

DAREBIN ARTS SPEAKEASY

PRESENTS

MATURE SKIN

By Gabrielle Fallen



Darebin
Arts

Image by: Gregory Lorenzutti

WRITER'S MESSAGE

GABRIELLE FALLEN
PLAYWRIGHT

(Maybe wait until after you've seen the show to read this.)

What's the most disgusting thing about you? Why? Could you ever tell someone?

Mature Skin is a work about shame. Personally, I'm someone who's embarrassed constantly, and it's something I really struggle with. To be fair, no-one in this play is doing well across the board — Paul's grieving. Jasmine's frustrated. Both hate their bodies and their work. The sex they have to feel closer only drives them apart. They both have a lot to be ashamed about, and a lot to keep to themselves. Everything about their connection is wrong, but something about it lifts them both, even as they reveal sides of themselves that have always remained hidden.

If you're someone who likes homework, the moodboard for this work included *Piggy* (dir. Carlotta Pereda), *Zola* (dir. Janicza Bravo), *Climax* (dir. Gaspar Noe), *Daddy: A Melodrama* by Jeremy O. Harris, *I'll Never Love Again* by Clare Barron, both *The Lake* and *The Between* by Tananarive Due, *In The Heights* by Lin-

Manuel Miranda, and of course, *I Saw The TV Glow* (dir. Jane Schoenberg). The ending was inspired by a scene from Christos Tsiolkas's *The Jesus Man*.

My dream for this work is that trans women perform it. I hope *Mature Skin* has ten billion lives; that trans kids in drama schools, community theatres, and in their bedrooms end up performing these monologues again and again. I hope they find meaning in what I've written. I hope a trans girl picks this scene for an acting showcase and the guy playing Paul is like, 21, so they have to change certain words for it to make sense. In all seriousness, I really hope the girls get up onstage for this show. Ny'Rah, Precious, Celeste, Thea, Triss, Willa, Louise - I wanna see you perform a little *Mature Skin*!

Mature Skin is also a play about beauty, and when I think about beauty, I'm thinking about the trans women of this city. Allie using her Pat McGrath eyeshadow palette in the bathroom light of our Potts Point AirBnB. Miloyo in Ringwood Savers, tying a disappointing dress around

WRITER'S MESSAGE CON'T

GABRIELLE FALLEN
PLAYWRIGHT

my waist and turning it into a fab skirt. Tina with her skincare routine laid out (re: cascading) across the HQ kitchen table. Lucie taking me through her makeup bag the first time she crashed at mine. I wrote this play to say that we were here. To say that we mattered, that we were loved, and that we laughed a lot. During this impossibly bleak moment for our community, we were still here. I hope girls decades in the future look back on this work and remember that they'll never be alone, the same way we never were.

Thank you for watching *Mature Skin*.

ABOUT

A DISGUSTINGLY SEXY ROM-VOM

Breakout trans playwright Gabrielle Fallen and acclaimed queer indie theatre director Justin Nott have teamed up for the premiere production of a salacious new comedy that's as funny as it is dark, and as sick as it is sensual.

Two strangers meet in a nightclub bathroom. They both work for Australia's leading all-natural skincare brand. They're twenty years apart in age and paygrade, and one of them has an insatiable desire for infected skin...

With sensual top notes and undercurrents of filth, *Mature Skin* is more rom-vom than rom-com. An unflinching and darkly funny play that dissects the nastiness and beauty of queer bodies, and the powers that dominate them.

Running time: approx. 70mins, no interval.
Show warnings: This production contains coarse language, sexual references, sex scenes, depictions of drug use, haze effects, flashing lights and loud noises.

Script development of *Mature Skin* by Gabrielle Fallen has been assisted by Melbourne Theatre Company, through the Cybec Electric series, generously supported by the Cybec Foundation.

CREATIVE TEAM

Writer: Gabrielle Fallen

Director: Justin Nott

Performers: Bailey Ackling Beecham and Pentazi Terzian

Set & Costume Design: Harry Gill

Costume Consultant: Gabrielle Fallen

Lighting Design:

Emma Lockhart-Wilson

Sound Design & Composition:

James Paul

Stage Manager & Technical

Operator: Charlotte Fischer

Community Consultant: Mahia Furia

Producer: Zadie Kennedy Mccracken

THANK YOU FROM THE CREATIVE TEAM

The creative team would like to thank the Cybec Foundation for the support towards the script development of this production. They would also thank Alistar Baldwin, Amy Cater, Cassie Hamilton, Janet Anderson, Jean Tong, Jenni Medway, Juliette Heron, Tasnim Hossain, Taylor Reece, Yve Blake, Simon Tegart, Bernie and Leonie Nott, Cathy Hunt, Kitan Petkovski and Zoey Dawson for the development of this work.

