



**BELVOIR ST  
THEATRE**

# A MIRROR

21 FEB – 22 MAR

By **Sam Holcroft**  
Directed by  
**Margaret Thanos**



# A MIRROR

**RUN TIME:** 1hr 55min (no interval)

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## **WARNING**

This production contains strobe lighting, loud noises and haze. There are a few swears, theatrical guns, references to torture and execution, and moments of violence.

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Supported by **The Group** –  
Championing Women-Led Work at Belvoir

# A MIRROR

## CAST

**Eden Falk**

**Faisal Hamza**

**Yalin Ozucelik**

**Rose Riley**

## CREATIVES

Writer

**Sam Holcroft**

Director

**Margaret Thanos**

Set & Costume Designer

**Angelina Daniel**

Lighting Designer

**Phoebe Pilcher**

Composer and  
Sound Designer

**Deniel Herten**

Military Consultant

**Jake Speer**

Fight Director

**Diego Retamales**

Intimacy Director

**Chloë Dallimore**

Vocal Coach

**Felicity Jurd**

Stage Manager

**Jen Jackson**

Assistant Stage Manager

**Estelle Gomersall**

## ADDITIONAL THANKS TO

Sofi Atanasovski

Izzy Azzopardi

Hazel Barber-Pickworth

Julia Barrell

Teresa Tate Britten

Esther Case

Chloe Costello

Mikey Dummer

Olivia Eichmann

Rylea Eilis

Cyan Fernando

Bridget Gielissen

Maddie Gilholme

Lilli Grahame Dillane

Dani Green

Ellen Harvey

Finn Hoegh-Guldberg

Miranda Huttley

Gabriel Jab'bar

Caitlin Kelleher

Farah Khandker

Nancy Kohli

Darren Kumar

Franca Lafosse

Richard Lavroff

Keeley Laws

Mathew Lee

Bill Daopeng LIU

Lucy Lock

Noa Lubotzky

Brea Macey

Alana Maclean-Dowling

Dan Maher

Ella Morris

Lucy Mottram

Lachlan Pereira

Diego Retamales

James Robin

Charlotte Savva

Michael Selby

Umai Shantharajah

Jess Shoppee

Emily Skipper

Jordan Stewart

Heather Tleige

Vanessa Tomasello

Lily Vinter

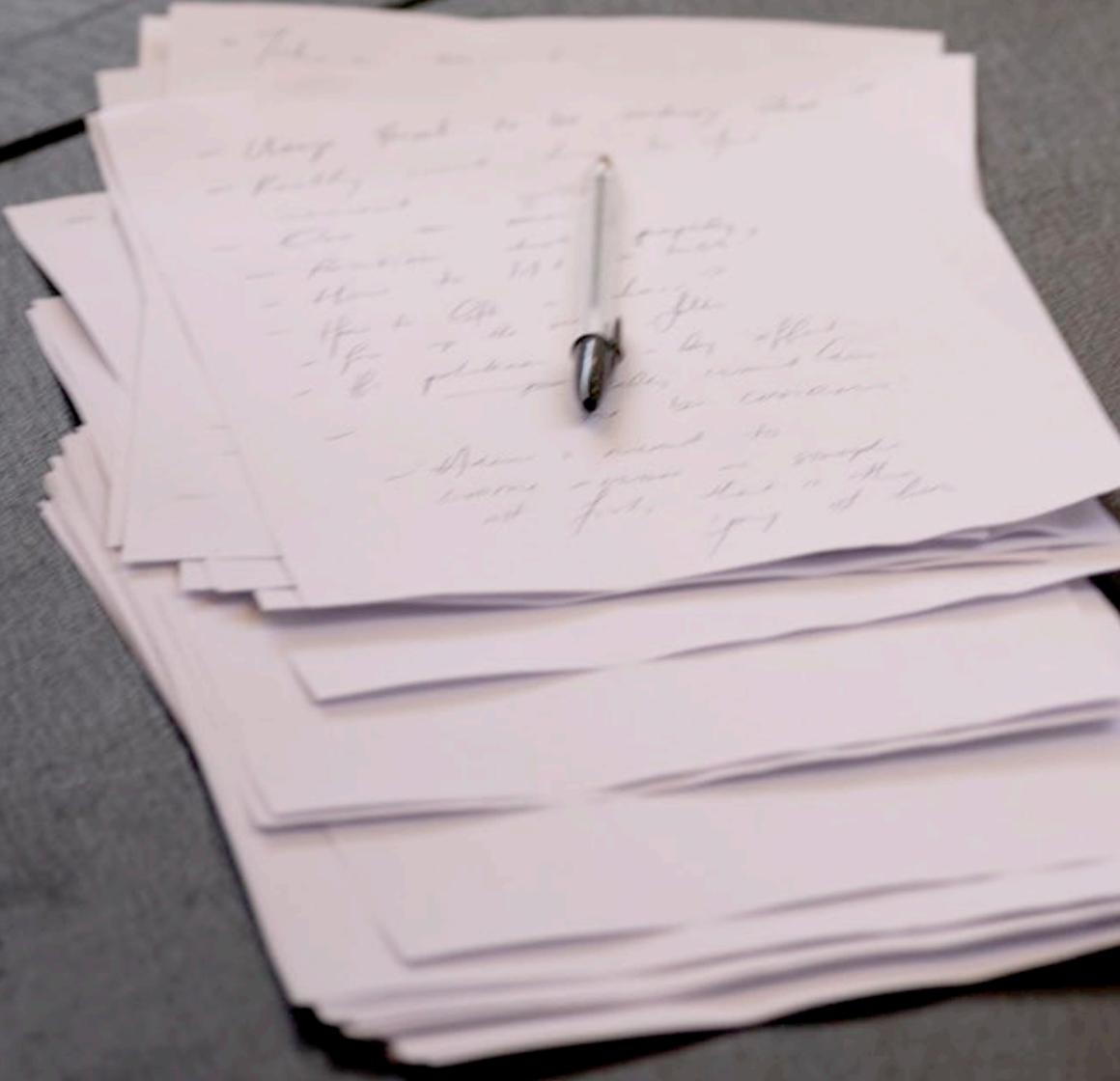
Anastasia Vokhmyakova

Laura Wallace

Caitlin Yeo

Jess Zlotnick

We acknowledge the Gadigal people of the Eora nation who are the traditional custodians of the land on which we share our stories. We also pay our respects to the Elders past and present, and all Aboriginal and Torres Strait Islander people.



Cover photography by  
**Daniel Boud**  
Rehearsal photography by  
**Brett Boardman**



Margaret Thanos

## DIRECTOR'S NOTE

### MARGARET THANOS

I've found it hard to write this director's note, because need I describe the relevance of *A Mirror* to a contemporary audience? A police state that uses violence to snuff out political dissidents, free thinkers, protesters and artists. When we first read this play, I was struck by the cleverness of Sam's writing - she had somehow made this world that was both everywhere and nowhere. But there is a danger to that, a danger to the idea that we don't actually see ourselves reflected back.

