

SEA SICK

BEAST

**SYDNEY
FESTIVAL**
6-28 JAN 2018

FLEABAG

WORLD WITHOUT US

TRIBUNAL

WILD BORE

IT'S NOT

WHIST

FOR EVERYONE

CARRIAGEWORKS

FOR THE ADVENTUROUS FESTIVALGOER

ALL ABOUT AN HOUR SHOWS

\$39 + BOOKING FEE

CELLA

ABOUT AN HOUR



CARRIAGEWORKS

CALENDAR OF EVENTS AT CARRIAGEWORKS

SYDNEY FESTIVAL

6-28 JAN 2018

| ABOUT AN HOUR | SAT 06 | SUN 07 | MON 08 | TUE 09 | WED 10 | THU 11 | FRI 12 | SAT 13 | SUN 14 | MON 15 | TUE 16 | WED 17 | THU 18 | FRI 19 | SAT 20 | SUN 21 | MON 22 | TUE 23 | WED 24 | THU 25 | FRI 26 | SAT 27 | SUN 28 | |
|---|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|------------------|------------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|---------------|--------------|
| BEAST | | | | | | | | | | | 7.30pm(p) | 7pm | 8.30pm 6.30pm | 9.30pm 7.30pm | | 7.30pm | | | | | | | | |
| CELLA | | | | | | | | | | | | | | | | | | 6.30pm | 8.15pm | 6.15pm | | 4.30pm | | |
| FLEABAG | | | | | | | 6pm | 5pm | 7.30pm | 7.30pm | | | | | | | | | | | | 8.30pm | 8.30pm | |
| IT'S NOT FOR EVERYONE | | | | | | | | | | | | | | | | | | | | | | | | |
| SEA SICK | | | | | | | | | | | | | | | | | | | | | | | | |
| TRIBUNAL | | | | | | | | | | | | 8pm(p) | 7pm | 5.15pm | 8.15pm | 2pm 5pm | | | | | | | | |
| WHIST | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am |
| WILD BORE | | | | | | | | | | | | | | | | | | | | | | | | |
| WORLD WITHOUT US | | | | | 7.30pm | 7.30pm | 8.45pm | 2pm 7.30pm | 4pm | | | | | | | | | | | | | | | |
| OTHER SHOWS | SAT 06 | SUN 07 | MON 08 | TUE 09 | WED 10 | THU 11 | FRI 12 | SAT 13 | SUN 14 | MON 15 | TUE 16 | WED 17 | THU 18 | FRI 19 | SAT 20 | SUN 21 | MON 22 | TUE 23 | WED 24 | THU 25 | FRI 26 | SAT 27 | SUN 28 | |
| AQUASONIC | 7.30pm | 4pm | 7.30pm | 7.30pm | | | | | | | | | | | | | | | | | | | | |
| THE BOMB | | | | | | | | | | | | | | | | | | | | | | | | |
| GOTYE PRESENTS A TRIBUTE TO JEAN-JACQUES PERREY | | | | | | | | | | | | | | | | | | | | | | | | |
| JJIN | | | | | | | | | | | | | | | | | | | | | | | | |
| ★ KATHARINA GROSSE (Until April 8) | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | |
| MAD MAX WITH LIVE SCORE BY MORRICONE YOUTH | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | 10am - 6pm | |
| MONROE & ASSOCIATES | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | |
| NIGHT OF THE LIVING DEAD WITH LIVE SCORE BY MORRICONE YOUTH | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | From 10am | |
| PUSSY RIOT THEATRE: RIOT DAYS | | | | | | | | | | | | | | | | | | | | | | | | |
| RHY'S CHATHAM'S A CRIMSON GRAIL | | | | | | | 8pm | 8pm | | | | | | | | | | | | | | | | |
| (100 GUITAR ORCHESTRA) | | | | | | | | | | | | | | | | | | | | | | | | |
| YOU ANIMAL, YOU | 2pm(p) 7pm | 2pm 7pm | 7pm | | | | | | | | | | | | | | | | | | | | | |