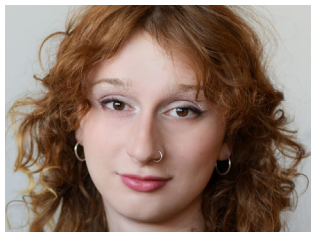
The team would like to dedicate this work to HQ.

DAREBIN ARTS SPEAKEASY

Darebin Arts Speakeasy is Darebin City Council's award-winning year-round independent performance and development program. Since 2013, 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



GABRIELLE FALLEN

Writer & Costume Consultant

Gabrielle Fallen is a Naarm-based writer and performer. Her performance credits include *Democracy Repair Services* (Melbourne Fringe), *Poems of a Transsexual Nature* (Melbourne Theatre Company, Melbourne Fringe), and *Embrace The Cringe* (EWF). Her original play *Mature Skin* was developed and presented by Melbourne Theatre Company in Cybec Electric 2024. Gabrielle holds a BFA (Theatre) from the Victorian College of the Arts, and her credits while training include *The Dinner Party* (dir. Dr Sarah Austin), *Peach Blossom Fan* (dir. Joe Paradise Lui), and *All Boys* (Xavier Hazard). For MUSE festival, she's created *Saturn and Solitude* and *How To Come Out (But Not, Like, In a Gay Way or Anything)*. Gabrielle was a finalist for Canberra Youth Theatre's 2023 Emerging Playwright Commission, interned under Yve Blake on *FANGIRLS* (Belvoir) at the Sydney Opera House, has undertaken residencies with Polyglot Theatre and The Unconformity, and is currently a reader for Melbourne Theatre Company's new work department.



JUSTIN NOTT

Director

Justin is a queer, independent director from Naarm/Melbourne. His practice encompasses new writing, queer stories and visual theatre. He holds a Master of Theatre (Directing) from the Victorian College of the Arts for which he received the Orloff Family Charitable Trust Scholarship for excellence. Justin most recently directed Adam Fawcett's sprawling family drama, *Every Lovely Terrible Thing* for LabKelpie, and Angus Cameron's *For Love Nor Money* for Victorian Theatre Company, named by TimeOut as one of the best shows to see at Melbourne Fringe Festival 2023.

Other directing credits include his autobiographical work *Variations or Exit Music* (2022); *Can't Be Tamed* (2018); and *Human_Error* (2017). He was most recently the Associate Director for the Australian premiere tour of musical *No Love Songs* for Newtheatricals.

ARTIST BIOS



BAILEY ACKLING BEECHAM

Jasmine

Bailey Ackling Beecham is a trans maker, performer and changemaker currently based in Naarm. Her journey began in Awabakal making site specific work during a Tantrum Youth Arts outreach program, forever embedding place into her making. While training her credits include, Performer in *Mature Skin* (Dir. Alistair Baldwin) at Melbourne Theatre Company, performer/deviser for *Phases* (dir. Joshua Pether) as part of Alter State festival, maker/performer in *Antigone* (dir. Joe Paradise Lui), co-creator of *Roll 4 Role* at MUSE, maker/performer of *Protect the Dolls* at Testing Grounds, and co-creator/performer of *Figure, Plot, Chart, Table* at Trades Hall.



PANTAZI TERZIAN

Paul

Pantazi is a Naarm based actor whose theatre credits include *Merciless Gods* (Darebin Arts Speakeasy & Griffin Theatre); *Homo Pentacoustous* (Malthouse Theatre & PICA); *Home, I'm Darling* (Melbourne Theatre Company); *Gloria* (Melbourne Theatre Company); *Minnie & Liraz* (Melbourne Theatre Company); *Lord Willing and the Creek Don't Rise* (Melbourne Theatre Company NEON); *The Sovereign Wife* (Melbourne Theatre Company NEON); *Calpurnia Descending* (Malthouse Theatre & Sydney Theatre Company) and *Salomé* (Malthouse HELIUM). His film and TV credits include *The Taverna* (Rescued Films); *Paper Champions* (Saliba Pictures/Exile Entertainment); *Rebooted* (Latenite Films); *Holding the Man* (Screen Australia); *Sisters* (Network Ten) and *Fake* (Paramount+).

ARTIST BIOS



HARRY GILL

Set & Costume Design

Harry is a graduate of the VCA and an Award Nominated Set and Costume Designer based in Naarm. Harry has a keen eye for design and aesthetics and through his designs seeks to make theatre relevant and meaningful to contemporary audiences.

