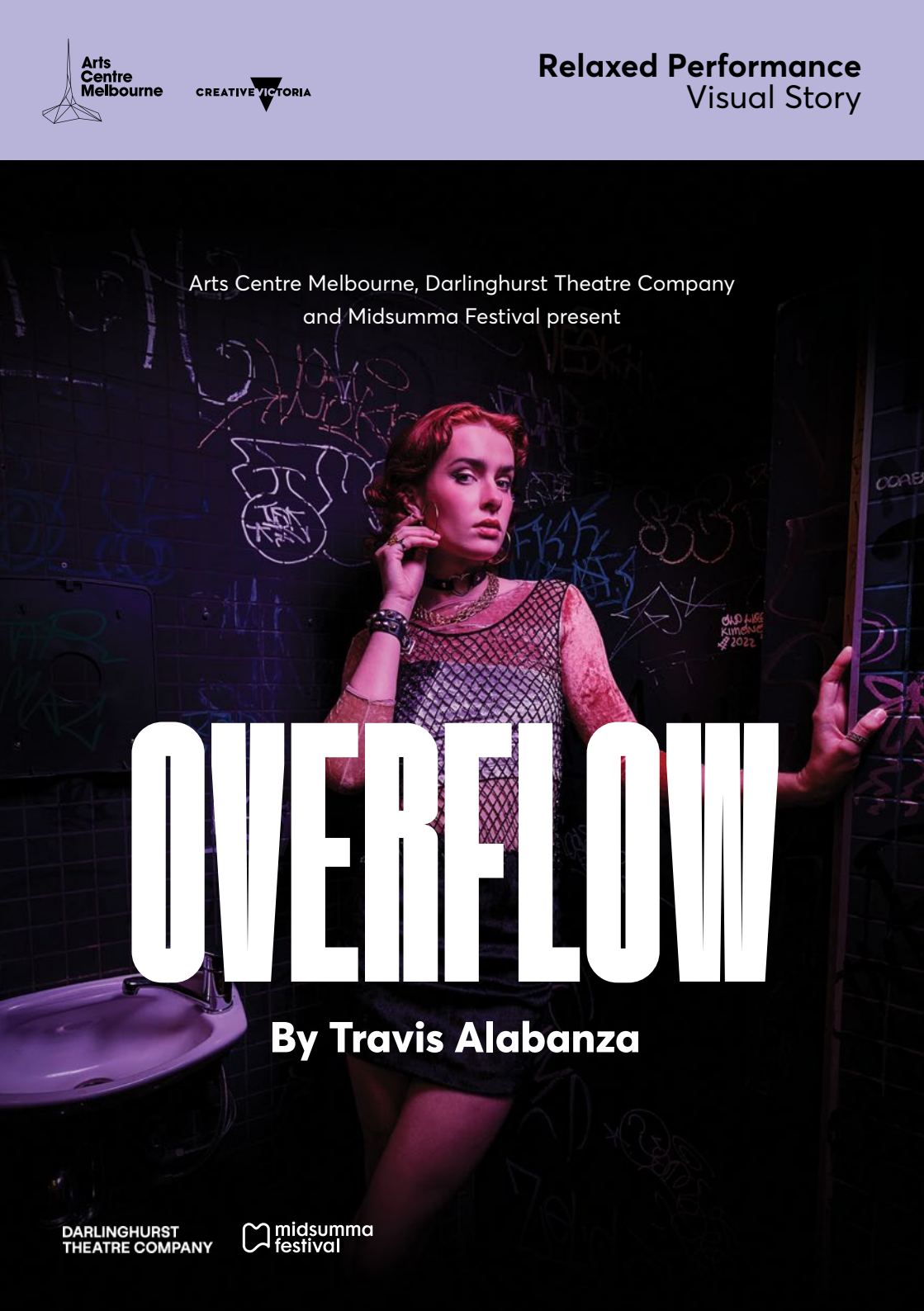


Arts Centre Melbourne, Darlinghurst Theatre Company
and Midsumma Festival present



A woman with red hair, wearing a black mesh top and a choker, stands in a bathroom with graffiti-covered walls. She is holding a phone to her ear and looking off to the side. A sink is visible in the lower left corner.

OVERFLOW

By Travis Alabanza

***Wominjeka yearmann koondée
biik Wurundjeri balluk.***

Welcome to the land of the Wurundjeri people.

