

# DJUNA

EVA REES X BULLET HEART CLUB

DAREBIN ARTS SPEAKEASY  
PRESENTS



Darebin  
Arts

# WELCOME TO DAREBIN ARTS' 2025 SEASON

**CR KRISTINE OLARIS OAM**

As a long-time supporter of the arts, the City of Darebin is proud to once again present the award-winning Darebin Arts Speakeasy program.

Since 2013 this theatre program has been partnering with small and medium arts organisations, companies and independent artists to generate thrilling, innovative and quality performances for audiences to enjoy.

With a focus on presenting a variety of voices and encouraging everyone to engage with the arts, this unique program champions new Australian works produced to interrogate our society and celebrate cultural diversity.

In 2025, Melbourne's leading performance artists return to Northcote Town Hall Arts Centre and Darebin Arts Centre to present cutting-edge shows featuring big babies, blurred boundaries, mythical beings, blak queer excellence,

boyhood secrets, bonnets, big feelings and more.

Congratulations to all involved on producing this thought provoking and inspiring program. I look forward to enjoying these incredible performances with you.



# PLAYWRIGHT'S MESSAGE

EVA REES

It is easy to be sceptical of the writer's note. To see it too easily fulfilling the archetype of the neurotically unwilling to let go playwright, never certain about having enunciated the final word. Nevertheless, I feel compelled to say that this play is not autobiographical. It is not resemblant of my inchoate sexual experiences – or at least not more than metaphorically. Instead, the autobiographical impulse manifests in the play's politics. I began writing this play when Joe Biden was president of the United States. In many ways the intention was to satirise what I saw as pervasive and ineffectual political positions; cynical inaction masquerading as moralistic (Marcus), the projection of political action onto individuated relations and identities (Djuna), or the soggy nihilism that deceives us into believing ours is a world not worth saving (them both). Against the backdrop of rising autocracy, the canary in the coalmine that is the erosion of trans rights, I feel the importance of sidestepping these political cul-de-sacs more than ever.

Finally, I would like to offer thanks to all those who supported me during this process – through wine-soaked readings on my bedroom floor or stultifying and cyclical discussions about what a political revolution would realistically look like in this country – without the belief of innumerable others, *Djuna* would not exist.

# ABOUT

## A RAZOR-SHARP TRANS THRILLER

“Nervous? How could you not be?”

From the cutting-edge queer theatremakers that brought Melbourne *The Inheritance*, *In The Club* and *The Gospel According to Jesus, Queen of Heaven* comes a razor-sharp new collaboration with trans playwright Eva Rees. A taught psychological thriller with a twinge of body horror, *Djuna* toys with power, kink and gender politics between two strangers behind closed doors.

Djuna meets Marcus to play out a mutual fantasy. She might be lying about her experience, and he's clearly in denial about who he is and what he wants.

Djuna and Marcus have more in common than they might admit: a desire to explore themselves in ways they can't anywhere else. This night will be the beginning of a two-year affair that will leave neither of them unscathed.

Directed by Kitan Petkovski, with production design by Bethany J Fellows (*In the Club*) and sound and video by James Paul (*Wake in Fright*), *Djuna* offers a scintillating perspective on queer exploration, from a ground-breaking local company.

Running time: approx. 95mins, no interval.

Content warnings: This production contains loud noises, flashing lights, strong language, mature themes, haze, frontal nudity, references to self-harm, graphic depiction of violence and blood, the use of herbal cigarettes. There will be no admittance once the event begins.

## CREATIVE TEAM

**Writer:** Eva Rees

**Director:** Kitan Petkovski

**Cast:** Jay Gold and Dion Mills

**Stage & Costume Design:**

Bethany J Fellows

**AV & Sound Design:** James Paul

**Lighting Design:** Tim Bonser

**Stage Manager:** Ellen Perriment

**Asst Stage Manger:** Rebekah Maisano and Cherri Anderson

**Intimacy Coordinator:** Bayley Turner

**Produced by:** Ro Bright of Bullet Heart Club

**Script Dramaturge:** Guy Webster

**Development Cast:** Alfie Baker and Dion Mills





# BULLET HEART CLUB

Bullet Heart Club (BHC) is a Naarm based creative-industry duo who collaborate with multidisciplinary artists from queer, TGD (trans and gender diverse) and migrant communities to create ever-evolving cross-form projects that integrate theatre with live music, film and performance art.