KEY Aussie interpretation

Audio description available

Tackle tour before the performance

The Sydney Morning Herald O&A Series

Preview performance

Free



All Sydney Festival venues are wheelchair accessible

FLEABAG

DRYWRITE AND SOHO THEATRE | UK

BAY 20
22–27 JANUARY
65 MINS

AUSTRALIAN PREMIERE

Written by Phoebe Waller-Bridge

Performed by Maddie Rice

Directed by Vicky Jones

Creative Team

Designer Holly Pigott

Lighting Designer Elliot Griggs

Sound Designer & Composer Isobel Waller-Bridge

Stage Manager Jasmin Hay

Producers Francesca Moody for DryWrite & David Luff
for Soho Theatre

Voiceovers

Female Voice – Receptionist Holly Pigott

Male Voice Adam Brace

Female Voice Charlotte McBrearty

Lecture-Hall Tannoy Lecturer Teresa Waller-Bridge

Boo Voicemail Vicky Jones

Ex-Boyfriend Text Message Charlie Walker-Wise

PHOEBE WALLER-BRIDGE – WRITER

Phoebe is a multi award-winning writer and actor. *Fleabag* is her debut play and has won acclaim for both writing and for her performance, including multiple awards, an Olivier Award Nomination and a Special Commendation from the Susan Smith Blackburn Prize. She has worked extensively in television and theatre and is currently writing her third television show. Phoebe is co-Artistic Director of DryWrite with Vicky Jones.

MADDIE RICE – ACTRESS

Maddie Rice's theatre credits include: *Fleabag* (Edinburgh Festival Fringe 2017/UK tour); *Villain* (Kings Head/Underbelly); *Henry V* (Michael Grandage Company/West End); *All My Sons* (Regents Park Open Air Theatre); *News Revue* (Edinburgh, Pleasance), *zazU: A Fete Worse Than Death* (Soho Theatre); *A Midsummer Night's Dream*, *Taming*

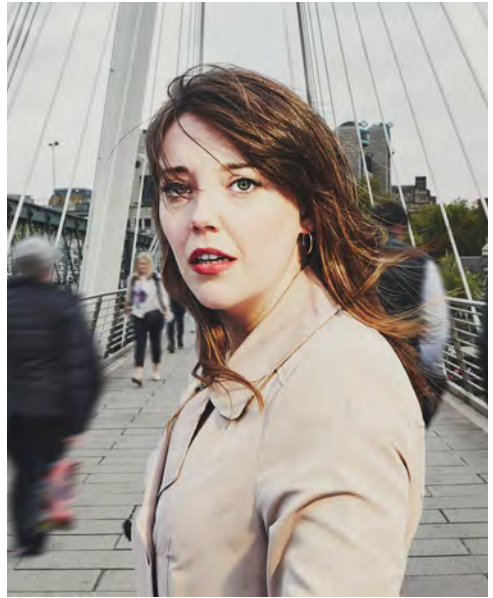


Photo: Johnny Birch

of the Shrew, *Macbeth* (Principal Theatre); *Twelfth Night* (Young Shakespeare Company). Television includes: *Every Blank Ever* (Comedy Central); *I Live With Models* (Comedy Central); *Call The Midwife*, *Who Killed Laura Kitchens?* (BBC). Maddie also writes and performs with comedy group zazU.

VICKY JONES – DIRECTOR & DRAMATURG

Vicky Jones is a multi award-winning director and writer and co-Artistic Director of DryWrite with Phoebe Waller-Bridge. As a Director, her credits include *Touch*, *Fleabag* and *Mydidae* (Soho Theatre); *The Tour Guide* by James Graham, *Separated* (iceandfire/UK tour) and *The Freedom Of The City* (Finborough). *The One*, Vicky's debut play as a writer, won the 2013 Verity Bargate Award. Her second play *Touch* premiered in a sold out eight week season in 2017.

DRYWRITE

DryWrite is a multi award-winning and Olivier nominated new-writing theatre company that challenges writers to work with specific briefs and goals to actively engage audiences with argument and action.

SOHO THEATRE

Soho Theatre is London's major creator of new theatre, comedy and cabaret. Across three different spaces at its home in Dean Street, Soho Theatre discovers, develops and nurtures new talent to curate the finest live performances it can.

