

Visual Story for

SEETHERED



August 19-24

Metro Studio
1411 Quadra St. Victoria BC

Download the venue visual story [on our website](#)



About *SEETHERED*

Performance time

- The performance will aim to start at **6:00pm** on August 19, 21, and 24 and **8:30pm** on August 20 and 22.
- The performance is approximately 1 hour long
- It will finish around **7:00pm** on August 19, 21, and 24 and **9:30pm** on August 20 and 22.

What to expect

- The lights above you will be dimmed as you enter the theatre. When the show begins, the lights above you will turn off and only the stage will be lit
- It is ok to leave the theatre if you feel uncomfortable at any point.
- It is ok to react
- It is ok to close your eyes and cover your ears at any point
- It is not ok to take pictures, text, or make phone calls
- At the end of the show, the actors will bow, and then speak to the audience out of character.

SEETHERED's Acknowledgements

Land Acknowledgements

SEETHERED was created by uninvited settlers on the traditional and unceded territories of the x^wməθk^wəyəm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and Selílwitulh (Tsleil-Waututh) Nations. *SEETHERED* will be performed on the traditional and unceded territories of the lək^wəŋən (Lekwungen) People, now known as the Songhees and Esquimalt Nations.

A Note on Gender and Gender Privilege

The playwright would also like to acknowledge that *SEETHERED* is written from a cis-gender woman's perspective of the healthcare system- a place of great privilege when compared to the medical discrimination faced by those with gender-expansive identities. All four characters are cis-gender women, but the struggles that they endure are experienced by all people with uteruses and ovaries. This play does not equate body parts or bodily functions with gender. Reproductive justice cannot be achieved until health discrimination against trans women, Two-Spirit and non-binary people, Indigenous women, and women of colour, is completely eradicated.

The Set and the Performers

Here is a picture of the set
(with all the performers)



This photo (and all the following photos) was taken during our rehearsals. The set and costumes will look a little different during our shows, especially with the lighting. There are some objects in the background that will not be on set when you see the show, such as the statue in the left-hand corner, and the fan and piano in the right-hand corner.

Here are pictures of all the performers



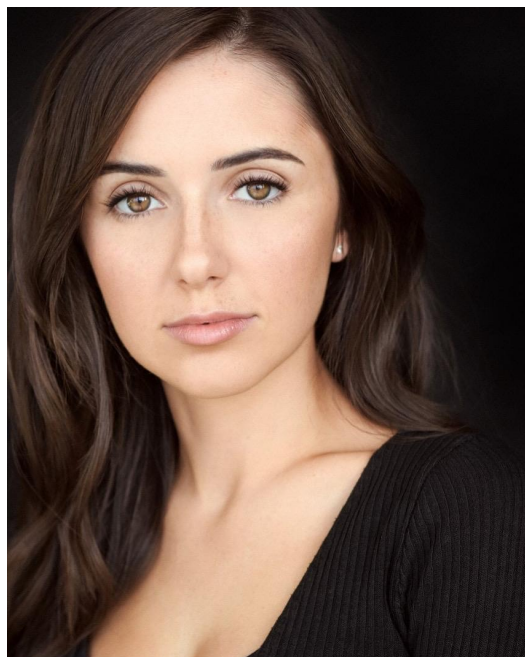
Arielle Permack plays CARMINE



Rahat Saini plays CERISE



Kapila Rego plays SCARLETT



Emma Newton plays RUBY

About the Story

SEETHERED is focused on four women in the waiting room of a gynecologist/obstetrician office. Each of the characters is here for a specific procedure, which has accompanying social stigma. Ruby is having a hysterectomy- the removal of the uterus- to manage her pain from endometriosis. Scarlett is having a late-term abortion, having been unwillingly coerced into the pregnancy by her abusive husband. Cerise is seeking a tubal ligation, which is the procedure that allows women to be sterilized. Carmine is here after struggling for many years with infertility, and is supporting her husband who is carrying their child. All four women are debating whether or not to go through with their procedure, or in Carmine's case, whether or not she can overcome her jealousy and stay with her husband. The show is performed in a montage of monologues and group scenes, all of which are removed from the present reality of the waiting room. By the end of the show, the four women have worked through their trauma, emotions, and apprehension, and undergo their respective surgeries with assuredness. The play ends with a feeling of optimism and no regrets.

