

 BELVOIR

2020
SEASON

2020 SEASON

EVERY BRILLIANT THING
JESUS WANTS ME FOR A
SUNBEAM DANCE NATION
A ROOM OF ONE'S OWN
ESCAPED ALONE THE JUNGLE
AND THE SEA MISS PEONY
MY BRILLIANT CAREER
CURSED! SUMMERFOLK



ONWARD ARDS



There's a wonderful, nagging human instinct which keeps asking *Is this it? How can it be better? What more is possible?* In most of daily life there's no time to humour that instinct, which is why you have Belvoir. We exist entirely to entertain new possibilities.

Now more than ever.

What's happening to our country? To our planet? Why are women still shut out? How do we maintain the rage? How do you love when you're angry or scared or desperate? How do we learn to live together better? What are we missing, what aren't we seeing? What more is possible?

These are the questions that drive the artists and stories in our season this year.

Miles Franklin. Virginia Woolf. Caryl Churchill. Three essential writers and their most essential works.

Michelle Law. Kodie Bedford. Clare Barron. Three *new* essential writers and their hypercolour visions of life today.

Antigone and the *Mahābhārata*. Two of the great old stories brought together in one new play by the artists behind *Counting and Cracking*.

Maxim Gorky's magnificent *Summerfolk*, Peter Goldsworthy's *Jesus Wants Me for a Sunbeam*, the return of the hit *Every Brilliant Thing*, (plus a special work-in-progress from Alana Valentine).

Ten (and a half) shows, all driven by that beautiful question, *What more is possible?* And ten very different answers. Which is the glorious thing about it: the multitude of possibilities, the many answers, the variety of life.

**STAGGER ONWARD
REJOICING.
W.H. Auden**

A handwritten signature in black ink, appearing to read 'W.H. Auden'.

10 – 26 JAN

Written by
Duncan Macmillan
with Jonny Donahoe

Directed by
Kate Champion
Co-Directed by
Steve Rodgers

Set & Costume
Designer
Isabel Hudson
Lighting Designer
Amelia Lever-Davidson
Sound Designer
Steve Francis

With **Steve Rodgers**

EVERY BRILLIANT THING

★★★★½ "Brilliant" – *The Sydney Morning Herald*
★★★★½ "Beautiful... one you won't soon forget"
– *Limelight*

Truth, done simply, is magic on the Belvoir stage, and if ever a show was true... if you missed it here's your second chance.
– *Eamon*

BACK BY
POPULAR
DEMAND!

You asked for it, and it's back. Hosted beautifully by Steve Rodgers, the hit of 2019, about a boy's list of things that make life worth living, builds hope and joy - with the audience's help - every night.

A warm, deeply-felt show that garnered awards and applause, *Every Brilliant Thing* returns for a limited season.

6 FEB – 8 MAR

Written by
Peter Goldsworthy
Adapted by
Steve Rodgers
Directed by
Darren Yap

Set & Costume
Designer
Emma Vine
Lighting Designer
Verity Hampson
Composer &
Sound Designer
**Max Lambert &
Sean Peter**

With a cast of
six including
Valerie Bader
Emma Jackson
Mark Lee
Liam Nunan

JESUS WANTS ME FOR A SUN BEAM

Belvoir presents
**Riverside's
National Theatre
of Parramatta**
production.



The Pollard family's world is flipped on its head when illness breaches their sanctuary. Based on the novella by acclaimed Adelaide author Peter Goldsworthy, *Jesus Wants Me for a Sunbeam* is a powerful reminder of what we do for those we love.

★★★★½

– *The Sydney Morning Herald*

“This is stunning theatre”

– *Sydney Arts Guide*

This one played at Parramatta and had them weeping in the aisles. It's a detailed, humane depiction of the universe that can exist in a small family – which makes it a perfect show for Belvoir.

– *Eamon*

14 MAR – 12 APR



This came out of America and has taken the world by storm. Theatrically playful, unapologetically ratbaggy, with a great ensemble of adult performers playing the teen dancers, this one promises to be as intriguing as it is entertaining.

– *Eamon*



Somewhere in America, away from the bright lights, a group of young teen girls prepare for the most important event of their lives – a dance show contest. But all the anxieties and confusions of the adult world come sashaying on stage, revealing a dog-eat-dog drama. The girls are played by adult women, as if they're reliving past agonies and triumphs.

This is a comic play of memory and feminist power, and a subtly subversive exploration of the time of life when the demons get in.



★★★★ – *The Guardian UK*
★★★★½ "Wild, funny, ferocious drama"
– *TimeOut*

DANCE NATION

Co-Produced with
State Theatre Company
of South Australia

Written by
Clare Barron
Directed by
Imara Savage

Set & Costume Designer
Jonathan Oxlade
Lighting Designer
Alexander Berlage

Choreographer
Larissa McGowan

With a cast of nine
Mitchell Butel, Emma Harvie, Chika Ikogwe,
Yvette Lee, Rebecca Massey, Amber McMahon,
Louisa Mignone, Tara Morice, Tim Overton

18 APRIL – 17 MAY

A ROOM OF ONE'S OWN

What started as a lecture to a roomful of students became an essay, became a book, became a seismic wave. Virginia Woolf's 1929 classic description of the need for new spaces and a complete redefinition of who owns our storymaking is by turns wise, amusing, incendiary and poetic. Rippling with passion, one of the finest pieces of writing in the last hundred years, with the distinct talents of Anita Hegh walking Woolf's tightrope of thought and feeling.

Written by
Virginia Woolf
Adapted by
Carissa Licciardello
& **Tom Wright**
Directed by
Carissa Licciardello
With **Anita Hegh**
Supported by
The Group



A teacher once told me work by and about women is usually only small and domestic, never bold or formally radical. He'd obviously never read this (or seen our production).

– Carissa Licciardello

23 MAY – 21 JUN

ESCAPED ALONE

Is Caryl Churchill the greatest living playwright in the world? In a theatrical poem, about an hour long, she catches the complexity of the 21st century. And just look at that cast!

– Eamon

★★★★

– *The Guardian UK*

"Magnificent... it's funny, it's complicated, it's sinister"

– *The Huffington Post*



Written by
Caryl Churchill
Directed by
Anne-Louise Sarkis

Set & Costume Designer
Elizabeth Gadsby
Lighting Designer
Paul Jackson

With
Judi Farr
Kris McQuade
Heather Mitchell
Helen Morse

Supported by the
Oranges & Sardines
Foundation

This is a play for the end of the world. Four women in their seventies sit in a suburban backyard, convivially chatting. At first it is almost too recognisable – but there is a frightening and powerful world beneath the surface – a work of visionary theatre.

4 – 26 JUL

காடும் கடலும்

THE JUNGLE

கன வன இயுட

AND THE SEA

AFTER ANTIGONE AND THE MAHĀBHĀRATA

Counting and Cracking was written in honour of those who tried to halt Sri Lanka's descent into civil war. *The Jungle and the Sea* is written in honour of those who survived the war, and the ways they found to uphold their dignity even when everything else was falling down around them.

