

# Angels in America

Part One  
Millennium Approaches

Part Two  
Perestroika





DeObia Oparei

Belvoir presents

# Angels in America

## A Gay Fantasia on National Themes

Part One Millennium Approaches Part Two Perestroika

By **TONY KUSHNER**

Director **EAMON FLACK**

*This production of Angels in America opened at Belvoir St Theatre on Saturday 1 June 2013. It transferred to Theatre Royal, Sydney, on Thursday 18 July 2013.*

Set Designer

**MICHAEL HANKIN**

Costume Designer

**MEL PAGE**

Lighting Designer

**NIKLAS PAJANTI**

Associate Lighting Designer

**ROSS GRAHAM**

Composer

**ALAN JOHN**

Sound Designer

**STEVE FRANCIS**

Assistant Director

**SHELLY LAUMAN**

Fight Director

**SCOTT WITT**

American Dialect Coach

**PAIGE WALKER-CARLTON**

Stage Manager

**MEL DYER**

Assistant Stage Manager

**ROXZAN BOWES**

With

The Angel / Emily

**PAULA ARUNDELL**

Louis Ironson

**MITCHELL BUTEL**

Roy M. Cohn

**MARCUS GRAHAM**

Harper Amaty Pitt

**AMBER McMAHON**

Prior Walter

**LUKE MULLINS**

Rabbi Isidor Chemelwitz / Hannah

Porter Pitt / Ethel Rosenberg / Aleksii

**ROBYN NEVIN**

Belize / Mr Lies

**DEOBIA OPAREI**

Joseph Porter Pitt

**ASHLEY ZUKERMAN**

**All other characters are played by the company.**

*Angels in America* is presented by arrangement with Hal Leonard Australia Pty Ltd, on behalf of Josef Weinberger Ltd of London.

*Angels in America* was commissioned by and received its premiere at the Eureka Theatre, San Francisco, in May 1991. Also produced by Centre Theatre Group/ Mark Taper Forum of Los Angeles (Gordon Davidson, Artistic Director/Producer). Produced in New York at the Walter Kerr Theatre by Jujamcyn Theatres, Mark Taper Forum with Margo Lion, Susan Quint Gallin, Jon B. Platt, The Baruch-Frankel-Viertel Group and Frederick Zollo in association with Herb Alpert.

**PRODUCTION THANKS** José Machado, Jonathon Street and Positive Life NSW; Tia Jordan; Aku Kadogo; The National Association of People with HIV Australia. Thank you from Eamon: Neil Armfield, Tom Conroy, Chris Edmund, Matt Lutton, Brandon Martignago, Kirsty McGregor, Matt Whittet, and the Fitzroy Street household (ring-ins included, you know who you are).

**PHOTOGRAPHY** Brett Boardman **DESIGN** Alphabet Studio

# Writer's Note

Tony Kushner

From the revised edition of *Angels in America*, 2013

Should plays have introductions?

I started writing in the early 1980s, at a moment in American theatre when introductions and other presumably helpful apparatuses – incredibly detailed historical timelines, research documentation and theoretical notation – announced the unapologetic embrace by narrative theatre-makers of an intellectual and political seriousness that had previously been at home in European theatres and among American experimental theatre artists. Dramaturgs arrived for the first time on the staffs of not-for-profit regional theatres; with the advent of production dramaturgy in America came a new deluge of prefatory and introductory information, served up to the casts of plays from enormous black ring binders as they sat around a table in the first days of rehearsal, and then to audiences in their theatre programs. Formerly these programs were slim pamphlets containing lists of the production's personnel, short biographies of a few of these, restaurant ads, and if needed, place and time settings; staff dramaturgs were now instructed to jam-pack programs with poetry, imagery, critical theory and facts, messages from the playwright, director and artistic director. Before opening

their programs, on the way to their seats, audiences passed through lobby displays in which wall murals related historical truths behind the fiction to which they were about to be exposed. I was enamoured of this extra-theatrical informational bombardment. As a young playwright, I loved reading Shaw's prefaces, and I looked forward to having plays of my own to preface. I felt only slightly guilty observing theatre-goers diligently, frantically trying to absorb this embarrassment of supplementary illumination before the house lights dimmed and the play began.

I've changed, and in recent years I've grown averse to anything that intrudes itself upon an innocent audience and the play it's about to watch, or an innocent reader about to read a play for the first time. If the playwright has done his or her job, if the production team and cast are doing theirs, the text of the play should be sufficient unto itself, complete within itself.

The moment a play begins, or a reader takes in the words of the script on the first page, is as exciting and scary as any plunge into the ocean ought to be. Disappointment, bewilderment, outrage or great terror, pity and joy may follow, but these

are only to be encountered once the plunge is made. Introductory material is for reluctant dawdlers and lag-behinds. A dusty grammar school usher and a sub-sub-librarian take many pages to tell you everything known about whales before each steps aside (well, before each dies, actually) to permit you to hazard the extremely perilous, mind-, heart- and molecule-altering voyage that is *Moby-Dick*, in the course of which voyage you realise that neither the usher nor the sub-sub, nor you, nor for that matter the crew of the *Pequod* nor their lunatic captain knows thing one about what a whale is. When it's a damp, drizzly November in your soul, Ishmael tells us, plunge in without preparation! The sea awaits!

If you're still reading this and haven't skipped ahead to the first scene, it could be because you strenuously disagree with me about introductions, or you're unconvinced or simply agnostic on the subject. You may be asking yourself why I'm continuing to write this introduction deploring introducing – a reasonable question. I suppose it's because a good deal of time has passed since I wrote *Angels*, and, while I have no desire to introduce the two plays of which it's comprised, I feel I ought to make mention of what's changed. And maybe I haven't changed as much as I hoped, or as much as I ought.

I began writing these plays – I thought at the time that I was writing a single play – in 1987, when I was thirty-one years old. The AIDS epidemic was in its sixth year, the Reagan administration in its seventh. It was a terrifying and galvanizing time.

I finished the first draft of *Millennium Approaches* in 1988, and the first draft of *Perestroika* in 1990. So *Angels in America* is approximately twenty-two years old, and I'm precisely fifty-six.

This edition incorporates changes I've made to *Angels* over the past several years. Most of these changes are to be found in Part Two, *Perestroika*, which is now closer to complete than it's ever been. I can't quite bring myself to write that it's complete. Since the day I finished the first draft of *Perestroika*, I've always known that it's one of those plays that refuses to be entirely in harmony with itself. Some plays want to sprawl, some plays contain expansiveness, roughness, wildness and incompleteness in their DNA. These plays may, if they're not misunderstood and dismissed as failed attempts at tidiness, speak more powerfully about what's expansive, rough, wild and incomplete in human life than plays with tauter, more efficient, more cleanly constructed narratives.

*Millennium Approaches* has a taut, efficient narrative, and I've never seen any need to change it. In this edition it's substantially the same play that was first published nearly twenty years ago, although as a result of the work on both parts of *Angels* for the Signature Theatre's 2010 revival, a few minor alterations were made to it.

Far more significantly, I discovered in *Perestroika* what I believe to be a missing thread in its narrative, the substructural space for which, I realised, I'd laid in long before I knew how to make use of it. In this version,

with a little help from my friends and a very long preview period, that thread has been woven in. I won't specify to which moments I'm referring, because calling attention to it would undermine the effort made to integrate the new material. Of course there are two other versions of *Perestroika* in print, and anyone with sufficient time and interest can make comparisons, but most people have better things to do with their time. Life, after all, is always shorter than we think.

I think a lot more about mortality at fifty-six than I did at thirty-one. At fifty-six, I'm more certain of my own mortality, as it presses nearer, and much more uncertain about the future existence of my species than I was when I started writing *Angels*. Time has vindicated some of the plays' conflictedly optimistic spirit; progress has been made. *Angels* is not teleological, its apocalyptic forebodings notwithstanding. As the dead old rabbi says in *Perestroika* (in a scene relegated in this edition to the appendix), hope, when it can't be discovered in certainty, can almost always be located in indeterminacy, and *Angels* is a hopeful work.

Unfortunately, the passing years have been equally if not more supportive of the plays' aforementioned apocalyptic forebodings, which in 2012 loom darker and alter the contemporary experience of watching or reading them.

*Angels in America*, more than twenty years old, survives, as do I. I'm utterly and happily in the dark about the longevity of my work, but I hope

*Angels* outlasts me, I hope it will continue to be entertaining and of interest and use to people for years to come. I hope there'll be people for years to come.

I'm writing this introduction the day before America goes to the polls to vote for Mitt Romney or Barack Obama for president. So I'm writing this from the place from which it seems to me I've always written, perched on the knife's edge of terror and hope. It's familiar enough, though today the edge is sharper than it's ever been, and the two worlds of light and darkness it divides seem vaster, respectively more brilliant and more abysmal, more extremely opposed than ever before.