Intense scenes and experiences:

- Scarlett speaks candidly about her abortion throughout the play
- Carmine describes her struggles with fertility and her miscarriages
- Scarlett recounts her abusive relationship with her husband, including the ways in which he forced her off of birth control so that she could become pregnant
- Carmine describes her husband's body dysmorphia, as a trans man going through a pregnancy
- Ruby describes losing her virginity, which although consensual, caused her emotional harm
- All characters describe non-consensual sexual sterilization, and the vulnerable groups that have been historically targeted
- Cerise recounts a sexual assault, and how she used self-harm to deal with her trauma
- All characters perform a "History of Gynecology" which describes physical and emotional trauma inflicted on women by male medical practitioners

There is no audience participation in our show.

The show is written with a lot of humour, despite the emotional circumstances. Many characters use humour in a cathartic way, even when the situation seems inappropriate. Audience members are free to laugh whenever they feel the desire to. It is also okay not to laugh at the comedic moments in the play.

Loud Sounds and Bright Lights

- There are no strobing or flashing lights
- Loud text alert “whistle” sound after Carmine’s first monologue, when she walks away from the divider
- At the end of the scene where the characters are writing texts and emails to their employers, the actors will yell loudly
- Loud gavel pounding sound after Carmine’s monologue about blueberry pancakes and Fleetwood Mac
- Loud record scratch sound after the sexy birth control dance
- Loud sound of a sword slicing in the middle of the group scene about involuntary sterilization
- Loud trumpet fanfare is played during the introduction to the “World History of Gynecology”
- The “World History of Gynecology” has very exaggerated and loud speech, with silly voices and lots of frantic movements
- At the end of the play, the actors will collectively laugh loudly

Maybe you will like the play, and maybe not, that is ok. It's alright to feel happy or sad or scared or angry after seeing a show.

At the end of the play, people will clap. That is a way to say thank you to the people who made the show. It is also a way to say you like the show.

It's ok to cover your ears if that is too loud. You can also wave your hands instead of clapping.

SEETHERED Visual Story

SPOILER ALERT :

The visual story tells you everything that happens in the show.

The following photos were taken during rehearsal, and unfortunately are not the best quality. But we hope that our visual story will help you feel more comfortable seeing our show!



The lights come up and the four characters- Ruby, Cerise, Scarlett, and Carmine- are standing in a row. They are wearing black and white outfits, each with one red accessory. Behind them are four red chairs. Behind the chairs are four white frames on wheels, with a white curtain hanging from them- akin to the dividers between patient beds in a hospital.

The women each hold a clipboard. As they say their names, they sit on the red chairs, save for Ruby. As Ruby speaks, she moves from the left side of the stage to the right, coming up to the furthest divider. As she delivers her last line, she swings the divider open like a door, walking through and closing it behind her. She returns on stage from the other side of the divider.

Cerise stands and begins to speak. As she describes children's shoes, the other three actors make subtle movements with their feet. As Cerise describes children's hair, the other three actors make subtle movements with their hair. Cerise walks back to a divider, and like Ruby, swings the divider open like a door, walking through and closing it behind her. She returns on stage from the other side of the divider.



Scarlett stands and begins to speak. She is visibly pregnant and often touches her belly. As Scarlett describes people offering her their seats, the other three actors stand and offer their own seats to Scarlett. She does not acknowledge them. Scarlett walks to a divider, swings it open like a door, walking through and closing it behind her. She returns on stage from the other side of the divider.



Carmine begins her monologue seated. She stands when she talks about being called into the room, and the other actors hold out their hands. The actors then reach outwards on the line about searching empty oceans. On the lines about Kaleb's fertile and lush reproductive organs, the other actors reach their arms upwards, as if their arms were a plant growing. Carmine ends her monologue sitting.



