

Fallen



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She Said Theatre presents

Fallen

Isabella: Artemis Ioannides

Rosina: Jing-Xuan Chan

Martha: Tahlee Fereday

Julia: Gemma Bird Matheson

Georgie: Veronica Thomas

Matron: Zoe Boesen

Written by: Seanna van Helten

Directed by: Penny Harpham

Set & Costume Design: Chloe Greaves

Composition & Sound Design: Clemence Williams

Lighting Design: Rachel Lee

Stage & Production Manager: Adelaide Harney

Dramaturgy & Movement Direction: William McBride

Design Assistant & Set Construction: Alexander Rothnie

Production Assistant: Alaina Bodley

Stage Fight Choreography: Felicity Steel

Publicity: Eleanor Howlett (Sassy Red PR)

Image Credit: Sarah Walker

Thank you: We first heard about Urania Cottage via a radio interview with Jenny Hartley, author of *Charles Dickens and the House of Fallen Women*, and wish to acknowledge the insight and comprehensiveness of that text for capturing our imagination and for prompting our own research. We also wish to acknowledge: Raimondo Cortese, Richard Murphet, Rob Reid and staff and students of Victorian College of the Arts, especially the Writing for Performance class of 2014; Playwriting Australia; Damien Ryan and Steven Tait at Sport for Jove Theatre Company; Seymour Centre; Lizzie Schebesta and Women in Theatre & Screen (WITS); City of Maribyrnong and Bluestone Church Arts Space; Abbotsford Convent Foundation; Footscray Historical Society; James Lew; Michael Baranovic; Owen Phillips; Michael Carmody; Sian Holland; Raya Slavin; Lillian U; and, finally, all the incredible actors who have performed, read or workshopped the script over the years: Lucy Goleby, Rebecca Montalti, Eloise Winestock, Megan Holloway, Abbie-lee Lewis, Moreblessing Maturure, Chantelle Jamieson, Lizzie Schebesta, Aileen Huynh, Eryn-Jean Norvill, Morgan Maguire, Jenny Wu, Kristy Best, Meredith Penman, Anna Kennedy, Emma Annand, Kai Bradley, Lucy-Rose Leonard, Emina Ashman, Simone French, Annie Last, Devon Lang Wilton, Anna McCarthy, Zoe Boesen, Leila Rodgers, Emily-Rose Marfleet, Genevieve Giuffre, Amy Jones, Lucy Moir, and Adele Perovic.

We wish to acknowledge the Wurundjeri people who are the Traditional Custodians of this Land. We pay our respects to the Elders both past and present of the Kulin Nation and extend that respect to all other Indigenous Australians present.

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- Natalie Hickey
- Amy Crutchfield
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- Richard Harpham
- Jean-Jacques van Helten
- Simone Menz
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Zoe Boesen (Matron) completed a Bachelor of Dramatic Art at Victorian College of the Arts in 2010 and a Bachelor of Performing Arts at Monash University in 2003. Zoe's theatre credits include Abigail's Party (MTC), PLAYlist 2017 (Red Stitch); The Moors (Red Stitch); My Romantic History (Red Stitch), Salome (Little Ones Theatre/Malthouse - Helium); Lord of the Flies (US-A-UM/Malthouse - Helium); Dracula (Little Ones Theatre); Dangerous Liaisons (Little Ones Theatre/MTC - Neon); Psycho Beach Party (Little Ones Theatre); Breaking (She Said Theatre); Sex. Violence. Blood. Gore (MKA) and After All This (Elbow Room). Zoe's television credits include Sisters (Network 10); Time of Our Lives (ABC TV); Offspring (Network 10); Hamish and Andy (7 Network LTD) and Real Stories (Network 10). Her feature film credits include That's Not Me (Storey Kids) and Romulus My Father (Arena Film).

Artemis Ioannides (Isabella) relocated from Athens to Melbourne in 2010 to study acting at Victorian College of the Arts. She has performed on stage and screen in a range of projects including: ANGRY SEXX, for which she was nominated for the Green Room Award for Best Female Performer in Independent Theatre in 2015, the premiere international tour of Contemporary Opera Women in War, The Beautiful Lie for ABC TV and multiple seasons of critically acclaimed musical play Taxithi. In 2017 Artemis had the pleasure of performing in She Said Theatre's Salt in the role of child-star Caitlyn. In 2018, Artemis joined the star-studded cast of multi-award winning Australian drama Wentworth for its sixth season, presently showing on Foxtel's Showcase. Currently filming season seven of Wentworth, Artemis is thrilled to be collaborating again with She Said Theatre in their production of Fallen.