Whatever tomorrow brings, the future – I'm reasonably certain of this – remains indeterminate.

### **Tony Kushner**

5 November 2012

Introduction from *Angels in America*:  
*A Gay Fantasia on National Themes*, Theatre  
 Communications Group, New York, 2013



Ashley Zukerman



Robyn Nevin



Mitchell Butel

# Director's Note

Eamon Flack

*HANNAH: You can't live in the world without an idea of the world, but it's living that makes the ideas.*

Hello. This play, Tony Kushner's magnificent philosophical soap opera, is BIG. Any attempt to sum it up or settle it down is beside the point. *Angels in America*, like the Angel herself, isn't here to be understood so much as struggled with – and from the struggle comes life. That, at least, is what it feels like seven weeks into rehearsals. The task of getting this astonishing behemoth onto the stage requires the best of ourselves. It constantly demands that we summon whatever human magnificence we can lay our hands on: to speak with power and clarity and precision, to find the forward impulse, to accept that we don't know what's next, to take a moment to stop and think, to rightfully question and refuse without being righteous, to share the little space we have, to find the joke... It's a daunting task, but it gives back tenfold. So rather than deliver anything summed up or settled, here instead are some tiny essays on some of the things we have talked about – struggled with! – as we put this show together.

## Big ideas

The natural condition of history is one of chaos and catastrophe. On the whole there seems to be enough happy accident built into the chaos to make us think that there is some kind of big idea at work, that there is a determinable plan: God, justice, progress, economic growth etc. Being humans, we tend to need to anchor ourselves in such big ideas. In the West, for example, and especially in Australia, we put our faith in the notion that life will go on getting better and better, that progress is the signature quality of our civilisation, and that participation in the economy is the reasonable median of goodness. We cling to the idea that the inherent decency of our civilisation always has and always will override its destructive and unjust tendencies. Personally I think this is a bit like believing in the resurrection of the dead on the Latter Day: lovely but improbable and beside the point. The idea that there is an overarching meaning at work in our times is bizarre. The grand narratives are constantly failing to make sense of what's going on. History itself, real history in the unfolding, is something else altogether. So what, if anything, is ruling our fate? What, if anything, is deciding whether it will all hold together or go to hell in a hand

basket? In all likelihood, all of us, whether we know it or not, have big ideas about these things. It's just that we don't tend to call on them unless there's a crisis. Then, often, they are all we have to live by, and we need them absolutely. And if our big ideas don't serve us in crisis, then we need to find some new ones.

## Historical change

Does history make us or do we make history? (Tony Kushner's answer to this question is: 'Yes'.) We have acquired the habit of thinking of history as a shining path of advancement and innovation, which ignores the fact that most of the gains of history are born of bitter struggle and great loss. As the HIV epidemic continues to demonstrate around the world, the natural process of historical change is merciless and meaningless. Anything better than that – any meaningfulness or purpose beyond that – is a human imperative and must be fought for with everything we've got. This unfinishable task of summoning up greater purpose is the prime function of politics, and politics, at least in the liberal world, is everyone's prerogative; I'd even go so far as to say it's our duty. This task of summoning greater purpose is also why we argue, dream, invest in love and in family, hold religious beliefs, put on plays etc.

## 1985

This play about a small group of marginalised individuals in New York in the last years of the Cold War is actually a play about the beginning of the era we're now in the thick of. All the strange millennial politics, the weird latter-day economic ideology

('save yourself'), the sense of imminent collapse, the totalisation of identity and religion and politics and the planet itself into a global battlefield – all that came into play in the 80s. So this great comedy of Tony Kushner's is not so much a period piece as a kind of secular bible for our age, really, a modern mystery play: vast, varied, hand-made and ambitious. Like a mystery play, it acts out *in our times* the age-old battle between the individual and those large forces of chaos and contingency which, depending on our inclinations, we variously call God's will, history, chaos and so on.

## America

This is not a play about the United States of America. In the way that Chekhov's Russia is a mental Russia, this is a play about a human struggle called America, and we are all honorary Americans. America specialises in grand narratives of final conflict and wholesale human redemption. America is the Exodus of our times – a self-consciously paramount people at the end of the known arc of history, launching out on a new age with biblical seriousness, feuding internally as though the actions of every individual will resonate in Heaven itself and determine the fate of the world at large. At the heart of this America is the ongoing attempt to articulate and enforce the ideals by which we ought to live. However, unlike in Exodus, these ideals are not written in stone by God. So who does get to write them?

## Individuals

Every individual is potentially heroic. Shaping the massive tidal motions of history is not alone the reserve of the elite. Anyone who battles privately with the chaos and the big ideas on which one's own life flows will be contributing to turning things this way or that on a larger scale. This is easier to do with the help of others.

## Living together

The vast field of chaos and undirected activity – cosmic, natural, human – in which our species lives has, over the millennia, given rise to any number of human responses: god, science, politics, law, philosophy, history, economics, art, brushing one's teeth – a long list of attempts to placate the chaos. Taken together, these activities form various shared habits of living: what to eat, where to live, how to thrive, how to love etc. Over thousands of years, through acts of violence and speech and imagination and reason and so on, we have continually wrestled and refined these habits into a great variety of self-conscious ways of life ('gay', 'Mormon', 'conservative' etc). Each of us subscribes to one or more ways of life: in some parts of the world you have very little choice; in other parts you are spoilt for choice. Both situations entail difficulty, because whether you have a choice of one or many, and whether you even like what you've got, and despite whatever your god or the constitution or your stockpile of wealth might otherwise promise, your way of life is neither eternal nor inviolable, and when change comes everything's up for grabs.

## Suffering

How much can one person take? How much can one person take with the help of another person or a whole group of people? How much can one person take with the accumulated and promulgated wisdom of thousands of years' worth of other people learning how much one can take?

## Love

It's not constant or spontaneous or innate. It is a human habit – a wonderful one – which probably suffers the same wildly varying, endlessly complicated vicissitudes as the Dow Jones, and like the Dow Jones its ongoing wellbeing is a collective task over which no one individual has any control. Love is not a private matter. It exists out in the world at large, and is enjoyed as a kind of commons: individually drawn upon, but collectively tended and nurtured. Love must be learned and practised. History and society both interfere with love; this is especially true of some kinds of love. There are many kinds of love, and many ways of loving.

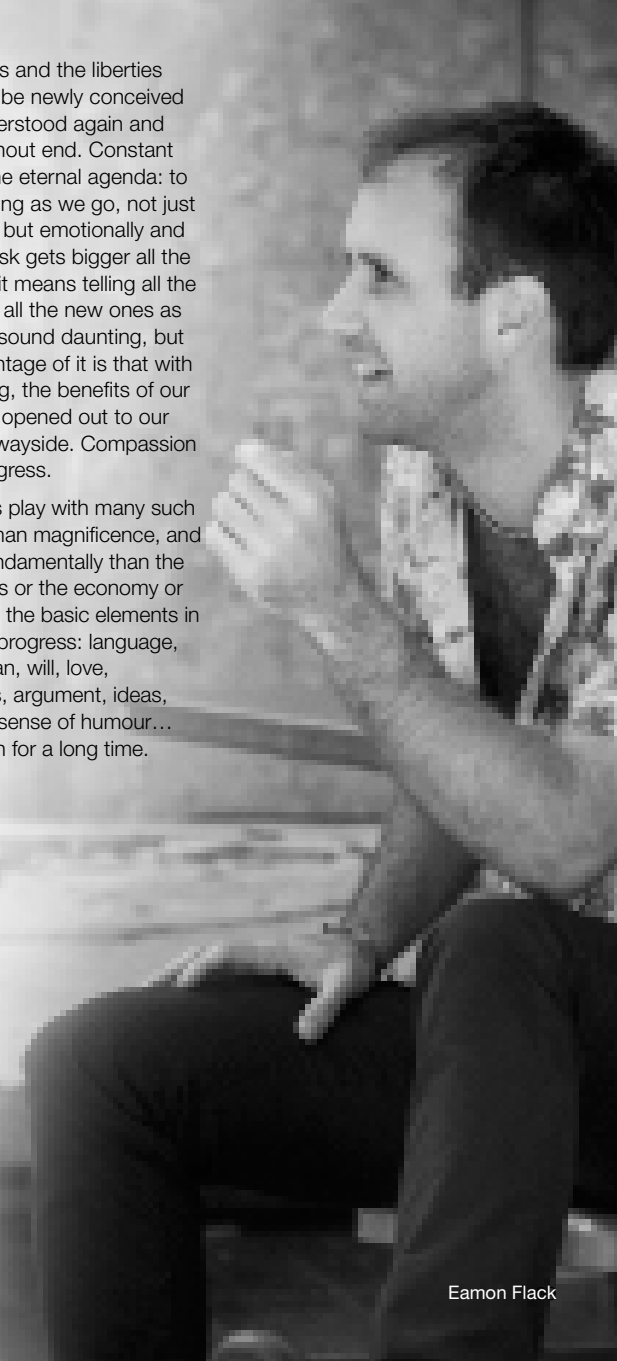
We live for each other.