Arts Centre Melbourne and the Melbourne Arts Precinct sit on a site that has been a gathering place for song, storytelling, community and culture for First Nations people for millennia.

We acknowledge the Traditional Owners and Custodians of the land on which we gather, the Wurundjeri Woi-wurrung.

We also acknowledge the neighbouring Kulin Nation groups, the Boonwurrung and Bunurong people, and pay our respects to elders, past and present.

Both land and sovereignty have never been ceded. It always was and always will be Aboriginal Land.

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About this guide

This guide is designed to help prepare you to attend Overflow. The guide includes information about the venue and what will happen during the show. It will have a mixture of the broad, big picture points, as well as fine detail about the venue and the show. It is designed so you can skip parts that will not be of benefit to you and focus on parts that will make your experience of attending this show more predictable. Please engage with as much or as little as will help you and your brain.

This guide has been developed in collaboration between writer Artemis Munoz and the Arts Centre Melbourne Access & Inclusion team.

This relaxed performance has been made possible by the generous support of the Marian and E.H. Flack Trust

Contact

If you would like any additional information in the lead up to your visit, please contact Arts Centre Melbourne on 1300 182 183 during business hours or email tickets@artscentremelbourne.com.au

Relaxed Performance

Are Centre Melbourne is committed to providing events where everyone can feel welcome to participate in their own way. Relaxed Performances (RP) are for anyone who would benefit from a more relaxed environment. We focus on adapting the environment and performance, as well as preparing the audience by developing pre-show resources.

This show has a designated Relaxed Performance on Saturday 3 February, 3pm. For the Relaxed Performance of *Overflow*, seating is general admission, the theatre doors will stay open and there will be additional lighting at the entry points to the theatre throughout the performance.

Audiences will be able to move about, stim and/or make noise in the theatre space. You can leave to use the quiet space and return at any point in the show.

The quiet space is a designated low-sensory area for use by anyone who may need it to self-regulate and decompress. We also encourage you to bring and use your own stim toys, headphones or anything else that will help with self-regulating.

Please note: This is the only Relaxed Performance of *Overflow*. During other performances, latecomers may be admitted at a suitable time at the discretion of our staff. If you need to leave any point during the show, a lockout may apply. Please speak to venue staff for more information or assistance.

Important Information

Venue

This production of *Overflow* will be performed at the Fairfax Theatre, which is inside Arts Centre Melbourne.

Running Time

The show is 1 hour and 10 minutes with no interval.

Age Recommendation

Suitable for ages 16+. Audiences are encouraged to review warnings and talk to staff in order to assess appropriateness of content.

About Overflow

Overflow is a play featuring one performer. The stage is set up to resemble a public bathroom.

The show follows Rosie, a trans woman in her twenties, as she hides in the bathroom from an unseen threat.

While trapped, she recounts her experiences in bathrooms; recounting key moments in her life and exploring how the bathroom as a site has changed alongside the changing world and her relationship with gender.

Through recounting key relationships and moments from her past, Rosie explores how the bathroom can be a site of both comradery between women and transphobic scrutiny.

Content and Sensory Warnings

- Discussions of transphobia/transmisogyny
- Use of a transphobic slur
- Implications to/discussions of misogynistic/sexual violence
- Swearing
- Sexual references
- References to drug use
- Mentions of body dysmorphia
- Running water and water effects
- Flashing lights
- Loud heavy bass music
- Loud sound effects (knocking)
- Use of cigarettes (Honeyrose Ginseng) and vape used throughout

Support Services

Overflow contains content that may be distressing for some. If you require help please contact one of these free services:

- Lifeline: 13 11 44 (crisis support available 24 hours/7 days)
- Q-Life: 1800 184 527 (counselling for LGBTIQ+ people available 3pm to midnight/7 days)
- Rainbow Door: 1800 729 367 (support for LGBTIQ+ people available 10am to 5pm/7 days)
- Beyond Blue: 1300 22 4636 (counselling available 24 hours/7 days)

Theatre Guidelines

- Photography and mobile devices are not permitted during the performance, however if you need to use a device (such as an iPad) to assist with communication, please inform the ushers. It's always fine to use a device in the foyer or quiet spaces.
- During the Relaxed Performance, a relaxed attitude is taken to movement, noise and drinking in the auditorium (this is okay).
- If you need to take a break during the show, you are welcome to come out into the foyer area. A quiet space will be available, with low lighting and comfortable seating. You can return to the theatre when you are ready – trained staff are available to assist as required.
- To ensure COVID safety, sensory items will only be available upon request. We encourage audiences to bring your own items that will help you feel comfortable in the theatre, such as headphones and fidget toys.
- Face masks are recommended indoors.