Jing-Xuan Chan (Rosina) graduated from the Victorian College of the Arts in 2006. During her studies she received the Irene Mitchell Award for outstanding performance, the Orloff Family Charitable Trust Scholarship for outstanding commitment to training, and the Friends of the Victorian College of the Arts New Emerging Talent Award. She has since worked for Melbourne Theatre Company, Red Stitch, and Malthouse Theatre; she has performed in productions both locally and overseas including Dancing at Lughnasa, The Three Sisters, Criminology, Othello, The Merry Wives of Windsor (Green Room Award nominated for Best Ensemble), Incognito, and Wit (for which she was nominated for a Green Room Award). Her television and film credits include City Homicide, The Family Law, Dirt Game, Winners and Losers, and Happy Country. Jing-Xuan has also attained her A.T.C.L Associate Diploma in Speech and Drama and aside from acting, enjoys lending her voice to narrating audio books and audio plays.

Tahlee Fereday (Martha) is an actor, theatre maker and 2017 graduate of Victorian College of the Arts. Before her studies she was based in Darwin, where she hosted The Breakfast Show with Tahlee on Larrakia Radio 94.5FM. Tahlee was a performer and co-creator of OCCUPIED, presented for Melbourne Fringe Festival 2017. Since graduating she has co-written and starred in Honey, Come On, a short film produced by Loose As Hell Productions. Tahlee has also been involved in numerous developments with Arts Centre Melbourne, Malthouse Theatre and Melbourne Theatre Company (MTC). Tahlee was also a performer in MTC's playwright showcases Cybec Electric (dir, Luke Kerridge and Prue Clarke) and First Stage (dir Sapidah Kian). Tahlee is excited to work with She Said Theatre on her first full-length production since graduating. Tahlee will be seen in Melbourne Theatre Company's Astroman (dir. Sarah Goodes) later in the year.

Gemma Bird Matheson (Julia) is an actress and writer based in Melbourne. Gemma has recently finished shooting The Housemate, a series she co-wrote and co-stars in, which will air on ABC iView later this year. In addition to this, Gemma has appeared on shows such as Neighbours (Ch 11), Why Are You Like This (ABC, Fresh Blood), Winner and Losers (Ch 7), Bertram Poppingstock: Problemsolver (ABC ME) and Trip for Biscuits (ABC ME). She has trained at a number of acting schools around the world, including having completed the six-week summer intensive at Atlantic Acting School/Theatre Company in New York City. As an actress and a writer, Gemma is committed to telling stories that reflect the diversity of our country.

Veronica Thomas (Georgie) is a Melbourne local and has been an avid performer since the age of seven. An accomplished dancer and cellist from an early age, she then found her calling in acting, performing in various productions and short films, before being accepted into the VCA straight out of school. Whilst training, Veronica performed in The Melbourne International Comedy Festival and Adelaide Fringe, and sustained her interest in dance, teaching casual classes. Among theatre credits are: Ruth in Così (dir. Greg Stone); Perdita in, A Winter's Tale (dir. Rhys McConnochie); Alister Smith's Hose, and Himmelweg, performed at Theatreworks; and Alice in Alice in Wonderland (dir. James Wardlaw). She has done Television and Radio commercials for RACV, iSelect, ANZ, Medibank, and Dennis Family Homes. Extensive screen experience includes a lead role in the international award-winning Bruce directed by Tony Rogers; Sexy Herpes directed by Madeleine Mullen Dyer, screened on the 9 Network; a lead role in The Dr Blake Murder Mysteries telemovie on ABC; and most recently, Veronica played one of the Payne sisters in Rachel Griffiths' feature film, Ride Like a Girl, due for release in 2019.

“The ability to tell your own story, in words or images, is already a victory, already a revolt.”