Established in 2013, BHC is led by Macedonian queer theatre director Kitan Petkovski (he/him) and non-binary playwright/screenwriter Ro Bright (they/them). Together their innovative approach to cross-form theatre has seen them recognized with a Scotsman Fringe First Award (*Daffodils*) and 2x Green Room Awards (*Jesus Queen of Heaven*).

Recent works include: *Thirty-Six* by Jo Clifford and Bayley Turner at fortyfivedownstairs as part of Midsumma Festival, *Sugar* starring Tomáš Kanor for Melbourne Fringe, *The Hall* with composer Pat Irwin (SUSS, The B-52's) at fortyfivedownstairs, the first international production of *Burgerz* by Travis Alabanza starring Kikki Temple, and the Victorian premiere of *In The Cub* by Patricia Cornelius, with songs by Jaguar Jonze.

BHC's debut work *Daffodils* (a play with songs) received multiple accolades, including a Scotsman Fringe First Award (2016) during its season at the Traverse Theatre as part of the production's global tour around 19 cities spanning three years. *Daffodils* was adapted into a feature film in 2019, screening at Busan International Film Festival, Hawaii International Film Festival, Melbourne Film Festival, Sydney Film Festival and Naples International Film Festival Florida.

# DAREBIN ARTS SPEAKEASY

Darebin Arts Speakeasy is Darebin City Council's award-winning year-round independent performance and development program. For over 10 years, the program has curated and invested in contemporary dance, circus, theatre and multi-disciplinary artists whose works offer audiences a dynamic and diverse mix of stories that matter to the community, celebrate cultural diversity and reflect the times we're living in.

Darebin Arts has backed many of the groundbreaking artists and companies that make Melbourne's art sector so iconic: RAWCUS, Ilbijerri Theatre Company, The Hayloft Project, Little Ones Theatre, Stephanie Lake Company, Elbow Room, MKA, Double Water Sign, and lead artists like Joel Bray, Michele Lee, Emilie Collyer, Anna Seymour, Stella Young and Sammy J.

# ARTIST BIOS



## **EVA REES**

(Writer: she/her)

is a Naarm-based playwright whose work has been commissioned by Theatre Works and Darebin Arts. Her writing explores themes of power, intimacy, and identity with a sharp, lyrical edge. *Djuna* is her third play, following acclaimed productions that interrogate the intersections of desire, violence, and language. With a background in English literature and Islamic studies, she brings a deeply analytical yet visceral approach to theatrical storytelling.

As an actor, she has performed with Malthouse Theatre, Melbourne Theatre Company, and in the *Harry Potter and the Cursed Child* original Australian cast.



## **KITAN PETKOVSKI**

(Director: he/him)

is a theatre director of Macedonian descent based in Naarm. His practice experiments with cross-form and queer dramaturgies. Recent directing credits include: *Thirty-Six*, *The Hall*, *The Inheritance* and *The Gospel According to Jesus*, *Queen of Heaven* (fortyfivedownstairs), *Sugar* (Melbourne Fringe), *Things I Know to be True*, *In The Club* and *Burgerz* (Theatre Works). Kitan's production of *The Inheritance* has been nominated for multiple Green Room Awards and his acclaimed production of *The Gospel According to Jesus*, *Queen of Heaven* won Best Independent Production at the 2021 awards ceremony. Kitan has been the directing artist recipient at Malthouse Theatre and the MinterEllison Future director at Melbourne Theatre Company. He is the co-founder and creative director of *Bullet Heart Club* and a panel member of the Theatre Companies Green Room Association Awards. Kitan holds an MFA in directing from the VCA and has been a guest tutor in theatre making, directing and devising processes.



# ARTIST BIOS



## JAY GOLD

(Djuna: they/them)

is a gender fluid actor based in Naarm/Melbourne. Attending 16th Street Actors Studio, they completed the full time program in 2020. Jay was part of the graduating class in a Bachelor of Fine Arts (Acting) 2023 at the Victorian College of the Arts. With many VCA credits, most notable was their role as Dance Teacher Pat in *Dance Nation* (dr. Emily Tomlins - Polyglot Theatre) and as Cam in *Break In, Roulette* (dr. Georgina Naidu). In 2023, as part of MidSumma Festival, Jay co-wrote, produced, directed and performed in *Body Irrelevant*, an experimental theatre piece delving into personal stories about gender, sex and love. Other recent credits include: Out To Lunch Theatre's production of *Gruesome Playground Injuries* and *The Aevum Valley* (MC showroom). Jay is currently signed with Kubler Auckland Management.



