

**FREE PROGRAM**

PROUDLY MADE  
POSSIBLE BY

THE ISTAR  
SYDNEY

**SYDNEY  
FESTIVAL  
2015** | 8-26 JAN

# ABOUT AN HOUR

**SEYMOUR CENTRE  
14-18 JANUARY**

Welcome to Sydney Festival's About an Hour series. With 42 performances of nine different works, plus our free program, there is much to discover. Dive in, pick and choose and create your own mini-Festival line-up.

ABOUT AN HOUR	VENUE	WED 14	THU 15	FRI 16	SAT 17	SUN 18
<b>ADRIENNE TRUSCOTT'S ASKING FOR IT:</b> A ONE-LADY RAPE ABOUT COMEDY STARRING HER PUSSY AND LITTLE ELSE!	Sound Lounge	9.30pm	9.30pm	8.30pm 10.30pm	9pm 11pm	9pm
<b>DICK AND CHRISTA HUGHES</b>	Sound Lounge		7pm	6pm	6.30pm	6.30pm
<b>FALLING THROUGH CLOUDS</b>	York Theatre			6pm	5pm, 8pm	5pm
<b>HAVE I NO MOUTH</b>	York Theatre		7pm	9pm	2pm	2pm, 8pm
<b>I GUESS IF THE STAGE EXPLODED ...</b>	Reginald Theatre		6pm	9pm	3.30pm 8.30pm	3.30pm 8.30pm
<b>LONG GRASS</b>	Everest Theatre	6.30pm		6.30pm	8.30pm	3.30pm
<b>THE LONG PIGS</b>	Everest Theatre		8.30pm	9.30pm	2.30pm 5.30pm	7.30pm
<b>THE SOUND OF BURNING WATER</b>	Reginald Theatre				1pm	1pm
<b>WOT? NO FISH!!</b>	Reginald Theatre	8pm	8.30pm	6.30pm	6pm	6pm

FREE	VENUE	WED 14	THU 15	FRI 16	SAT 17	SUN 18
<b>COURTYARD SESSIONS</b>						
<b>CAITLIN PARK</b>	Courtyard			6–9pm		
<b>MAPLES</b>	Courtyard				6–9pm	
<b>LEAH FLANAGAN</b>	Courtyard					6–9pm
<b>ARTIST TALKS</b>						
<b>PERFORMANCE AND THE PERSONAL</b>	Sound Lounge				4pm	
<b>TACKLING THE DIFFICULT AND COMPLEX</b>	Sound Lounge					4.30pm
<b>FILM</b>						
<b>YOU ONLY LIVE TWICE – THE INCREDIBLY TRUE STORY OF THE HUGHES FAMILY</b>	Reginald Theatre			4.15pm		
<b>EXHIBITION</b>						
<b>THE ART OF AB SOLOMONS</b>	Seymour Centre Foyers	—————10am–10pm—————				

# LONG GRASS

VICKI VAN HOUT | PERFORMANCE SPACE AND INTIMATE SPECTACLE | AUSTRALIA | WORLD PREMIERE

EVEREST THEATRE  
14–18 JANUARY  
60MINS



Photo: Lucy Parakhina

## CREATIVE TEAM

### Director & Choreographer

Vicki Van Hout

### Choreographic Collaborator Cultural Consultant & Voice/Sound

Gary Lang

### Sound Design

Phil Downing

### Lighting Design

Clytie Smith

### Dancers

Katina Olsen, Taree Sansbury, Caleena Sansbury, Thomas ES Kelly & Darren Edwards

### Co-Producers

Harley Stumm (Intimate Spectacle) & Steph Walker (Performance Space)

### Creative Consultant

Ben Graetz

### Production Manager

Richard Whitehouse

### Stage Manager

Natalie Ayton

### Song – “Long Grass Man”

Solomon Ngangula

*Long Grass is produced by Performance Space and Intimate Spectacle. Developments in Darwin were hosted by the Darwin Entertainment Centre. This project has been supported by the Australian Government through the Australia Council, its arts funding and advisory body, by Critical Path, and by the University of Sydney's Department of Performance Studies.*

## DIRECTOR'S NOTE

This is not my story, but it is a paradoxical situation that I felt needed to be told. I sat on it for about five years until I summoned the gumption to just do it.

I approached a local Larrakia man and fellow NAISDA Dance College graduate, Gary Lang to come on board. He acts as a cultural consultant and creative collaborator, generously sharing his experience and local knowledge, without which, we wouldn't have been able to move forward.

