

*YOUNG BODIES /*

*SOMEBODY'S*



BY MIRANDA MICHALOWSKI

# CREW

## **Playwright and Assistant Director - Miranda Michalowski**

Miranda (she/her) is an emerging playwright who is passionate about creating female-driven and queer work. She holds a BA in Writing and Theatre Studies from Notre Dame. In 2021, Miranda took part in an ATYP class led by Lachlan Philpott, where she started writing *Young Bodies/Somebody's*. She was then selected as one of 20 young writers from across Australia for the ATYP National Studio. In early 2022, Miranda wrote and starred in a queer independent short film 'Goodbye Mr Wilde', directed by Aliyah Knight and produced by a crew of emerging filmmakers. Now, she is completing her Honours thesis at UNSW, focusing on representations of girlhood in contemporary theatre, and writing an original play, 'Saturday Girls'.



## **Director - Jo Bradley**

Jo is a director and writer who recently graduated from UNSW with a BA (First Class Honours) in Theatre and Performance Studies. In 2021 she did an ATYP Directing Class led by Carissa Licciardello, and in 2019 she interned under Lee Lewis for Griffin Theatre Company's production of *First Love is the Revolution*. For NUTS, she directed *What is the Matter with Mary Jane?* (2018) and *God of Carnage* (2019). These plays earned her the prize of 'Best Director' at the annual NUTS awards two years in a row. Since 2014, Jo has run her own website, [scribblesofstageandscreen.com](http://scribblesofstageandscreen.com) where she writes about film, theatre and TV.

## **Producer - Carly Fisher**

Carly is a Director, Producer and the Artistic Director and founder of Theatre Travels. For the company, Carly has produced 18 shows (2018-2022) and has directed 9. Carly is also the creator and producer of the NO: INTERMISSION festival and the editor of Theatre Travels' active reviewing platform. 2022 credits include: *In Their Footsteps* (Adelaide and Canberra), *5 Lesbians Eating a Quiche* (Sydney and Adelaide), *Puppets* (Sydney, Melbourne, Edinburgh), *Silenced* (Sydney), *The Culture* (New York), *Young Bodies/Somebody's* (Sydney) and *The Sweet Science of Bruising* (Sydney). Carly's full bio is available at <https://carlyfisher.net/>



# CREW

## **Production Designer - Hannah Yardley**

Hannah is a multidisciplinary designer deeply passionate about collaborating on new works that elevate unique and emerging voices across theatre, film, and television. Her design process is driven by a desire to create intimate and visceral experiences for audiences through complex world-building, earnest dramaturgical interrogation and a respectful creative practice.

A NIDA graduate, Hannah has been privileged to work on many exciting new projects. Highlights for Hannah have included Set Designing for the NIDA/STC Collaboration 'Eat Me' (2021) and Co-Designing for the Virtual Reality Opera 'The Space Between' (2022). These projects diversified and challenged Hannah as a designer, confirming her ongoing desire to embrace bold and experimental work throughout her career.



## **Sound Designer - Daniel Herten**

Daniel Herten (He/Him) is a Sydney-based sound designer, composer and audio-visual designer for live performance, screen, installation, video games and VR. He is a passionate and curious practitioner, and his work often explores how we engage and interface with stories through emerging technologies. As a graduate of the National Institute of Dramatic Art, Daniel uses his foundations in music and technical design to explore the intersections of digital media, audience interaction and live performance.

His recent credits include: Sound Designer for Hand To God (Red Line Productions), Associate Sound Designer for Green Park (Griffin Theatre Company), Sound Designer for Set Piece (Performance Space / Sydney Festival), Sound Designer for In The Arms Of Morpheus (ARC Circus / HOTA), Sound Design And Composition Associate for Dorian Gray (Sydney Theatre Company).

## **Lighting Designer - Capri Harris**

Capri Harris (She/Her) is an emerging lighting designer living on Dharawal land. She graduated from the Australian Institute of Music with a Bachelor of Performance.

Previous shows include Lighting Designer and Operator for 'Cherry', 'Playpen', '5 Lesbians Eating a Quiche', 'In Their Footsteps' Canberra Season and 'Silenced', as well as, the 2021 season of Theatre Travels 'No: Intermission' Festival for the shows 'In Their Footsteps' and 'Rattling The Keys'. She also designed, assisted and operated for university shows; 'Emerge Festival' (LD/LA, 2021), 'Love and Information' (LD/OP 2020), 'As You Like it' (LD/OP 2019) 'How To Disappear' (LA/OP, 2018), and lighting for musicians such as Ali Barter, Alex Lahey, The Kava Kings, The Moving Stills and Nathan Cavaleri as part of Australian Music Week (OP 2019). Capri is passionate about making theatre easily accessible so it can be enjoyed by all.



# CREW

## **Stage Manager - Rhiannon McCabe**

Rhiannon McCabe is a Filipino-Australian creative based in Western Sydney. Enamoured with the performing arts from a young age, Rhiannon began her journey in theatre in Singapore, where she starred as Lep in *The Small Poppies*. Rhiannon then moved onto backstage roles where she has worked as stage manager, set designer, prop manager and costume designer for *The Grimms Tales*, *Jane Austen Anthologies*, various devised productions and directed student plays as she taught at an after-school drama academy. Rhiannon moved to Australia in 2018 to further her studies and is now studying a BFA in Theatre and English Literature at The University of Notre Dame.



