The Weekend



Based on the novel by **Charlotte Wood**

Adapted by **Sue Smith**

Directed by **Sarah Goodes**



Supported by
The Group

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ADAPTER'S NOTE

SUE SMITH

I have been a big admirer of Charlotte Wood's work for many years. So when she published The Weekend, I devoured it instantly. And said to anyone who would listen, but most particularly Charlotte herself: THIS IS THE ONE. This will fit the stage like the proverbial glove. PLEASE please please let me adapt it for the theatre. Like me, readers all around the country responded to the novel. And just like those readers, Eamon and Louise Gough, then Belvoir's dramaturg, instantly saw the potential.

I love this story because it is me. It is my friends and my friends' friends. It is our mothers and our daughters, our aunties and our nieces. Women now in what the character Wendy unflatteringly calls their "crone years", living with the consequences of their choices, and fighting to make new choices in a society that increasingly regards them as invisible. These are smart women, funny and political women, women who have carved out careers and relationships and faced pain and grief and failure. For whom the understanding is dawning that the toughest stretch of life's journey lies ahead of them But Jude, Wendy and Adele still have ambition, and talent, and never-saydie determination on their long, obstacle filled search for wisdom and grace. The play is an unsentimental study of lasting hard-fought-for friendships – the people we love, but who also

drive us crazy, and from whom, even after forty years, we can still keep secrets. And yet, when the going gets tough, who do we turn to? This is a celebration of the long richly textured love story of friendship.

There is another dimension to the work, as well, strongly embedded in the novel and which we have attempted to serve, and to highlight, in the production. It is the dimension revealed by the ageing, demented dog, Finn: the instinctive, the ineffable, the unknowable, the mysterious. The stuff whose quietly insistent voice whispers ever more loudly in our ears as we grow older: Why do we live? Why do we die? What is the meaning? Where do we find hope? And courage? And endurance? And joy? How can we ever know one another? Or ourselves? Or the purpose of our existence in this vast universe?

I'd like to thank everyone at Belvoir for their faith in this story; Sarah for her shimmering direction; the sensational cast, including our wonderful puppeteer, Keila; the talented and committed production team; Charlotte herself, a million times, because without her this would not have been possible. And I would like to thank my friends who are always ALWAYS there through the good times ... and, most importantly, the bad.





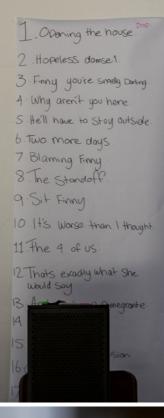








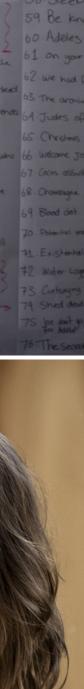




19. you kicked Hm.
20. behave like an adult and sit still
21 and sit still
21 and sit still
22. Neurolgical decay
23. I did not have a fall.
24. A loan.
25. A temporary spell from Liz.
26. Just as well I never how that body.
27. Something will come up.
28. The Labour of death and living forward.
29. Finns moment.
30. Confited Lacey.

31. Moratorium as

4 Shooting Star 44. Numinous
45. Clearing the decke
46. So radiant, So tanked
47. Swear we'll be friend
47. Swear we'll be friend
49. Speaking to peone who
aren't there.
50. Adeles hope of the
ever after
51. The Bordo
52. They Can't have all
bean Rapasis.
53. Falling the Dardo
54. Sea of Tanguity
55. He's not just a day
56. The dress of Sylvie
57. Add







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