen cygler - sound & composition

(she/her)

imogen cygler is an emerging contemporary composer and performer. She is an Honours graduate in the Bachelor of Music (Interactive Composition) at the Victorian College of The Arts and was the recipient of the Adolph Spivakovsky Scholarship for Composition of Music in 2020. In 2019 Imogen completed a commission for the Arts Centre Melbourne (5x5x5) and in 2020 for the University of Melbourne's 'Multivocal' exhibition. A keen collaborator, Imogen composes, performs and directs music for live shows and short films. Recent accomplishments include: 'Sweet Dreaming' for the Melbourne Fringe Festival at the Meat Market; 'Ascent' for the Melbourne Fringe Festival at Theatre Works; 'Lennox: Legend In My Living Room' at the Melbourne Cabaret Festival; numerous scores for short films including 'Mwah' (dir. Nina Buxton) selected for MIFF; Musical Director for 'Put The Blame On Mame' at the Melbourne Cabaret Festival and 'When I Awoke' at the Butterfly Club.



caitie murphy - stage manager

(she/her)

caitie murphy is a multi-skilled, Naarm-based emerging theatre professional from Monash University, specialising in stage management. In 2021, caitie proudly managed three sold-out productions; Love of the Nightingale (the debut of TheatreWork's 'Glasshouse'), Ballads & Ballgowns (the debut solo show of Melbourne drag favourite, Isis Avis Loren) and Sevenfold Theatre Company's Law & Order: PTV at the Butterfly Club.

Most recently caitie has been stage managing and operating for the Vixen shows at Vau d'vile Drag Cabaret. She is currently working on 2022 seasons of Ballads & Ballgowns, Law & Order: PTV and Fool For Love produced by Emma Louise Pursey.

www.caitiemurphysm.com.au





eva rees - writer & cast

(she/her)

eva rees, a newly out and proud trans female, originated the now iconic role of Harry Potter's son, Albus, in the Australian premier of Harry Potter and the Cursed Child. It was this two-year stint contractually binding her to the wrong end of the binary that drove her to become an artist at the forefront of rewriting the narrative.

While undertaking a Bachelor of Arts at the University of Melbourne, double majoring in Islamic studies, English and Theatre Studies, and simultaneously completing a Diploma of Spanish Language, she wrote a new game changing experimental piece of stage art entitled he/r. eva will make her debut as a playwright in the world premiere of he/r which opens fortyfivedownstairs' 2022 season.

eva has a vast body of previous work on both stage and screen, that she believes would be hard to find unless you were using her dead name.



ruby rees - director

(she/her)

ruby is a female-identifying multi-disciplinary artist currently storytelling in Naarm, the land of the Kulin Nation. She undertook intensive acting, playwrighting and directing training at the world-renowned Herbert Berghof Studio in New York City. ruby earned her professional writing and editing degree at RMIT University, Melbourne and was the youngest recipient of the National St Martin's Playwriting Award in 2010 for her first play, Serpents. She completed a residency at the Manhattan Repertory Theatre Company in 2016. She was commissioned by the company to write and direct an original work for their 10th anniversary season. Upon her return to Australia, ruby directed a series of plays for independent Melbourne companies including Simon Stephens' Punk Rock at fortyfivedownstairs, which saw a sold-out season and rave reviews. While undertaking her MFA at NIDA, ruby expanded her practice to include theatre-making, devising, and the adaptation of new works. ruby is currently in development with her debut feature film, that will be the first to come out of Australia employing only female- identifying cast, crew and creatives.

<http://www.rubyrees.com.au/>





august shearman - lighting designer

(she/they)

august is a Naarm based lighting designer and maker.

Graduating from the VCA in 2021, she developed an interest in the ways lighting could be incorporated into unexpected and eye-catching places. When not coding or building, august can usually be found knitting or crocheting. Some of their credits include: WAX (VCA dance 2021, associate lighting design), Chapter 7 (VCA dance 2021, vision design), Cloud 9 (VCA 2021), Baccarat (VCA 2020), As You Like It (MUSC 2019), The Little Mermaid (Rockdale Musical Society 2018).



emily tambree - stage manager

(they/them)

emily tambree is a Naarm based, non-binary, multi-hyphenate creative.

emily undertook intensive Musical Theatre training at Centrestage, SHOWFIT & received their Diploma of Music at The Australian Institute of Music.