– S. Shakthidharan

Co-Produced with
Lingalayam Dance Company

Written & Directed by
S. Shakthidharan & Eamon Flack
Choreographer **Anandavalli**

Set & Costume Designer
Dale Ferguson
Lighting Designer
Veronique Benett

With a cast of
ten including
Anandavalli

Prakash Belawadi
Nadie Kammallaweera
Jacob Rajan

Kalieaswari Srinivasan
Vaishnavi Suryaprakash
Rajan Velu

Supported by the
Gamechangers

1 AUG – 6 SEP



Lily's grandmother was a beauty queen back in Hong Kong. She doesn't care that times have changed and that Lily lives in a new country and a new century. She sees that Lily's caught between worlds, and wants her to enter the Chinese community beauty pageant, the highly competitive Miss Peony. She won't take no for an answer. And to make matters worse, she's a ghost.

A new comedy from the writer of the nationwide smash hit *Single Asian Female*.

牡丹小姐

MISS PEONY

Written by **Michelle Law**
Directed by **Sarah Giles**
Associate Director
Courtney Stewart

With a cast of six including
Michelle Law
George Zhao

In association with
Arts Centre Melbourne
and **Queensland**
Performing Arts Centre
Supported by the **Creative**
Development Fund

I entered a beauty pageant once as a teenager and won Best Personality. In a beauty pageant! This is going to be glitzy and glamorous and slightly unhinged.

- *Michelle Law*



12 SEP – 18 OCT

MY *Brilliant* CAREER

Dark, funny, and roughly a century ahead of her time, Sybylla's voice is one that demands to be heard – a guttural cry of rage against the inequities set at birth.

– Kendall Feaver

Australia, on the cusp of a new century. Sybylla Melvyn has grown up beyond the black stump, but she is determined to get away and make her own spectacular mark on the world. But if that's to happen, she must first surmount collapsing family fortunes, a world hardwired against headstrong women, and the insistent nagging of love.

One of our great tales of emancipation and identity, fashioned in a new adaptation by rising Australian playwright Kendall Feaver, with the irrepressible Nikki Shiels as Sybylla.

Written by
Miles Franklin
Adapted by
Kendall Feaver
Directed by
Kate Champion

Set Designer
Robert Cousins
Lighting Designer
Amelia Lever-Davidson

With a cast of seven including
Nikki Shiels
Helen Thomson

Supported by the
Chair's Circle

24 OCT – 15 NOV

Curse!

Introducing a hilarious new voice, Kodie Bedford, our Balnaves Fellow.

Bernadette hasn't been home to Geraldton for a while. Her siblings are mad as cut snakes, the oldies are worse – even a simple conversation ends up a cyclone of screaming. But Nan's leaving the world, and this mixed-up family returns to the roost; a brother living a big lie, a daughter swimming in little lies, and a mum who can't tell the truth to save herself. Are they cursed? Or can they change the way they see themselves, and how the world sees them?

Written by
Kodie Bedford
Directed by
Jason Klarwein

Lighting Designer
Chloe Ogilvie

With a cast of six including
Lynette Curran
Chenoa Deemal
Sacha Horler
Bjorn Stewart

Indigenous theatre at Belvoir supported by
The Balnaves Foundation



Most people inherit money from their families.

I inherited crazy. I thought it was a curse. But now I can make money by writing about it.

– Kodie Bedford

Written by **Maxim Gorky**
Adapted & Directed by
Eamon Flack

Designer **Mel Page**
Composer &
Sound Designer
Clemence Williams

With a cast of
thirteen including
Mandela Mathia
Richard Pyros
Pamela Rabe
Toby Truslove
Sophie Wilde

Supported by the
Nelson Meers
Foundation

A coastal town, somewhere in
Australia. Skeleton population
in winter, swollen with the
holiday crowd in summer. This
particular bunch have been
coming to their beach houses

for years: They've got the
money to enjoy themselves,
they always have. Why should
it be any different this year?
Why should it ever change?

I love this play –
its games of love
and human foibles,
its black sense of
humour. It has a
classic theatrical
motor: a group of
people who can't
get through a
holiday without
throwing a punch
and smashing the
mirror. But it's also
a big-picture play
about us, how the
hell we've ended
up where we are...

– Eamon



SUMMER FOLK

How Good is Australia?

COMING IN 2021...



We wouldn't normally announce a work-in-progress but this one's special. Alana Valentine has been making work with communities for decades but for this show she needs your help.

Alana's mother and step-father were married at the Wayside Chapel when she was just a little girl. That's her there in the picture.

Now Alana wants to hear from anyone who was married at the Wayside and has a story to share. She'll be interviewing people throughout 2020 and building their stories into a new work exploring the radical contribution of this mighty little chapel on a Kings Cross side street for a world premiere at another rag tag organisation in a Surry Hills side street...

REGISTER YOUR STORY AT waysidebride.com.au

WAYSIDE BRIDE

Written by **Alana Valentine**
in consultation with the
Wayside Chapel community.

WHAT'S IT ALL ABOUT

EVERY BRILLIANT THING

This had a short and wonderful season last year, leaving our stage before everyone had the chance to see it. If you've experienced it already, invite someone else along. It's a real gift, this play: heartfelt, generous, original. Stevie Rodgers took over from Kate Mulvany last year, and his spirit matches the play perfectly. If you missed it last time, here's your chance. Or just see it again - truly a show that's never the same twice.

JESUS WANTS ME FOR A SUNBEAM

Peter Goldsworthy is one of our great, complex writers - unafraid of a moral conundrum, driven by an urge to discover where the limits of our humanity lie, but never obnoxious or manipulative. Stevie Rodgers is one of the great splendours of Australian theatre. He's all heart and straightforwardness. It makes him the perfect adaptor for Goldsworthy's story of a family dealing with illness. The production comes to Belvoir from Riverside's National Theatre of Parramatta, where it garnered tears and accolades in its premiere last year. This is the fifth year in a row we've brought a show to Belvoir from what's known in the biz as the small-to-medium sector - that big varied group of vital, coal-face companies whose funding has been ripped from them time and again but who persevere nonetheless. Australian storytelling is better for them. This show is honest and beautiful. It's an honour to bring it to Belvoir.

DANCE NATION

Every season for the last few years we've presented a new American play (*Mr Burns*, *Hir*, *The Wolves*). This hasn't been by plan - it's just that America, perhaps because of its turmoil, is turning out some startlingly original writing about modern life. These plays harness America's energy at its best - its confidence, its inventiveness, its chutzpah. And interestingly, for a country struggling with the middle-age of its nationhood, these plays feel young. *Dance Nation* is no exception. Clare Barron really is young - she was in her mid-20s when she wrote this. It's energetic, defiant, with a feminist carnival spirit to it, and above all else it's wonderfully playful. Which makes it a very Belvoir kind of modern American play. It'll surprise you, maybe even catch you a little off guard. Bring your granddaughters. Especially if they're a bit radical-minded...

