

# STORIES ABOUT MY BODY

BY MORGANA O'REILLY

**WINNER - MOST  
OUTSTANDING SHOW  
WHANGĀREI FRINGE  
FESTIVAL 2022**

**"Profound and  
essential theatre"**

- Matt Keene,  
Theatreview

**15 - 25 MARCH**

**"Hilarity to humanity,  
and back again"**

- Jess Karamjeet,  
Theatre Scenes

**"A mesmerising  
performance"**

- Stuff.co.nz

 **CIRCA  
THEATRE**

[circa.co.nz](http://circa.co.nz)  
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Well, hello there.

You're either just about to watch the show, or you're out of the theatre having finished seeing *Stories About My Body*.

If you haven't seen it yet and you're reading this while waiting patiently for the show to begin, yay! Lucky us! Lucky me! Thank you for being here! I'm going to, quite literally, tell you stories about my body.

If you HAVE seen the show, HELLO! Nga mihi! Thank you for taking the time in your busy life to come to the theatre.

I hope the show moved you in some way.

I hope you'll feel a sense of softness with yourself from here on in, until the next hard patch, when maybe another piece of art or nature or positive self talk can move you back into balance.

This show is my own personal mantra for self-compassion. But in the same breath, I just loooove to tell stories. So while there is a good amount of noble intention behind this work, it's also a blatant excuse to ramble on and on about ... well... me.

Gawd.

Charming.

The path to making this piece was pretty blimmin smooth and delicious. It had been a good 10 years since I made my last solo show *The Height of the Eiffel Tower*, which I performed at NYC Fringe, Edinburgh Fringe and all over the world in people's living rooms for koha to pay my way as an actor; too stubborn to get a proper job.

I finally worked up the courage to put the idea of making a new solo to Nisha Madhan at The Basement Theatre in Tamaki. Nisha embraced the idea so whole-heartedly, that if nothing else, I felt I needed to live up to her confidence in me.

I am forever thankful for her faith and enthusiasm for this project.

We booked in the first performance slot, scheduled to open on August 17th 2021.

I took myself to the beach for a weekend and devised the show's skeleton. There was a beautiful moment, when walking for miles and miles down a grey and blustery Waihi Beach, not a soul in sight. I ranted and ranted until I had finally hit upon a good structure. I spoke aloud to the gods, explaining 'so this will happen, then this, then that, then that. How does that sound?' I looked down to my feet in the sand and saw a rock perfectly shaped as a love heart. It felt like the universe hitting the 'like' button. Very affirming. I hired rehearsal spaces and took myself in there, speaking aloud as director and writer and performer alike.

I showed the show in its infancy to friends and family for their feedback along the way. Eternal love and thanks always to Peter Salmon, Aria Jones, Mary Jane O'Reilly, Chris Parker, Mia Blake, Arlo Gibson, Aroha Rawson and Renee Lyons.

Opening night came, but so did Delta. Covid had escaped back into our community, so we pulled the show and bunkered down again, all the way through til the following year.

My next scheduled stop was Melbourne Comedy Festival in April 2022. But I still hadn't done the show! The audience are the last piece of the puzzle! Theatre is a connection, not a film after all. So taking a leaf out of my Height of the Eiffel Tower days, we staged it in our backyard for 3 nights. Rigged lights and sound system and my best gal Aria sang her sweet sweet songs as a support act. It felt very right for this show to have had a nearly 40 week gestation followed by a home birth.

My friend Sean MacKenzie designed the lovely lighting and my husband Peter Salmon played a huge part in the video component of the show.

For this Wellington season, I give a HUGE thanks to my glorious producer Theresa May Adams, Deb McGuire for operating the show and all the wonderful staff of Circa Theatre!

Nga mihi nui