Belvoir presents

Cat on a Hot Tin Roof

By TENNESSEE WILLIAMS
Director SIMON STONE

This production of Cat on a Hot Tin Roof opened at Belvoir St Theatre on Wednesday 20 February 2013. It transferred to Theatre Royal, Sydney, on Wednesday 10 April 2013.

Set Designer ROBERT COUSINS
Costume Designer ALICE BABIDGE
Lighting Designer DAMIEN COOPER
Composer & Sound Designer STEFAN GREGORY
Associate Sound Designer CAITLIN PORTER
Stage Manager EVA TANDY
Assistant Stage Managers MEL DYER & SARAH STAIT
Production Manager GLENN DULIHANTY

With
Big Mama LYNETTE CURRAN
Reverend Tooker GARETH DAVIES
Gooper ‘Brother Man’ ALAN DUKES
Brick EWEN LESLIE
Margaret JACQUELINE McKENZIE
Mae ‘Sister Woman’ REBECCA MASSEY
Big Daddy ANTHONY PHELAN
Dr Baugh JUSTIN SMITH
Children RUBY ALEXANDER, ALEX CHORLEY, OSCAR CLARKE, BONNIE FITZGERALD, ELLA NICOL & NATALIE THEODORE

Cat on a Hot Tin Roof is presented through special arrangement with The University of the South, Sewanee, Tennessee.

PRODUCTION THANKS
Kate Englefield; Faran Martin; the children’s chaperones: Lawrence Ashford, Rebecca Hitch & Keir Wilkins.

PHOTOGRAPHY Heidrun Löhr
DESIGN Alphabet Studio
Director’s Note
Simon Stone

On any given night in the theatre, the play being performed should feel to an audience like it’s never been performed before. No matter how many centuries, how many continents, how many theatres have seen its production, tonight should seem like the only night this story has ever been told or ever will be again. The play should appear to have been expressly written for this particular audience in this particular time and place. Of course we all know when we walk into a theatre that there have been performances of this play before, sometimes hundreds of thousands throughout history, but when the curtain rises or the lights turn on the production must dissolve this awareness of the past in the immediacy of the new storytelling moment. The more cultural baggage a play has, the more the weight of preconception bears down on it and the harder this is to achieve. The longer the history and the more present this history is in the audience’s mind, the more layers of convention need to be removed from the play to see it as if for the first time. Underneath all these layers lies the play that was born into the world and the intention with which it was born.

When Tennessee Williams wrote Cat on a Hot Tin Roof, he wasn’t writing a classic, he was writing a play about a human dilemma. His first audience wasn’t watching a classic – they were seeing themselves, their mothers, their wives, their husbands, their fathers, up on the stage. They saw their own problems being confronted, their own demons being released, their own joys shattered and resurrected. In order to keep being the play it was intended to be, Cat on a Hot Tin Roof needs to stop being a classic the night we watch it. It can keep this mantle outside the theatre, in classrooms, in newspapers and blogs, but in the theatre it’s a story being told for the very first time about the life of the audience that’s watching it. Any convention that distances us from the immediacy of Williams’ human message belongs to the history of the play, not its present.

The play was written in accents native to the country it was performed in. In our country, those accents are Australian. It wasn’t written as a period piece, it was a contemporary play set in the contemporary era and in our time that is now. By stripping Cat on a Hot Tin Roof back to its timeless core, the play is allowed an opportunity to communicate to an audience the way it first did. We share the moment of discovery of a great play with decades of audiences before us. We forget that it’s a classic in order to understand how it became a classic – by speaking to audiences about themselves and their world, their sorrows and joys, their buried secrets and shames, their hopes and fears. So a Mississippi Delta plantation becomes any family property anywhere and we see how excoriatingly truthful this examination of a family in crisis is. Williams captures unerringly how an impending death in a family can reduce its members to selfishness and cruelty. He portrays with a startling bluntness the festering disease of a sexual problem at the heart of a relationship and the frustrations and agonies of both parties in this situation. His depiction of the intra-family politics at a patriarch’s birthday party is both hilariously and terrifyingly recognisable. Each of his characters is drawn with a sympathy for their weaknesses, an understanding of what compels them and a love for their particular place in the world. And the poetry of their voices comes not from an incidental or idiomatic musicality, it comes from the characters’ deep insistence on declaring the truth of their human experience. Williams’ famous lyricism is the music of truth, not of accent or location or period, and that’s how he created classics.
On Williams
Gabrielle Bonney