Despite an impressive body of credits as an actor such as Juliet (Romeo & Juliet), Viola (Twelfth Night), Desdemona (Othello), and Abigail (The Crucible) for Eagles Nest Theatre in educational tours throughout the state, Emily most recently stage-managed the 2021 season of the new Australian Musical - Voyage (fortyfivedownstairs).

It is their dedication to the story itself, and a willingness to serve a work, in whatever capacity, that fuels their passion for new theatre that challenges the norm and champions minority voices



carly wilding - set & costume

(she/her)

Carly Wilding is a multidisciplinary artist with a background in acting, music, and visual art. Completing her Bachelor of Arts, Acting in 2016 Carly wrote, performed in, and designed Yours Everlastingly, Fred (La Mama Mobile) in her graduating year. Carly went on to work as an actor and director across several productions with the Australian Shakespeare Company (Olivia, Twelfth Night, The Duchess, Alice in Wonderland, Director - Wind in the Willows Tour) and Melbourne Shakespeare Company (Miranda - The Tempest, Benvolio - Romeo and Juliet.) Most recently, Carly wrote, directed, designed and performed in Bumbles & Moz, a new 'Caba-play' written in lockdown. In May 2021, Carly starred in and designed Voyage, a new folk musical which debuted at fortyfivedownstairs. In 2022, Carly will be touring the country's folk festivals as a singer and instrumentalist both with Voyage, and in new folk-fusion duo Morrigan & Wilding. She will also be directing productions for Bloomsday In Melbourne, including Love's Bitter Mystery in January. Carly is currently in her bedroom learning to play the harp...Wish her luck?


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www.carlywilding.com



fairly lucid productions

Fairly Lucid Productions is an independent theatre company with giant ideas who invite their audiences to observe, think and discuss. Run by Ben Noble & Sarah Ranken, we aim to push the boundaries with our performances, presenting work that is courageous, compassionate and embraces humility, with a strong focus on new work.

 @fairlylucid



what's next?

You're invited to check into the Australian debut of *Bed & Breakfast* by Mark Crawford.

When Brett & Drew inherit a family estate and move to a quiet little tourist town to set up a B&B - will they fit into their new country lifestyle? A heartfelt comedy about "being out," skeletons in the closet, and finding a place to call home

"Bed & Breakfast serves up humour with heart" ★★★★★ Now Magazine

More details soon. Join the waitlist online www.fairlylucidproductions.com

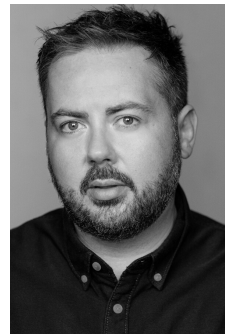
ben noble - creative producer

(he/him)

ben is an actor, writer, creative producer and teaching artist. A graduate of Royal Conservatoire of Scotland he also trained at the Royal Academy of Dramatic Art (UK), Atlantic Theater Acting School (USA), Brave Studios and 16th Street (Aus).

As a producer, he has been the co-curator/producer for The Melbourne Fringe Festival at St Martins Youth Arts Centre, assistant producer at Melbourne International Comedy Festival and is the founding member and co-creative producer of Fairly Lucid Productions.

www.bennoble.com



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thank yous

We acknowledge the Traditional Custodians of the land on which we meet today, and pay our respects to their Elders past and present. we extend that respect to Aboriginal and Torres Strait Islander peoples here today.

Always was. Always will be.

We would like to thank:

Cam Lukey, Andy Turner, the Box Office & FOH staff and all of the amazing personnel at fortyfivedownstairs, Catherine, Tania and staff at CPM, Luba and Asher Bilu for generously allowing us to shoot stills at their house, all those who donated to the Australian Cultural Fund, Naomi Hawker for your extraordinary designs, Grant Murphy for the brilliant pot, Kylie Morigan for the car, James at Bayside Garden World for the plants, and to you our audience who have braved a pandemic to come support us and live theatre