THE JUNGLE AND THE SEA

Shakthi and I felt like we really began something with *Counting and Cracking* - the energy of that group of actors, the hunger from audiences for these unexpected, overdue stories. This time we're working on a slightly smaller scale (although still big for Belvoir), and we're drawing on two of the great stories of all time - Sophocles' *Antigone*, and the Gandhari story from the *Mahābhārata*. The idea to draw on both stories came about by fate, really (which is appropriate to the material). Shakthi and I knew we wanted to collaborate again, and soon; we each brought these different stories to the table and discovered they illuminated each other. Shakthi has a remarkable sense of the way that stories can get people through profound loss and uncertainty. The show is a collaboration with the Homebush-based Lingalayam Dance Company, run by the world-renowned Bharatanatyam dancer, teacher and choreographer Anandavalli. We've tempted her back on stage to work alongside this brilliant international cast. And I mean brilliant. Five of the remarkable cast of *Counting and Cracking*, plus Anandavalli and the terrific New Zealand actor Jacob Rajan. It's a hell of a company.

A ROOM OF ONE'S OWN

What an electrifying piece of writing. Virginia Woolf's 1929 essay is ostensibly the record of her attempt to understand why there are so few women writers in history. Her search for an answer becomes a personal odyssey from one male-dominated institution to another, and a dance with the ghosts of women past; it yields an astonishing self-portrait. I'll go out on a limb and say it's up there with *Hamlet* for its scouring of the human mind. It's also shockingly contemporary. Shocking because Woolf's evocation of the maddening experience of living in a patriarchy sounds... just the same as now, almost a hundred years later. I shouldn't have favourites but the thought of Virginia Woolf voiced by Anita Hegh gives me goosebumps.

ESCAPED ALONE

Caryl Churchill just might be the greatest living playwright in the world today. No other writer has remained so contemporary for so long, or reinvented the possibilities of playwriting so often. *Top Girls*, *Serious Money*, *Cloud Nine* are the big hits - and how often is a hit as formally bold as those three? - but who else comes close to the political complexity of *Light Shining in Buckinghamshire* or *Mad Forest*? For the last fifteen years or so Churchill has been writing a series of astounding miniatures on subjects that most playwrights struggle to even attempt: genetic modification, ideological collapse, nature in revolt. She's over eighty now and she's still writing like no-one else. *Escaped Alone* is the best of her later works, and one of her essential plays. It's short - about an hour long; and not much 'happens' - four women sit in the backyard and pass time. But as they talk, they reveal the vastness of their lives, and breaking through their conversation are Mrs J's visions of the 21st century - apocalyptic, spectral but somehow utterly recognisable - the things we know in our bones about the world we are creating. It's as though the Oracle of Delphi has possessed the lollipop lady. It's the perfect excuse to put four of the greats of Australian theatre on stage together: Helen Morse, Judi Farr, Kris McQuade and Heather Mitchell.

MISS PEONY

Comparisons are odious and Michelle Law has her own kind of brilliance, but she does put me in mind of Nora Ephron: that same ability to set up a comic premise and make it pay off again and again without putting a hair out of place; that same sharp eye for human foibles; that same delight in pointing out hypocrisy. Michelle has a special peccadillo of her own: she's fascinated by humiliation - by how funny it can be, the way it suddenly reveals some truth or other. All her writing so far is driven by this fascination: her SBS series *Homecoming Queens*, her play *Single Asian Female*. *Miss Peony* takes this a step further, eking out the humiliation of not being a sufficiently Chinese, or a sufficiently Australian, Chinese-Australian. It's funny - sometimes painfully so - but it's also tender and it becomes kind of a collective dis-burdening. You can feel the relief of her audience as they laugh: Yes! That's how I feel too! Which makes her a true artist: willing to humiliate herself so her audience can laugh away their own humiliations.

MY BRILLIANT CAREER

Like Ariel in the cloven pine, Miles Franklin has become bound by the award which was named for her; the time is right to set her free to speak for herself again. And what a voice. The opening paragraphs of *My Brilliant Career* are blunt, grinning, awkward, and magnificent. They heralded an alternative path for Australian storytelling that is as vital today as it was in 1902. Franklin was barely 20 when her novel was published, and reading it now you get the sense that it's not so much an act of fiction as a mighty effort by young Stella 'Miles' Franklin to reimagine the possibilities of her own life. By giving her narrator, Sybylla, free reign to rewrite the old marriage plot of the 19th-century novel, Franklin was giving herself the chance to break out of the confines of Edwardian womanhood. In other words, this book is a magic spell and an act of liberation, and it's time has come again. Nikki Shiels looks a little like a young Franklin, but we've cast her because she's a force of nature. So is the writer of the adaptation, Kendall Feaver, who cleaned up a bunch of playwriting awards for *The Almighty Sometimes*, which was at Griffin Theatre in 2018. The director is Kate Champion. That's four brilliant women joining forces - I'm excited.

SUMMERFOLK

If you'll pardon me saying it, a large part of Australia are off their face on comfort. We're addicted. *Summerfolk* is about an entire class of people who don't know how to begin to deal with a changing world. Even the characters who know that history is ticking away like a bomb don't know how to wean themselves off the sunshine and self-regard. But it's also funny - full of love, excess, hope, all those things that make Russian dramas so great. This will be the first time I've ever done a play twice: *Summerfolk* was one of the first things I ever directed 11 years ago. I've always wanted to do it again, and the election of the Morrison government tipped the scales. This is the perfect play for a society that picked its overenthusiastic neighbour as the Prime Minister because he promised he wouldn't actually do anything. Perfect because it's a play about how to live together (or not), how to work towards a better society (or not), how to cope with change (or not), and it felt to me that Australia chose the "or not" last May. Well, good luck to us all...

CURSED!

Let's start with that exclamation mark on the end of the title: this show isn't afraid of a big gesture. It's the first play by Jaru/Gija writer Kodie Bedford, who has been the Balnaves Fellow at Belvoir for the last year. You could say her play is larger than life but, the fact is, it's practically a documentary of Kodie's family. Much of the play really happened (well, in some form or another...) - it just so happens that in some families real life is as madcap as a stage comedy. And this play is, frankly, piss funny. But the genius of it is that the comedy springs from some pretty hard realities. We're not great in Australia at talking about class and we're not great

at talking about mental illness. Kodie's fine to talk about both. She's shameless about it. She sees that atrocious things can be funny. Sometimes have to be funny. It's a liberated, liberating play. I love it because it's about having to find new ways to love when the people you call family are so broken that normal love won't do.



WHY SUBSCRIBE?

WE'LL TELL YOU!

Becoming a subscriber means Belvoir benefits all year long! Exclusive privileges include flexibility, choosing your favourite seats in the house, and knowing you'll see some of the best theatre on offer in 2020. Snap up a package of five plays or go to town and see it all!

MORE SEAT CHOICE

Buy more, see more, spend less!

Investing in a package of plays is the most cost-effective way to enjoy the best theatre in the country. Regular five-play packages start from just \$237!

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By becoming a subscriber (or perhaps you're renewing your subscription - if so, we thank you for your loyalty, good friend) you'll have peace of mind knowing you can secure your choice of the best available seats before general sale.