— Rebecca Solnit

We began work on Fallen some time ago. It began in response to the history of Urania Cottage, a home for ‘fallen’ women in 1840s London established and overseen by Charles Dickens. The home was a refuge and reform home combined – a kind place where young, destitute, underclass women were offered the chance for a clean slate, to *begin life afresh* as Dickens put it. But in accepting this offer, the women had to agree to two conditions: leave everything behind and emigrate to British colonies to become the servants and wives of settler men, and never tell anyone else about your past transgressions. Lock up your story and throw away the key. Don't talk about any of it. Say nothing. *No one can hold it against you once it's all locked away.*

“We are our stories,” writes Rebecca Solnit. “Stories that can be both prison and the crowbar to break open the door.” Dickens' home was powered by a single story, the story in which a woman saves herself by keeping quiet and fulfilling her duty to the men of the British Empire. If you're a woman, with no power or agency, stories like this can be more effective than locked doors and chains to coax you into silence. Stories like this shape you: tell you that you are worthless, no one, voiceless, *fallen*. Stories can also contradict themselves, revealing the paradox at the heart of Dickens' enterprise: that even while a fallen woman's story is so shameful it must be hidden away, a fallen woman's only currency is her story, and the *sadder*, the more sensational the better. Stories shift and unsettle the power exchanged between the storyteller and her audience.

At She Said, we like to say there's always another way of doing things, another way to tell the story. We don't know the real women who passed through Urania Cottage, and so the women in our play are fictional. Women like them are hard to trace anyway – many of them changed names upon marriage, or slipped through the cracks of history.

But through the act of imagining what might have happened to them, we can honour the strength and struggle that those real women went through, and the immense difficulty of claiming your story and speaking truth to power. Through them we also question what their silencing has brought to bear on the society they journeyed to, the faraway colony they eventually helped settle, one song, one recipe, one hand-stitch at a time? What has the silence and the silencing of these women cost us here, now, in colonised Australia? Whose voices still haven't we heard? What else has been covered up, written over, swept under the rug because *no one really wants to know?*

If the #MeToo or #TimesUp movements have shown us anything, it's that we're still being taught to keep our 'shameful' pasts hidden, not to question those in power, and even if you do, that no one will believe you anyway because *it's just a girl's word against her employers*. They have also shown us, though, that when voiced together stories are unstoppable.

To the creatives, production team and company supporters, thank you for giving this project your time, your creativity, your trust, your all. To Artemis, Zoe, Jing-Xuan, Tahlee, Gemma, and Veronica – thank you for fighting for these characters, and making them your own.

Our company is called She Said because we are always in conversation. Thank you for being part of this one.

Two by two, Noah sent his creatures. Easier to start the world over with two.

Seanna van Helten and Penny Harpham

She Said Theatre

Seanna van Helten (Writer) is a writer and co-founder and co-Artistic Director of She Said Theatre. Her works for She Said Theatre include: the award-winning touring production of HART (co-authored with Ian Michael); Salt (La Mama Theatre 2017); Laika and Wills (Melbourne Fringe 2013); and Breaking (co-authored and co-directed with Penny Harpham, Melbourne Fringe 2012). Seanna has also published writing in Griffith REVIEW, Voiceworks, Milk Bar Mag, and is the former Arts Editor of Brisbane's Rave Magazine. Seanna's works have been nominated for a Green Room Award, received three Melbourne Fringe Awards, and an Adelaide Fringe Award. She was a recipient of the Australia Council ArtStart grant, selected by Playwriting Australia for the National Script Workshop, and a writer-in-resident with Lonely Company in 2016. She is a graduate of the University of Queensland and of the University of Melbourne, where she received the Percival Serle Prize, and holds a Masters of Writing for Performance from the Victorian College of the Arts.