Ruby's phone receives a text. The other actors look at her in annoyance. Ruby stands as she receives a second text. As Ruby continues her monologue, the other actors reconfigure the four chairs into a vertical line in the centre of the stage. Ruby circles around to the back of the chair line, and then stands on the furthest chair as she begins the "Give me a word" portion of the monologue. Throughout the next part of the monologue, Ruby walks on the line of red chairs, as if she is walking on red water, or perhaps a red carpet. She falls to the ground at the end of the monologue.



Sounds of typing. The actors circle around the line of chairs, sitting down intermittently. They lean forward in pain sequentially, as if having terrible cramps. They disperse, carrying a chair with them. They place their chairs down, and assume different recognizable positions of pain.



Sound of texts and emails being sent, with the sounds of incoming texts and emails occurring immediately after. The actors pop up and slowly encroach into the centre, where they put their heads close together to become a menacing, hydra-like creature. The actors scream loudly, breaking apart from their multi-headed monster, and falling to the floor. More sounds of typing and sending texts and emails.



Ruby, Scarlett, and Cerise exit the stage. Carmine begins her monologue. Sounds of a stove being lit, a frying pan, birds, and a muffled instrumental Fleetwood Mac song. Ruby enters pretending to be Carmine's imaginary child, Penelope. She sits in a chair and Carmine fusses with her hair.



Scarlett enters as Carmine's other fictitious daughter Elousie, being spun around and around by Cerise, acting as Carmine's husband Kaleb. They play clapping games. As Carmine sings the Fleetwood Mac song, she spins, and Ruby, Scarlett, and Cerise quickly exit the stage, leaving Carmine alone.



After Carmine's monologue, the actors place three chairs at the front of the stage, and sit with their backs to the audience. Cerise remains standing, as if the others are a jury she must defend herself to. The three actors spread their arms to create "forks in the road" as Cerise speaks about driving down a highway.



Cerise leans into their arms, almost giving the impression of being suspended in air, as she describes jumping out of a car. When Cerise talks about Exhibit A, B, C, etc. the other actors lift a clipboard high in the air with the corresponding letter. The scene ends with the sound of a gavel.



The chairs are moved into a staggered clump of three. Ruby begins her monologue from a chair on the other side of the stage. On the lines referencing God, the other actors point condemningly at Ruby, then shake their fingers at the heavens.



Cerise, Carmine, and Scarlett then sit, creating a classroom tableau. They act like the gossipy “mean girls”. Carmine pretends to notice Ruby’s birth control, and mimes taking it out of the bag.



A confessional is set up using one of the dividers, with Ruby on one side, and Scarlett acting as the priest on the other. Ruby finishes the monologue by pretending to take a birth control pill and praying.



Religious choral, Gregorian chant music plays. All four actors stand in front of a divider, dragging them into the centre with an air of religious solemnity. They slowly assemble themselves and the dividers into an “X” formation. The music morphs from the chanting into a carousel, carnivalesque tune. The actors shift into hysterical cheerfulness, and push the dividers in a circle, emulating a merry-go-round. After they do this for a while, they break apart as the music fades.



They stand behind the curtains of their dividers. The music shifts once more, into an instrumental version of Peggy Lee's "Fever". The actors open their curtains, and are dancing seductively. They perform different sexual poses as they name the different brands of birth control. The music cuts out with a loud record-scratch sound.



They shut the curtains aggressively as they shout “surprise” and reconfigure the dividers into a vertical row centre stage. They then pop out of the side of the divider when they speak, circling around the row of dividers, and re-entering behind the divider when they are finished speaking



Sounds of a music box being wound, and then a slow-mo music box-style version of “La Vie en Rose” plays. The dividers are pushed to the sides by Ruby and Carmine. Scarlett is exposed and very slowly walks to centre stage as she speaks. As she speaks, Ruby and Carmine start pushing their dividers closer to Scarlett, and Cerise pushes the divider behind Scarlett closer to her as well. It should look like Scarlett is being boxed in by the dividers, and feel very claustrophobic and anxiety-inducing.