About the Venue

Overflow is being performed at the Fairfax Studio, one of the three theatres within Arts Centre Melbourne's Theatres Building. It's the building on St Kilda Road with the spire on it.



Overflow

Parking

There are construction works to the Theatres building at Arts Centre Melbourne. If you're travelling by car, please be aware that construction in Southbank may cause delays. The car park is open with entry via Kavanagh Street.

Accessible parking spaces are available in both the Arts Centre Melbourne car park and on nearby streets.

For more information about parking, pick up and drop off, please [check our website](#), phone (03) 9281 8012 or email carpark@artscentremelbourne.com.au.



Tram

Stop number 14 – “Arts Precinct” is the closest stop to Arts Centre Melbourne. This is a wheelchair accessible tram stop. The trams that stop here are: 1, 3, 3a, 5, 6, 16, 64, 67 and 72. Routes 5, 6, 16 and 72 are sometimes serviced by low-floor trams.

Taxi

There is a taxi rank on St Kilda Road. You can flag one down or ask our Welcome Team (behind the gold desks in the Theatres Building) to call one for you.

Train

The nearest train station is Flinders Street Station. It's about 600 metres away straight down St Kilda Road and over the river.

To get to Arts Centre Melbourne from Flinders Street Station, take any exit onto Swanston Street and head in the direction of the river. Once you have crossed the river you will see the Hamer Hall, a large round building. Just past it is the building with the spire, the Theatres Building.

Overflow

Entering the Theatres Building

When you arrive you will most likely enter the foyer at street level of St Kilda Road or through the Arts Centre Melbourne car park.

If entering from St Kilda Road, proceed through any of the glass doors. The automatic doors on the far left are recommended for wheelchair users. If entering from the

carpark, follow the signs for the Theatres Building. You will enter into the Smorgon Family Plaza. This is a large foyer on Level 5 of the building, one floor below street level.



In the foyers you might encounter other people who are coming in to see shows. As audiences arrive, these areas get crowded. If this could be a challenge for you, we recommend arriving earlier to give yourself some more time, bringing items with you like headphones or stim toys that may assist you and/or asking the ushers if you can access a quiet space before the show.

Trained staff are available to assist if required – this includes the ushers who wear black uniforms, and it's their job to make getting around the venue as easy as possible. If you need assistance upon arrival, you can also contact our staff by phoning (03) 9281 8298 or (03) 9281 8196.



Overflow

Finding the Fairfax Studio

If you enter the Arts Centre Melbourne street-level foyer, head across to the lifts, which you will find directly to the right of the Australian Music Vault. If you arrived from the car park, go through the Smorgon Family Plaza to a ramp to find the lifts. Take them down to Level 3. There are some moving images and beeping sounds in these lifts. When you reach Level 3, turn to your left and take

the first corridor – it will lead you directly to the the Fairfax Studio. There are signs that can help you find your way if you feel disorientated.

If you prefer, you can use the escalator and stairs to take you through the street level foyer and the Smorgon Family Plaza down to Level 3 – there are several flights of stairs needed to navigate these areas. The ushers can help you with directions if you want.



The Fairfax Studio Foyer

The Fairfax Studio foyer is a carpeted area with comfortable seating and a bar serving food and drink.

In the Fairfax foyer will be an interactive art installation containing a toilet cubicle. It is not a functional toilet. The play is set in a public bathroom and this art installation is designed to bring the nightlife experience closer to you. Coloured pens will be available if you would like to draw upon the cubicle walls, but you don't have to. If you like, you can take photos to share with your friends.

The nearest toilets to *Overflow* are located either side of the bar in the Fairfax Studio foyer. These will be available as All Gender Toilets with one bathroom providing cubicles and the other providing cubicles and urinals. These toilets are not wheelchair accessible.

The nearest accessible bathroom to *Overflow* is near the level 3 lifts. Follow the corridor that runs beside the theatre until you reach the area near the lifts.

Ushers will let you know when it is time to move into the theatre.



