

**BELVOIR**



# FANGIRLS

Book, Music & Lyrics  
**Yve Blake**

Directed by  
**Paige Rattray**

A co-production with  
**Queensland Theatre**  
and **Brisbane Festival**,  
in association with  
**Australian Theatre for  
Young People (ATYP)**

# FANGIRLS

SEYMOUR CENTRE, 30 JAN - 20 FEB

RUNNING TIME: 2 HOURS 30 MINUTES (INCL INTERVAL)

## CAST

### AYDAN

Danielle Barnes  
Chika Ikogwe  
Shubshri Kandiah  
Ayesha Madon  
James Majoos  
Sharon Millerchip  
Karis Oka  
Tomáš Kantor  
Shannen Alyce Quan

Book, Music & Lyrics

**Yve Blake**

Director

**Paige Rattray**

Original Music Director /

Vocal Arranger

**Alice Chance**

Music Producer /

Sound Designer

**David Muratore**

Dramaturg

**Jonathan Ware**

Music Director / Vocal Arranger

**Zara Stanton**

Set, Video Content and

Costume Designer

**David Fleischer**

Video Content Design and

Production

**Justin Harrison**

Lighting Designer

**Emma Valente**

Choreographer

**Leonard Mickelo**

Sound Designer

**Michael Waters**

Associate Director

**Carissa Licciardello**

Associate Choreographer

**Sharon Millerchip**

Lighting Realiser

**Renae Kenward**

Stage Manager

**Khym Scott**

Assistant Stage Manager

**Julia Orlando**

Front of House Engineer

**Matthew Erskine**

Head Electrician

**Steve Hendy**

Technical Coordinator

**Tom Houghton**

## SONGLIST

### ACT 1

#### Let Them

Edna & Harry

#### Nobody

AYDAN, Company & Global Fan Chorus

#### Wait & See

Edna

#### Feels So True

Saltypringl, Edna & Ensemble

#### Set You Free

Edna

#### Actually Dead

Company

#### Got No Chill

Edna, AYDAN, Saltypringl & Ensemble

#### Don't Exist

Ash, Edna, Lily, Saltypringl, Caroline  
& Global Fan Chorus

#### Night Of Our Lives

Jules & Brianna

### ACT 2

#### Concert Medley

Harry & True Connection

#### Panic

Ensemble

#### Become Brand New

Edna & Harry

#### Life Or Death

Ensemble

#### Disgusting

Jules, Brianna & Edna

#### Brave Thing

Caroline

#### Justice

Company

#### Silly Little Girl

Edna

#### The Woods

Edna, Jules & Brianna

#### Nobody (Reprise)

Company & Global Fan Chorus

#### Maybe We're More

Company

MUSICAL  
NUMBERS

Back after  
a sell out  
debut  
season!

Follow us  
on social  
and visit  
the website  
for more  
FANGIRLS  
content



# FANGIRLS



## WRITER'S NOTE

### YVE BLAKE

This show isn't just for Fangirls. It's for Fans who aren't 'girls', former fans, parents of fans, and for people who've never heard the word 'Fangirl' in their life. But it's also for my 14 year old self, so I need to address this to her:

Hi girl, it's Future You. First up: I know, acne sucks. Guess what? It's going to stick around way into your twenties. But I promise you'll stop feeling like it defines you.

I know that right now you feel like the most powerful and interesting thing that you could be is hot. And that's scary, because, what even is 'hot'?

Is it hot to be smart? To have ambition? To express your ideas?

Or is that only true if you're a boy?

It's fair that you feel confused. As a girl, so much in this world has told you that your highest goal is to fall in love, and that this will have everything to do with how you look and not who you are. But screw that.

You know how you saw *The Seed* at Belvoir? Written by a woman? And now you want to be a playwright? Go for it. I know, 90% of the plays in the library are written by dudes, but read them anyway and do your own thing.

Also, I know your secret. I know you want to write songs too.

Listen: even though your music teacher just asked you to drop the subject because you're the bottom of the class and can't play a single instrument: Fear not! One day you'll figure out how to write music on your computer and it won't matter. So, be careful about believing people when they tell you what you aren't capable of, and keep recording made up songs into your flip phone.

I know you're terrified all the time, and I know that you hate yourself.

But guess what? I don't hate you. I think you're so powerful in all these ways that you haven't realised yet.

Future You will write a whole show about exactly this. It's the show of your 14 year old dreams. It's like a play that's also the best pop

concert you've never been to and the stage will literally be made of sparkles. Srsli.

So, don't stress about your acne, your braces, or being hot.

None of that really matters. But please, DO shower more frequently - and stop being such a brat to your mum, she's the best.

P.S. Thanks to: the 70+ performers who have helped develop this show. To Jenni, Jane, and Louise: our story doulas. To ATYP and Rebel Wilson for being the OG supporters of this show. To Maido, the unsung hero of *FANGIRLS*. To Paige for showing me who I REALLY wanna be when I grow up and to Claire, Batman, Avi, Maz, Tim, Lee, Lachlan, Jewel, Clare and Scott: you know what you did. Most of all to Johnny, Dave and Alice: we've grown up together making this. You began as my collaborators and you became my muses. Thank you for this adventure.