Cerise pushes her hands through the curtain and clamps onto Scarlett's head, as she describes her husband doing so. Through the curtain the three actors also act out being the mommies-to-be applauding, the guests toasting at the gender reveal party, and Scarlett's husband's fists reaching for her.



Scarlett breaks out of the confines of the dividers on her last line.



Two dividers are removed and Carmine stands on one side, Scarlett, acting as Kaleb, on the other. They hold the divider from either side and slowly move it across the stage.



Carmine opens the curtain when describing watching her husband looking in the mirror, and Scarlett pretends to look at themselves in the mirror. Carmine closes the curtain angrily shortly later. Carmine and Scarlett walk backwards, away from the divider and each other- a great distance should be felt.



The chairs are rearranged so that Ruby sits in one centre stage, and props her legs on the other two. She is spread eagle, as if she is on an exam table with her feet in the stirrups.



Carmine enters as the Doctor, kneeling between Ruby's legs and pretending to examine her. She exits, and Ruby stands to deliver the rest of the monologue.



Two of the three chairs are removed. Carmine sits and delivers her monologue. The other three actors stand slightly in front of the dividers, with the curtains covering the majority of their faces and torsos. Their presence is eerie, as if they are spirits or ghosts.



All four chairs are configured in the centre to resemble a bed. Ruby takes off her sweatshirt and hands it to Cerise, standing behind her, who puts it on and assumes the role of her High School Boyfriend.



Ruby climbs on the chair-bed, and speaks on her hands and knees. Cerise stands suggestively behind her. Ruby goes to a divider as if it is the mirror she is admiring her womanly glow in, and then turns, revealing blood stains on the back of her white t-shirt.



The chairs are removed, and Ruby, Carmine, and Scarlett place themselves behind a divider in a family portrait-style tableau. The divider acts as a frame, as if it is a framed photograph.



The curtain is closed and reopened, to reveal another family tableau The curtain is closed once more.



Music plays. All the actors come to the front of the stage and stand in a line. The delivery of this scene is very direct. The actors close their eyes and rest their head on one another's shoulders on the sleeping and dream lines. They return to normal when they "wake". There is a loud slicing sound.



Two chairs are placed facing each other, with space between them. Scarlett sits in one, and Cerise, playing her husband, sits in the other. In the centre between them sits Ruby and Carmine.



Cerise stands, crosses to Scarlett, and holds her chin with aggression. Ruby rises, and becomes Scarlett's unborn son, and she mirrors the same chin hold on Scarlett.



Ruby pulls up Carmine, who becomes the various women Scarlett's son will abuse, and she holds Carmine's chin as well. Cerise and Ruby sit in the chairs now, with Scarlett and Carmine as the subservient wives standing demurely behind them.



One chair is removed. Cerise delivers her monologue and stands and sits intermittently. The other three actors stand with their backs to Cerise. They lift their arms to form the figure of a tree.



At the end of the monologue, Cerise is seated, and the other actors kneel beside her, with their heads on her shoulders and lap, in a very comforting and maternal image, almost like a madonna.



Cerise pulls out a clipboard from under her chair and all the actors proceed behind the dividers. A trumpet fanfare is played, and the actors enthusiastically open the curtains on their lines.



Carmine narrates as the others assume animalistic movements and join her at the front of the stage. They all raise their fists in protest for “fumigate the pussy!” The three actors pretend to steam their yonis during the pleasant smells descriptions, standing back up on the foul smells descriptions.



Cerise narrates and the other assume the physicalities of crotchety old men. They make the signs of the cross and pretend to throw holy water on Cerise. They inspect her genital region closely, flicking and prodding.



They then use their bodies to emulate a stake and pyre, to which Cerise pretends to be chained to.



Ruby pops out from behind Cerise and narrates. The others convulse and seize, then dance deliriously. They grope Ruby sexually, then are flung away into tableaux of various tortures.