The underpinning dance language has been developed from extensive training in dances from the Northern Territory, over a period of 25 years.

“Long Grass” is a complex situation, full of contradictions, comprised of people with one of the wealthiest cultural traditions, yet poorest living conditions. Exacerbated by the ongoing government intervention, they are all but invisible in a city whose population is swollen with tourists.

In the time I have travelled back and forth to Darwin, I have witnessed a people with a strong sense of community, and a generosity of spirit.

*Long Grass* doesn't aim to judge, but does aim to share a bit of the cultural

magic, which can be found in the unlikelyst of places.

Many people have contributed generously to making this work possible. They include early development collaborators Henrietta Baird, Raghav Handa, Imogen Cranna, Marissa Yeo, Travis de Vries, Eric Avery, Carl Tolentino, Jasmyne Jade Mehrton Johnson and Richard Manner. In Darwin, the community workers, artists and long grassers who talked with and welcomed me, especially Louise Weber and others at Larrakia Nation, and Helen Fejo-Frith from Bagot Community. The crew at Performance Space and Intimate Spectacle: Jeff, Ali, Bec, Steph, and Harley; Adam McGowan, Fiona Winning and all at Sydney Festival; Clare Britton and everyone who helped craft the set: Nicole Barakat, Keren Ruki, Cybele De Lemos, Dante, Frances & Xavier Dagostino, Chalali Holness-Kernick, Tom Kelly, Natalie Ayton, Katina Olsen, Emilie Rutherford, Karen Kerkovan, Lisa Maris McDonald, Clytie Smith, Gary Lang, Henrietta Baird, Raghav Handa, Imogen Cranna, Peta Strachan & Dave Ferguson; Garry Lester for wise words and observations; Steve Howarth at Erth, for a keen eye and sound construction advice.

# ADRIENNE TRUSCOTT'S ASKING FOR IT: A ONE-LADY RAPE ABOUT COMEDY STARRING HER PUSSY AND LITTLE ELSE!

ADRIENNE TRUSCOTT | USA

**SOUND LOUNGE**  
14–18 JANUARY

60MINS  
18+

CONTAINS NUDITY AND COARSE LANGUAGE



Photo: Sara Brown

## Director, Writer, Designer & Performer

Adrienne Truscott

## Video

Carmine Covelli

## CREATOR'S NOTE

I don't like to say much about this show; I like it to speak for itself. So I'll say this. This show debuted at the 2013 Edinburgh Free Fringe Festival, by design. It was unfinished, untested and unruly (like a fringe show could or even should be) and free so that people would take a chance on it regardless or because of initial impressions – as a clarion call, a bad idea, a naked lady, a desperate fringe-y grab for attention, or worse, 'feminist comedy'.

The first time I cracked a joke about this topic was offstage among other women comics, while working off the coast of Mexico on a cruiseship with 1800 lesbians on vacation.

Two facts about that trip collided unexpectedly – it was an incredibly 'safe' space as a woman and an unpredictably conservative space for a comedian. It was before making 'rape jokes' became the go-to for 'edgy' comedians. That trend hit while I was already wondering if I could use comedy to talk about rape.

Although best known as a cabaret and circus performer and choreographer, I had always wanted to try stand-up. I thought, instead of trying to do a tight 5–7 at an open mic, why not debut with an hour of stand-up? And make it about rape. What could go wrong? No comic or anyone else for that matter wants to be told what they can or can't say, nor should they be.

It is often a comic's job to utter the unutterable; that doesn't mean they (we?) are beyond rebuke. Comedy is bold, powerful and supple but not unassailable. There is a difference between a fool and the fool in the

king's court. I may be both or neither, and I'm always attracted to the possibility of failure as a mandate for rigor.

## ADRIENNE TRUSCOTT

Adrienne Truscott has been making genre-straddling work for over 15 years. Her evening-length solo comedic work and group choreographic works have been presented variously at Melbourne Comedy Festival, Just For Laughs, Darwin Festival, PS122, Joe's Pub, The Kitchen and Dublin Fringe, among others. The Wau Wau Sisters, her neo-vaudevillian collaboration with Tanya Gagne, are broadly recognised by their contemporaries for the influence of their radical and ludicrous take on circus and cabaret. In April she was one of 20 American artists selected nationally as recipients for the inaugural 2014 Doris Duke Impact Artist Award.