WHIST

AŦE | UK

BAY 19
6–28 JANUARY
60 MINS

AUSTRALIAN PREMIERE

Artistic Directors

Esteban Fourmi & Aoi Nakamura (AŦE)

Shoot, VFX, Technology Partner

Happy Finish

Composers

JozeŦ Van Wissem & Scott Gibbons

Set Designer

James Shaw

3D Sound Designer

Oliver Kadel (1.618 Digital)

Dramaturg

Amanda Fromell

Performers

Robert Hayden, Tomislav English, Yen-Ching Lin,
Nina Brown & Steve Rimmer

Producer

JiaXuan Hon (Blackwinged Creatives)

Creative Mentor

Jasmin Vardimon

Management Mentor

Ian Ross

CREDITS

Co-Produced by Gulbenkian Canterbury and tanzhaus nrw
Düsseldorf. Supported by Arts Council England and South
East Dance.

Special thanks to Ashford Borough Council, Watermans
Arts Centre, V&A, CPH:DOX, Ashford Youth Theatre, Jasmin
Vardimon Company, Kent Wool Growers, Freud Museum
London, Liz Moran, Daniel Cheetham, Scott White, Tanya
Laird, Mark Atkin, Sanjoy Roy, Creative Collective, Liat
Lerner and Elizabeth Cowie.



Photo: Paul Plewts

DIRECTORS' NOTES

We had many conversations with psychoanalysts working at the Freud Museum and were introduced to several patient case studies. We thought: 'What if those patients formed one single family?' And there we were, completely immersed in their worlds... Freud's own theories about fears, dreams, symbolism in dreams and the notion of the unconscious is just the beginning.

As always, we are both attracted by the unknown, and we wanted to exploit the full potential of virtual reality (VR) to achieve a total immersion of our audience. The audience, in fact, is the live element of the performance. Everything else only supports their journey through this multi-narrative story. The viewer is their own director. Their unconscious decisions influence what they see and experience. We hope people will leave with a strong sense of the narrative possibilities and their implications; we hope people will think about the many other ways of looking at things.

From a technical point of view, it was challenging for us to come up with solutions to incorporate more than 60 minutes of film in high resolution with interactive 3D sound, and to create a seamless interactivity between real objects and the virtual world. But this is not a VR piece, after all.

ABOUT AŦE

AŦE is a dance company, based in Ashford (UK), founded in 2013 by Aoi Nakamura and Esteban Fourmi. With the vision to bring the art of dance closer to audiences, its mission is to create high-quality productions and experiences that are not bound by a stage.

Driven by the power of body and movement in space, its productions are environments that allow the audience to enjoy total immersion. Each element in the production – the set, performers, audience, sound, objects – is part of an ecosystem, carefully constructed to allow the audience's own reflection on the subject explored.

WILD BORE

MALHOUSE THEATRE | AUSTRALIA

BAY 20
24–28 JANUARY
60 MINS

Created & Performed By

Zoë Coombs Marr
Ursula Martinez
Adrienne Truscott

Set & Costume Design

Danielle Brustman

Lighting Design

Richard Vabre

Sound Design

Raya Slavin

Stage Manager

Lyndie Li Wan Po

ZOË COOMBS MARR

Zoë Coombs Marr (AUS) may be formally adopted as a national treasure in a few years time. At present she is too quirky, too daring, too prepared to take off her clothes at the drop of a hat to find mainstream appeal. Zoë is a performer, writer and comedian. She grew up in Grafton, where she and her best friend staged a musical instead of going to schoolies. In 2016 her show *Trigger Warning* won the MICF Barry Award (Best Show), the Golden Gibbo, two Green Room Awards, and was nominated for both a (former) Perrier and a Helpmann Award. In 2014, her play *Is This Thing On?* (Belvoir) won the Sydney Theatre Award for Best Ensemble and was nominated for Best New Australian Work. In 2012, her debut solo show *And That Was The Summer That Changed My Life* won a bunch of awards as well.

She is one third of the performance company post, whose recent works include *Ich Nibber Dibber* (forthcoming to Malthouse Theatre, and Sydney Festival/CAC 2017) and *Oedipus Schmoedipus*, (Sydney Festival/Belvoir 2014).