I have found it easier to identify with the characters who verge upon hysteria, who were frightened of life, who were desperate to reach out to another person. But these seemingly fragile people are the strong people really. TW

In 2011, in honour of the 100th anniversary of the birth of one of America's most esteemed playwrights, the Harry Ransom Center at the University of Texas held an exhibition entitled Becoming Tennessee Williams. ‘There is no more influential twentieth-century American playwright than Tennessee Williams,’ said Charlotte Canning, curator of the exhibition and professor at the university. ‘He inspired future generations of writers as diverse as Suzan-Lori Parks, Tony Kushner, David Mamet and John Waters, and his plays remain among the most produced in the world.’ Williams was one of the three major post-war American playwrights – hot on the heels of Eugene O'Neill and a contemporary of Arthur Miller – and became a writing force to be reckoned with by the time he was in his early 30s.

Thomas Lanier ‘Tennessee’ Williams III was born in Columbus, Mississippi, in 1911, the second child of a hard-drinking travelling shoe salesman and an archetypal southern belle. His older sister Rose, with whom he developed a close bond, was fragile and emotionally disturbed; eventually she was diagnosed with schizophrenia, institutionalised and subjected to a lobotomy. Despite having a younger brother, Williams spent much of his childhood in the company of women, notably Rose (who inspired many of his characters) and his nursemaid. ‘He’s especially brilliant at showing what women do when faced with intractably unfair, unjust, and unendurable circumstance,’ said fellow American playwright Tony Kushner (Angels in America). ‘The plotting, contriving, scheming, fighting, and even the self-destruction. I think that they’re plays about oppression and the struggle against it.’

As a small child Williams was sick for a year with either diphtheria or rheumatic fever and almost died. He was therefore a less robust child than his alcoholic, domineering father would have liked. He reportedly suffered a tempestuous and torturous relationship with Williams senior, manifested in the Brick/Big Daddy relationship in Cat on a Hot Tin Roof. Cornelius Williams called his son ‘Miss Nancy’ and it wasn’t until after his father’s death that Williams conceded: ‘Maybe I hated him once but I certainly don’t anymore.’

Williams started writing as a teenager and studied journalism and arts at various universities. All the while he wrote – poetry, essays, stories and plays – especially when he was hauled out of school by his father to work at a shoe factory. He would write at night. Said his mother Edwina: ‘Tom would go to his room with black coffee and cigarettes and I would hear the typewriter clicking away at night in the silent house. Some mornings when I walked in to wake him for work, I would find him sprawled fully dressed across the bed, too tired to remove his clothes.’

When his first play, Battle of Angels, was panned at its 1940 Boston premiere, Tennessee Williams was devastated, feeling that the audience was unwilling to take on the play's sexual and religious themes. Boston City Council members called for the play to be censored and it ran for less than two weeks. Then, during the winter of 1944–45 his ‘memory play’ The Glass Menagerie premiered in Chicago where it garnered good reviews. When it transferred to New York it became an instant and enormous hit during its long Broadway run – winning the New York Drama Critics’ Circle Award for best play of the season. It was the beginning of a decade-and-a-half in which Williams would establish himself as one of America’s truly great writers. He followed The Glass Menagerie with A Streetcar Named Desire (1947, Pulitzer Prize for Drama, New York Drama Critics’ Circle Best Play), Cat on a Hot Tin Roof (1955, Pulitzer Prize for Drama), Orpheus Descending (1957, a rewrite of Battle of Angels) and Sweet Bird of Youth (1959), among others.

Arthur Miller and Tennessee Williams shared a deep mutual friendship with legendary director Elia Kazan. Kazan directed both the premiere of Miller’s Death of a Salesman on Broadway in 1949, and the premieres of Williams’ Cat on a Hot Tin Roof in 1956 and Sweet Bird of Youth in 1960. Kazan went on to direct the now-classic films of Streetcar (starring Marlon Brando and Vivien Leigh) and Baby Doll, for which Williams wrote the screenplays. Kazan said of Williams: ‘Everything in his life is in his plays, and everything in his plays is in his life.’ In a letter to Kazan in 1959, Williams wrote: ‘Some day you will know how much I value the great things you did with my work, how you lifted it above its measure by your great gift.’