Love THE ONE You're with

Subscribers are not only eligible for discounted additional tickets, but when general release tickets go on sale, they also get first dibs, up to one week before everyone else. So you can share the love and bring your friends and family.

★THE PERKS★

Belvoir subscribers get a range of exciting discounts from a smorgasbord of places - from food, to wine, to books, to hotels, to movie tickets. Our subscribers can save hundreds of dollars throughout the year with these offerings from our generous partners.

See the full list of perks on our website.

FREE love

We love rewarding our loyal subscribers with free stuff. So, if you were part of the subscription family in 2019 and have decided to go for seven or more plays in 2020, we'll give you a free ticket to a play you're seeing so you can introduce someone new to the Belvoir experience.

FREE TICKET EXCHANGES

Need to change your tickets? No worries. We'll happily exchange your ticket/s to another date in the same show, free of charge for the first exchange. And our Treasured Subscribers pay no exchange fees ever.

FABULOUS PRIZES FOR EARLY BIRDS

Subscribe to our 2020 Season before Monday 4 November, 2019 to go in the draw to WIN!

You could win a \$1000 travel voucher thanks to our friends at Qantas valid Australia-wide PLUS two nights accommodation at an Adina Hotel courtesy of our partner Adina Apartment Hotels.*

So subscribe now and start planning your trip!



KEY DATES

Monday 2 September 2019
We launch our season and subscription packages go on sale

Monday 4 November 2019
PRIORITY PERIOD ENDS
(Last chance to enter the draw to win!)

Thursday 9 January 2020
The first performance of 2020, our special encore performance of *Every Brilliant Thing*

HOW TO SUBSCRIBE

- CHOOSE YOUR PLAYS
- SELECT YOUR PACKAGE
- BOOK ONLINE OR WITH A PAPER FORM
- ENJOY A YEAR OF STORYTELLING

ONLINE

Our online booking system is better than ever. We think it's the best way to subscribe. You can choose your own seats while on a train, in the office, in a Parisian café or on the couch at home. The power is in your hands: belvoir.com.au/subscribe Log in first then get shopping.

PROOF OF CONCESSION

If you are a concession card holder, or under 30, don't forget to include your proof of concession. You can upload your proof of concession via our website at belvoir.com.au/upload-concession-card/ Don't worry, you can submit your subscription and then submit your proof of concession afterwards.

ON PAPER

You can book your subscription with the form that comes with every season book.

Getting your paper form to us can happen a few different ways...

- Scan or take a photo and email the booking form* to: mail@belvoir.com.au

*If emailing a photo, please send the attachment as large or actual size so we can see what you want!

- Mail your completed form to:

**Belvoir Season 2020
18 Belvoir Street
Surry Hills NSW 2010**

- Drop your form to one of our lovely staff at our Box Office.

See page 45 for opening hours.

PRICE PER PLAY

We make it easy to see how much you save by subscribing by showing the reduced cost per play when you subscribe (see page 35). The more plays you book the more you save.

EXTRA TICKETS

Subscribers are welcome to add extra tickets to their package for any show before they go on sale to the general public and at mates rates!

Find more information on pricing for additional tickets on page 47.

IT'S TIME TO CHOOSE YOUR PACKAGE

Belvoir has always tried to make going to the theatre something that everyone can enjoy, no matter what your financial position.

To get the best deal, the more plays you see, the more money you save. Seeing all ten plays is the most cost-effective way to go, but there are still substantial savings to going with just nine-, eight-, seven-, six- or five-play packages.

STAY FLEXIBLE WITH A COMBO PACK

As always you can choose your own adventure – simply pick the days and dates you want online or on the paper form and we will sort the price out for you. However, if you'd like a bit more structure in your selection, we have some handy package options for you to the right.

* Seniors prices are available with an eligible Australian Government-issued Seniors Card.

† Concession prices are available with a full-time Australian student card, Centrelink Pensioner concession card, Veterans' Affairs card, and to members of Actors Equity (MEAA). For a full list of applicable cards, please visit belvoir.com.au/visiting-belvoir/ticket-prices/

- To join 30-Down, you must send proof of age with your booking.

- Upload your concession cards via our website at belvoir.com.au/upload-concession-card/

REGULAR PACKAGE (Tue 6.30pm, Wed 6.30pm, Thu 7.30pm, Fri 7.30pm, Sat 2pm)

Plays	ADULT		SENIOR*		CONCESSION†		30-DOWN~		PREVIEW	
	Package Price	Per play								
SAVE UP TO \$318**										
10-play	\$572	\$57	\$472	\$47	\$372	\$37	\$352	\$35	\$342	\$34
9-play	\$542	\$60	\$452	\$50	\$362	\$40	\$344	\$38	\$335	\$37
8-play	\$506	\$63	\$426	\$53	\$346	\$43	\$330	\$41	\$322	\$40
7-play	\$464	\$66	\$394	\$56	\$324	\$46	\$310	\$44	\$303	\$43
6-play	\$416	\$69	\$356	\$59	\$296	\$49	\$284	\$47	\$272	\$45
5-play	\$357	\$71	\$307	\$61	\$257	\$51	\$247	\$49	\$237	\$47

WEEKEND EVENING PACKAGE (Sat 7.30pm, Sun 5pm)

Plays	ADULT		SENIOR*		CONCESSION†	
	Package Price	Per play	Package Price	Per play	Package Price	Per play
SAVE UP TO \$268**						
10-play	\$622	\$62	\$522	\$52	\$422	\$42
9-play	\$587	\$65	\$497	\$55	\$407	\$45
8-play	\$546	\$68	\$466	\$58	\$386	\$48
7-play	\$499	\$71	\$429	\$61	\$359	\$51
6-play	\$446	\$74	\$386	\$64	\$326	\$54
5-play	\$382	\$76	\$332	\$66	\$282	\$56

** Based on weekend evening general release ticket price.

MIDWEEK MATINEE PACKAGE (Thu 1pm)

Plays	ADULT		SENIOR*		CONCESSION†		30-DOWN~	
	Package Price	Per play						
SAVE UP TO \$418**								
10-play	\$472	\$47	\$372	\$37	\$282	\$28	\$262	\$26
9-play	\$452	\$50	\$362	\$40	\$272	\$30	\$254	\$28
8-play	\$426	\$53	\$346	\$43	\$266	\$33	\$250	\$31
7-play	\$394	\$56	\$324	\$46	\$254	\$36	\$240	\$34
6-play	\$356	\$59	\$296	\$49	\$236	\$39	\$224	\$37
5-play	\$307	\$61	\$257	\$51	\$207	\$41	\$197	\$39

BOOKING *is* EASY

UNDER 30

Many young people love going to the theatre but price can be a barrier. We have the solution: our 30-Down program for theatre lovers who are 30 years or under. You can secure some nicely discounted seats for you and your friends. 30-Down pricing applies to any performances except Saturday evenings and Sunday shows.