## DION MILLS

(Marcus: he/him)

performed (2018-2025) with the Australian Shakespeare Company in *Macbeth*, *The Merry Wives of Windsor*, *Romeo and Juliet*, *Comedy Of Errors*, *A Midsummer Night's Dream*, *Twelfth Night* and *Hamlet*. A member of the Red Stitch Actors' Theatre ensemble since 2001, playing in *The Amateurs* (2022), *The Cane* (2021), *Pomona* (2019) and *The Moors* (2017). Other credits include: E.M. Forster (Morgan) & Walter Poole in the Fortyfivedownstairs Production of *The Inheritance* (2024), Gerolamo Cardano in Lyric Opera of Melbourne's *Biographica* (2023), Vanya in *Uncle Vanya* for Anthropocene Play Company (2023), Mick in Three Fates Theatre Company's *Gundog* (2022) and Henry Lawson in Hit Productions' *All My Love*, which toured nationally 2015-18. His television credits include: *New Gold Mountain*, *Wentworth* (Series 8), *Jack Irish* (Series 2), *It's a Date* (Series 2), *Woodley*, *City Homicide* and *Stingers*.



# ARTIST BIOS



## **BETHANY J FELLOWS**

(Set & Costume Design)  
is a Melbourne/Naarm based artist and set and costume designer for theatre. Bethany holds a Bachelor of Fine Art from the University of Newcastle (2004) majoring in screen printing and a Bachelor of Fine Art with Honours from Monash University (2010) in live art and participatory practices. They studied at the Victorian College of the Arts under the Masters of Design for Performance program (2017/18).

Bethany is a frequent collaborator with director Kitan Petkovski, *Thirty-Six*, *Things I Know to be True*, *The Inheritance*, *In The Club*, *Burgerz*, *No Ball Games Allowed*, and *The Gospel According to Jesus Queen of Heaven*. Other recent credits include *Blood In The Water* (dir Tansy Gorman), *Cut* (dir Lawrence Strangio), *Hercules* (dir Daniel Schlusser) and *Archimedes War* (dir Susie Dee). Bethany recently conceived and facilitated a broth powered sauna Taking Stock: A Transcendental Tiny Restaurant Experience as a part of NextWave festivals 40th Birthday celebrations. Their artwork often engages with public space utilising food and humour.

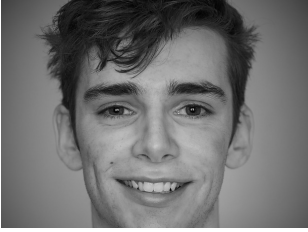


## **JAMES PAUL**

(AV & Sound Design)  
is a multidisciplinary composer, artist and academic. They design audiovisual environments, soundtracks and extreme experiences for the stage, screen, radio and internet. Their installation and exhibition works can be seen in galleries and museums around Australia. James is obsessed with amplification, perception and fabricating direct encounters with the periphery of experience. Their work materialises properties and behaviours of the physical world: duality, chaos, topology, semiosis, etc. James is currently working on a PhD exploring design and semiotics in autonomous systems. Recent performance works include: *Hercules* (Daniel Schlusser Ensemble and City of Melbourne); *Nevernevernever* (City of Melbourne); and *Wake in Fright* (Malthouse Theatre Co.). They design, consult, mentor and teach in a variety of artmaking practices.



# ARTIST BIOS



## **TIM BOSNER**

(Lighting Design)

is a Naarm/Melbourne based lighting designer for live performance, whose work has been seen across Australia and internationally. Recent lighting design credits include *Guys and Dolls* (Antipodes Theatre Co.) which earned him a Green Room nomination, *Common Dissonance* (Na Djinang Circus) *One Day In September* (Perryman Theatre Company), *Half Tlme* (Hayes Theatre Co) and *Genesis* (West Australian Ballet).

Tim earned a Bachelor of Arts degree from Western Australian Academy of Performing Arts. During his studies, he completed a secondment with Paul Jackson on the Production Company's *Lazarus*.

He is currently Head of Lighting at the Melbourne Recital Centre.



## **ELLEN PERRIMENT**

(Stage Manager: she/they)

is a stage manager and live sound, and lighting technician based in Naarm. Recent credits include stage and technical management for Frankie Van Kan's *A Body at Work*, stage managing for Themme Fatale's and Elle Diablo's *Le Freak* and tech operation for Trickys Collins' *Assigned Magician at Birth*. Having undertaken a Diploma of Live Production and Technical Services at RMIT in 2024, a Bachelor of Arts at Monash University in 2017, and working in theatre front of house through 2022, they bring a socially conscious, technically informed, and practical approach to all their work. She's worked as an operator and stage manager as part of the Adelaide Fringe Festival, Melbourne Fringe Festival, Midsumma Festival, and Melbourne International Comedy Festival, toured nationally with *The Sugar Showgirls*, and currently freelances in technical services across the country. Ellen delivers technical production workshops for performing artists, and is a proud member of the MEAA.



