

PRESENTED BY EVAN RICKMAN AND THE BLUE ROOM THEATRE

WHERE WATER ONCE WAS

13 JUNE - 1 JULY 2023

53 JAMES STREET MALL

TICKETS AT BLUEROOM.ORG.AU

(08) 9227 7005

**The
Blue Room
Theatre**



Department of
Local Government, Sport
and Cultural Industries



CITY OF PERTH
City of Light

Our Annual Season is proudly supported by the City of Perth. The Blue Room Theatre is supported by the State Government through the Department of Local Government, Sport and Cultural Industries.

AKNOWLEDGMENT OF COUNTRY

We acknowledge that **Where Water Once Was** was written, devised and created in Boorloo, on the traditional lands of the Whadjuk Nyoongar people.

We recognise, honour and thank them for their continuous custodianship of its waters, land and eco systems that provides each of us spiritual and physical sustenance to create art that deepens our own connection to this beautiful Boodja.

We pay our respects to Aboriginal Elders past, present and emerging and stand in solidarity with the Community for a just future.

Sovereignty was never ceded.

Always was,
Always will be,
Aboriginal Land.



A STORM IS BREWING

Under the Kelly's floorboards runs a stream... yet only Dylan seems to notice.
Margaret's dementia grows worse by the day... but only Stephanie seems to care.
Lily's love is seldom returned... no one seems to know she exists.
But it wasn't always like this.
The past made sense, the past was safe... but like a river flows to the sea, change is inevitable.

Where Water Once Was is a play about a family's struggle to deal with changing times after their matriarch falls ill with dementia and two siblings discover their degrading childhood house- and the land it stands on- holds dark secrets. With a cast spanning several generations, this play is a stunning meld of collaboration between ages and ideas from different worlds all being represented on stage at once.

Where Water Once Was makes its debut at the Blue Room Theatre running from the 13th of June until the 1st of July, 2023.

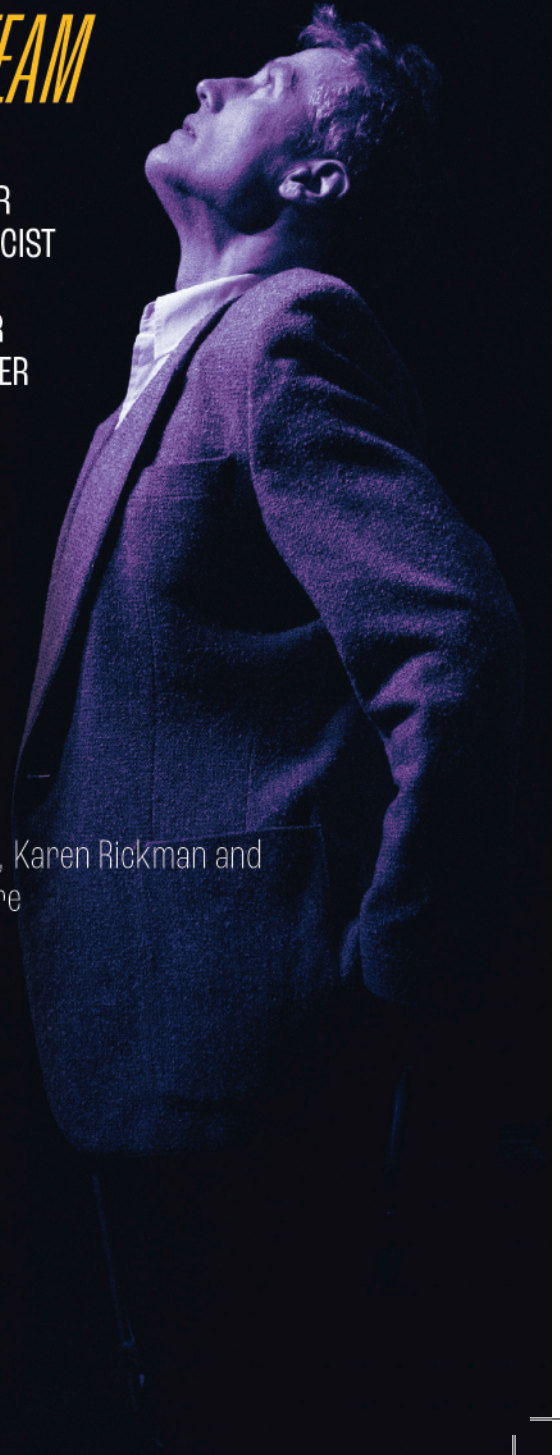
CAST AND CREATIVE TEAM

Evan Rickman
Samantha Hortin
Simonne Matthews
Hayley Smith
Angus Patterson
Elisa von Penger
Hellie Turner
Zane Alexander
Madelaine Page
Kingsley Judd
Chandra Wyatt
Amber Kitney

WRITER/DIRECTOR
PRODUCER/PUBLICIST
STAGE MANAGER
SOUND DESIGNER
LIGHTING DESIGNER
SET DESIGNER
DRAMATURG
CAST
CAST
CAST
CAST
CAST

SPECIAL THANKS TO

Hellie Turner, Andrea Mae, Jo Wyndham, Karen Rickman and
the entire team at The Blue Room Theatre





A NOTE FROM THE WRITER

For me, writer's and director's notes serve a simple purpose - to quench one's boredom while waiting for the show to start. In light of this I'll attempt to keep the following paragraphs brief.

About this time last year I began writing scenes for two separate plays. The first centred around a family struggling to cope with their matriarch's dementia diagnosis. Though the characters and occurrences were not autobiographical, my interest in the subject stemmed from conversations I had with my grandmothers, both of whom have dementia. The scenes for the second play materialised during a bout of writer's block. This culminated in me sitting under a tree and writing an overly long monologue in which a group of people built a house on top of stream, only to be haunted by its return when it leaches up through the floorboards years later. Though this monologue was convoluted, the themes it examined ignited a curiosity in me, and so I decided to blend the compelling ideas from both stories together. This eventuated in a narrative focusing on nature's reclamation, idealisation of the past, warped memory, self-destruction, and fear of change.

Debuting as a director, I found casting the show to be one of my hardest tasks. It's often claimed over 50% of a director's job is casting. Cast a show well and it will practically direct itself, cast it poorly and you're doomed from the start. Finding skilled actors for a production with practically no budget, by an unknown playwright and director, simply seemed fanciful. In spite of this, I'm delighted to say, we secured a team of experienced and incredibly talented actors to impart our story.

I extend my upmost gratitude to Hellie Turner, who not only acted as dramaturg, but also guided me through the process of writing my first full-length play. **Where Water Once Was** simply wouldn't be the same piece without Hellie.

I would also like to thank the players, crew, and Blue Room staff. Working with such a professional and creative group of people in my directorial debut has been a true privilege (special thanks to Samantha Hortin who delt with most of the paperwork so I didn't have to.)

Kind regards,
Evan Rickman





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