Harry's recent design credits include Set & Costume Design for: *Australian Open* (Theatreworks, 2026) *Waltzing The Wilarra* (HIT Productions, 2025), *The Boys In The Band*, (James Terry Collective, 2025) *Bunyi Bunyi Bumi* (AsiaTopa, 2025), *Werewolf* (Arts Centre Melbourne, 2024), *Parade* (Seymour Centre, 2024).

Set Design for: *American Psycho* (Chapel Off Chapel, 2025), *Footloose* (Athenaeum Theatre, 2025), *Love and Information* (Theatreworks, 2025), *Addams Family* (Stars and the Moon, 2024), *The Whale* (Melbourne Shakespeare Company, 2024), *Every Lovely Terrible Thing* (Lab Kelpie, 2024), *Songs for a New World* (Soundworks Productions, 2023).

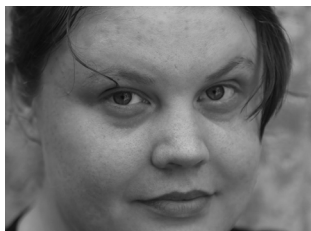


JAMES PAUL

Sound Design & Composition

James Paul is a designer, artist, and researcher obsessed with perception and semiotics. Originally a composer of electronic and art music. James' multimedia practice has evolved through a long history of making innovative artworks and immersive performance works using new and unusual technologies. Their compositions deconstruct and discombobulate the senses, and can be seen in space, on stage, or on screen. They belong to a handful of artmaking collectives pushing the boundaries of making and thinking, including Daniel Schlusser Ensemble, The Family, and (((20 Hz))). James has worked with a broad gamut of collaborator organisations including Malthouse Theatre, Sydney Theatre Co., City of Melbourne, Goethe-Institute, RMIT University, Einstürzende Neubauten, and more. James is currently completing a PhD exploring the relations between multimodal experiences (in the form of multimedia compositions) and structures within consciousness.

ARTIST BIOS



EMMA LOCKHART-WILSON

Lighting Design

Emma Lockhart-Wilson is a creative artist based in lighting and spatial design for performance. She works collaboratively with performance makers to create visually cohesive work and has a strong interest in the interactivity of performer bodies and designed elements. Emma has designed lighting for companies including THE RABBLE, Australian Theatre for Young People, Monkey Baa, Applespiel, PACT Centre for Emerging Artists, DeQunicy Co. and Version 1.0. Emma is currently undertaking a PhD at the VCA, University of Melbourne, researching design practices and affect in queer feminist performance.



CHARLOTTE FISCHER

Stage Manager & Technical Operator

Charlotte Fischer (she/her) is a Naarm/Melbourne based Stage Manager and graduate of the Bachelor of Performing Arts (Stage Management) at Collarts. Her credits include Stage Manager for *The Placeholder* (dir. Kitan Petkovski) at Midsumma Festival, Bullet Heart Club's *SUGAR – Edinburgh Gala* at Arts Centre Melbourne and Lunatix Theatre Company's *Blackrock*. She has also worked as Assistant Stage Manager on *Cymbeline, or Imogen* with Burning House Theatre Company, *Cabaret Vertigo* with NICA, and Showcase Victoria (VAPAC). Within Collarts, Charlotte stage-managed *Peer Gynt Part 1* (dir. Kitan Petkovski), *Scenes from the Climate Era* (dir. Kitan Petkovski) and *Blood Wedding* (dir. Briony Dunn).

ARTIST BIOS



MĀHIA FURIA

Community Consultant

Māhia Furia is an Indigenous Māori interdisciplinary whakawāhine artist and a leader within the ballroom community of Naarm. She is the First Lady of the Kiki House of Furia and is recognised by her community as a beloved ball host, commentator, graphic designer, video editor, mixer, choreographer, and ballroom archivist. She is especially appreciated for her wide-ranging community service supporting young trans people both within and beyond the ballroom scene. In July 2025 at the age of 19, she curated her first official kiki ball, The Phoenix Ball, at Dancehouse Theatre — a landmark venue for the Naarm ballroom scene. Four months later, she received the Young Leader Award at the 2025 TGV Trans Visibility Awards. Today, her work is seen and felt throughout Naarm's queer nightlife scene, with her art contributing to projects presented across the city. At just 20 years old, she holds the record as the youngest ball curator and panel judge of a large-scale ball in Oceania.



ZADIE KENNEDY MCCRACKEN

Producer

Zadie Kennedy Mccracken is a writer and performing arts producer living on unceded Wurundjeri Country. Their writing has appeared in Gems Zine, Ramona Magazine and Voiceworks, and onstage for La Mama Theatre, Melbourne Fringe, and Theatre Works. As a producer, Zadie has worked with MPavilion, Darebin Arts, Pony Cam and Melbourne Theatre Company, championing youth theatre, queer storytelling and experimental forms.