# ARTIST BIOS



## **REBEKAH MAISANO**

(Asst. Stage Manager: she/her) is an emerging theatre maker recently graduated from The Australian Collage of the Arts (Collarts) with a Bachelor of Performing Arts (Acting). During her time at Collarts she has been in numerous ensemble productions including *Woyzeck* by George Büchner directed by Briony Dunn, *Metamorphoses* by Mary Zimmerman directed by Naomi Edwards and a devised work *The Day We Were Not Alone* directed by Kitan Petkovski at the Theatreworks Explosives Factory.



## **CHERI ANDERSON**

(Asst. Stage Manager: she/her) is a Melbourne based performer and recent Bachelor of Performing Arts (Acting) graduate from The Australian College of the Arts (Collarts). Throughout her studies, she has been in ensemble productions like *Metamorphoses* by Mary Zimmerman directed by Naomi Edwards and devised pieces such as *Company of Wolves* by Stephen Nicolazzo and *The Day We Were Not Alone*, a Theatreworks Explosives Factory production directed by Kitan Petkovski.



# ARTIST BIOS



## **BAYLEY TURNER**

(Intimacy Coordinator: she/her) is a consultant on consent-based practice, inclusion, and intimacy coordination. Bayley has worked with Bullet Heart Club on productions *Things I Know to be True*, *The Inheritance*, *In the Club* and *The Hall*. Other theatre credits include *Truth* (Malthouse Theatre), *Hedwig & the Angry Inch* (Andrew Henry), *Sweat* (STC), *The Almighty Sometimes* (Melbourne Theatre Company), *The Lewis Trilogy* (Griffin Theatre Company). Screen credits as Intimacy Coordinator include *Neighbours* (Fremantle Media) and *Ladies in Black* (Bunya Productions). Bayley trained with Intimacy On Set and IDC Professionals.

Bayley is honoured to be part of trans storytelling and working with queer artists.



## **RO BRIGHT**

(Producer: they/them) is a screenwriter, gig-theatre-maker and producer. They are the CEO of TILDE: Melbourne's trans and gender diverse film festival, advocating for international trans and gender diverse filmmakers, and the co-creative director of theatre company Bullet Heart Club. A preoccupation with indie recording artists inspired Ro to write *Daffodils* (awarded a Scotsman Fringe First and Irish Times Top 10 Show at Edinburgh Festival Fringe), *Sugar* (nominated Best Cabaret Melbourne Fringe), *Elizabeth* (written with Lisa Crawley, nominated Best Cabaret Melbourne Fringe) and *The Hall* (written with Pat Irwin from SUSS and The B-52's). In 2019, Ro wrote the screenplay for the feature film adaptation of *Daffodils* with recording artists Lips (Steph Brown & Fen Ikner), which screened at Busan International Film Festival, MIFF, HIFF and Sydney Film Festival). They graduated from Tisch School of the Arts at New York University,

# HELPFUL RESOURCES

This production contains content that may be disturbing to some viewers. If you or anyone you know needs support, please contact any the following services:

## **Lifeline**

24/7

13 11 14

## **Beyond Blue**

1300 22 4636 (24/7)

## **Q-life**

1800 184 527

3pm — 12am (7 days)

## **Headspace** (12 - 25-year-olds)

10am - 1am

1800 650 1800

## **The Rainbow Door**

1800 729 367

10am — 5pm (7 days)

Rainbow Door is a free specialist LGBTIQ+ (Lesbian, Gay, Bisexual, Transgender and Gender Diverse, Intersex, Queer, Asexual, BrotherBoys, SisterGirls) helpline providing information, support, and referral to all LGBTIQ+ Victorians, their friends and family during the COVID-19 crisis and beyond.

## **Switchboard Victoria**

Switchboard is the Victorian partner in the national telephone and web counselling, information and referral service QLife. This free peer-based service is for LGBTIQ+ identifying people and those who have questions or concerns about LGBTIQ+ issues. This includes families, friends, teachers and coworkers of LGBTIQ+ people. This service is funded by the Commonwealth Department of Health.