Well let me make it crystal clear that my take is that this show is about us.

Do we have a Ministry of Culture that vets and edits each individual play that goes on? No. But we do have something far more insidious - a culture that asks for self-censorship. Every artist, journalist, writer that I know is constantly grappling with the pieces that they want to write and the things they *really* want to say and the ultimate capitalistic need to continue to get the arts grant, be palatable to a wider audience. So it begs the question - at what point does it stop being art and start being product? If art is not truly free, does it mean anything at all?

Celik is my favourite character in this play, because we all know so many people like him. Bureaucrats and administrators who have talked themselves into believing that they can change the system from the inside, so they hack away at themselves and by extension art and creativity in this country in order to try to fit art into a box. It's one of the things I love about Angelina Daniel's design - the box that they are constantly trying to trap Adem into. Reminiscent of both dance floor and Stasi office, but ultimately a square that the truth will always break out of.

Anyone who has studied history at all will know that most dictatorships seize power of the arts as one of their first key steps. The Nazi regime had a whole branch of cinema and theatrical propagandised work, China has done expansive work with propagandised cinemas in the last 20 years and there are many more examples like this. And why do these autocratic states care about cinema or theatre? Because powerful stories have a way of spreading.

Arts and culture in a country shapes a national identity. French literature, American Hollywood, UK theatre - these are all integral parts of each

country's national fabric. And what I often find myself thinking is - what is Australia's voice?

White Australia had a clear artistic voice, but it was targeted to suppress First Nations people's and the large migrant population that Australia has. It was ignoring the fundamental fabric of our nation. But if I asked you to describe the defining features of Australian national culture *now* - what would you say? All our arts practices are struggling to find a new voice, one that reflects real Australia. This is partly because the government isn't invested in how the arts can reflect our nation, and partly because we are still carrying the shame of our history and somehow still aren't quite ready for that mirror yet.