# CAST



## **June - Lulu Quirk**

Lulu Quirk is an Australian actress based in Sydney. For over 10 years, Lulu had been performing in musical theatre, and was eventually offered a spot to study musical full time with Perform Australia in 2018, when she was just 16. She completed her studies in 2019 with a certificate IV in musical theatre, and 2 years of training with Australia's top industry professionals. After graduating, Lulu ventured into the Australian film and television industry, quickly earning Australian television credits for her roles on shows such as 'Born to spy' (ABCME) as Dutch, 'Barons' (ABC & Fremantle) as Karen and 'Frayed' (ABC) as Amanda.

## **Anna - Samantha Lush**

Originally from Hobart, Tasmania, Samantha is a 2018 acting graduate from the Queensland University of Technology. Stage credits include *Breaking the Code*, *Rapture Blister Burn*, *Three Winters*, *The Winters Tale*, *Enemies* and *Mad Forest* (QUT), *Lysa and the Freeborn Dames* (La Boite), *Revolt!* She said *Revolt Again* (Sydney Fringe Festival).





### **Dawn - Erica Nelson**

Erica is an independent actor and producer. Her recent stage performances include *A Midsummer Nights Dream* (Titania) for The Acting Factory, *Closer* (Anna) for Paradox Productions, *The Last Days of Judas Iscariot* (Fabiana Aziza Cunningham) for Gamut Theatre Company, *Three Sisters* (Masha) & *Così* (Roy) for Darlo Drama, and *Hating Alison Ashley* (Miss Belmont) for the New Theatre. Erica has performed in the web series *Superwog*, and short films *Love and Fear* (Elanor) for Atmosphere Pictures, and *Alessandra* (Gloria) for the Australian Film Base. Erica has completed a Bachelor of Arts (Performance Studies) at the University of Sydney and has trained at the HubStudio, AMAW, and Darlo Drama.

# WRITER'S NOTES

*Young Bodies/Somebody's* is my first ever play, which I started writing at the tender age of 20. At that point, I had no idea how to write a play, let alone get it up on a stage with actors and props and all those bits and pieces. But I'm now 21 and, therefore, much older and wiser. So here are my notes!

This is a play about shame, and about not feeling comfortable in your own skin. It's about feeling like a deeply messy person and not wanting to break out of the cocoon of being a kid to go and live in the real world.

While it's a play about female shame, it's also about the beauty of sisterhood – a dynamic that I don't think we see represented often enough. The characters of Anna and June spend most of their time arguing over meaningless things that somehow mean everything. They're each other's worst enemy and best friend, which I think is true of many sisters.

Even though the play is about shame and insecurity, I hope it's mostly a funny story. A writing teacher, Lewis Treston, once told me that the best way to make an audience cry is to make them laugh for an hour, and it's become my favourite piece of advice. I see humour as a way of unlocking an audience emotionally, making them open to feeling things that might be awkward or uncomfortable. Theatre, at its best, is a way of sparking conversations.

By naming the experiences that make us feel ashamed as young women, we can take a bit of the power back and maybe even realise that the shame was never ours to begin with.

*Thank you to Lachlan Philpott and Alison Rooke for helping me to craft this piece. Thank you to Jo and Carly for taking a chance on it. Thank you to Aliyah, for more things than I can count.*

*And to my sister, Charlotte – this one is for you.*

# DIRECTOR'S NOTES

"Our mothers are our first homes, and that's why we're always trying to return to them. To know what it was like to have one place where we belonged. Where we fit."

- Michele Filgate, *What My Mother And I Don't Talk About*

"I am my mother's child"

- Lorde, *"Writer In The Dark"*

The coming-of-age genre is full of 17-year-olds leaving high school and having big revelations about adolescence. But at 17, everyone is at the same place, more or less. But 19? 21? Those ages are infinitely more interesting to me, because in the years that follow high school, young adults' lives spread out in a million different directions. Some are working, some are studying. Some are living at home, and some have moved out. Some still get allowances and free rent, while others are supporting themselves. The spectrum of experiences is so vast that it's very hard to measure yourself against your peers to check if you're 'on the right track'. This play celebrates that confusing, messy time in your late teens and early 20s when you feel all this pressure to be a "real person" but, you feel like you "have absolutely no idea what you're doing".

Miranda was 20 when she wrote this play, and I was 22 when I started directing it. It's so important to us that stories for, and about, young women are told by young women, and we are very grateful to everyone in the audience for supporting young women's stories.

It's our first ever indie production and we have learnt so much in the last nine months. Although there's been many challenges—including almost our entire creative team getting covid at different points in the past three months—I am so proud of where we are now. The whole team—Rhiannon, Daniel, Capri, Hannah, Lulu, Sammy, Erica and especially our producer, Carly—have worked so hard to make this show happen despite Covid making everything harder, and I really appreciate their dedication and commitment. I also want to thank Aliyah, Maddie, Jess and James for all their help in the lead-up to this show.

Theatre, cinema and TV are full of male writers and male directors telling stories about fathers and sons, but there are not nearly enough stories about mothers and daughters. I hope you enjoy ours.

This is for my mum.

Jo Bradley





Production photography by Becky Matthews