She is occasionally on telly and was a regular on ABC's *Dirty Laundry Live*, and in 2006 she won the National Poetry Slam Championships under dubious circumstances.

URSULA MARTINEZ

Ursula Martinez (UK) may be formally adopted as a national treasure in a few years time. At present she is too quirky, too daring, too prepared to take off her clothes at the drop of a hat to find mainstream appeal. Martinez began her career in the mid 90s working with experimental theatre companies and performing solo on the London club/cabaret circuit. Her first theatre show, *A Family Outing*, was a huge success at the 1998 Edinburgh Festival. An autobiographical piece starring herself and her parents, it quickly established her reputation as a unique theatre maker. In 2004 Martinez co-created *C'est Barbican* with



Photo: Maria Baranova

iconic London based performance collective Duckie, winning four awards, including an Olivier Award for Best Entertainment.

Martinez is an original cast member of the multi award-winning circus/cabaret phenomenon *La Soiree*, which also won an Olivier Award in 2014 for Best Entertainment. Recently she directed Lucy McCormick in her smash-hit theatrical debut *Triple Threat*. Despite all her theatre accolades, she is probably best known for pulling handkerchiefs out of her vagina.

ADRIENNE TRUSCOTT

Adrienne Truscott (US) may be formally adopted as a national treasure in a few years time. At present she is too quirky, too daring, too prepared to take off her clothes at the drop of a hat to find mainstream appeal. She's a choreographer/comedian/writer/performance artist and one half of The Wau Wau Sisters. Her critically-acclaimed *Adrienne Truscott's Asking For It: A One-Lady Rape About Comedy Starring Her Pussy and Little Else!* (Sydney Festival 2015) won the Edinburgh Foster's Panel-Prize and is considered a critical impetus to the evolving conversation about rape culture.

A recipient of the Doris Duke Impact Artist Award, a 2017 Adelaide Fringe Artist Ambassadorship and the FCA Grant for Performance Art/Theater, she or her work has appeared at, in or on the Sydney Opera House, Festival of Dangerous Ideas, The Moth, The Kitchen, PS122, Joe's Pub, Melbourne and Montreal Comedy Festivals, Sydney Festival, *La Soiree*, Soho Theatre, *The Jimmy Kimmel Show*, John Cameron Mitchell's *Shortbus*, and CBGBs. Her essays have been published in *Women of Letters: Between Us, Doing It: Women Tell the Truth about Great Sex* and *The Guardian* among others. She is attracted to the possibility of failure as a reason to start working.

CREDITS

Co-presented with Malthouse Theatre.

Special thanks to Daniel Clarke, Bryony Kimmings, Richard Watts, Tommy Kriegsmann, Kate Jinx, Pilar Bono, Carmine Covelli, Soho Theatre, New York Live Arts, everyone at Malthouse Theatre and of course, the critics.

CELLA

NARELLE BENJAMIN AND PAUL WHITE | AUSTRALIA

BAY 20
18–21 JANUARY
65 MINS

AUSTRALIAN PREMIERE

Choreographers & Performers

Narelle Benjamin & Paul White

Concept

Narelle Benjamin

Composer

Huey Benjamin with additional music from
The Necks and Colleen

Lighting Design

Karen Norris

Producer

Jenifer Leys

Photographer

Pippa Samaya

NARELLE BENJAMIN

Narelle has danced with Garry Stewart's Australian Dance Theatre, Gideon Obarzanek's Chunky Move, Bangarra Dance Theatre, One Extra Dance Theatre, Chrissie Parrot Dance Collective, Wendy Houston, Douglas Wright, Julie Anne Long, Meryl Tankard, Sue Healey, Dean Walsh and Tess de Quincy amongst others.

Narelle has choreographed works for One Extra Company, Theatre of Image, Sydney Dance Company, Australian Ballet and *Figment* for Sydney Festival at the Sydney Opera House. In 2010 Narelle premiered *In Glass* for the Sydney Opera House's Spring Dance Festival. *In Glass* was awarded the 2011 Australian Dance Award for Outstanding Achievement in Independent Dance. *KAAL*, with performers Anandavalli and singer Parvathy Baul, was performed at Campbelltown Arts Centre and Bangalore India in 2016.