Overflow

Seating

When doors to the Fairfax Studio are open, you are welcome to head through and take your seat. Before entering the theatre, you will need to have your ticket scanned by an usher. The ticket scanning device might make a bright light and a beeping sound. Once you have had your ticket scanned you can head inside.

The inside of the Fairfax Studio has pink carpets and seats which are arranged in curves, with each row from the entrance a little lower than the last until you reach the stage.

For many of the rows you will need to take stairs downwards.

Seating for this show is general admission which means you can take any available seat that you like. You can ask ushers for assistance selecting a seat if it would be useful to you. If you need a particular seat for accessibility reasons, please contact Arts Centre Melbourne prior to the show by emailing tickets@artscentremelbourne.com.au or phoning on 1300 182 183.

Once you've taken your seat, settle in and enjoy the show!



Quiet Space

There is a Quiet Space that will be available on the day of the Relaxed Performance. This is a room with soft lighting where you can take a break if you want. You can do this whenever you need to. There will be armchairs, bean bags and sensory items available for you to use including weighted animals and tactile cushions. There will also be a telephone available should you need to call for assistance.

The Quiet Space is near the level 3 lifts. Follow the corridor that runs beside the theatre until you reach the area near the lifts. Continue down this hallway and you will pass the accessible toilets and the baby change facility. The next door is to a room called Suite 2, and it will have a sign showing this is the Quiet Space.

You can return to the theatre and watch the rest of the show whenever you feel ready.

Overflow





About the Show

The Stage

On the stage is a bathroom containing two toilets with no doors. The toilets are separated by a dividing wall. Outside the toilets is a sink, a hand-towel bin built into a wall, and a sharps container and a mirror fixed onto a wall. Everything in the bathroom is grey and the walls are black. Neon strip lights sit above the sink and the toilets.

Performer Details

Janet Anderson is the only performer in *Overflow*. Janet portrays the main character of Rosie, a trans woman in her twenties. Janet occasionally embodies various other characters. These other characters are represented through a change in accent, vocal quality and physicality, and often paired with a change in the lighting design.

While performing as Rosie and the other characters, Janet is dressed in leopard print tights, a black mini-skirt, a pink cropped shirt and a mesh cropped overshirt. She wears black boots and large gold hoop earrings. At the beginning of the show Janet's red hair is tied up in a short high ponytail, and she carries a small white handbag and wears a black, shiny puffer jacket. During the show she lets her hair down and takes off the bag and the jacket.



Overflow



Sensory

During the show, the character Rosie shares memories of her experience using public bathrooms, including at nightclubs and bars. This means that sensory elements of those experiences are reflected on stage.

You will see fast flashing coloured lights. You will hear loud club music and pre-recorded sound effects, for example of a loud knocking or banging noise.

There are real water effects used in this show. The set is designed to prevent water from touching the audience however there is some splash risk for those sitting in the front rows.

During the show the character of Rosie smokes and vapes. There is a chance this will be able to be smelt from the audience.

Allergens

Honeyrose Ginseng cigarettes are smoked twice during middle and end of play.

Vape is used throughout.

Thematic

Overflow is about women's bathrooms and the changing experience of them for a young trans woman. It is about the way this space can be a powerful site of connection and support with other women but it can also be the site of rejection and/or violence especially in a world where it is becoming less safe to be trans.

The show is set in London in the United Kingdom, and trans people colloquially refer to this country as 'TERF Island'. TERF stands for 'Trans Exclusionary Radical Feminist' and describes people who attempt to hide their hostility towards trans people behind feminist ideas. The United Kingdom is called TERF Island for the growth in these kinds of transphobic ideas over the last few years. This setting is key to the way the experience of bathrooms and how existing as a trans person has drastically changed for the main character Rosie.

Performance

The performance is mostly spoken monologue with a little bit of dancing. There are moments where the performer, Janet Anderson, stands on toilets or sits on things that typically wouldn't be sat on, including wet surfaces. This has been carefully rehearsed and the performer will be safe doing these things. Janet interacts with water a lot during the show and she gets pretty wet at times.

When the show ends Janet will bow, and the audience will likely applaud by clapping their hands together and even cheering. This may get loud. You are welcome to do the Auslan sign for applause instead if you want – waving your hands in the air with the same energy that you would use to clap your hands together.



Show details

The following portion of the guide goes into detail about the sights, sounds and story you will experience whilst attending *Overflow*.