Williams lived and worked under the constant threat of censorship – which he both rallied against and succumbed to at times. He felt its affects deeply on his professional and private life. And despite the increasing acclaim being lauded upon him,
especially after his string of critical successes, Williams was always incredibly anxious. He disclosed in an interview with The New York Times: ‘I’ve never felt at all secure… about anything I’ve ever written, not anything at all. Each year I think I become more devastatingly critical of my work. I hate everything I do.’ However, his influence was significant. As Tony Kushner notes, Arthur Miller made it very clear that there would be no Death of a Salesman had there been no Glass Menagerie and Streetcar.

By the late 1930s Williams had accepted he was gay. He had a series of relationships with men until the spring of 1948 when he fell in love with Frank Merlo. They were together 14 years until alleged infidelities and drug abuse on both sides ended their relationship. Merlo died a year later and Williams consequently suffered severe depression and an increasing dependence on prescription drugs. Despite this, Williams continued to be a prolific author of plays, screenplays, short stories and two novels until his death in 1983, aged 71. He was found dead in his suite at the Elysée Hotel in New York. The circumstances surrounding his death remain controversial – though the medical examiner’s report indicated that he choked to death on the cap from a bottle of eye drops he frequently used, others believe his death was more likely due to a drug and alcohol overdose.

Tennessee Williams had the ability to explore themes of sexuality in a way that for the most part avoided censorship, yet allowed his characters to fly in the most brutally honest and utterly sexual way. Writing in the 1990s, in a far less censorial time, Tony Kushner, author of the Pulitzer Prize-winning Angels in America, was profoundly influenced by Williams. ‘When I read A Streetcar Named Desire for the first time, I fell in love with Tennessee because he was a southern writer and I grew up in Louisiana,’ he says. ‘The voice was very familiar and powerful to me because he was gay. Even though there were no overtly gay characters, you could feel issues of sexuality that seemed of great moment to me right under the surface of the plays… The courage with which Tennessee pursued a completely forbidden subject and made it have a place on stage moves me enormously.’

In speaking about his first play Battle of Angels, in a handwritten interview by himself with himself, Tennessee Williams really encapsulated the thematic concerns of much of his enduring theatrical work. The play is, he says, a prayer for ‘more tolerance and respect for the wild and lyric impulses that the human heart feels and so often is forced to repress in order to avoid social censure and worse.’

Sources
Online articles from the Harry Ransom Center, The University of Austin at Texas:
- Becoming Tennessee Williams
- In the galleries: Love and Relationships
- In the galleries: Tennessee Williams interviews… Tennessee Williams
- Q and A: Playwright Tony Kushner speaks about influence of Tennessee Williams

Cat on a Hot Tin Roof program, The Prompter, Gettysburg College, Vol 3, No. 7, May 1965
Wikipedia
SIMON STONE Director

Simon is a graduate of the Victorian College of the Arts. In 2007 he founded the independent ensemble The Hayloft Project. For Hayloft he co-wrote and directed Théâtres, which was commissioned by and originally produced at Malthouse Theatre (winner of 2010 Green Room Awards for Best Production, Best Adaptation and Best Ensemble), co-wrote and directed The Only Child (with B Sharp, winner of Sydney Theatre Award for Best Independent Production), adapted and directed The Suicide, Spring Awakening (both with B Sharp) and Platonov, was one third of the multi-director project 3xSisters, and directed Rita Kalnejais’ B.C. In 2009 Simon directed The Promise for Belvoir and in 2011 he became the company’s Resident Director. In his first year in the role, Simon wrote and directed The Wild Duck after Ibsen (winner of three Helpmann Awards, including Best Play; winner of four Sydney Theatre Awards, including Best Production and Best Direction) and directed Neighbourhood Watch (four Sydney Theatre Award nominations, including Best Production). For Sydney Theatre Company Simon co-wrote and directed a stage version of Ingmar Bergman’s film Face to Face, and for STC/Malthouse Theatre he co-translated and directed Bal (winner of two Sydney Theatre Awards). In 2012 Simon again directed Théâtres for Belvoir (winner of two 2012 Sydney Theatre Awards), wrote a new version of and directed Strange Interlude, and directed sell-out seasons of Death of a Salesman. The Wild Duck toured to the International Ibsen Festival, Norway, in 2012 and will be touring to the Vienna Festival in May this year. As an actor, Simon performed in Belvoir’s 2007 production of Who’s Afraid of Virginia Woolf? and appeared in the films Jindabyne, Kokoda, Balibo, Blame, The Eye of the Storm and Being Venice.

Simon was the 2008 recipient of the biennial George Fairfax Memorial Award. Later this year Simon will be directing Hamlet for Belvoir.
RUBY ALEXANDER

Ruby is excited to be making her theatrical debut at Belvoir. She is passionate about singing and drama, and has won awards in the Sydney Eisteddfod.