## Progress

What do we want to become? I suspect all of us are, like Louis in the play, more interested in belonging to the great upward trajectory – the effervescent core of liberal capitalist life – than to the wayside with all the sick and lonely and historically downbeat. But of course life is not that simple. We have acquired the habit of thinking that the effervescent core is perpetually self-inducing, when

in fact the rights and the liberties we enjoy must be newly conceived and newly understood again and again, task without end. Constant renovation is the eternal agenda: to keep on inventing as we go, not just technologically but emotionally and morally. This task gets bigger all the time, because it means telling all the old stories and all the new ones as well. This may sound daunting, but the great advantage of it is that with each new telling, the benefits of our society can be opened out to our friends on the wayside. Compassion is a kind of progress.

Kushner fills his play with many such qualities of human magnificence, and these, more fundamentally than the political process or the economy or technology, are the basic elements in the crucible of progress: language, imagination, élan, will, love, connectedness, argument, ideas, a love of life, a sense of humour... The list goes on for a long time.



# Biographies



**TONY KUSHNER** Writer

**Tony Kushner's** other plays include *A Bright Room Called Day*, *Homebody/Kabul*, *Caroline, or Change* (a musical with composer Jeanine Tesori) and *The Intelligent Homosexual's Guide to Capitalism and Socialism With a Key to the Scriptures*. He wrote the libretto for the opera *A Blizzard on*

*Marblehead Neck*, also with Jeanine Tesori. He has adapted and translated Pierre Corneille's *The Illusion*, S.Y. Ansky's *The Dybbuk*, Bertolt Brecht's *The Good Person of Szechwan* and *Mother Courage and Her Children*; and the English-language libretto for the opera *Brundibár* by Hans Krasa. Kushner wrote the screenplays for Mike Nichols' film of *Angels in America*, Steven Spielberg's *Munich* and *Lincoln*. His books include *Brundibar*, with illustrations by Maurice Sendak, *The Art of Maurice Sendak, 1980 to the Present*, and *Wrestling With Zion: Progressive Jewish-American Responses to the Palestinian/Israeli Conflict*, co-edited with Alisa Solomon. Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award and an Oscar nomination, among other honours. In 2008, he was the first recipient of the Steinberg Distinguished Playwright Award. Tony Kushner lives in Manhattan with his husband, Mark Harris.



**EMAMON FLACK** Director

**Eamon** is Associate Director – New Projects at Belvoir. He graduated from the acting course at WAAPA in 2003 and has since worked as a director, actor, writer and dramaturg for Belvoir, Malthouse Theatre, Bell Shakespeare's Mind's Eye, ThinIce, Perth International Arts Festival, Darwin

Festival, Griffin Stablenmates, Playwriting Australia and various other companies. For Belvoir, Eamon has directed *Babyteeth*, *As You Like It* and *The End* (which toured to Malthouse Theatre), co-adapted Ruby Langford Ginibi's memoir *Don't Take Your Love to Town*, with Leah Purcell, and co-devised *Beautiful One Day*. His dramaturgy credits for Belvoir include *The Wild Duck*, *Neighbourhood Watch*, *The Book of Everything* and *Gwen in Purgatory*. Eamon's productions of *A Midsummer Night's Dream* (B Sharp/Bob Presents/Arts Radar) and *Wulamanayui and the Seven Pamanui* (Darwin Festival) have both toured nationally. He has adapted and directed Gorky's *Summerfolk* (Bob Presents) and his adaptation of *Antigone* was produced at the Perth International Arts Festival and published by Currency Press.



**PAULA ARUNDELL** The Angel / Emily

**Paula** graduated from NIDA in 1995. Her theatre credits include *Peter Pan*, *Death of a Salesman*, *Gethsemane*, *Scorched*, *The Adventures of Snugglespot and Cuddlepup* and *Little Ragged Blossom*, *Paul*, *Peribanez*, *The*

*Threepenny Opera* (Belvoir); *Under Milk Wood*, *Honour*, *Blackbird*, *Loves Lies Bleeding*, *Life is a Dream*, *The Three Sisters*, *The White Devil*, *Attempts on Her Life*, *Love for Love*, *Julius Caesar* (Sydney Theatre Company); *Are You There?* (Ensemble Theatre); *Oedipus Rex & Symphony of Psalms*, *3 Furies* (Sydney Festival); *The Torrens* (State Theatre Company of South Australia); *The Servant of Two Masters*, *Hippolytus*, *Antony and Cleopatra*, *Henry V*, *The Tempest*, *Much Ado About Nothing* (Bell Shakespeare); *Company* and *Measure for Measure* (Melbourne Theatre Company). Paula's feature film credits include *Disgrace*, *Bad Eggs*, *Sample People* and *Diana & Me*, and she performed the title song vocal for *Candy*. She has appeared in numerous TV series including *Farscape*, *All Saints*, *Murder Call*, *Children's Hospital*, *Water Rats*, *The Alice*, *Out of the Blue*, *Home and Away* and *Love My Way*. Most recently, Paula has been seen in the series *Me and My Monsters* and *Slide*. Paula received the Sydney Morning Herald Award for Best Actress for her performance in *Antony and Cleopatra*, and for *Henry V* was awarded the Glugg Award for Best Up and Coming Actor and the Green Room Award for Best Female Actor in a Featured Role. In 2013, Paula will be seen in the new ABC drama series *The Time of Our Lives*.



**ROXZAN BOWES** Assistant Stage Manager


**Roxzan** graduated from the Victorian College of the Arts in 2011 and was awarded the Orloff Family Trust Scholarship in her final year. Her stage management credits include *Don't Take Your Love to Town* (Belvoir); *SUPERTONE* (NextWave Festival); *EnTrance* (Yumi Umiumare); *Pieces for*

*Small Spaces* (Bluebottle for Lucy Guerin Inc.); and *West Side Story* (Victorian College of the Arts). Roxzan has recently worked as assistant stage manager on *Little Mercy* (Sydney Theatre Company); *An Act of Now* (Chunky Move); *The Marriage of Figaro* (Victorian Opera); *Pygmalion* (Sydney Theatre Company); and *Fashion Full Stop* (L'Oreal Melbourne Fashion Festival). Roxzan also works as a lighting technician and was the swing floor electrician for the Melbourne season of *Love Never Dies* (Really Useful Company).




**MITCHELL BUTEL** Louis Ironson

For Belvoir, **Mitchell** has appeared in *Strange Interlude*, *The Adventures of Snugglespot and Cuddlepup*, *The Laramie Project*, *A View from the Bridge* and *Dead Heart*. His other theatre credits include *Face to Face*, *Summer Rain*, *Harbour*, *The Republic of Myopia*, *Holy Day*, *Mourning Becomes*



Amber McMahon



Paula Arundell

*Electra, Tartuffe, Two Weeks with the Queen, Dead White Males, The Café Latte Kid, Summer of the Aliens, Six Degrees of Separation* (Sydney Theatre Company); *The Grenade, The Madwoman of Chaillot, Tomfoolery, Urinetown, Piaf* (Melbourne Theatre Company); *Stones in his Pockets, The Venetian Twins* (Queensland Theatre Company); *Othello* (Bell Shakespeare); *Unidentified Human Remains and the True Nature of Love* (State Theatre Company of South Australia); *Laughter on the 23rd Floor* (Ensemble Theatre); *Mad, Bad and Spooky* (Theatre of Image); *Blue Remembered Hills* (O'Punksy's); *Boeing Boeing* (Dainty/New Theatricals); *A Life in Three Acts* (Sydney Festival); *Meow Meow's Little Match Girl, Woyzeck* (Malthouse). Music theatre credits include *A Funny Thing Happened on the Way to the Forum* (Gordon Frost); *Avenue Q* (Arts Asia Pacific); *Orpheus in the Underworld, The Mikado* (Opera Australia); *Assassins* (Silo Theatre, NZ); *The Producers, Kismet, Sugar, Little Me, Oklahoma, Hair* (The Production Company); *Dusty* (Dusty Productions); *Man of La Mancha* (Gordon Frost/SEL); *Grease, Saturday Night Fever, Little Shop of Horrors* (David Atkins Enterprises); *Follies and Bernadette Peters in Concert* (Sydney Opera House). Mitchell has appeared in three solo cabaret shows: *Mitchell Butel's Excellent Adventure, And Now for the Weather and Killing Time* (which is available on CD). Feature film credits include *Gettin' Square, The Bank, Strange Fits of Passion, Dark City, Virtual Nightmare* and *Two Hands*. TV credits include *Broken Shore, Mr and Mrs Murder, Rake, Stephen King's Nightmares and Dreamscapes, MDA, Grass Roots, Wildside, Murder Call, All Saints, Twisted Tales, Close Ups, Bordertown* and *GP*. Mitchell received Helpmann Awards for *The Mikado, The Venetian Twins* and *Avenue Q*, Helpmann nominations for *Little Me, Summer Rain* and *The Republic of Myopia*, Green Room Awards for *Hair* and *Piaf*, Sydney Theatre Award nominations for *Avenue Q* and *Strange Interlude* and AFI nominations for *Gettin' Square* and *Strange Fits of Passion*. Mitchell is a member of the National Performers' Committee and has been a proud member of Actors Equity since 1988.