If you would like these things to remain a surprise you are welcome to skip this portion of the guide.

Pre-show

A pre-recorded Acknowledgment of Country will play. After this Dino Dimitriadis, the director, will come out and introduce the show.

Opening moments

The show begins in the dark. Loud flute and primal drum music plays. White lights are slowly turned on to show Rosie sitting anxiously on a toilet, rolling up toilet paper to place her handbag on and vaping. The music fades to a light background buzz.

The pre-emptive piss

Rosie talks about the joys of the pre-emptive piss and how it makes her feel safe and in control. She is interrupted by a loud banging sound (pre-recorded) and speaks to it in anger.



Calling for help

Rosie talks about a plan she has with her friend Charlotte to call for help if she needs to. She acts out one such call, playing both herself and Charlotte. The stage lights change to highlight the performer in pink when she plays Charlotte. Rosie talks about her relationship with Charlotte and discomfort with the idea of being saved.



The bathroom is everything

There is a loud knocking (pre-recorded). Rosie takes off her jacket and hangs it between the cubicles.

The neon lights above the cubicle turn pink as Rosie talks about the club bathroom and how it is a space for women to share knowledge, and how it

can change to fulfil different roles for its users. Rosie embodies other club goers for occasional moments.

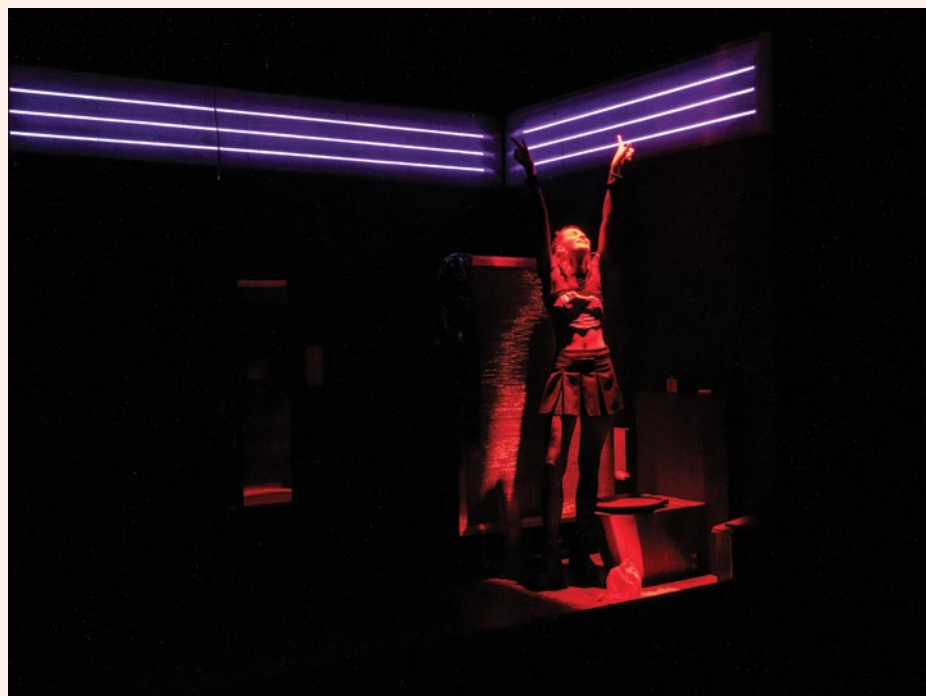
There is loud knocking (pre-recorded), and the lights change to a stark white.



The door opens

The lights return to pink as Rosie tells the story of a woman who encouraged her to use the women's bathroom instead of the men's bathroom. Rosie embodies this stranger for moments in this scene. Rosie recounts who she was in the early days of transition and how she used to have to brave the men's bathroom.

There is a short sequence of flashing club lights and loud club music that Rosie dances to as she talks about how it felt to have that door opened.



Primary school floods

There is a loud knocking (pre-recorded) and the stage lights turn white.

Rosie yells at the person knocking outside the bathroom. Rosie washes her face. She tells the story of the many bathroom floods at her primary school. Rosie stands on the lid of the toilet seat furthest from the stage and leans over the stall wall.

Rosie remembers a teacher, Mr Ravon, questioning her when she was at school. The lights shine on her face as she plays the teacher, and she sits on the lid of a toilet to portray herself when she was younger. Rosie talks about being blamed and cast aside by the school. The scene ends with her vaping.