Narelle's last full length work, *Hiding In Plain Sight*, Performance Space at Carriageworks, with performers Kristina Chan and Sara Black, received Outstanding Achievement in choreography at the 2015 Australian Dance Awards.

Narelle received the Australia Council for the Arts dance fellowship for 2014/15.

Cella evolved out of the somatic research Narelle undertook as part of her Australia Council Fellowship in 2014/15 with Alice Cummins and Adrian Winkworth. Narelle began working on the project with Paul White in Wuppertal in 2015. Tanztheater Wuppertal Pina Bausch



Photo: Pippa Samaya

included excerpts of *Cella* (Latin for cell) as part of their choreographic season *Underground* in July 2016. Paul and Narelle premiered *Cella* in July 2017 at the COLOURS International Dance Festival in Stuttgart (Germany).

PAUL WHITE

Australian born dance artist Paul White has been living in Germany since 2011. From 2012 until 2017, he was engaged by Tanztheater Wuppertal Pina Bausch as the first dancer to join the company after Bausch's death. Paul appears now as a guest in Bausch's works and has returned to work as a freelancer.

His 20-year long career as a performer and artistic collaborator has included working with companies and directors: Tanztheater Wuppertal Pina Bausch, Meryl Tankard, Lloyd Newson (DV8 Physical Theatre), Tanja Liedtke, Nigel Jamieson and Garry Stewart (Australian Dance Theatre), Narelle Benjamin, Kristina Chan and Danzahoy.

Paul is the Honorary Patron of Tanzrauschen Wuppertal, a 'dance on film' society founded in Wuppertal, and a founding member of the Free Arts Scene Society, Wuppertal (Germany). He is the recipient of eight national and international awards for his performance and choreographic work (Australian Dance Awards, Helpmann Awards, Tänzer des Jahres, UK Critics Circle Award).

In recent years, he worked as assistant choreographer to Meryl Tankard for *Cinderella* at Leipzig Oper Ballet, and toured *The Oracle* (solo piece to *The Rite of Spring*, co-choreographed with Meryl Tankard) to dance festivals in France, Holland, Switzerland, the UK and the USA. He has performed the multi award-winning *Anatomy of an Afternoon* (Martin del Amo & Paul White) in Sydney Festival at the Sydney Opera House and London Southbank Centre.

CREDITS

Premiered in co-production with COLOURS International Dance Festival 2017 with support from the Tanja Liedtke Foundation. Supported during development by the Tanztheater Wuppertal Pina Bausch, Create NSW and the Australia Council. Thanks to Justine Shih Pearson for the costumes.

TRIBUNAL

PYT | FAIRFIELD | AUSTRALIA

TRACK 8
17–21 JANUARY
80 MINS

Concept & Lead Artist

Karen Therese

Concept & Human Rights Lawyer

Joe Tan

Creative Collaborators/Text/Performers

Aunty Rhonda Grovenor Dixon, Mahdi Mohammadi, Karen Therese, Paul Dwyer, Katie Green, Jawad Yaqoubi plus guest speakers Sarah Coconis, Bilal Hafda and Iman Etri.

Text Editor

Paul Dwyer

Outside Eye

Chris Ryan

Design

Province Studio (Laura Pike & Anne Louise Dadek)

Video Design

Sean Bacon

Sound Design

James Brown

Lighting Design

Emma Lockhart-Wilson

Stage Manager

Patrick Howard

ARTIST'S STATEMENT

TRIBUNAL would like to acknowledge the Traditional Custodians of the land we are performing on and pay our respects to the elders, past, present and future.

The members of *TRIBUNAL* met for 15 hours a week for eight months of conversation to develop the language of *TRIBUNAL*. This intensive time was followed by approximately six weeks of rehearsal.

We worked to eliminate media and politicians within the voice of the work and to instil a radical kindness into the national conversation about refugees and asylum seekers. Through the leadership of Aunty Rhonda, we embedded ceremony and ritual into the process of creating this work to give space for the audience to listen and honour the histories and stories told.



Photo: Alex Wissner

We dedicate *TRIBUNAL* to the lives of the 55 asylum seekers who drowned on 10 June 2013 as we first sat developing this show. Their tragic death formed the inspiration to make this work.