#### **MEL DYER** Stage Manager

**Mel** is a 2007 graduate of NIDA's production course. For Belvoir, Mel stage managed *Every Breath* and was assistant stage manager on *Cat on a Hot Tin Roof, Private Lives, Death of a Salesman, As You Like It, Neighbourhood Watch, The Seagull, The Diary of a Madman, Measure for Measure, The Promise*, the 2009 Australian tour of *Page 8* and the 2008 tour of *Keating!*. Mel also appeared on stage for Belvoir in *As You Like It, Neighbourhood Watch, The Seagull* and *Keating!*. Her other credits include stage manager for *Lawn, Edgar, Remember Me, Legless* (Splintergroup/Festpeilhaus, Austria); *Roadkill* (Splintergroup/Performing Lines); *Underground* (Dance North/Performing Lines), and *Night Café* (Dance North), and assistant stage manager for *Assembly* (Chunky Move). Mel has also worked with Sydney Festival and The Australian Ballet.



**STEVE FRANCIS** Sound Designer

**Steve** has worked extensively in theatre, dance and screen. His Belvoir credits include *This Heaven, Don't Take Your Love To Town, Babyteeth, The Book of Everything, Gethsemane, The Power of Yes, Ruben Guthrie, Baghdad Wedding, Keating!, Paul, Parramatta Girls, Capricornia,*

*The Spook, Box the Pony, Gulpill and Page 8.* Other theatre credits include *Other Desert Cities* (Melbourne Theatre Company); *The Secret River, Sex with Strangers, The Splinter, Under Milkwood, Les Liaisons Dangereuses, Pygmalion, Bloodland, Blood Wedding, The White Guard, The Removalists, Tusk Tusk, Gallipoli, The Great, Rabbit, Pig Iron People, Romeo and Juliet, The Taming of the Shrew, Embers, The 7 Stages of Grieving, Stolen* (Sydney Theatre Company); *Between Two Waves, This Year's Ashes, Speaking in Tongues* and *Strange Attractor* (Griffin Theatre Company). For dance Steve has composed music for *Belong, True Stories, Skin, Corroboree, Walkabout, Bush* and *Boomerang* (Bangarra Dance Theatre); and *Totem* (Australian Ballet). Steve has also composed for film and TV. His awards include two Helpmann Awards for Best Original Score in 2012, 2003 and Best New Australian Work in 2003. He also, with Alan John, won the 2011 Sydney Theatre Award for Music and Sound Design.

**MARCUS GRAHAM** Roy M. Cohn

For Belvoir, **Marcus** has also appeared in *That Face* and the Melbourne season of *It Just Stopped* (Belvoir/Malthouse Theatre). His extensive theatre credits include *Macbeth, God of Carnage, The Glass Menagerie, Three Days of Rain, The White Devil, Who's Afraid of Virginia Woolf?, Antony and*

*Cleopatra, King Lear, Henry IV (Part One), A Midsummer Night's Dream, The Rivers of China* (Sydney Theatre Company); *Jerry Springer: The Opera* (Sydney Opera House); *Tartuffe* (Malthouse Theatre); *Oedipus the King* (Queensland Theatre Company); *Twelve Angry Men* (Arts Project Australia/ Adrian Bohm Presents); *A Number* (State Theatre Company of South Australia); *The 39 Steps, Les Liaisons Dangereuses, The Blue Room, The Seagull, Julius Caesar* (Melbourne Theatre Company); *Pericles, Othello, The Taming of the Shrew, Macbeth, A Midsummer Night's Dream* (Bell Shakespeare Company); *American Buffalo, Biloxi Blues* (Garry Penny Productions); *The Rocky Horror Show* (Paul Dainty Organisation); *Tourmaline* (Black Swan State Theatre Company); and *The Heartbreak Kid* (Griffin Theatre Company). Marcus has directed *The Bebop Apocalypse, Glengarry Glen Ross* (Seriousboys Theatre); and *Greek* (Punkspace). For film, he has appeared in *Three Blind Mice, Josh Jarman, Horseplay, Mulholland Drive, Nicholas, Point of No Return, Crime Time* and *Dangerous Game*. His television credits include *Crownies, Janet King, Stupid Stupid Man, Laid, Home & Away, City Homicide, Time Hackers, Underbelly, Blackjack: Ghosts, Blue Heelers, Saturday Night Live, Charmed, Secret Men's*

*Business, Sins of the City, Good Guys Bad Guys, Blue Murder, Halifax f.p., The Battlers, G.P., The Flying Doctors, Ratbag Hero, Shadows of the Heart* and *E Street*. Marcus has been nominated for Helpmann, Green Room, Mo, Australian Film Institute and Logie Awards. He received the AFI Award for Best Supporting Actor in a Television Drama for *Blue Heelers*, and MO Awards for Best Male Actor in a Play for *The Blue Room* and *The Rocky Horror Show*.

**ROSS GRAHAM** Associate Lighting Designer

**Ross** is originally from New York, NY. His recent projects include *Woyzeck* (B Sharp/Arts Radar); *Climbing Toward Midnight* (Sydney Chamber Opera); *Cut Snake* (Arthur); *Voices Project* (ATYP); *Sea Project* (Arthur/Griffin Theatre Company); *Skylight* (Ensemble Theatre); *The Last Five*

*Years* (Stories Like These/Seymour Centre); *Bill W & Dr Bob* (Carriageworks); *The Underpants* (NIDA Guest Artist); *Silent Disco* (Griffin Theatre Company); *Dirlyland* (Arthur); *Shoehorn Sonata* (Emu Plains Theatre Company); *The Hat Pin* (Riverside Lyric Ensemble); *Fremantle Candidate* (Deckchair Theatre Company); *Loves Bites* (Gooding and Onward Productions); *Beirut* and *True West* (Athena Theatre Company, New York). Ross' music credits include the Australian national tour of *Star Wars Burlesque*. He has been resident lighting designer at the Music Hall of Williamsburg, NYC; lighting designer for artist Margot and the Nuclear So and So's (Sony BMG 2007–2010); and Melissa Auf Der Maur (2011 Europe tour). He has also been the festival designer for New Jersey Music Festival 2008–2011.

**MICHAEL HANKIN** Set Designer

**Michael** is a NIDA-trained set and costume designer for theatre and film. His credits include *The Dark Room* (Belvoir); *Fool for Love* (B Sharp/Savage Productions); *247 Days* (Chunky Move/Malthouse Theatre); *Rust and Bone, The Ugly One* (Griffin Theatre Company); *Truckstop* (Q Theatre/

Seymour Centre); *The Lighthouse, In the Penal Colony, Through the Gates* (Sydney Chamber Opera); *Liberty Equality Fraternity, Great Falls* (Ensemble Theatre); *Miss Julie, The Paris Letter, Macbeth* (Darlinghurst Theatre); *Songs for the Fallen, Judith* (Tamarama Rock Surfers); *Suddenly Last Summer, Women of Troy* (Cell Block Theatre); and the creative development of *King Lear* for Bell Shakespeare. His short films include *Reason to Smile, Julian* and *The Amber Amulet* (both winners of the Crystal Bear, Berlin International Film Festival). He has assistant designed productions for Belvoir, Sydney Theatre Company, Gordon Frost Organisation, English National Opera, Malthouse Theatre and Opera Australia. Michael received the Sydney Theatre Award for Best Independent Stage Design for *Truckstop* in 2012, and was nominated for Best Mainstage Design for *The Dark Room* the previous year.

**ALAN JOHN** Composer

**Alan** has a long association with Belvoir, composing music for *Babyteeth*, *Summer of the Seventeenth Doll*, *The Diary of a Madman*, *The Adventures of Snugglepot and Cuddlepie* and *Little Ragged Blossom*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *Our Lady of Sligo*, *The*

*Underpants*, *Waiting for Godot*, *My Zinc Bed*, *Emma's Nose*, *Twelfth Night*, *The Small Poppies*, *As You Like It*, *The Governor's Family*, *Diving for Pearls*, *Hate*, *The Tempest*, and he was musical director for *The Man from Mukinupin*. Other theatre credits include *Under Milk Wood*, *Les Liaisons Dangereuses*, *The White Guard*, *A Streetcar Named Desire*, *Gallipoli*, *The Great*, *Mother Courage*, *The Season at Sarsaparilla*, *Hedda Gabler*, *The Give and Take* (Sydney Theatre Company); *The Duchess of Malfi*, *Much Ado About Nothing*, *The Government Inspector*, *Romeo and Juliet*, *Henry V* and *Henry IV* (Bell Shakespeare). Major music theatre works include *The Eighth Wonder* (Opera Australia); *Through the Looking Glass* and *How To Kill Your Husband* (Victorian Opera). Alan's screen credits include *Looking for Alibrandi*, *The Bank*, *The Shark Net*, *Three Dollars* and *COPS LAC*. His awards include Helpmann Awards for Best Opera (*The Eighth Wonder*) and Best Original Music (*The Diary of a Madman*), APRA Screen Music Awards for *The Shark Net*, *The Bank*, *Human Contraptions*, and an AFI Best Music nomination for *Three Dollars*. Alan (with Steve Francis) received a 2011 Sydney Theatre Award for *The White Guard*.