Overflow

Zee

There is loud knocking (pre-recorded). Rosie yells at the person knocking again, turns on the tap and plays with the water. She talks about her relationship with her housemate, Zee. The stage is lit with blue and green lights, and a neon pink light above the toilets. Thumping club music plays in the background.

Rosie talks about meeting Zee in a club toilet and how easy that night was. Rosie mentions the use of drugs.

The thumping club music fades to a hopeful buzz. The lights fade to focus on the mirror in the bathroom as Rosie talks about how she and Zee felt that night, focused only on themselves.

The stage becomes an active club dancefloor. There is loud club music with heavy bass and singing. Coloured spotlights move across the floor and the neon lights above the cubicles flash white as Rosie lets her hair down and dances freely.



The bathroom as headquarters

The thumping club music fades into the background as Rosie transforms into a scared young woman, hiding in the bathroom. Rosie remembers moments where the bathroom became an important place for the women to look out for each other.

The lights go back to club blues and greens, with the neon pink above the toilets. The neon lights pulse with the music to build tension. Rosie smokes a cigarette and remembers chain-smoking with Zee. She thinks about how their relationship has changed over time.



The bathroom has changed

There is loud knocking (pre-recorded). The whole stage is lit with white light. Rosie sits on the cistern of the toilet, as far away from the knocking as she can get.

She talks about a recent experience of being thrown out of a women's bathroom and how the space that had always held friendship and safety has now changed into something far less welcoming.



Overflow

The loud knocking becomes a low rumble. Rosie goes over to the sink and blocks it with a hand towel. She leaves the sink to fill and *overflow*.

The light narrows to focus on a portion of the stage as Rosie talks about Zee's bad opinion of Charlotte.

There is a knock, and Rosie yells out towards it. The whole stage is lit up white again.

The knocking repeats.



Overflow



The boogeyman

Rosie huddles on the floor. She tells us about the first time she hid in a bathroom. The lights focus in on the area that Rosie is sitting in. The lights change to mimic the flickering light of a TV screen. Rosie pretends to be her younger self and her brothers as they watch a scary movie about the boogeyman.

There is a loud knocking and the whole stage is lit by a white light. Rosie thinks about why she is being targeted.

The knocking continues and Rosie yells back at it.

The knocking becomes a drum beat.

Rosie blocks the toilet and lies on the wet floor.

The knocking starts again.

Rosie gets up and looks at her phone. She hesitates. Rosie talks about the harm cis women can do to trans women when they incorrectly place blame on them for the pain men have caused.

The background sound rumbles and Rosie flushes the blocked toilet.

Overflow

Flood

The loud primal drum and flute music from the beginning of the show starts to play. The neon lights above the sink and toilets flash red and pink.

Rosie splashes water about and throws wet toilet paper at the walls. She dumps all the rubbish out of the bin and makes a lot of mess.



Charlotte

The knocking starts again and the stage is lit by a white light. Rosie tells the story of how Charlotte confessed to flooding the primary school toilets because of her body dysmorphia. The lights become pink and highlight Rosie as she plays Charlotte, who huddles close to a toilet and vomits.

The knocking starts again and the stage lights return to white. Rosie goes and sits on the upside down bin and eats KFC chips.

Rosie talks about her relationship with Charlotte and how it has changed over time. She expresses frustration with Charlotte not advocating for her around transphobic friends. Rosie listens to a pre-recorded voicemail from Charlotte who tells her off for standing them up. Rosie gets angry and throws her phone to the wet ground.



Rosie challenges how good a friend Charlotte actually is and re-affirms not wanting to be saved by her if it becomes something Charlotte will use to feel better about herself.