ALICE BABIDGE Costume Designer

Since graduating from NIDA’s design course in 2004, Alice has designed costumes and sets for theatre, opera, film and TV. She was resident designer at Sydney Theatre Company from 2010 to 2011 and is currently their associate artist. For Belvoir Alice created the costumes for Peter Pan, This Heaven, Private Lives, Death of a Salesman, Every Breath (and set), Babyteeth, That Face, Who’s Afraid of Virginia Woolf?, Paramatta Girls and Capricornia. Her other costume credits include Face to Face, Gross und Klein, True West, The Trial, Honour, The War of the Roses, The Season at Sarsaparilla, The Lost Echo, Boy Gets Girl, Julius Caesar (Sydney Theatre Company). Alice designed both sets and costumes for The White Guard, Next Stage Shorts, The Oresteia, The Mysteries, The Women of Troy (Sydney Theatre Company); Self Esteem (Wharf 2LOUD); King Tide, The Nightwatchman, The Peach Season, Strangers in Between (Griffin Theatre Company); The Share, The Hour Before My Brother Died (Old Fitzroy Theatre) and the opera The Navigator (2008 Brisbane Festival). She created the sets for The Year of Magical Thinking and The Wonderful World of Dissocia (Sydney Theatre Company). Alice’s work also includes costumes for the operas Caligula, The Return of Ulisses (English National Opera); Rigoletto (Komische Opera, Berlin); Bliss and The Marriage of Figaro (Opera Australia). Alice was co-costume designer for the feature film Snowtown and has designed music video clips for artists such as The Mess Hall, End of Fashion and You Am I. In 2011, Alice received the Sydney Theatre Award for Best Costume Design for Gross und Klein.

ALEX CHORLEY

Twelve-year-old Alex attends the McDonald Performing Arts College where he holds the Ann McDonald junior acting scholarship. Previous professional engagements include Under Milk Wood (Sydney Theatre Company); Mary Poppins (Disney/Cameron Mackintosh); and two seasons with Opera Australia as part of the children’s chorus in Turandot and A Midsummer Night’s Dream. He has also appeared in a number of short films and TVCs. Alex is the winner of over 50 first prizes for singing and acting at various Sydney Eisteddfods. He has passed the Australian Music Examinations Board’s Grade 5 Singing and Grade 4 Drama and Performance, both with A+ high distinction.

OSCAR CLARKE

Oscar is very excited to be making his Belvoir debut. He has enjoyed singing in several classical music concerts with the Leichhardt Espresso Chorus and touring with Moomba Voices at the outback Moomba Festival. He played Sherlock Holmes in a school production, and won the district Sydney Eisteddfod for improvisation. Oscar has enjoyed workshops with PACT Theatre and ATYP and is attending Newtown Performing Arts High School this year.