Scarlett narrates and the others form a line. They curtsy as they introduce their names, then bring their hands to their foreheads, feigning hysteria. Ruby turns and Cerise pretends to hold a razor to her throat. Cerise pretends to cut off her nipple as Carmine holds her hair back. They all turn and push Carmine out the imaginary window, but they all fall to the ground.



Ruby, Cerise, and Carmine all reenact the various tortures from Dr. Charcot. Carmine claps her hands loudly, to bring them out of the reenactment.



Scarlett continues to narrate. The others go on their hands and knees, then swing onto their backs. Scarlett mimes the spreading of legs, and examining a woman with a speculum.



Carmine narrates, and everyone stands pretending to eat cereal. They drop their bowls and cover their genitals when the carbolic acid is described.



Ruby narrates, and everyone mimes skiing, then drafting down a ski jump, then lifting off into the ski jump. All the actors, except for Cerise, walk backwards through the dividers, and shut the curtains.



Cerise delivers her monologue standing, ending it by closing the curtain on the remaining divider.



A chair is brought out by Cerise, and Carmine sits. Cerise plays the role of the unattentive receptionist. Upon the mention of the Positive Paulas, Ruby and Scarlett join Cerise, and shoulder-to-shoulder, they do a slow-moving shuffle towards Carmine.



While Carmine is describing the stick-figure mini-van stickers, the others make a tableau of said stickers- Cerise the doting wife, Ruby the macho father, and Scarlett the ballerina daughter.



They then begin power-walking in place, becoming the electively unfruitful. While Carmine speaks about them being fit and toned, the others do stretches and calisthenics. They then circle around to Carmine with their hand out in an exaggerated symbol of offering.



The three of them surround Carmine, condescendingly touching her as they tell her how lucky she is.



Carmine stands on her chair, with the other actors semi-unseen behind her. As Carmine lifts her arms, so do the other actors, presenting an image of the goddess Kali.



Carmine uses “the force” to pull out Cerise from behind her, doing a Darth Vader-esque choke until Cerise falls to the ground.



Carmine repeats this “force” chokehold on both Ruby and Scarlett. Exhausted, Carmine climbs off her chair and sits. The others army crawl off the stage.



Carmine finishes her monologue in the chair, then stands and crosses to the divider. She swings it open, in the same way as the others did in the beginning of the show. As she steps through, Carmine calls Ruby's name, then closes the divider behind her.



Ruby enters with a chair. She puts on a blue hospital gown as she says her monologue. Ruby then crosses to the divider, swings it open, calls Cerise's name, and steps through closing the divider behind her.



Cerise enters with a chair. She puts on a blue hospital gown as she says her monologue. Cerise then crosses to the divider, swings it open, calls Scarlett's name, and steps through closing the divider behind her.



Scarlett enters with a chair. She puts on a blue hospital gown as she says her monologue. Scarlett then crosses to the divider, swings it open, and steps through closing the divider behind her.



The actors open up the dividers once more and cross to their chairs to sit. They look at one another, as if for the first time, and laugh a cathartic belly-laugh. They know it seems wrong to be laughing, but that makes it even funnier. It is an emotional release. They each stand and move to the front of the stage. As in the beginning, when they say their name, they return to sitting. Lights out.

Lights will come back out. Music plays. The actors will bow.

SEETHERED explores many issues that may be triggering to some folks. The creative team hopes that you prioritize your mental and emotional health after seeing the show. Whether this takes the form of talking through the show with a friend, a hot bubble bath, or seeking professional support, we encourage you to take the time for self-care after leaving the theatre.

Here are some local and national resources:

Vancouver Island Crisis Line

Phone: 1-888-494-3888

Text: 250-800-3806

Victoria Women's Sexual Assault Centre Crisis and Information Line

Phone: 250-383-3232

Abortion Access and Support

<https://nafcanada.org/>

<https://www.arcc-cdac.ca/>

Infertility Support

<https://fertilitymatters.ca/>

Pelvic Pain Support

<https://endometriosisnetwork.com/>

<https://thehappypelvis.ca/>

Self-Harm Support

<https://cmha.bc.ca/>