**SHELLY LAUMAN** Assistant Director

**Shelly** works as an actor, writer and theatre-maker. She trained at the Victorian College of the Arts (Bachelor of Dramatic Art, Acting), graduating in 2005. Previously for Belvoir she has appeared in *Every Breath* and *As You Like It*. She has also appeared in productions for Sydney Theatre

Company, Malthouse Theatre, Queensland Theatre Company and Melbourne Theatre Company. Shelly is a core collaborator with the multi award-winning, Melbourne-based company The Hayloft Project. Her work with Hayloft includes *3XSisters*, *Spring Awakening*, *The Suicide* and *The Only Child*. Shelly has recently been commissioned by Bell Shakespeare Company to write and develop the solo show *A Piece of Him*, as part of their artistic development arm, Mind's Eye. Shelly has been a member of Equity since 2005.

**AMBER McMAHON** Harper Amaty Pitt

**Amber** trained at Flinders University Drama Centre. Her theatre credits include *The Power of Yes* (Belvoir); *School Dance* (Sydney Festival/Windmill Theatre Company); *Optimism* (Malthouse Theatre); *The War of the Roses*, *Gallipoli*, *The Serpent's Teeth*, *The Season at Sarsaparilla*,

*Tales from the Vienna Woods*, *A Midsummer Night's Dream*, *The Art of War*,

*The Bourgeois Gentleman*, *The Lost Echo*, *Mother Courage and Her Children* (Sydney Theatre Company); *In the Next Room*, *Proof*, *Boston Marriage* (State Theatre Company of South Australia); *Afternoon of the Elves*, *The Snow Queen*, *The Sad Ballad of Penny Dreadful*, *Bool*, *Moonfleet* (Windmill Theatre Company); *Vincent in Brixton* (Queensland Theatre Company); *Bushfire* (Adelaide Festival Centre/Australian Theatre for Young People); *Trouble on Planet Earth*, *Highway Rock'n'Roll Disaster*, *Half Real*, *Please Go Hop!*, *Medeamaterial* and *Hamletmachine* (Border Project). For television Amber has appeared in *The Chaser*, *Rescue Special Ops*, *My Space* and *Savvy TV*. She has also hosted the Adelaide Fringe Club and various events as her character, *Audrey*. Amber is a recipient of the Adele Koh Acting Scholarship, Adelaide Critics' Circle Emerging Artist Award and Adelaide City Council Performing Arts Award.

**LUKE MULLINS** Prior Walter

**Luke** trained at the Victorian College of the Arts. For Belvoir, he has appeared in *Death of a Salesman*, *The Power of Yes* and in *Thom Pain (based on nothing)* for B Sharp/Arts Radar. Other theatre credits include *Little Mercy*, *The War of the Roses*, *Gallipoli*, *The Season at Sarsaparilla*, *The Serpents Teeth*, *Tales from the Vienna Woods* (Sydney Theatre Company); *Long Day's Journey into Night* (Sydney Theatre Company/Artists Repertory, Portland); *The Duel* (Sydney Theatre Company/Thin Ice); *The Eisteddfod*, *4xBeckett*, *Agoraphobe*, *Lally Katz and the Terrible Mysteries of the Volcano*, *Untitled Intentional Exercise*, *Nine Days Falling* and *The Apocalypse Bear Trilogy* (Stuck Pigs Squealing Theatre); *Cloud Nine*, *The History Boys*, *Oedipus* (Melbourne Theatre Company); *Autobiography of Red* (Malthouse Theatre); *Irony is Not Enough: Essay on My Life as Catherine Deneuve* (Arts House/Fragment 31); *The Man with the September Face* (Uninvited Guests/Full Tilt); *Mercury Fur* (Theatre Works/Griffin Theatre Company); *Grace* (God Be in My Mouth/Theatre Works); *Delicacy* (Trades Hall); *Catapult*, *Terminating*, *The Maids*, *Bison* (Wrecked All Prods); *Lucrezia and Cesare*, *Miss Julie* (Original Voices); *Sotoba Komachi* and *Kantan* (Liminal Theatre). Luke's film and TV credits include *Reef Doctors*, *Satisfaction*, *Blue Heelers*, *MDA*, *Neon Skin* and *The Wilding*. Luke was a member of the STC Actors' Company and his awards include a Green Room Award for Best Supporting Actor for *The Season at Sarsaparilla* and the George Fairfax Memorial Award for Excellence in Theatre Practice. Later this year, Luke will direct *Night Maybe* (Stuck Pigs Squealing Theatre/Theatre Works) and will perform for Belvoir in Kit Brookman's *Small and Tired*.



Paula Arundell  
Luke Mullins



**ROBYN NEVIN** Rabbi Isidor Chemelwitz /  
Hannah Porter Pitt / Ethel Rosenberg / Aleksii

**Robyn** was one of the first graduates from NIDA in 1960. She has appeared with all of Australia's major theatre companies, in many memorable roles including Miss Docker in Patrick White's *A Cheery Soul* for Melbourne

Theatre Company and later for Belvoir and Sydney Theatre Company. Her most recent productions with Belvoir were *Summer of the Seventeenth Doll* and *Neighbourhood Watch*. Robyn's other theatre credits include *Other Desert Cities*, *Queen Lear*, *August: Osage County*, *The Drowsy Chaperone* (Melbourne Theatre Company); *Long Day's Journey into Night*, *The Year of Magical Thinking*, *The Women of Troy*, *Love Lies Bleeding* and *The Cherry Orchard* (Sydney Theatre Company). Robyn's film credits include *The Turning*, *The Eye of the Storm*, *The Castle*, *Emerald City*, *Careful He Might Hear You* and the *Matrix* films. An award-winning director, Robyn was co-creator of the Melbourne Theatre Company's 2012 Season. She has been Artistic Director of both Sydney Theatre Company and Queensland Theatre Company, and was Associate Director of both Sydney Theatre Company and Melbourne Theatre Company. As Artistic Director and CEO of Sydney Theatre Company she created the celebrated Actors' Company and her productions include *Mother Courage*, *Summer Rain*, *A Doll's House* and *Hedda Gabler* which toured to the Brooklyn Academy of Music. In 1981 Robyn was awarded an AM for Services to the Performing Arts. Her most recent awards were a Helpmann Award for Best Female Actor in a Supporting Role in a Play for Belvoir's production of *Summer of the Seventeenth Doll*, a Green Room Award for Best Female Performer for *August: Osage County*, a Helpmann Award for Best Female Actor in a Play for *Women of Troy*, and a Sydney Critics' Circle Award for *Long Day's Journey into Night*, which played in Sydney and the US.



**DEOBIA OPAREI** Belize / Mr Lies

**DeObia's** theatre credits include *Cymbeline*, *Faustus*, *A Midsummer Night's Dream* (Royal Shakespeare Company); *Haroun and the Sea of Stories*, *The White Devil*, *Troilus and Cressida* (National Theatre); *Clubland* (Royal Court Theatre); *The Winter's Tale* (Theatre De Complicite); *Six Degrees of*

*Separation* and *Angels in America* (Sydney Theatre Company). As a playwright his credits include *Crazyblackmuthafuckin'self* (Royal Court Theatre). DeObia's film credits include *Alien III*, *Moulin Rouge*, *Dark City*, *Doom*, *The Four Feathers*, *Thunderbirds*, *Pirates of the Caribbean: On Stranger Tides*, *Dredd* and the upcoming *Tula: The Revolt*. His television credits include *Bloodrights*, *Holby City*, *Desmonds*, *Wildside* and *Depth Charge*. DeObia has received a Hollywood NAACP Award nomination for Best Lead Male, in the title role of *Gilgamesh* (Boston Court Theatre, Los Angeles).