PREVIEWS

Every production at Belvoir has at least one preview before opening night. Previews are your chance to get in ahead of everyone else and experience a show for the first time. Your reactions and your feedback can help chart the course of the overall production. The first one to three performances, leading up to opening night, are cheaper than the rest of the season. So if you're a generous audience member, up for a bit of fluttering nerves and the occasional blip, this is the season package for you.

PAYMENT PLANS

You can spread the cost of your subscription across three deferred payments when you book with a paper form and pay by credit card. See booking form for details.

WHAT ELSE?

There are a few things worth knowing before you send in your subscription...

LET'S SIT TOGETHER

Do you have friends who are also subscribing this year? Even if you're paying separately you can still sit together. Simply book together online and choose seats that are next to one another. If you're using the paper form, just send in your forms together and nominate a contact captain for your group.

WE'RE HERE TO HELP

If you're unsure of what you need then let us know your preferred day of the week, and we can choose the best available date and seats for you. It's our pleasure!

OPENING NIGHTS

Opening nights are by invitation only and are not available as part of your subscription package.

FIRST IN, BEST SEATED

All subscriptions are processed in order of receipt. Of course, ordering online is the quickest way to go. If you subscribe via the paper form, make sure you send it in ASAP.

DID YOU CHANGE YOUR MIND?

All subscribers can exchange tickets for free up to 48 hours before your booked performance. This applies to your first exchange for each play only and is subject to availability. Any further ticket exchanges may incur a fee, payable at time of exchange. Treasured Subscribers pay no exchange fees ever.

Please note when transferring to more expensive seats or performances patrons will be liable to pay the difference in prices.

And if you change to a cheaper one we'll credit the difference.

LOYALTY = ROYALTY!

We treasure our loyal supporters. Belvoir recognises those patrons who have been subscribers for four or more consecutive years. Our three-tiered Loyalty program is:

TREASURED

10 or more consecutive years

DEVOTED

7 - 9 consecutive years

loyal

4 - 6 consecutive years

If you have become part of the Loyalty program this year, we congratulate you! And if you've moved up into a new level of loyalty, super congratulations. Here's what our loyalty royalty* receives:

- Invitations to special Belvoir events throughout the year.
- A 2020 Belvoir Season keyring.
- \$2 discount on wine, beer and glasses of post-mix soft drink per transaction when you flash your loyalty keyring at the Hal Bar in the foyer of the theatre.

PLUS!

Treasured subscribers are entitled to unlimited fee-free ticket exchanges.**

DO YOU LIKE RELAXING AND DRINKING WINE?

As one of our loyal supporters, why not introduce a new subscriber to Belvoir - friend, family member, someone you work with. By welcoming another person to the Belvoir family, you will go in the draw to win a three-night midweek stay at one of Hunter Valley Holiday Homes' unique country houses. Your choice is Bonn

Abbey, Elderslie House or Nulkaba House in the heart of the Hunter Valley wine country for up to 12 guests. Prize includes 12 bottles of premium Hunter Valley wine. Let us know if you've referred someone new when you subscribe. Cheers!

Competition closes 21 June 2020. See our website for terms and conditions.

* You can be a loyalty republican if you like. The deal is the same.

** While exchange fees are waived, Treasured Subscribers who change from less expensive to more expensive performances are liable to pay the difference.

2020 SEASON

EVERY BRILLIANT THING 10 JAN - 26 JAN

MON	TUE	WED	THU	FRI	SAT	SUN
			9 1PM UNWAGED & PREVIEW	10 7.30PM PREVIEW	11 7.30PM OPENING	12 5PM
13	14 6.30PM	15 6.30PM	16 1PM & 7.30PM	17 7.30PM	18 2PM & 7.30PM	19 5PM
20	21 6.30PM	22 6.30PM	23 1PM & 7.30PM	24 7.30PM	25 2PM & 7.30PM	26 5PM

JESUS WANTS ME FOR A SUNBEAM 6 FEB - 8 MAR

MON	TUE	WED	THU	FRI	SAT	SUN
			6 7.30PM PREVIEW	7 7.30PM OPENING	8 7.30PM	9 5PM
10	11 6.30PM	12 6.30PM	13 1PM & 7.30PM	14 7.30PM	15 2PM AD & 7.30PM	16 5PM
17	18 6.30PM + Q&A	19 6.30PM	20 11.30AM UNWAGED & 7.30PM	21 7.30PM	22 2PM & 7.30PM	23 5PM
24	25 6.30PM	26 11.30AM ED & 6.30PM	27 7.30PM	28 7.30PM	29 2PM & 7.30PM	1 5PM
2	3 6.30PM	4 6.30PM	5 1PM & 7.30PM	6 7.30PM	7 2PM & 7.30PM	8 5PM

DANCE NATION 14 MAR - 12 APR

MON	TUE	WED	THU	FRI	SAT	SUN
					14 7.30PM PREVIEW	15 6.30PM PREVIEW
16	17 7.30PM PREVIEW	18 7.30PM OPENING	19 7.30PM	20 7.30PM	21 2PM & 7.30PM	22 5PM
23	24 6.30PM	25 11.30AM ED & 6.30PM	26 7.30PM	27 7.30PM	28 2PM & 7.30PM	29 5PM
30	31 6.30PM + Q&A	1 6.30PM	2 UNWAGED 11.30AM & 7.30PM	3 7.30PM	4 2PM & 7.30PM	5 5PM
6	7 6.30PM	8 6.30PM	9 1PM & 7.30PM	10 GOOD FRIDAY	11 7.30PM	12 5PM

A ROOM OF ONE'S OWN 18 APR - 17 MAY

MON	TUE	WED	THU	FRI	SAT	SUN
					18 7.30PM PREVIEW	19 6.30PM PREVIEW
20	21 7.30PM PREVIEW	22 7.30PM OPENING	23 7.30PM	24 7.30PM	25 7.30PM	26 5PM
27	28 6.30PM + Q&A	29 6.30PM	30 11.30AM UNWAGED & 7.30PM	1 7.30PM	2 2PM & 7.30PM	3 5PM
4	5 6.30PM	6 6.30PM	7 1PM & 7.30PM	8 7.30PM	9 2PM & 7.30PM	10 5PM
11	12 6.30PM	13 11.30AM ED & 6.30PM	14 7.30PM	15 7.30PM	16 2PM & 7.30PM	17 5PM

2020 SEASON CONTINUED

ESCAPED ALONE 23 MAY - 21 JUNE

MON	TUE	WED	THU	FRI	SAT	SUN
					23 7.30PM PREVIEW	24 6.30PM PREVIEW
25	26 7.30PM PREVIEW	27 7.30PM OPENING	28 7.30PM	29 7.30PM	30 2PM AD & 7.30PM	31 5PM
1	2 6.30PM + Q&A	3 6.30PM	4 11.30AM UNWAGED & 7.30PM	5 7.30PM	6 2PM CC & 7.30PM	7 5PM
8	9 6.30PM	10 11.30AM ED & 6.30PM	11 7.30PM	12 7.30PM	13 2PM & 7.30PM	14 5PM
15	16 6.30PM	17 6.30PM	18 1PM & 7.30PM	19 7.30PM	20 2PM & 7.30PM	21 5PM