DAMIEN COOPER Lighting Designer

Damien works internationally across theatre, opera and dance. His designs for Belvoir include Peter Pan, Private Lives, Conversation Piece, Strange Interlude, Summer of the Seventeenth Doll, Neighbourhood Watch, The Seagull, Gethsemane, Keating!, Toy Symphony, Peribanez, Stuff Happens, The Chairs, The Spook, In Our Name, The Underpants, The Ham Funeral and Exit the King (including the Broadway production with Geoffrey Rush and Susan Sarandon). His other theatre credits include The Splinter, Under Milkwood, Pygmalion, Bloodland, Edward Gant’s Amazing Feats of Loneliness, Zebra!, Blood Wedding, The Women of Troy, The Great, Riflemind, The Art of War, Ying Tong, The Lost Echo, Fat Pig, A Hard God, The Cherry Orchard, Summer Rain, Metamorphosis, Boy Gets Girl, Julius Caesar, Far Away, Bed, Thyestes, Morph, The Shape of Things, These People, King Lear (Sydney Theatre Company); Macbeth (Bell Shakespeare); Doctor Zhivago (GFO); and Shane Warne the Musical (Token Productions). For opera, Damien’s designs include Aida, Cosi, Peter Grimes, Alcina, The Magic Flute, Death in Venice (Opera Australia); A Midsummer Night’s Dream (Chicago Lyric Opera, Houston Grand Opera, Canadian Opera Company); and Chorus! (Houston Grand Opera). His designs for dance include The Narrative of Nothing, Romeo and Juliet, Swan Lake, Firebird, The Silver Rose (Australian Ballet); The Director’s Cut, Grand, Some Rooms, Shades of Gray, Eclipse, Air and Other Invisible Forces, Body of Work, Mythologia (Sydney Dance Company); Tivoli (Australian Ballet/Sydney Dance Company); Mortal Engine (Chunky Move), Of Earth and Sky and Mathinna (Bangarra Dance Theatre); Be Your Self and Birdbrain (Australian Dance Theatre). For lighting design, Damien has won three Sydney Theatre Awards and a Green Room Award.
ROBERT COUSINS Set Designer
For Belvoir Robert has designed sets for Peter Pan, Conversation Piece, Strange Intercourse, Babyteeth, Cloudstreet, Page 8, As You Like It, Twelfth Night, Aliwa, Waiting for Godot, The Threepenny Opera, Gulpilil, A Midsummer Night’s Dream and Who’s Afraid of Virginia Woolf?. His other design credits include Julius Caesar, The Season at Sarsaparilla, Art of War, The Serpent’s Teeth, The War of the Roses (Sydney Theatre Company); The Eternity Man (Almeida Theatre, London); Shades of Gray (Sydney Dance Company); and Night Letters (State Theatre Company of South Australia). His set and costumes credits include Kafka’s Metamorphosis, Fat Pig (Sydney Theatre Company); House Among the Stars, The Merchant of Venice, Drowning in My Ocean of You (State Theatre Company of South Australia); The Dreamed Life (Comeout01); and The Duckshear (Brink Productions). For film, Robert was production designer on Candy, directed by Neil Armfield, Romulus, My Father, directed by Richard Roxburgh, and Balibo, directed by Robert Connolly. Robert wrote and edited 25 Belvoir Street, a history of the first 25 years of theatre at Belvoir. Robert has designed a production of Wagner’s Ring Cycle to be presented by Opera Australia in 2013.

LYNETTE CURRAN Big Mama
Lynette is well known for her roles in Australian theatre, film and television. Her theatre credits include The Gates of Egypt, The Chairs, The Laramie Project, Suddenly Last Summer, The Seagull, Aftershocks, Words of One Syllable and Whore in a Madhouse (Belvoir); Medea, A Woman in Love and Martello Towers (Nimrod); Gross und Klein, Blood Wedding, The Crucible, The School for Scandal, Fireface, Pride and Prejudice and The Sunny South (Sydney Theatre Company); The Country Wife, Rookery Nook, Six Characters in Search of an Author, Richard III, Just Between Ourselves, Ashes (Melbourne Theatre Company); Presence, Tilly’s Turn, The Boys (Griffin Theatre Company); Derrida in Love, Broken Glass, All My Sons, The Last Yankee (Ensemble Theatre). Her television roles include Bluey, Cop Shop and The Restless Years, and for seven years Lynette was a regular on the television show Bellbird (ABC). Lynette’s more recent television work includes Wentworth, Rake, Bed of Roses, Wicked Love, Chandon Pictures, Always Greener, Aftershocks, Love My Way and Underbelly: The Golden Mile. Her early film roles include Alvin Purple, Caddie and Heatwave. She then co-starred with Barry Otto in Bliss. Other feature films include The Year My Voice Broke, The Delinquents, Mushrooms, Road to Nhill, Oscar and Lucinda, The Boys, My Mother Frank, Somersault, Japanese Story, These Final Hours and Prime Mover. Lynette won the 1998 AFI Award for Best Performance by an Actress in a Leading Role for The Boys, the 2004 AFI Award for Best Actress in a Supporting role for Somersault, and the 2004 Film Critics’ Circle Award for Best Actress in a Supporting role, also for Somersault. She also won a Sammy Award for her role in the ABC series Spring and Fall.

GARETH DAVIES Reverend Tooker
For Belvoir Gareth has appeared in Peter Pan, As You Like It, And They Called Him Mr Glamour (which he also wrote) and The Seagull. He also performed at Belvoir in The Only Child (B Sharp/The Hayloft Project), The Suicide (B Sharp/The Hayloft Project) and A Midsummer Night’s Dream (B Sharp/Bob Presents/Arts Radar). He co-wrote and performed in Masterclass with Charlie Garber, and is a member of Melbourne’s Black Lung Theatre, collaborating on Avast and Avast II – The Welshman Cometh (Black Lung Theatre/Malthouse Theatre), Ruberville, Sugar, Pimms, I Feel Awful (Black Lung Theatre/Queensland Theatre Company) and Doku Rai (Black Lung Theatre/Darwin Festival) – a show devised and performed in collaboration with artists from East Timor.