**MEL PAGE** Costume Designer

**Mel** is a Victorian College of the Arts graduate. For Belvoir, Mel has designed costumes for *Strange Interlude*, *As You Like It* and *The Promise*, and designed set and costumes for *Medea* and *Old Man*. Other costume credits include *The Suicide*, *The Only Child*, *Spring Awakening* (B Sharp/

The Hayloft Project); *Les Liaisons Dangereuses*, *Pygmalion* (Sydney Theatre Company); *Pompeii LA* (Malthouse Theatre); *Baal* (Malthouse Theatre/Sydney Theatre Company); *Vs. Macbeth* (Sydney Theatre Company/The Border Project); *The Nest* (The Hayloft Project). Mel has also designed set and costumes for *The Apocalypse Bear Trilogy* (Stuck Pigs Squealing/Melbourne Theatre Company) and sets for *Spicks and Speck-tacular* (ABC/Token Events) and *Noye's Fludde* (Victorian Opera). Mel was nominated for a 2012 Sydney Theatre Award for Best Costume Design for *Les Liaisons Dangereuses*.



**NIKLAS PAJANTI** Lighting Designer

For Belvoir, **Niklas** has also designed the lighting for *Babyteeth*, *The Wild Duck*, *The Promise*, *Baghdad Wedding*, *Yibiyung*, *The Pillowman* and *Who's Afraid of Virginia Woolf?* Other credits include *Spring Awakening* (Sydney Theatre Company); *Australia Day*, *Queen Lear* (Melbourne Theatre Company); *When the Rain Stops Falling* (Brink Productions/Sydney Theatre Company); *Not Like Beckett*, *One Night the Moon* (Malthouse Theatre); *Holiday*, *Affection* (Ranters Theatre); *Endgame*, *Othello*, *The Winter's Tale*, *King John*, *The Crucible* (The Eleventh Hour); *Axeman Lullaby* (BalletLab); *247 Days*, *An Act of Now*, *Black Marrow*, *I Want to Dance Better at Parties*, *Singularity*, *Tense Dave*, *Three's a Crowd* (Chunky Move); *Spicks and Speck-tacular – The Finale*, *Good Evening*, *Frank Woodley – Possessed*, *Lano and Woodley – Goodbye* (Token Events); *Kentridge – 5 Themes*, *Star Voyager – Exploring Space on Screen*, *Dreams Come True – The Art of Disney's Classic Fairy Tales*, *Tim Burton the Exhibition – Melbourne Winter Masterpieces* (Australian Centre for the Moving Image); and Fred Schepisi's feature film *The Eye of the Storm*.



**PAIGE WALKER-CARLTON** American Dialect Coach

**Paige** has 27 years' experience in the industry, ranging from theatre and dance to voice-overs and aerial work, but her work as a dialect coach has been some of her most fulfilling. Paige is a US native and began her life in the arts at one of the country's leading performing arts schools. Following on

from there she received her Bachelor of Fine Arts in Theatre before heading off to tread the boards in New York. In 2000 Paige made the journey to Australia and began teaching American dialect full time. Her coaching has seen her work with artists including Tammy McIntosh, Dan Mor, Luke Mitchell, Hugh Sheridan, Jodi Gordon, Esther Anderson, Andy Whitfield and Delta Goodrem.



## SCOTT WITT Fight Director

**Scott** has worked for nearly 30 years as a fight director, movement consultant, actor, director and clown. As a fight director and movement consultant his theatre credits number well over 200 professional productions, including *Peter Pan*, *Beautiful One Day*, *Medea*, *Private Lives*, *Death*

*of a Salesman*, *Babyteeth*, *The Dark Room*, *Summer of the Seventeenth Doll*, *Gwen in Purgatory*, *That Face* (Belvoir); *Fool for Love* (B Sharp/Savage Productions); *The Fury*, *Secret River*, *Mariage Blanc*, *Signs of Life*, *Les Liaisons Dangereuses*, *Zebra*, *God of Carnage*, *True West*, *A Streetcar Named Desire*, *The Wonderful World of Dissocia* (Sydney Theatre Company); *Henry IV*, *The Taming of the Shrew* (Bell Shakespeare); *Hamlet* (Sport for Jove); *Don Giovanni* (Opera Australia); *Anatomy Titus: Fall of Rome*, *The Alchemist*, *Richard III* (Bell Shakespeare/ Queensland Theatre Company); *Macbeth*, *Toy Symphony*, *The Crucible*, *School of Arts*, *Stones in His Pockets*, *Who's Afraid of Virginia Woolf?*, *The Glass Menagerie*, *Private Lives* (Queensland Theatre Company); *Summer of the Seventeenth Doll*, *The 48 Shades of Brown*, *Way Out West*, *The John Wayne Principle* and *As You Like It* (La Boite).



## ASHLEY ZUKERMAN Joseph Porter Pitt

**Ashley** graduated from the Victorian College of the Arts in 2006. His theatre credits include *As You Like It* (Belvoir); *The History Boys*, *The Hypocrite* (Melbourne Theatre Company); *This is Our Youth* (Inside Job Productions); and *BC* (The Hayloft Project). His television credits include *Terra Nova*,

*The Pacific*, *Mr & Mrs Murder*, *Lowdown*, *The Slap* and *RUSH*, which earned him a Logie nomination for Most Outstanding New Talent. He also appeared in the feature film *Blame*. For his performance in *BC*, Ashley received a 2009 Green Room Award for Best Male Supporting Performer. Ashley has been a proud member of Equity since 2003.

# Belvoir Staff

18 Belvoir Street, Surry Hills NSW 2010

Email [mail@belvoir.com.au](mailto:mail@belvoir.com.au) Web [belvoir.com.au](http://belvoir.com.au)

Administration (02) 9698 3344 Facsimile (02) 9319 3165 Box Office (02) 9699 3444

### Artistic Director

Ralph Myers

### General Manager

Brenna Hobson

### Belvoir Board

Anne Britton

Mitchell Butel

Andrew Cameron (Chair)

Tracey Driver

Richard Evans

Gail Hambly (Deputy Chair)

Brenna Hobson

Ian Learmonth

Ralph Myers

Olivia Pascoe

### Belvoir St Theatre Board

Trefor Clayton (Chair)

Stuart McCreery

Angela Pearman

Nick Schlieper

Kingsley Slipper

Peter Wilson

### Artistic & Programming

#### Associate Director –

#### New Projects

Eamon Flack

#### Associate Producer

Tahni Froudust

#### Associate Artist

Stefan Gregory

#### Resident Directors

Adena Jacobs

Anne-Louise Sarks

#### Literary Manager

Anthea Williams

### Education

#### Education Manager

Jane May

#### Education Resources

#### & Regional Access

Cathy Hunt

#### Education Assistant

Caitlin Scarr

### Administration

#### Artistic Administrator

John Woodland

#### Administration Coordinator

Maeve O'Donnell

### Finance & Operations

#### Head of Finance & Operations

Richard Drysdale

#### Financial Administrator

Ann Brown

#### Accounts/Payroll Officer

Susan Jack

#### IT & Operations Manager

Jan S. Goldfeder

### Box Office

#### Box Office Manager

Erin Algeo

#### Assistant Box Office

#### Managers

Tanya Ginori-Cairns

Alana Hicks

### Front of House

#### Front of House Manager

Ohmeed Ahi

#### Assistant Front of

#### House Manager

Scott Pirlo

### Development

#### Development Manager

Nathan Bennett

#### Philanthropy Officer

Liz Tomkinson

#### Corporate & Sponsorship

#### Officer

Paul Hooper

### Marketing

#### Marketing Manager

Gemma Frayne

#### Marketing Coordinator

Marty Jamieson

#### Publications Manager

Gabrielle Bonney

#### Publicist

Elly Michelle Clough

### Production

#### Head of Production

Daniel Potter

#### Production Coordinator

Eliza Maunsell

#### Technical Manager

Warren Sutton

#### Resident Stage Manager

Luke McGettigan

#### Construction Manager

Govinda Webster

#### Head Mechanist

Damien King

#### Costume Coordinator

Judy Tanner

#### Touring & Downstairs

#### Theatre Production

#### Manager

Todd Wilson

#### Senior Technician

Caitlin Porter

#### Indigenous Technical

#### Theatre Trainee

Kopara Donovan

## Sunday Forum

*Good theatre makes you feel. It can also make you think. Sometimes you're left thinking about it well after you've left the theatre. You want to know more; about the play, its ideas, its history or how it came about.*

*If so then our Sunday Forums are for you.*

*We hold a forum for each of our Upstairs performances. Each is different and tackles a specific aspect of the production. It might be a lecture, a discussion or a demonstration. One might take a look at the broader social context of a play. Another might focus on how a show was created. After the forum you have a chance to ask questions of the panellists, meet your fellow audience members and continue the discussion informally with us in the foyer.*

*Sunday Forums are free. It's best to see the show before you come because we're bound to spoil the ending! Check our website or call Box Office to find out who will appear on each panel and what the topic of discussion will be.*

*See you there!*

**Angels in America  
Parts One and Two**  
11am, 7 July

**Persona**  
3pm, 11 August

**Miss Julie**  
3pm, 29 September

**Hamlet**  
3pm, 24 November

**Coranderrk**  
3pm, 22 December

*Although tickets are free, bookings are essential and are open four weeks or more before each forum.*

**Book online at:**  
[belvoir.com.au/sundayforum](http://belvoir.com.au/sundayforum) or  
**call Box Office**  
on 02 9699 3444.