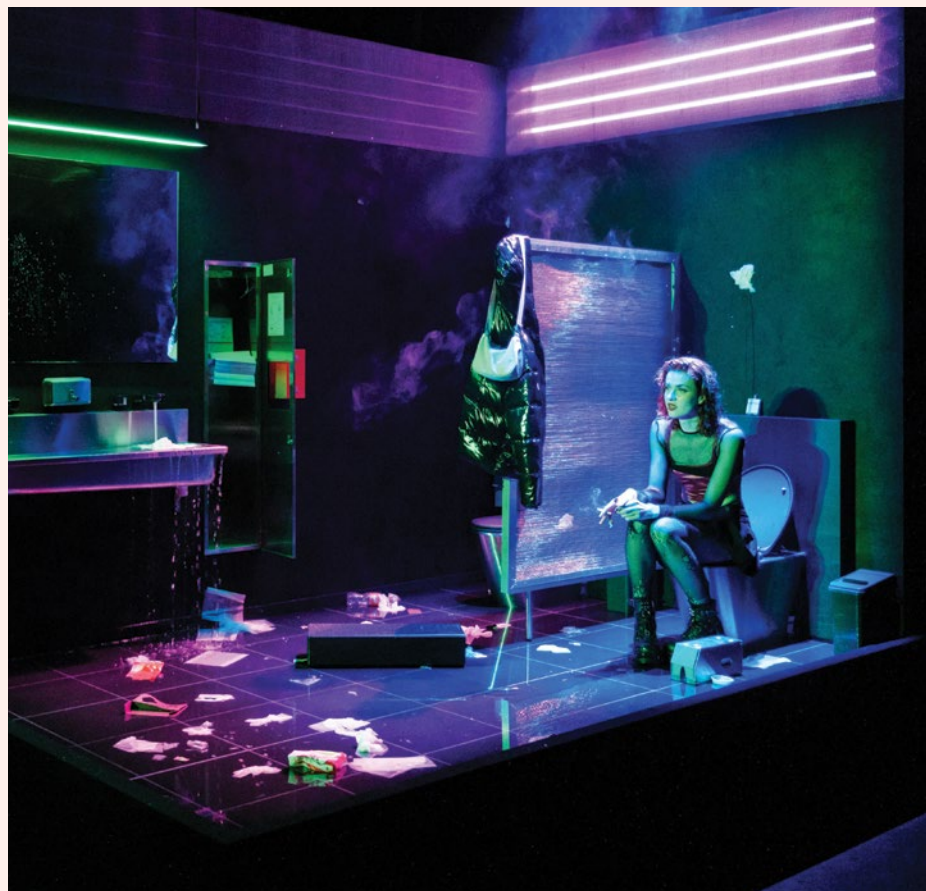
The sound becomes a low rumble and Rosie calls out to Zee.

Overflow

Together

The blue, green and neon pink lights above the toilets return. The night Rosie and Zee met is re-enacted for us again, but this time it is a little longer. Rosie embodies Zee who sits on the toilet and smokes.

Zee talks about how the two of them will always be connected by being the focus of the cis gaze and encourages Rosie to burn it all down.



Rosie was here

The knocking starts again and the stage is lit with a white light. Rosie throws away her cigarette. Loud industrial music begins to play. The neon lights above the toilet and sink flash white. Rosie writes "ROSIE WAS HERE" on the bathroom mirror in her lipstick.

Water drips from the ceiling. Rosie stands under it like it's a shower and enjoys the water as it falls on her. The ceiling drip stops when the music stops.

Rosie reminds the audience of the joys of a pre-emptive piss. She pulls down her tights and takes a piss. Rosie then dresses again. She puts on her jacket and bag, puts her hair back up and reapplies her lipstick. Rosie focuses on the exit and where the knocking was coming from and gets ready to leave.

Blackout. Music clanks to a stop.



Overflow

Bows

White lights come back up and a less loud droning music plays while the performer Janet Anderson takes a bow.

While this happens other audience members will likely clap and cheer. This can get loud. You can join in with them if you would like. This is one way you can show appreciation to the artists for sharing their work with you.



Credits

Travis Alabanza (they/them)
Playwright

Dino Dimitriadis (they/them)
Director, Set Designer

Steven Ljubovic (they/them)
Assistant Director and Stage Manager

Janet Anderson (she/her)

Rosie, Community Engagement Specialist

Benjamin Brockman (they/them)
Lighting Designer

Danni Esposito (they/them)
Sound Designer and Composer

Fetu Taku (she/her/they/them)
Movement Director

Jamaica Moana (she/her)
Costume Designer and Community Engagement Specialist

Loz Foy (they/them)
Community Engagement Specialist

Tommy Misa (they/them)
Community Engagement Specialist

Ro Bright (they/them)
Community Engagement Specialist

Frankie Clarke (they/them)
Production Manager

Green Door Theatre
Touring and Community
Engagement Producer

Bayley Turner (she/her)
Inclusion Consultant

Production photography
of *Overflow* by Robert Catto



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