ALAN DUKES Grooper ‘Brother Man’
This is Alan’s first production with Belvoir. His stage credits include The Unlikely Prospect of Happiness, Dead Caesar, The Great, True West, The White Guard (Sydney Theatre Company); Alive at Williamstown Pier (Griffin Theatre Company); Shining City (Griffin Independent/Inside Job Productions); Mary Stuart, Circle Mirror Transformation (Ensemble); A Midsummer Night’s Dream (Sydney Symphony Orchestra); Last Cab to Darwin, Ruby’s Last Dollar, Night of the Sea Monkey and Wank (Pork Chop Productions). Alan also wrote and performed in Brilliant Monkey for Pork Chop, in return seasons at the Old Fitzroy, Riverside Theatre and a NSW/Victorian tour. His TV credits include Devil’s Dust, At Home with Julia, Rescue Special Ops, East West 101 and All Saints. Alan’s film credits include the features Beneath Hill 60 and Redd Inc, and the short films Cockatoo, Peekaboo and I Am the One.

GLENN DULIHANTY Production Manager
For Belvoir Glenn’s credits include And They Called Him Mr Glamour, The Wild Duck (including tours to Melbourne and Norway), Ruben Guthrie and The Man from Mukinupin. He was Belvoir’s production deputy from 2008 to 2011. Glenn’s other credits include Mister Bailey’s Minder national tour, The Marvellous Boy and Strangers in Between (Griffin Theatre Company). He has recently been arts production manager for the national Harvest music festival, as well as working on other events such as Playground Weekender and Splendour in the Grass.
MEL DYER  Assistant Stage Manager (until 19 March)

Mel is a 2007 graduate of NIDA’s production course. She was the stage manager for Belvoir’s production of Every Breath. As assistant stage manager she has worked on Belvoir’s productions of 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/Festspielhaus, 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 as a swing assistant stage manager for The Nutcracker – The Story of Clara and Sleeping Beauty (Australian Ballet).

BONNIE FITZGERALD

Bonnie has been singing in choirs at school and elsewhere for several years, and in 2011 was a soloist at the Norton Street Carols with the Leichhardt Espresso Chorus. She has been studying dance and drama at the Majestic Performing Arts Academy for four years. In both 2011 and 2012 Bonnie played the lead role, singing and acting, in Kegworth Public School’s performing arts concerts. In 2011 she was cast in The Button (DET Arts Unit Create East). In 2010 Bonnie was awarded Most Outstanding Drama Student. She is making her professional acting debut at Belvoir.

STEFAN GREGORY  Composer & Sound Designer

Stefan is an associate artist at Belvoir, and has been composer and sound designer on Belvoir’s productions of Peter Pan, Private Lives, Medea, Death of a Salesman, Strange Interlude, Old Man, Thyestes, As You Like It, Neighbourhood Watch (in which he also played the chemist), The Seagull, The Wild Duck, Measure for Measure and That Face. He also composed and performed in The War of the Roses and Frankensteen (Sydney Theatre Company). Other recent credits include Infinity: There is Definitely a Prince Involved (The Australian Ballet); Baal (Malthouse Theatre/Sydney Theatre Company); The Suicide, B.C. (The Hayloft Project); Silent Disco, The Call (Griffin Theatre Company); A Midsummer Night’s Dream (B Sharp/Bob Presents/Arts Radar); King Lear, Hamlet and Othello (Bell Shakespeare Company). Stefan was nominated for a Sydney Theatre Award for Best Score or Sound Design for Measure for Measure, nominated for a Helpmann Award for Baal, and nominated for a Green Room Award for Thyestes. His work with the band Faker has earned him a gold album, a platinum single and several ARIA nominations.

EWEN LESLIE  Brick

For Belvoir Ewen has appeared in The Wild Duck (including Malthouse Theatre and Oslo tours), Paul and The Promise. His other theatre credits include Richard III, Hamlet (Melbourne Theatre Company); The Trial (Malthouse Theatre/ThinIce/Sydney Theatre Company); The War of the Roses, Gallipoli, The Serpent’s Teeth (Sydney Theatre Company Actors’ Company); Riflemind (Sydney Theatre Company); Dead Caesar (Sydney Theatre Company/Push Productions); Shakespearealism (The Naked Theatre Company); Cross Sections (Tamarama Rock Surfers); and This Blasted Earth (Old Fitzroy Theatre). Ewen’s film credits include Dead Europe, Sleeping Beauty, Three Blind Mice, Katoomba, Kokoda and Jewboy. His television credits include Redfern Now, Devil’s Dust, Mabo, Lockie Leonard, Love My Way, The Junction Boys, All Saints, The Road from Coorain, Wild Kat, Bush Patrol, The Gift and Ship To Shore. Ewen was nominated for an AFI Award in 2005 for his performance in Jewboy. He won 2009 Sydney Theatre and Helpmann awards for his role in The War of the Roses, and the 2010 Helpmann and Green Room awards for Best Male Actor in a Play for Richard III.