P.P.S. Mum, Dad, Furby & Caroline: This is dedicated to you.

# FANGIRLS

## PAIGE RATTRAY

*FANGIRLS* is a celebration of young women, their passion and their power. It has a narrative that we are not often told, that if they put their mind to it, teenage girls can achieve anything.

If watching 16 year old Greta Thunberg address the UN the week we started rehearsals for the premiere season was anything to go by, the world needed to brace itself - because the myths teenage girls have been told for so long, that they're 'weak' and 'hysterical' that their love and passion is 'crazy' were being dismantled rapidly. With *FANGIRLS*, Yve Blake is contributing to that disruption whilst simultaneously injecting joy and understanding and love into the world in bucket loads.

A brilliant team over many years helped Yve create *FANGIRLS*, it was developed over five years in total - the core team being Yve with Johnathan Ware as Dramaturg, David Muratore as Music Producer/Sound Designer and the glorious Alice Chance as the Vocal Arranger and Music Director. Watching these four very talented artists work was such a pleasure, their dedication, drive and belief in each other and themselves was incredibly inspiring.

I joined the team around two years before we began rehearsals and assembled another creative team around that core - David Fleischer, Justin Harrison, Leonard Mickelo, Emma Valente and Michael Waters. Their generosity and sheer brilliance allowed the show to sparkle in the way it deserved to. Then came our cast - they impressed us at every turn, the boundless energy and precision, creative contribution and pure talent was the greatest pleasure to work with. It has been the only production I've worked on to date that gave me more energy than I gave it. We recently had a development in preparation for our

return 2021 season and new cast members joined. They are as talented, joyous and energetic as the last. I'm constantly impressed by the emerging talent in our industry, especially when working on *FANGIRLS*.

It's important I acknowledge some more people (the team is huge!). This production wouldn't have happened without our original Stage Management team Bella Kurdijk and Katie Moore. Huge thanks also to Carissa Licciardello our Associate Director, Louise Gough for additional dramaturgy and our voice and dialect coach Amy Hume. The production and technical team on this show went above and beyond - Gareth/Chris, Dan/Toni and their teams and of course the staff at Belvoir, QT and ATYP. They all deserve their own celebratory concert medleys!

I'm so pleased *FANGIRLS* has been gifted another life in 2021, the positivity and love that pours from this production is the perfect antidote to what has been and continues to be such a difficult time worldwide and I seriously can't wait for people to start making school productions of this wonderful beast. It is a gift to any who are lucky enough to experience it, whether it's through watching, reading, listening or working on it - *FANGIRLS*, like Harry's hair, gives life.

## DIRECTOR'S NOTE





## ABOUT BELVOIR

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

Belvoir is a theatre company on a side street in Surry Hills, Sydney. We share our street with a park and a public housing estate, and our theatre is in an old industrial building. It has been, at various times, a garage, a sauce factory, and the Nimrod Theatre. When the theatre was threatened with redevelopment in 1984, over 600 likeminded theatre-lovers formed a syndicate to buy the building and save it from becoming an apartment block. More than thirty years later, Belvoir St Theatre continues to be at the forefront of Australian and storytelling for the stage.

In its early years Belvoir was run cooperatively. It later rose to international prominence under first and longest serving Artistic Director Neil Armfield and continued to be both wildly successful and controversial under Ralph Myers.

Belvoir is a home for the great old crafts of writing, acting and storytelling in Australian theatre. It is a platform for many voices. And it is a gathering of outspoken ideals. In short: theatricality, variety of life, and faith in humanity.

At Belvoir we gather the best theatre artists we can find, emerging and established, to realise an annual season of works – new works, both Australian and international, re-imagined classics and a lasting commitment to Indigenous stories. Audiences remember many landmark productions including *Counting & Cracking*, *The Drover's Wife*, *Angels in America*, *Brothers Wreck*, *The Glass Menagerie*, *Neighbourhood Watch*, *The Wild Duck*, *Medea*, *The Diary of a Madman*, *Death of a Salesman*, *The Blind Giant is Dancing*, *Hamlet*, *Cloudstreet*, *Aliwa*, *The Book of Everything*, *Keating!*, *The Exile Trilogy*, *Exit the King*, *The Sapphires*, *Faith Healer*, *The Sugar House*, *Barbara & the Camp Dogs*, *FANGIRLS* and many more.

Today, under Artistic Director Eamon Flack and Executive Director Sue Donnelly, Belvoir tours nationally and internationally, and continues to create its own brand of rough magic for new generations of audiences. We are proud to be creating work that speaks to the fullness of life and experience in Australia and abroad, continuing our commitment to deliver diverse stories to diverse audiences. Last year that work was recognised with a record thirteen wins at the 2019 Helpmann Awards.

Belvoir receives government support for its activities from the federal government through the Australia Council and the state government through Create NSW. We also receive philanthropic and corporate support, which we greatly appreciate and welcome.

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which Belvoir St Theatre is built. We also pay our respect to the Elders past, present and emerging, and all Aboriginal and Torres Strait Islander peoples.

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