**Tweet while you listen**  
(or follow online)  
using #sundayforum

Robyn Nevin

## The Belvoir Story

**One building. Six hundred people. Thousands of stories.**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with redevelopment in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner-city Sydney.

Over 25 years later, this space, known as Belvoir St Theatre, continues to be the home of one of Australia's most celebrated theatre companies – Belvoir. Under the artistic leadership of Ralph Myers and General Manager Brenna Hobson, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring to major arts centres and festivals both nationally and internationally.

Both the Upstairs and Downstairs stages at Belvoir St Theatre have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Toby Schmitz, Robyn Nevin, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy, Rita Kalnejais, Lally Katz and Kate Mulvany; directors including Simon Stone, Benedict Andrews, Wesley Enoch, Rachael Maza and former Belvoir Artistic Director Neil Armfield.

Belvoir's position as one of Australia's most innovative and acclaimed theatre companies has been determined by such landmark productions as *The Wild Duck*, *The Diary of a Madman*, *The Blind Giant is Dancing*, *The Book of Everything*, *Cloudstreet*, *Measure for Measure*, *Keating!*, *Parramatta Girls*, *Exit the King*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *The Sapphires*, *Who's Afraid of Virginia Woolf?* and *Stuff Happens*.

Belvoir receives government support for its activities from the Federal Government through the Major Performing Arts Board of the Australia Council and the State Government through Arts NSW.





# Belvoir Donors

We give our heartfelt thanks to all our donors for their loyal and generous support.

## Foundation Donors

**Make a significant financial investment in the Belvoir Creative Development Fund.**

Neil Armfield AO  
Anne Britton  
Andrew & Cathy Cameron  
Janet & Trefor Clayton  
Anne & Michael Coleman  
Sharon & Hartley Cook  
Gail Hambly  
Anne & Hugh Harley  
Hal & Linda Herron  
Louise Herron & Clark Butler  
Victoria Holthouse  
Peter & Rosemary Ingle  
Ian Learmonth &  
Julia Pincus  
Helen Lynch  
Frank & Bronwyn Macindoe  
David Marr  
Rhonda McIver  
Ann Sherry AO &  
Michael Hogan  
Victoria Taylor  
Mary Vallentine AO  
Kim Williams AM &  
Catherine Dovey

## 2012/2013

### Chair's Group

**Supports the creative development of Indigenous work at Belvoir.**

Anonymous (1)  
Antoinette Albert  
Berry Family  
Jillian Broadbent AO  
Jan Chapman &  
Stephen O'Rourke  
Louise Christie  
Kathleen & Danny Gilbert  
Sophie Guest  
Marion Heathcote &  
Brian Burfitt

HLA Management Pty Ltd  
The Jarzabek Family  
Hilary Linstead  
Cajetan Mula (Honorary Member)  
Ross McLean & Fiona Beith  
Olivia Pascoe  
Belinda & Steven Rankine  
Alex Oonagh Redmond  
Michael Rose &  
Jo D'Antonio  
Ann Sherry AO & Michael Hogan  
Penny Ward  
David & Jennifer Watson  
Kim Williams AM  
Cathy Yuncken

## 2012/2013 B Keepers

**Income received from B Keepers underpins all of our activities.**

Anonymous (3)  
Robert & Libby Albert  
Claire Armstrong &  
John Sharpe  
Berg Family Foundation  
Bev & Phil Birnbaum  
Max Bonnell  
Ellen Borda  
Anne Britton  
Dr Catherine Brown-Watt  
Jan Burnswoods  
Mary Jo & Lloyd Capps  
Brian T. Carey  
David Chesterman AM  
Elaine Chia  
Jane Christensen  
Louise Christie  
Suzanne & Michael Daniel  
Tracey Driver &  
Simon Robinson  
Chris & Bob Ernst  
Jeanne Eve  
Peter Fay  
R Godlee & A Maxwell  
Peter Graves  
David & Kathryn Groves  
David Haertsch

Wendy & Andrew Hamlin  
John Head  
Marion Heathcote &  
Brian Burfitt  
Libby Higgin  
Michael Hobbs  
Peter & Jessie Ingle  
Rosemary & Adam Ingle  
Anita Jacoby  
The Jarzabek Family  
Avril Jeans  
Margaret Johnston  
Corinne & Rob Johnston  
Colleen Kane  
Antoinette le Marchant  
Jennifer Ledger & Bob Lim  
Stephanie Lee  
Atul Lele

Hilary Linstead  
Professor Elizabeth More AM  
Jane Munro  
Dr David Nguyen  
D & L Parsonage  
Timothy & Eva Pascoe  
Greeba Pritchard  
Richard & Heather Rasker  
Colleen Roche  
Greg Roger  
Lesley & Andrew Rosenberg  
Andrew & Louise Sharpe  
Vivienne Sharpe  
Peter & Jan Shuttleworth  
Chris & Bea Sochan  
Judy Thomson  
Sue Thomson  
Lynne Watkins &  
Nicholas Harding  
Alison Wearn  
Paul & Jennifer Winch  
Ian & Judy Wyatt

## Corporate B Keepers

Constructability Recruitment  
Macquarie Group  
Foundation  
Sterling Mail Order

## The Hive 2013

Joanna Davidson &  
Julian Leaser  
Julie & Jamie Garis  
Ruth Higgins &  
Liliana Munoz  
Emma Hogan &  
Kim Hogan  
Bruce Meagher &  
Greg Waters  
Gerard Outram &  
Fiona Holyoake  
Andrew & Louise Sharpe  
Peter Wilson &  
James Emmett

## Education Donors

### over \$250

**Provide opportunities for young people throughout NSW to access our work.**

Anonymous (2)  
Len & Nita Armfield  
Ian Barnett  
Mary G Burchell  
Jane Diamond  
Matthew Hall  
Julie Hannaford  
Siobhan Hannan &  
James Talbot  
Paul & Melissa Hobbs  
Susan Hyde  
Peter & Rosemary Ingle  
Stewart & Jillian Kellie  
Olivia Pascoe  
Kate Pasterfield  
Chris & Bea Sochan  
The Spence Family

## General Donors

### over \$250

**Provide valuable support to the projects most in need throughout the year.**

Anonymous (9)  
David Antaw  
Ross & Barb Armfield  
Barrett Casting  
Andrew & Jane Bennett  
Baiba Berzins &  
Peter Loveday  
Angela Bowne  
Jillian Broadbent AO  
Anne Bromley  
Rob Brookman &

Verity Laughton  
Ian & Siena Dune Buchanan  
Darleen Bungey  
Jan Burnswoods  
Andrew & Cathy Cameron  
Michael &  
Colleen Chesterman  
Timothy & Bryony Cox  
Anne Duggan  
Diane Dunlop  
Anton Enus &  
Roger Henning  
Elizabeth Evatt  
Michael & Kerrie Evers  
Frances Garrick  
D T Gilbert  
Jill Gordon  
Priscilla Guest  
Sophie Guest  
Dr Juliet Harper  
Julie Hannaford  
Marion Heathcote &  
Brian Burfitt  
Libby Higgin  
Harrison & Kate Higgs  
Dorothy Hoddinott AO  
The Honourable Justice Johnson  
John Kaldor AM &  
Naomi Milgrom AO  
Josephine Key  
Jann Kohlman  
Ray Lawler  
Sarah Lawrence  
Ruth Layton  
Margaret Lederman  
Hilary Linstead  
Joseph Lipski  
Ross Littlewood &  
Alexandra Curtin  
Dr Carolyn Lowry  
Christopher Matthies  
Catherine McDonnell  
Irene Miller  
Carol Mills  
Cynthia Mitchell  
John Morgan  
Annabelle Andrews &  
Peter Murray  
Dr Peter & June Musgrove  
Kevin O'Connor AM  
Judy & Geoff Patterson  
Susan Pearson  
Natalie Pelham  
Alex Oonagh Redmond  
Catherine Rothery  
Julia Selby  
Sherman Foundation

Agnes Sinclair  
Eileen Clarke & Family  
Barry Smorgon OAM  
Tim Smyth  
Andrew Smyth-Kirk  
Dr Titia Sprague  
Judy Stone  
Catherine Sullivan  
Anthony Tarleton  
Victoria Taylor  
Axel & Diane Tennie  
Mike Thompson  
John Tuckey  
Ross Tzannes  
Louise & Steve Verrier  
Chris Vlk & Chelsea Albert  
Sarah Walters  
Lynne Watkins &  
Nicholas Harding  
Elizabeth Webby AM  
Kim Williams AM &  
Catherine Dovey  
Peter Wilson &  
James Emmett  
Brian & Patricia Wright

**Belvoir is very grateful to accept all donations. Donations over \$2 are tax deductible. If you would like to make a donation or would like further information about any of our donor programs please call our Development team on 02 8396 6224 or email [development@belvoir.com.au](mailto:development@belvoir.com.au)**

List correct at time of printing.