REBECCA MASSEY  Mae ‘Sister Woman’

Rebecca’s previous performances with Belvoir include The Book of Everything, Exit the King, It Just Stopped, Stuff Happens, The Underpants, Macbeth, Cloudstreet, The Small Poppies, The Seagull, The Alchemist and The Caucasian Chalk Circle. Other theatre credits include Tartuffe (Malthouse Theatre) and Travesties (Sydney Theatre Company). Rebecca has a string of film credits including Accidents Happen, The Black Balloon and Mask I, and has just finished filming Backyard Ashes. She has enjoyed a successful television career, with roles in Chandon Pictures, Lowdown, Packed to the Rafters, My Place, City Homicide, Tricky Business, Small Claims and All Saints. Rebecca won a Green Room Award for her performance in It Just Stopped.

JACQUELINE McKENZIE  Margaret

Jacqueline is making a welcome return to Belvoir. Her previous credits for Belvoir include The Master Builder, Hamlet and The Governor’s Family. Other theatre credits include Sex with Strangers, In the Next Room or the vibrator play, Proof, The White Devil, Saint Joan (Sydney Theatre Company); The Resistible Rise of Arturo Ui (Schimmel Centre, New York); Educating Rita (Williamstown Theatre Festival); Child Dancing (Griffin Theatre Company); Twelfth Night (Q Theatre Company); Rebecca, The Barber of Seville (Marian St); and Vassa (NIDA). Jacqueline’s extensive film work includes Beneath Hill 60, Opal Dream, Human Touch, Peaches, Preservation, Divine Secrets of the Ya-Ya Sisterhood, Eisenstein, Kiss Kiss Bang Bang.
Deep Blue Sea, Freak Weather, Love from Ground Zero, Mr Reliable, Under the Lighthouse Dancing, Angel Baby, Talk, Traps, A Cut in the Rates, Roses are Red, This Won’t Hurt a Bit and Romper Stomper. For television she has appeared in Rake, CSI: Miami, Desperate Housewives, Hawaii Five-0, NCIS: Los Angeles, Mental, Nightmares & Dreamscapes, The 4400, When Billy Beat Bobby, MD’s, GP, Inferno, On the Beach, Kangaroo Palace, Halifax fp, Stark, The Battlers and All the Way. Among Jacqueline’s awards are two AFI Awards in the same year for her film work in Angel Baby and her television role in Halifax fp. She was also awarded by the Film Critics’ Circle of Australia for Angel Baby. Jacqueline won the Logie Award for Best Actress for her performance in Halifax fp.

ELLA NICOL

Eleven-year-old Ella loves to sing, dance and act. She has been studying ballet, jazz, tap, singing, acrobatics and drama at McCarthy Studios since the age of five. Her musical theatre credits include Annie the Musical (John Frost). She has also made several TV and radio appearances. Cat on a Hot Tin Roof will be her first appearance for Belvoir.

ANTHONY PHELAN

Big Daddy


CAITLIN PORTER

Associate Sound Designer

Caitlin is Belvoir’s Senior Technician. She is a graduate of NIDA’s production course and her sound design credits include Fool for Love (B Sharp/Savage Productions); Romeo and Juliet (Bell Shakespeare); Hamlet (Sport for Jove); The Ugly One, The Brothers Size, Orestes 2.0 (Griffin Theatre Company); Titus Andronicus, Three Sisters, Julius Caesar (Cry Havoc); That Face, Orphans (Red Stitch); KJE (Old Fitzroy); As Bees in Honey Drown (Darlinghurst Theatre); and Growing Up (National Youth Theatre Company). Her most recent sound operating/programming credits for Belvoir include Peter Pan, Beautiful One Day, Death of a Salesman (including Theatre Royal and Geelong tours), Private Lives, Strange Interlude and Neighbourhood Watch and The Wild Duck. Caitlin toured to Oslo in 2012 as Head of Sound on Belvoir’s production of The Wild Duck, and will again be part of the team when the production tours to Vienna in May this year.