THE JUNGLE AND THE SEA 4 - 26 JUL

MON	TUE	WED	THU	FRI	SAT	SUN
					4 7.30PM PREVIEW	5 6.30PM PREVIEW
6	7 7.30PM PREVIEW	8 7.30PM OPENING	9 7.30PM	10 7.30PM	11 2PM & 7.30PM	12 5PM
13	14 6.30PM + Q&A	15 6.30PM	16 1PM & 7.30PM	17 7.30PM	18 2PM & 7.30PM	19 5PM
20	21 6.30PM	22 11.30AM ED 6.30PM	23 7.30PM	24 7.30PM	25 2PM & 7.30PM	26 5PM

MISS PEONY 1 AUG - 6 SEP

MON	TUE	WED	THU	FRI	SAT	SUN
					1 7.30PM PREVIEW	2 6.30PM PREVIEW
3	4 7.30PM PREVIEW	5 7.30PM OPENING	6 7.30PM	7 7.30PM	8 2PM AD & 7.30PM	9 5PM
10	11 6.30PM	12 11.30AM ED & 6.30PM	13 7.30PM	14 7.30PM	15 2PM & 7.30PM	16 5PM
17	18 6.30PM	19 6.30PM	20 11.30AM UNWAGED & 7.30PM	21 7.30PM	22 2PM & 7.30PM	23 5PM
24	25 6.30PM + Q&A	26 6.30PM	27 1PM & 7.30PM	28 7.30PM	29 2PM & 7.30PM	30 5PM
31	1 6.30PM	2 6.30PM	3 1PM & 7.30PM	4 7.30PM	5 2PM & 7.30PM	6 5PM

2020 SEASON CONTINUED

MY BRILLIANT CAREER 12 SEP - 18 OCT

MON	TUE	WED	THU	FRI	SAT	SUN
					12 7.30PM PREVIEW	13 6.30PM PREVIEW
14	15 7.30PM PREVIEW	16 7.30PM OPENING	17 7.30PM	18 7.30PM	19 2PM AD & 7.30PM	20 5PM
21	22 6.30PM + Q&A	23 6.30PM	24 11.30AM UNWAGED & 7.30PM	25 7.30PM	26 2PM & 7.30PM	27 5PM
28	29 6.30PM	30 6.30PM	1 1PM & 7.30PM	2 7.30PM	3 2PM & 7.30PM	4 5PM
5	6 6.30PM	7 6.30PM	8 1PM & 7.30PM	9 7.30PM	10 2PM & 7.30PM	11 5PM
12	13 6.30PM	14 11.30AM ED & 6.30PM	15 7.30PM	16 7.30PM	17 2PM & 7.30PM	18 5PM

CURSED! 24 OCT - 15 NOV

MON	TUE	WED	THU	FRI	SAT	SUN
					24 7.30PM PREVIEW	25 6.30PM PREVIEW
26	27 7.30PM PREVIEW	28 7.30PM OPENING	29 7.30PM	30 7.30PM	31 2PM & 7.30PM	1 5PM
2	3 6.30PM	4 6.30PM	5 11.30AM UNWAGED/ED & 7.30PM	6 7.30PM	7 2PM CC & 7.30PM	8 5PM
9	10 6.30PM + Q&A	11 6.30PM	12 1PM & 7.30PM	13 7.30PM	14 2PM & 7.30PM	15 5PM

SUMMERFOLK 21 NOV - 20 DEC

MON	TUE	WED	THU	FRI	SAT	SUN
					21 7.30PM PREVIEW	22 6.30PM PREVIEW
23	24 7.30PM PREVIEW	25 7.30PM OPENING	26 7.30PM	27 7.30PM	28 2PM & 7.30PM	29 5PM
30	1 6.30PM + Q&A	2 6.30PM	3 11.30AM UNWAGED/ED & 7.30PM	4 7.30PM	5 2PM & 7.30PM	6 5PM
7	8 6.30PM	9 6.30PM	10 1PM & 7.30PM	11 7.30PM	12 2PM & 7.30PM	13 5PM
14	15 6.30PM	16 6.30PM	17 1PM & 7.30PM	18 7.30PM	19 2PM & 7.30PM	20 5PM

BALNAVES FELLOW

This is Kodie Bedford, our inaugural Balnaves Fellow. We love her play draft so much it's now part of our 2020 Season.

NEW WORK

At this moment we have 21 writers working on new stories for the stage. Watch this space...

25A

After 15 successful shows across two seasons, 25A is continuing to hold the door open for independent artists in 2020.

25A

EDUCATION

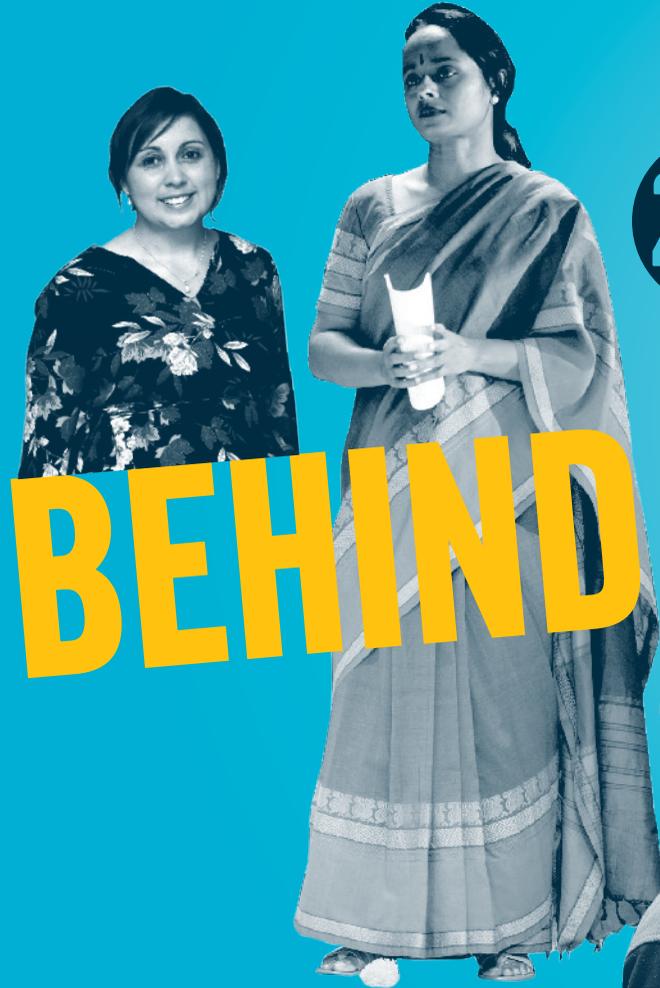
Every year we welcome thousands of school students from across Sydney and NSW to a range of performances and workshops, and introduce them to the love of theatre. Through our workshops, theatre resources, Young Belvoir Theatre Club (for the next generation of theatre lovers), and subsidised tickets for students, we can see the future of theatre looks bright.