'Truth what you see, truth what you hear, truth what speak'
– Senior Lawman Uncle Max Dullamunmun Harrison.

Karen Therese, on behalf of TRIBUNAL

PYT | FAIRFIELD

Based in Fairfield in Western Sydney, PYT's recent work includes *WOMEN OF FAIRFIELD* (partner MCA, C3_West, and STARTTS), winner Best Arts Program FBI SMAC Awards, and *JUMP FIRST, ASK LATER* (partner Force Majeure), winner of the 2016 Australian Dance Award for Outstanding Achievement in Youth Dance and the 2017 Helpmann Award for Best Presentation for Children.

CREDITS

TRIBUNAL is produced by PYT | Fairfield. *TRIBUNAL* was first presented at Griffin Theatre Company in 2016 with support from the Sidney Myer Fund. PYT | Fairfield acknowledges the support of the Australia Council for the Arts, Create NSW and Fairfield City Council.

Aboriginals and Torres Strait Islanders are advised to use caution when viewing *TRIBUNAL* as it may contain voices and images of the deceased.

IT'S NOT FOR EVERYONE

ACROBAT | AUSTRALIA

BAY 20
12–15 JANUARY
65 MINS

Performance Artist

Jo-Ann Lancaster

Performance Artist

Simon Yates

Sound Artist & Technician

Tim Barrass

Technician

Lee Honey

DIRECTORS' NOTE

In the (dying) tradition of circus, old acrobats become clowns and continue to work into older age.

It's Not For Everyone begins with this pretence before careering off into an absurd indulgence of low-brow humour.

As the show unfolds, the travesty becomes progressively more expressionistic, the clown personas gradually degrade and they become increasingly covered in mud.

The performance starts with the most affected representation of humanity, then erodes until it becomes elemental. Dirt.

ABOUT ACROBAT

Acrobat have been pioneers in circus performance for 20 years. The company was founded by Simon Yates and Jo-Ann Lancaster in 1995.

The first performances were in Sydney at the Bondi Pavilion Amphitheatre in 1996. Since that time, the company has toured to major festivals and presenting houses in capital cities and regional circuits nationally, but the vast majority of their work has been outside Australia; in France, Germany, Croatia, Switzerland, Brazil, Austria, Spain, Italy, Netherlands, Denmark, South Korea, Belgium, Lithuania, England, Scotland, Singapore, Ireland, Argentina and Canada.



Photo: Karen Donnelly

Over time, acrobat has evolved, weathered and distilled, but the spiritual identity is still clearly distinctive – a dry, self-derisive and irreverent take on an art form that is now so often striving to be elevated to lofty class respectability.

CREDITS

With thanks to Marguerite Pepper and Ryan Taplin. *It's Not For Everyone* was created with the assistance of the Australia Council for the Arts.

BEAST

DAN DAW CREATIVE PROJECTS | UK/AUSTRALIA

BAY 20
16–19 JANUARY
40 MINS

AUSTRALIAN PREMIERE

Performer

Dan Daw

Designer

Jenny Nordberg

Choreographer

Martin Forsberg

Lighting Designer

Guy Hoare

Technical Manager & Sound Operator

Graham Adey

Lighting Operator & Technical Support

Matthew Osborne

ARTIST'S NOTE

Blurring the divide between theatre and dance, Dan's collaborations become part of a series of attempts. Proposing that 'success' and 'failure' could possibly be the same thing, he plays, in different ways, with audience expectation in connection to his body's deviating functionality.

Developed in collaboration with Martin Forsberg, Jenny Nordberg and Guy Hoare, *Beast* is the result of what happens when 'normal', as a nonsensical term, is dissected to offer a kind of concrete understanding or clarity of Dan's inherent 'otherness'.

"Through my work as an artist I'm interested in finding ways we can, as a society, start to loosen our grip on the archaic idea of 'normal' to bring about a real cultural shift that acknowledges that we are all different and that difference needn't be something suspect. I attempt to do this by offering permission for audiences to not only examine, scrutinize and have questions about my deviating aesthetic within the theatrical frame, but to place under the same level of scrutiny their own preconceptions and prejudice."