JUSTIN SMITH

Dr Baugh

For Belvoir Justin has also appeared in The Threepenny Opera and Svetlana in Slingbacks. His other theatre credits include Just Macbeth, The Servant of Two Masters, Shakespeare’s R and J (Bell Shakespeare Company); The Wonderful World of Dissocia, The Cherry Orchard, Ruby Moon (Sydney Theatre Company); The New Electric Ballroom (Griffin Independent); and Who’s Afraid of Virginia Woolf? (Railway Street Theatre). Justin’s musical theatre credits include Just Macbeth, Jesus Christ Superstar, Rent and Tick Tick Boom. In 2012 and early 2013, he appeared in the Australian tour of Agatha Christie’s The Mousetrap. Justin’s television credits include The Straits, Tricky Business, Spirited, My Place, Queen Kat Carmel and St Jude, White Collar Blue, Backbender, Stingers and Bastard Boys, for which he received an AFI Award nomination for Best Guest or Supporting Actor in a Television Drama. In 2012, Justin was seen in Underbelly 5: Badness and the mini-series Howzat!, for the Nine Network. Justin made his feature film debut in Angst and his other feature film credits include The Eye of the Storm, Burning Man and Sleeping Beauty, which was in Official Competition at the 2011 Cannes Film Festival and Sydney Film Festival. In 2013, Justin will appear in the features Around the Block and Being Venice, which premiered at the 2012 Sydney Film Festival.
SARAH STAIT  Assistant Stage Manager (from 19 March)

Sarah graduated from NIDA with a Bachelor of Dramatic Arts in Production. Her credits include Griselda (Pinchgut Opera); The Duchess of Malfi (Bell Shakespeare); Sydney Festival's Seymour Centre program; and most recently Opera Australia's summer season. She has also toured with Ensemble Theatre's productions of Rhinestone Rex and Miss Monica and Naked Boys Singing. Sarah has worked with Great Big Events on sporting events including the Australian Surf Life Saving Championships and the Australian Rugby Union tri-series. She has also worked with international companies such as the National Theatre of Scotland and Vivarium Studio, France.

EVA TANDY  Stage Manager

For Belvoir Eva has stage managed Beautiful One Day, Death of a Salesman (tour), Private Lives (tour), Strange Interlude and Thyestes. Her other credits as stage manager include The Joy of Text, Life Without Me, Dead Man's Cell Phone, The Ugly One (Melbourne Theatre Company); Porn.Cake (Malthouse Theatre); Platonov: Recut (The Hayloft Project); Avast, Avast II: The Welshman Cometh (The Black Lung); Song of the Bleeding Throat (11th Hour Theatre); and Shadow Boxing (The Groundswell Division). As assistant stage manager her credits include Clybourne Park, Madagascar, God of Carnage, The Man from Mukiupin, Realism, Cat on a Hot Tin Roof, The 39 Steps, The Season at Sarsaparilla, Don's Party, Enlightenment, Festen, The Give and Take and A Single Act (Melbourne Theatre Company). Upon graduation from VCA, Eva received the 2005 Orloff Family Trusts Scholarship for outstanding achievement. Eva's other work includes the Melbourne Commonwealth Games Festival, Sydney Festival, Adelaide Fringe and Melbourne Next Wave Festival.

NATALIE THEODORE

Natalie is nine years old and this is her first production with Belvoir. She studies musical theatre, dance and acting and has her eyes firmly set on a career on the stage. Natalie has performed at a number of community events including the Manly Christmas Carols concert, Manly Arts Festival and local fundraisers on Sydney's northern beaches. Her TV credits include Channel 9's Morning Show. She has been awarded prizes in eisteddfods and singing talent search competitions.
Belvoir Staff
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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 panelists, 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!

Cat on a Hot Tin Roof
3pm, 24 March

Forget Me Not
3pm, 12 May

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
or call Box Office on 02 9699 3444.
Tweet while you listen (or follow online) using #sundayforum

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.
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peter pan
By J.M. Barrie  Director Ralph Myers

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cat on a hot tin roof
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stories i want to tell you in person
By Lally Katz  Director Anne-Louise Sarks

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part one and part two
By Tony Kushner  Director Eamon Flack

persona
Conceived by Adena Jacobs,
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Based on the film by Ingmar Bergman
Director Adena Jacobs

the baulkham hills
african ladies troupe
Writer & Director Ros Horin

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