## Special Thanks

We would like to acknowledge long-time supporters Cajetan Mula and Len Armfield. They will always be remembered for their generosity to Belvoir.



## belvoir 2013 season

subscribe now to guarantee seats

### **peter pan**

By J.M. Barrie Director Ralph Myers

### **this heaven**

By Nakkiah Lui Director Lee Lewis

### **cat on a hot tin roof**

By Tennessee Williams  
Director Simon Stone

### **stories i want to tell you in person**

By Lally Katz  
Director Anne-Louise Sarkis

### **forget me not**

By Tom Holloway  
Director Anthea Williams

### **angels in america part one and part two**

By Tony Kushner Director Eamon Flack

### **persona**

Conceived by Adena Jacobs,  
Dayna Morrissey & Danny Pettingill  
Based on the film by Ingmar Bergman  
Director Adena Jacobs

### **the baulkham hills african ladies troupe**

Writer & Director Ros Horin

### **miss julie**

By Simon Stone after August Strindberg  
Director Leticia Cáceres

### **small and tired**

Writer & Director Kit Brookman

### **hamlet**

By William Shakespeare  
Director Simon Stone

### **the cake man**

By Robert J. Merritt  
Director Kyle J. Morrison

### **coranderk**

By Andrea James & Giordano Nanni  
Concept Giordano Nanni  
Director Isaac Drandic

Photography: Gary Heery



It's what Optus and Belvoir have been doing  
together since 2006.

We've imagined a place where those who rarely have the  
opportunity can enjoy theatre through our unique 'Charitable  
Tickets' and 'Unwaged Performance Programs'.

It's Possible.



CORPORATE PARTNER



[belvoir.com.au](http://belvoir.com.au)





# Theatre Royal

MLC Centre 108 King Street Sydney NSW 2000  
Administration + 61 2 9224 8444 Fax + 61 2 9223 3994

General Manager **Patricia Charan**  
Technical Manager **David Thatcher**

The Theatre Royal is owned by GPT RE Limited and QIC Limited.

Catering by Restaurant Associates P/L.  
[www.restaurantassociates.com.au](http://www.restaurantassociates.com.au)  
[www.theatreroyal.net.au](http://www.theatreroyal.net.au)



## Hi.

We just wanted to introduce ourselves – it's a bit hard to talk in the back of this program.



Dave



Kitty



Sotiri



Chen



James



Anthony

We're a digital agency (whatever that means) called Picket Studio and we've helped Belvoir with their fancy, new, phone-friendly website. Perhaps one day we can help you with yours. Hope you enjoy/ed the show.

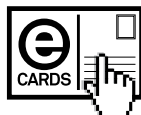
[picketstudio.com](http://picketstudio.com)

# UPLIFT YOURSELF WITH AVANT CARD

This year, Avant Card celebrates its 21st birthday. We're proud of how we've grown and the special partnerships we've made along the way, including Belvoir. Check out our unearthly display in the foyer.



+



[avantcard.com.au](http://avantcard.com.au)

# ROCKWIZ

New series  
**Saturdays 8:30pm**

[sbs.com.au](http://sbs.com.au)





## ENJOY EXCLUSIVE OFFERS WITH SMH MY BENEFITS

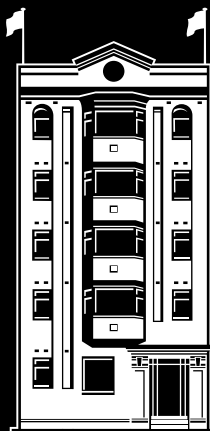
Exclusive to *Sydney Morning Herald* subscribers and members, **My Benefits** helps you discover more about the things you love with special events that feature our award-winning journalists, exclusive offers, and competitions.

Find out more at [smh.com.au/mybenefits](http://smh.com.au/mybenefits)

*The Sydney Morning Herald*  
My Benefits

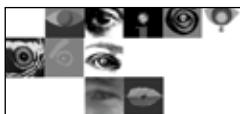
## REGENTS COURT

UNIQUE STYLISH STUDIO ACCOMMODATION



Belvoir's  
home away  
from home

For bookings please contact  
[www.RegentsCourtSydney.com.au](http://www.RegentsCourtSydney.com.au)  
02 9358 1533

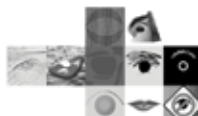


I-Nex is an Australian software, support and consulting company specialising in IT services for arts organisations and the not-for-profit sector.

As Belvoir's IT partner in 2013, I-Nex congratulates Belvoir on its inspiring, exciting and visionary 2013 season.

Enjoy the show!

Contact us at [hello@i-nex.com.au](mailto:hello@i-nex.com.au)  
or call us on 1800 686 383



BAKER & MCKENZIE

Proudly  
supporting  
Belvoir  
since 1994



[www.bakermckenzie.com/australia](http://www.bakermckenzie.com/australia)

# VINI

PROUD SUPPORTER OF BELVOIR

3/118 DEVONSHIRE ST (ON HOLT)

SURRY HILLS 9698 5131

TUES-FRI NOON - LATE

SAT 5PM - LATE

CALL FOR POST- THEATRE DINING

121BC ITALIAN WINE SHOP

IS NOW OPEN ACROSS FROM VINI



**HEADING TO BELVOIR ST THEATRE?  
JOIN US AT BISHOP SESSA FOR AN EARLY DINNER**

**WE ARE ONLY A FIVE MINUTE WALK AWAY. ARRIVE  
BEFORE SEVEN PM AND ENJOY TWO COURSES AND A  
GLASS OF WINE FOR ONLY \$29 PER PERSON.**

**OUR POST THEATRE SPECIAL  
ENJOYED THE SHOW? WANT TO TALK ABOUT IT?**

**PRESENT YOUR TICKET STUB AND RECEIVE A  
COMPLIMENTARY CHEESE PLATTER WITH ANY  
BOTTLE OF WINE PURCHASED.**

**A. 527 CROWN STREET, SURRY HILLS 2010 P. 02 8065 7223**

**SILVER  
SPOON  
CATERERS**



*Opening  
Act*

**Cellarmasters**  
PASSIONATE ABOUT WINE

[cellarmasters.com.au](http://cellarmasters.com.au)

Tues - Sat 6pm til late

PRE OR POST-SHOW DINNER

PORTENO

Pre or Post-show supper and/or drinks

**GARDEL'S BAR**

UPSTAIRS OF PORTENO

358 Cleveland St, Surry Hills

02 8399 1440

enquiries@porteno.com.au

Tues - Sat from 6pm

PRE-SHOW DINNER



216 Commonwealth St

Surry Hills

02 9212 7766

enquiries@bodegatapas.com

Menus across all 3 venues created by BEN & ELVIS the 2013 SMH Chefs of the Year

*the devonshire*

THE DEVONSHIRE is pleased to offer Belvoir patrons any two courses from the a la carte menu for just \$45 per person.

Tables for pre-theatre dining are available from 6pm, vacating before 8pm.

#### RESERVATIONS

T: 02 9698 9427 E: devonshiresydney@gmail.com

thedevoynshire.com.au 204 Devonshire Street, Surry Hills

Awarded One Chef's Hat in the SMH 2013 Good Food Awards

## Belvoir Sponsors

### Corporate Partner



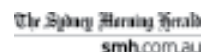
### IT Partner



### Media Partners



### Major Sponsors



BAKER & MCKENZIE



### Associate Sponsors



### Event Sponsors



PORTENO

Cellarmasters



Silver Spoon Caterers



### Supporters



Indigenous Theatre at Belvoir supported by The Balnaves Foundation

CITY OF SYDNEY

Andrew Cameron Family Foundation  
Besen Family Foundation  
Coca-Cola Australia Foundation  
Copyright Agency Cultural Fund  
Gandevia Foundation  
Goldman Sachs  
The Greatorex Foundation  
Johns N H Trust managed by Perpetual  
Linnell / Hughes Trust managed by Perpetual  
Stays in the Vines  
Street Promotions Australia  
Teen Spirit Charitable Foundation  
Thomas Creative

### Government Partners



Trade & Investment Arts NSW

For more information or partnership opportunities please contact our Development team on 02 9698 3344 or development@belvoir.com.au

# A Gay Fantasia on National Themes



CORPORATE PARTNER

18 & 25 Belvoir Street, Surry Hills NSW 2010

**Email** [mail@belvoir.com.au](mailto:mail@belvoir.com.au) **Web** [belvoir.com.au](http://belvoir.com.au)

**Administration** (02) 9698 3344 **Fax** (02) 9319 3165

**Box Office** (02) 9699 3444

Cover image: Luke Mullins by Brett Boardman.