It's a scary prospect being an artist in your 20s right now. Somehow theatre has always managed to survive, but you get the sense that there is less bravery allowed on the stage. And not just on the stage but everywhere. My friends are scared to attend protest rallies, because of the violence we are seeing from our state police forces. When did Australia, a country that supposedly prides itself on its multicultural idealism and free way of life become a police state? Why isn't everyone talking about it all the time? Whilst of course there are far worse things going on across the globe, that doesn't make our circumstances acceptable.

So I challenge you to think about whether you're Celik or Adem. What are the small acts of truth telling everyday that can ultimately move mountains. Celik doesn't actually win. He compromises everything in his entire being for the pursuit of power, which is in many ways a fate worse than death. He was an idealist - he believed in art and its power - but he used it to lie. And ultimately, I still believe, the truth will out.

# DIRECTOR THANKS

I need to put in an enormous thank you to each and every person who has gotten this show to this point - you are all the most beautiful people and I couldn't have asked for a better group. My design team Angelina, Daniel and Phoebe - you have built a world I find exciting and bold. It is a privilege to make art with fellow young people and bring what we have to say to the stage. Our SM team Jen and Estelle who kept us on track through it all. My incredible cast - Eden, Faisal, Yalin, Rose, Damien and Jake. It would be nothing without you. There are so many staff at Belvoir that make a show happen and I thank each and every one of you. And also our volunteers! You make that ending worth it. Thank you to the entire artistic team at Belvoir - it is a genuine privilege to walk among you and call you my colleagues. I'm glad that here at Belvoir we get to think outside the box, it is a huge achievement in this climate. And to my friends and family who have been keeping me alive and sane through yet another crazy work period. Thank you.

**Margaret Thanos**



Faisal Hamza, Yalin Ozucelik, Eden Falk, Rose Riley & Margaret Thanos





Rose Riley



Eden Falk



Faisal Hamza



Rose Riley & Yalin Ozucelik





Jen Jackson



Angelina Daniel



Yalin Ozucelik



Rose Riley & Faisal Hamza



Daniel Herten



Estelle Gomersall



**BELVOIR ST  
THEATRE**

# 2026 SEASON



## DEAR SON

Letters of love by First Nations fathers and sons

**8 - 25 Jan**

## AMPLIFIED

Sheridan Harbridge as Chrissy Amphlett

**29 Jan - 8 Feb**

## A MIRROR

A smart new play from London about art and power

**21 Feb - 22 Mar**

## DRIVE YOUR PLOW OVER THE BONES OF THE DEAD

Pamela Rabe and Eamon Flack take on the  
Nobel Prize-winner's whodunnit

**28 Mar - 3 May**

## THE BIRDS

Paula Arundell goes wild in a new take on Daphne du Maurier's classic

**16 May - 7 Jun**

## THE JUNGLE AND THE SEA

S. Shakthidharan and Eamon Flack's acclaimed play returns

**11 Jul - 2 Aug**

## THE BOOK OF EVERYTHING

One of the all-time most-loved Belvoir shows is back!

**22 Aug - 20 Sep**

## A ROOM WITH A VIEW

E. M. Forster's classic tale of living boldly, together

**3 Oct - 1 Nov**

## THE COCONUT CHILDREN

Vivian Pham's breakout novel comes to the stage

**21 Nov - 20 Dec**

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### CHAMPIONING WOMEN-LED WORK AT BELVOIR

The Group is a collective of inspiring likeminded women committed to supporting female creatives and bringing more women's stories to the Belvoir stage, including past productions such as *Orlando*, *Fangirls*, *A Room of One's Own*, *Stop Girl*, *Tell Me I'm Here* and *The Weekend*. In 2026, The Group is supporting *A Mirror*.

Patty Akopiantz  
Sophie Allen  
Margaret Butler  
Suzanne Daniel  
Johanna Featherstone  
Jane-Maree Hurley  
Jessica Keath  
Robin Low

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Elizabeth McIntyre  
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If you are interested in joining **The Group**, please call our Development Team on **(02) 8396 6219** or email [development@belvoir.com.au](mailto:development@belvoir.com.au)

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Literary Associate  
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Resident Artist  
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**Mehhma Malhi**  
Balnaves Foundation Fellow  
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