UNWAGED

Belvoir's Unwaged Program provides a free performance of most Upstairs productions to those with low or no income. The program is immensely popular, with queues often forming down the block.*

ARTIST DEVELOPMENT

Our Fellowships provide a living wage for emerging artists to learn the ups and downs of life in a theatre company, and the hands-on mechanics of their craft.



BEHIND THE SCENES (LIFE AT BELVOIR)



"I really loved the lighting and how it gave the effect that light was actually coming through the windows." – Student, Lithgow High School

*No negative gearing, franking credits or backbench MPs allowed.

HEAR DIRECT FROM THE ARTISTS

Belvoir Briefings and Artist Q&As are your chance to hear directly from the artists about every show. For each production, the Briefing is your chance to hear from the creative team during the rehearsal period, and for our Artist Q&As just stay in your seat after the show to hear direct from the actors about what it's like working on that play.

THEATRE FOR ONE

Fancy a bit of theatre but don't fancy coming on your own? Here's a chance to meet new theatre loving friends. Simply book tickets for our Q&A performance evenings and join a Belvoir staff member and others for a pre-show chat and then stay post-show for the Q&A with the artists. It's informal, but we do need to know if you're coming so please book. For more information visit our website at belvoir.com.au/theatreforone

Jesus Wants Me for a Sunbeam

Briefing – Thur 30 Jan
Q&A – Tue 18 Feb

Dance Nation

Q&A – Tue 31 Mar

A Room of One's Own

Briefing – Tue 14 Apr
Q&A – Tue 28 Apr

Escaped Alone

Briefing – Tue 19 May
Q&A – Tue 2 Jun

The Jungle and the Sea

Briefing – Tue 30 Jun
Q&A – Tue 14 Jul

Miss Peony

Briefing – Thur 23 Jul
Q&A – Tue 25 Aug

My Brilliant Career

Briefing – Tue 8 Sep
Q&A – Tue 22 Sep

Cursed!

Briefing – Tue 20 Oct
Q&A – Tue 10 Nov

Summerfolk

Briefing – Tue 17 Nov
Q&A – Tue 1 Dec

HANDY HINTS

BOX OFFICE

We have two Box Office locations:

Belvoir St Theatre,
25 Belvoir St, Surry Hills
Warehouse, 18 Belvoir St
(cnr Elizabeth St),
Surry Hills

Warehouse Box Office:

Monday – Friday
9:30am – 5pm

Theatre Box Office:

Tuesday 5pm – 7pm
Wednesday 5pm – 7pm
Thursday 5pm – 8pm
Friday 5pm – 8pm
Saturday 11.30am – 8pm
Sunday 2.30pm – 5.30pm

These hours are subject to change during non-performance periods and on public holidays. Phone bookings close one hour prior to performance times.

Please note priority will be given to customers booking or collecting tickets for the immediate performance.

PERFORMANCE TIMES

Standard performance times are:

Tuesday & Wednesday 6.30pm
(Preview performances 7.30pm)
Thursday matinee 1pm
Thursday & Friday 7.30pm
Saturday 2pm & 7.30pm
Sunday 5pm
(Sunday previews 6.30pm)
Schools performances 11.30am
selected Wednesdays and Thursdays

PROGRAMS

Theatre is an ephemeral thing – and once it's over you can remember it by your program! Preorder them at a discounted price when you subscribe – and you can save up to \$7 per program. Vouchers will be sent with your tickets. You can also buy programs over the counter at the Box Office and the Hal Bar. All programs feature writer and director notes, artist biographies, rehearsal photos, and some even include the full script.

ACCESSIBILITY AT BELVOIR

We're committed to providing everyone who visits our theatre with the same experience regardless of age or ability. The theatre has lift access, a hearing loop, and we offer mobile-captioned and audio described performances. With advance notice, we can accommodate a range of individual needs. We strongly encourage patrons to notify staff of individual needs at the time of booking.

For the list of 2020 captioned and audio described performances, please visit belvoir.com.au/visiting-belvoir/accessibility/ or contact the Box Office on 02 9699 3444.

MORE HANDY HINTS

PEEK BEHIND THE CURTAIN

Are you a verified content consumer? No amount of video, audio or photography can sate your hunger? Then brace yourself because Belvoir produces a suite of content for every show including rehearsal and production photography, trailers, interviews, podcasts and more. Make sure to sign up to our enews and follow us on Facebook, Instagram, Twitter, Omny, Spotify and iTunes, and check our production pages regularly for updates.

WARNINGS

Occasionally some of our productions contain strong language, nudity, violence, smoking, strobe lighting, haze or other things you may find confronting or uncomfortable. We put up warning signs in the foyer, as well as ensuring this information is passed on to ticketholders and uploaded onto the website in advance of the show. If you have any concerns, please check with our Box Office staff.

SPECIAL SHOWS, SPECIAL SEATS

Sometimes as the design of shows changes throughout the year so too does the seating formation. Ticket buyers and group contact points will be notified of any changes.

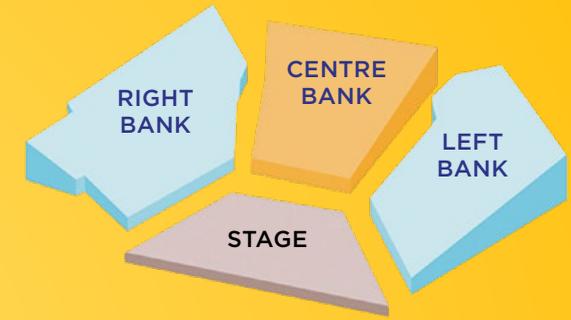
GENERAL RELEASE TICKETS

Our general release tickets for each show go on sale throughout the year as the play approaches. On-sale dates can be found on individual production pages on our website and we promote the dates that general release tickets go on sale via email.

The price of tickets changes slightly depending on where you're sitting in the theatre. If you're sitting to the right or left, tickets are slightly cheaper than if you're sitting smack bang in the middle. For more details, please look at the seating plan to the right (This does not affect subscription packages, as they are already heavily discounted). All subscribers can also buy

additional tickets NOW with your season bookings and, when tickets go on general sale, you can purchase more general release tickets up to one week before anyone else by logging onto your Belvoir account or phoning our Box Office.

Please be aware that ticket prices are subject to change and can go either up or down in price, based on demand, and without notice. Please contact the Box Office for up-to-date prices as each show goes on sale.



SINGLE TICKET PRICES

	Centre			Left/Right		
	Weeknight +Sat Mat	Weekend Evenings	Weekday Matinee	Weeknight +Sat Mat	Weekend Evenings	Weekday Matinee
Full Price Adult	\$83	\$89	\$73	\$78	\$84	\$68
Mates Rates (Adult)	\$73	\$79	\$63	\$73	\$79	\$63
Senior*	\$73	\$79	\$63	\$68	\$74	\$58
Concession⁺	\$63	\$69	\$53	\$58	\$64	\$48
30-Down~	\$61	n/a	\$51	\$56	n/a	\$46
Previews	\$56	\$56	n/a	\$51	\$51	n/a
Student Saver	\$48	n/a	\$38	\$43	n/a	\$33

For a full list of concession terms (* + ~) see page 34

Please note seating for *Every Brilliant Thing* will be reconfigured into the round.