Photo: Graham Adey

DAN DAW CREATIVE PROJECTS

Dan has worked with Restless Dance Theatre (AUS), Australian Dance Theatre (AUS), Force Majeure (AUS), FRONTLINEdance (UK), Scottish Dance Theatre (UK), balletLORENT (UK), Candoco Dance Company (UK) and Skånes Dansteater (SWE).

Throughout his performance career, Dan has worked with Kat Worth, Garry Stewart, Liv Lorent, Kate Champion, Janet Smith, Adam Benjamin, Wendy Houstoun, Sarah Michelson, Rachid Ouramdane, Nigel Charnock, Matthias Sperling, Marc Brew, Claire Cunningham, Javier de Frutos, Martin Forsberg/Jenny Nordberg and Carl Olof Berg.

CREDITS

Supported by The Greenwich Dance & Trinity Laban Partnership, Candoco Dance Company, South East Dance and Metal Peterborough and funded by the Greenwich Dance & Trinity Laban Partnership, Swedish Performing Arts Biennale and Arts Council England (Grants for the Arts).

WORLD WITHOUT US

ONTROEREND GOED | BELGIUM

BAY 20

10–14 JANUARY

75 MINS

AUSTRALIAN EXCLUSIVE

Director

Alexander Devriendt

Cast

Karolien De Bleser

Text

Alexander Devriendt

Karolien De Bleser

Valentijn Dhaenens

Joeri Smet

Translation

Joeri Smet & Rebecca Mayo

Scenographer

Renato Nicolodi

Lighting Design & Technique

Babette Poncelet

Sound Editing & Technique

Jeroen Wuyts

Video Editing

Benny Vandendriessche

Costumes

Rewind Black (Ghent)

DIRECTOR'S NOTE

Documentary makers have known it for ages: apocalyptic destruction and doom scenarios keep fascinating us to the extreme. Whether on *National Geographic*, *BBC* or in scientific works, fictional but well researched predictions of a decaying world after we've gone extinct are on the increase. On the one hand, these stories seem to evoke a tragic destiny, on the other hand they convey a sense of idyllic beauty: when our harmful rubbish is cleared out, the world will finally be able to breathe again and flourish freely.



Photo: Mirjam Devriendt

World Without Us takes things a step further. From the hypothetical 'what if' situation of humanity having vanished from the face of the earth with the blink of an eye and the world left behind like an orphan, the performance – a monologue spoken by an undefined narrator – tracks how life goes on, from the first minutes to millions of years into the future. Power stations cease to produce electricity, animals break free, unmanned airplanes crash... After the catastrophe, nature is in charge again and in the course of time, nothing is left of our civilisation.

As the final part of a trilogy about our place as humans in the universe, *World Without Us* sketches a dystopian future, in which humans are no longer significant. After the sense of wonder at the unique sequence of evolutionary and historical events that made us 'us' in *A History of Everything* (2012) and the demure melancholy at our irreversible impact on the world in *Are we not drawn onward to new erA* (2015), *World Without Us* also touches upon a deep existential feeling: the desire to live on after death... or at least: to leave behind a reminder of who we were.

CREDITS

World Without Us is a co-production between Ontroerend Goed, Theatre Royal Plymouth, Arts Centre Vooruit & Richard Jordan Productions, and is supported by The Flemish Community, The Province of East-Flanders and The City of Ghent.

Sydney Festival wishes to thank Dr Kathryn Lovric and Dr Roger Allan for helping to make this production possible.

SEA SICK

THE THEATRE CENTRE | CANADA

BAY 20
19–22 JANUARY
75 MINS

Writer & Performer

Alanna Mitchell

Director

Franco Boni

Co-Director

Ravi Jain

Set & Costume Designer

Shawn Kerwin

Sound Designer

Tim Lindsay

Lighting Designer

Rebecca Picherack

Stage Manager & Touring Lighting Designer

Melissa Joakim



Photo: Chloe Ellingson

ALANNA MITCHELL

Alanna Mitchell (writer and performer) is an award-winning Canadian journalist and author who writes about science and social trends. Her international best-selling book *Sea Sick: The Global Ocean in Crisis* won the prestigious Grantham Prize for excellence in environmental journalism in 2010.