Penny Harpham (Director) is the co-founder and co-Artistic Director of She Said Theatre. She has worked across Australia, South Korea and Germany as a director and performer. She is a graduate of University of Queensland (Bachelor of Arts Drama/Journalism), University of Melbourne (Post Graduate Diploma in Arts & Cultural Management) and Victorian College of the Arts (Directing). Her directing credits include the award-winning HART for She Said Theatre (Australia and New Zealand tours); The Way Out for Red Stitch Actors Theatre; Fallen for Sport for Jove/She Said Theatre; Salt for She Said Theatre/La Mama Courthouse; Bock Kills Her Father for She Said Theatre/La Mama Courthouse; Slut for VCA One Act Play Season; Laika and Wills and Breaking for She Said Theatre/Melbourne Fringe. Her Assistant Directing credits are Melancholia for Malthouse Theatre (directed by Matt Lutton), Antony and Cleopatra for Bell Shakespeare (directed by Peter Evans) and Rust and Bone for La Mama Theatre (directed by Daniel Clarke). She has performed for some of Australia's leading theatre ensembles and companies, including Griffin Theatre (Virgins and Cowboys), Red Stitch Actors Theatre (You Got Older), Brisbane Powerhouse (The True Story of Butterfish), Elbow Room (Now More Than Ever, As We Mean To Go On), The Good Room (Rabbit), Little Dove Theatre Art (Six Women Standing in Front of a White Wall), and Stella Elekrika (This Trick). Upon graduating from the VCA Penny was awarded the Barbara Manning Scholarship for Excellence and the Global Atelier Scholarship for Overseas Travel. Penny has both received and been nominated for a Green Room Award, received three Melbourne Fringe Awards, an Adelaide Fringe Award, and was a 2015 recipient of the Ian Potter Cultural Trust Award. In 2018 Penny was appointed the position of Associate Director for Western Edge Youth Arts where she directed the Victorian regional tour of the company's new work, Caliban, and is a workshop facilitator for young people across Melbourne's Western suburbs. She also works for Footscray Community Arts Centre and St Martins Youth Theatre as a director and workshop facilitator.

Clemence Williams (Composition & Sound Design) is a director for theatre and opera as well as a composer and sound designer. Since graduating from NIDA, Clemence has directed, composed and designed sound for both independent and main stages in Sydney, Adelaide and Edinburgh. As a director, Clemence's work includes: FINDR, a new musical which premiered this year at Eternity Theatre; CHAMBER POT OPERA (creator, sold-out seasons in Sydney, Adelaide and Edinburgh Fringe); UNFINISHED WORKS (Seymour Centre); THE CHERRY ORCHARD (New Theatre); and TRANSCIENCE (KXT). Clemence is assistant director to Imara Savage on ST JOAN with Sydney Theatre Company and was assistant director to Patrick Nolan on NOTES FROM THE UNDERGROUND with Sydney Chamber Opera. As composer and sound designer, Clemence's work includes: LETHAL INDIFFERENCE (Sydney Theatre Company); WOLVES, A VIEW FROM A BRIDGE, WIND IN THE UNDERGROUND, PAPER DOLL (Old Fitz); CHAPEL PERILOUS (New Theatre); LITTLE BORDERS (Old 505); A GIRL IS A HALF-FORMED THING (KXT); and BLUEBERRY PLAY (Griffin's Batch Festival). Clemence is composer and sound designer for ROMEO AND JULIET for Bell Shakespeare. Clemence holds a Master of Fine Arts (directing) at the National Institute of Dramatic Art (NIDA) and a Bachelor of Music from the Sydney Conservatorium, majoring in classical voice. While she was studying, Clemence directed/wrote/performed/composed for over thirty productions including: directing Brecht's THE THREEPENNY OPERA at PACT; co-directing (with Ben Sheen) Martin Crimp's ATTEMPTS ON HER LIFE; and directing Ionesco's THE CHAIRS for Sydney Fringe Festival. She was Director of Verge, Australia's largest student-run arts festival. Clemence regularly develops and stages readings of new work, including: Neil Levi's KIN at Sydney Theatre Company for the Patrick White Award; Tee O'Neil's GR8 SKIN at Festival Fetale; and Tasnim Hossain's 44 HOMES at Australian Theatre for Young People. Clemence is currently developing two new operas.

Chloe Greaves (Set & Costume Design) is a stylist and costume designer. For She Said Theatre, she has designed HART, Fallen and The Quiet Bite. Other recent costume designs include Rule of Thirds and Lucid (Chunky Move), The Bacchae (Fraught Outfit/Melbourne Festival), The Grumpiest Boy in the World (Victorian Opera), They Saw A Thylacine (Malthouse Theatre), The Waiting Room (Melbourne Theatre Company), Blak Cabaret (Sydney Festival/ Malthouse Theatre), The Magic Pudding (Victorian Opera), On the bodily Education... (Fraught Outfit / MTC Neon), Le Donna Curiose (The Juliard School, New York), Project Hysteria (Poppy Seed festival) Romeo and Juliet, Macbeth and A Midsummer Nights Dream (Essential Theatre), and Pacific Overtures (Watch This Productions). Chloe also works in film and television. She recently designed the feature film Living Space and has styled music videos for artists including Guy Sebastian, San Cisco, Montaigne, Dz Deathrays and Alison Wonderland. Chloe received the 2014 Independent Theatre Green Room Award for her body of work, and has been nominated on five other occasions.