EDUCATION AT BELVOIR

Each year, Belvoir gives thousands of school students and young people the chance to connect with our work, through performances, workshops, resources, work experience programs, our Young Belvoir Theatre Club and other special events. For many students this is their first exposure to theatre.

BUT HOW?

There are two ways to bring your students to a Belvoir production:

1. Attend a dedicated schools performance
2. Attend a matinee or evening performance

Our schools performances are held at 11.30am on selected Wednesdays and Thursdays throughout the school year at our theatre in Surry Hills.

“Thank you once again for being the light in Australian storytelling.”

– *Teacher, Bowral High School*

SCHOOLS PERFORMANCE DATES

Jesus Wants Me for a Sunbeam
Wednesday 26 Feb

Dance Nation
Wednesday 25 Mar

A Room of One's Own
Wednesday 13 May

Escaped Alone
Wednesday 10 Jun

The Jungle and the Sea
Wednesday 22 Jul

Miss Peony
Wednesday 12 Aug

My Brilliant Career
Wednesday 14 Oct

Cursed!
Thursday 5 Nov

Summerfolk
Thursday 3 Dec

Every schools performance concludes with a Q&A session with the cast so students can have their burning questions answered in real time!

Contact education@belvoir.com.au for prices.

WORKSHOPS FOR THE ARTISTS OF TOMORROW

Belvoir Workshops are two-hour, practical explorations designed to introduce students to theatre making and performance. We offer a range of workshops for both students and teachers, which are run by artists and cover a breadth of topics from playwriting to set design, stage management to political theatre, and many more.

For more information regarding schools performances, workshops, access programs, education resources, content warnings, and to download our 2020 Schools Poster, visit belvoir.com.au/education/

BE PART OF THE STORY

We can't do it without you. By making a donation* today, you make a real difference to what Belvoir can achieve.

Donations touch everything we do. They support the artists we work with, and the work we make with them. They support students and the unwaged to see those shows. They support those shows as they travel across Australia. They help us to grow the next generation of artists, and they allow us to be courageous when developing new work.

And most importantly, with your help, we can keep telling stories that make Belvoir different – ones that get under your skin, that embrace a bigger idea of who we all are.

* donations over \$2 are fully tax deductible

Please consider adding a donation to your season subscription or ticket purchase.

Learn more at belvoir.com.au/support

BELVOIR SUPPORTERS

Our supporters make what we do possible. It's more than a gift. It's a vote of confidence in the work we do and the stories we tell.

The impact of Belvoir's work is special, it happens in many ways, on stage and off - and we owe it to our incredible collective of visionary supporters - thank you.

To make a donation, or to learn more about donating please contact our Development team at development@belvoir.com.au or 02 8396 6209.

TRUSTS AND FOUNDATIONS



NELSON MEERS FOUNDATION



The Ian Potter Foundation

Andrew Cameron Family Foundation
Copyright Agency Cultural Fund
Gandevia Foundation

The Greatorex Foundation
Naomi Milgrom Foundation
Neilson Foundation
Oranges & Sardines Foundation

Doc Ross Family Foundation
The Thyne Reid Foundation
Walking Up The Hill Foundation

LEAVE A LEGACY

Make a lifetime difference by remembering Belvoir with a Legacy Gift in your Will.

Legacy Gifts help to secure the long-term future of our company. With your support, we will be able to ensure that future generations of artists and audiences alike

can experience the magic that is created on Belvoir's unique corner stage.

If you are considering leaving a Legacy Gift, or would like to find out more - please contact Sarah or Joanna for a confidential discussion on 02 8396 6209.

BELVOIR PARTNERS

GOVERNMENT PARTNERS



MAJOR PARTNERS



MEDIA PARTNERS



YOUTH & EDUCATION PARTNER



ASSOCIATE PARTNERS



PRODUCTION PARTNERS



ACCOMMODATION PARTNERS



EVENT PARTNERS



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

Correct at time of printing.

THANK YOU

OUR PRODUCTION PARTNERS

Arts Centre Melbourne, Canberra Theatre Centre, Lingalayam Dance Company, Riverside's National Theatre of Parramatta, Playwriting Australia, Queensland Performing Arts Centre, State Theatre Company of South Australia, Wayside Chapel



CANBERRA
THEATRE
CENTRE



playwriting
australia

Qpac
QUEENSLAND
PERFORMING
ARTS CENTRE

NATIONAL THEATRE
PARRAMATTA

STATE
THEATRE
COMPANY
SOUTH AUSTRALIA



Dance Nation is presented by special arrangement with **Samuel French, Inc.**, a **Concord Theatricals** Company.

Launching a season takes a village, and our thanks go out to everyone who contributed this year.

Adina Apartment Hotels, Anandavalli, Archie Rose, Olivia Atley, Aaron Beach, Stevie Bryant, Mitchell Butel, Jaimi Chisholm, Paul Clark, Coopers, Emma-Lee Court, Lynette Curran, Chenoa Deemal, Andrew Dillon, Sue Donnelly, Belinda Dyer, Eamon Flack, Sarah Gilchrist, Tanya Ginori-Cairns, Amy Goodhew-Banks, Dorothy Goodhew-Banks, Louise Gough, Handpicked Wines, Emma Harvie, Anita Hegh, Jonathan Hindmarsh, Sacha Horler, Mat Hornby, Hunter Valley Holiday Homes, Chika Ikogwe, Michael Louis Kennedy, Tim Kliendienst, Michelle Law, Andrew Lee, Oliver Lee, Jason Lee, Marjorie Lewis-Jones, Carissa Licciardello, Corey London, Rebecca Massey, Mandela Mathia, Joanna Maunder, Jane May, Aishlinn McCarthy, Kris McQuade, Dom Mercer, Jacki Mison, Heather Mitchell, Helen Morse, Vyvyan

Nickels, Shyleja Paul, Carly Pickard, Tallulah Pickard, Viola Pickard, Rosanna Quinn, Qantas, Stevie Rodgers, Archie Rose, Jack Saltmiras, Penny Scaiff, S. Shakthidharan, Gareth Simmonds, Nikki Shiels, Vaishnavi Suryaprakash, Toby Truslove, Alana Valentine, Anthony Whelan, Sophie Wilde, Tom Wright.

Special love and thanks go to our season book production team Alphabet Studio, Daniel Boud, Jack Saltmiras, Michael Kennedy, Carly Pickard and Amy Goodhew-Banks. What a team.

Belvoir is proud to be a member of the Australian Major Performing Arts Group (AMPAG)



Design Alphabet Studio **Photography** All play images by Daniel Boud
Wayside Bride historical image provided by Alana Valentine
Photo of Eamon Flack by Brett Boardman
Photo of theatre by Amy Goodhew-Banks **Printer** Special T Print

ALL ROADS LEAD TO BELVOIR





We acknowledge the Gadigal
people of the Eora nation who are
the traditional custodians of the
land on which we share our stories.

Always was, always will be

belvoir.com.au

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