With the help of The Theatre Centre's Artistic Director Franco Boni and Why Not Theatre's founding Artistic Director Ravi Jain, Mitchell turned *Sea Sick* into a one-woman non-fiction play that she is performing across Canada and internationally – her first foray into theatre. She has written for *The New York Times* science section, *National Geographic*, *The Guardian*, *GQ Magazine India*, *The Globe and Mail*, *The Toronto Star*, *Canadian Geographic*, *Hakai Magazine*, and is an award-winning radio documentary-maker for CBC Radio's *Quirks & Quarks*.

Her fifth non-fiction book, *The Spinning Magnet*, about the Earth's magnetic field, is due to be published by Dutton, New York in 2017. She is working on a play with Boni and Jain based on her fourth book, *Malignant Metaphor: Confronting Cancer Myths, A Memoir*.



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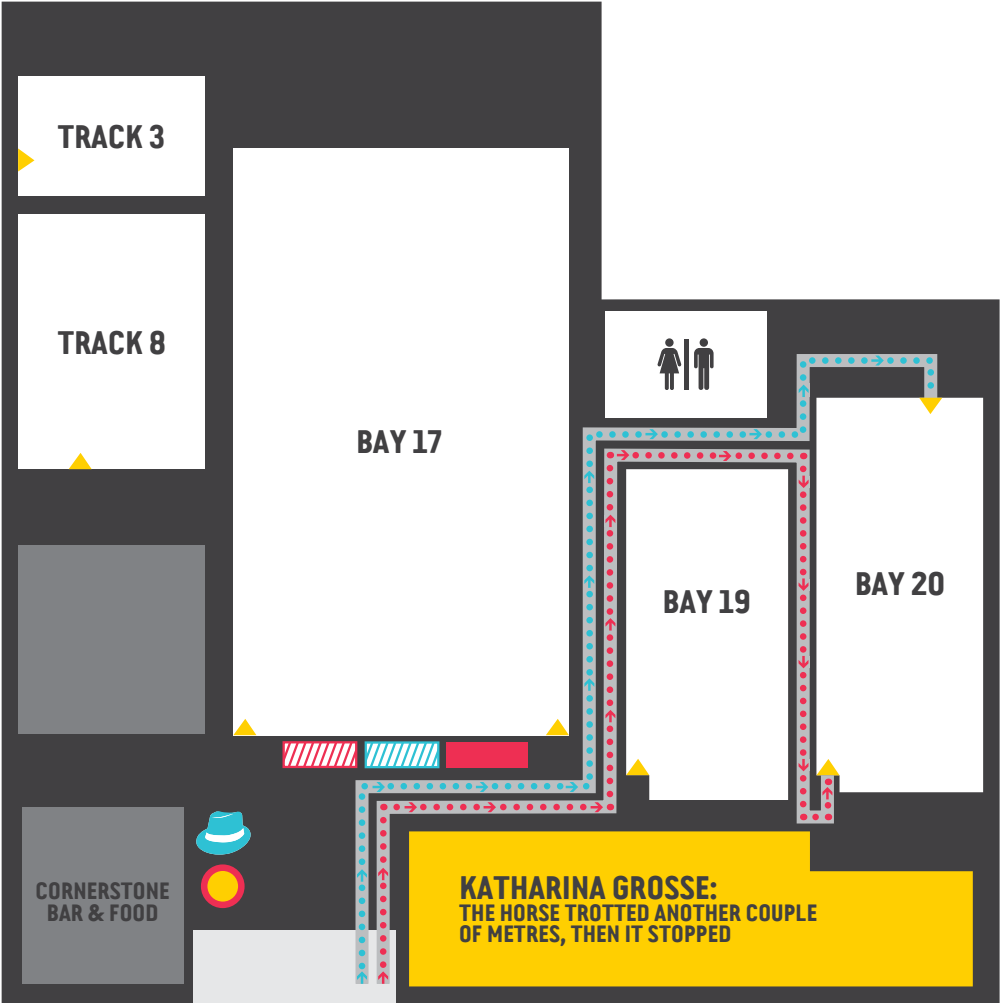
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