Rachel Lee (Lighting Designer) is an emerging artist and lighting designer based in Melbourne and hometown Singapore, and loves a good conversation about culture, travels and the arts. While at the Victorian College of the Arts (VCA), her works include The Drowsy Chaperone (dir. Alistair Smith, 2017), Richard III (dir. Budi Miller, 2017), contemporary dance piece A Live Exhibition (chor. Prue Lang, 2016), HOLT! Who Goes There (devised, 2016), No End Of Blame (dir. Bridget Balodis, 2016). Professional works include a recent concluded season of Baby Bi Bi Bi (dir. Flesh Coloured Panties, 2018), Romeo Is Not The Only Fruit (dir. Jean Tong, 2017-2018), Tandem (dir. Gravity Dolls, 2018), Bread Crumbs (dir. Ruby Johnston and Benjamin Nichol, 2017), Into The Woods (dir. Sam Pearce, 2018), Delilah (dir. Romi Kupfer, 2018), Have you Herd (devised, 2018). Whilst learning from leading lighting designers, Rachel thrives to establish her voice through her art. She is a 2016 Lyrebird Awards nominee for her design on Camberwell Grammarians' Theatre Co. (CGTC) adaptation of One Man, Two Guvnors (2016).

William McBride (Dramaturgy & Movement Direction) is a performance maker working across dance, theatre, contemporary performance and live-art. In collaboration with Alice Dixon and Caroline Meaden, as Slown, Smallened & Son, he has created and performed in Lady Example (Next Wave, The Substation), Let's Go Up Here (FOLA, Arts House), Blowin' Up (Melbourne Fringe, The Substation; winner: Arts House Evolution Award), Fallen O'er (Alchemy, Abbotsford Convent; nominated: Outstanding Achievement in Independent Dance, Australian Dance Awards) and This is What's Happening (Melbourne Fringe, Darebin Arts Speakeasy; winner: Best Dance, Melbourne Fringe Awards; nominated: Outstanding Achievement in Independent Dance, Australian Dance Awards). Other recent credits include: The Bachelor (La Mama/Mechanic's Institute), Aeon (Lz Dunne collaborations, Dance Massive, Live Works, PICA), Since I suppose... (one step at a time like this, Melbourne Festival), and Hotel Obscura (Triage Live Art, FOLA, Arts House).

Adelaide Harney (Stage Manager) is a Melbourne-based stage manager and lighting designer. A recent graduate of the Victorian College of the Arts, Adelaide's latest credits include stage management for Contest by Emilie Collyer (New Working Group/Darebin Arts Speakeasy) and Lady Example (Slown Smallened & Son/Next Wave Festival/The Substation), and lighting designer for When Icebergs Melt by Michael Griffiths. Having grown up heavily in theatre as a child, Adelaide has experience both on- and off-stage. The collaborative artistry found in live theatre is a magic Adelaide is proud to be a part of.

Alexander Rothnie (Assistant Designer & Set Construction) is a Melbourne based set and costume designer/ maker with a Bachelor of Fine Arts (Production) from the Victorian College of the Arts. Recent credits include assistant designer and set construction for The Antipodes (Red Stitch, 2018) and Fury (Red Stitch, 2018), set construction/ interim production manager for Colder (Red Stitch, 2018), assistant/ graphic designer on A New Brain (The Popular Mechanicals, 2018). Graduating from The Victorian College of the Arts last year Alex took on many roles during his time at university, set designer for Mother Courage and Her Children (VCA, 2017), and costume designer for both NINETEEN NINETY-NINE (VCA, 2017) and Henry V (VCA, 2017). He also worked at Ivanhoe Grammar School from 2012 to 2017 as their theatre technician and designer, some credits include set designer for Jesus Christ Superstar (IGS, 2017), Songs for a New World (IGS, 2016), Away (IGS, 2015, and Violet (IGS, 2015). He currently works at Melbourne Theatre Company as a draftsman.