# THE LONG PIGS

WE3 | INSITE ARTS | AUSTRALIA

**EVEREST THEATRE**  
15–18 JANUARY  
60MINS



Photo: Ponch Hawkes

## Devisors/Performers

Clare Bartholomew  
Derek Ives-Plunkett & Nicci Wilks

## Devisor/Director

Susie Dee

## Set Designer

Anna Tregloan

## Composer/Sound Designer

Jethro Woodward

## Lighting Designer

Andy Turner

## Production Manager

Sam Doyle

## Stage Manager

Stephanie Cox

## Producer

Insite Arts

*This season of The Long Pigs has been supported by Australia Council for the Arts.*

## CREATORS' NOTE

*You are asleep in the night of the long pigs. It's a very dark night. You wake up laughing to discover everything you hate is true.*

Taking its title from the Melanesian Pidgin phrase for "human flesh" and perceived as an underground clown cult, *The Long Pigs* features three black-nosed clowns who have been scalping clown noses and slicing the very symbol of innocence off their once red-nosed cousins. They are modern-day cannibals, they are the clown scalpers.

Performers are constantly updating traditional clowning for contemporary times. There's been antipathetic clowns, foul-mouthed clowns, rock 'n' roll clowns, anarchic hipster clowns ... However, it's still relatively rare to see clowns who are outright evil and frightening. *The Long Pigs* genuinely pushes the artform to its limits in this bold experiment.

For this collaboration, *The Long Pigs* creative team harness their expertise and collective passion for the darkness, the weirdness and the absurd. They have taken the craft of clowning and dramatically sliced it, cutting it open to expose the dark, but playful underbelly of the bouffon; thus, creating an explosion of mirth fed by the joy of being evil.



# FALLING THROUGH CLOUDS

THE LAST GREAT HUNT | AUSTRALIA

YORK THEATRE  
16–18 JANUARY  
60MINS

## Creators & Performers

Adriane Daff, Arielle Gray, Chris Isaacs & Tim Watts

## Composer

Ash Gibson Greig

## Set & Gadget Construction

Anthony Watts

## Technical Manager

Isabella Strada

## Produced by

Kathryn Osborne & Sarah Weber

## The Last Great Hunt Collective

Gita Bezard  
Adriane Daff  
Arielle Gray  
Chris Isaacs  
Jeffrey Jay Fowler  
Kathryn Osborne  
Tim Watts

*The creation of Falling Through Clouds was supported by The Department of Culture and the Arts, Perth Institute of Contemporary Arts and Malthouse Theatre.*



Photo: Jamie Breen

## CREATORS' NOTE

I had been thinking for a long time about making a show exploring impossible dreams. I feel there is something so heartbreakingly human about delusions of grandeur. One day I was in my backyard doing some emailing when a flock of birds landed in a tree next to me. They lingered for a moment before simply flying over the road and into my neighbour's backyard. I remember pondering how birds must see the world differently and the freedom that flight gives. To be untethered. At that moment I had an idea to make a show about impossible dreams and the duality of longing for something that will never happen and the desire to obtain freedom from flight.

The title of the show came from the feeling of falling asleep and falling into your dreams. I'm fascinated with the unconscious and that other 'reality' that I rarely get a glimpse of even though

I return to it every night. I sleepwalk, which both terrifies and fascinates me. I have had some bad spells in recent years, and I have no idea why. This duality, this other version of myself that exists in my dreams could kill me. I sleep in a safe bed, far away from anything that could hurt me, but rather it is my sleepwalking and subconscious that could hurt me or someone else when I sleep.

These personal ideas and inspiration were just a starting point for the show. As soon as Chris, Arielle and Adriane stepped into the room, the show belonged to all of us. An absolute collaboration. We are all the directors, creators and performers. The show, its ideas and inspirations have developed equally and we all share the same vision. The same impossible dream.

**Tim Watts**

# HAVE I NO MOUTH

BROKENTALKERS | IRELAND

YORK THEATRE  
15–18 JANUARY  
70MINS



Photo: Jeremy Abrahams

## Co-Directors

Feidlim Cannon & Gary Keegan

## Performers

Ann Cannon, Feidlim Cannon & Erich Keller

## Sound Designer

Jack Cawley

## Video Designer & Production Manager

Kilian Waters

## Choreographer

Eddie Kay

## Lighting Designer

Sarah Jane Shiels

## Costume Designer

Emma Downey

## Production Manager

Stephen Dodd

## Stage Manager & Props

Francis Fay

*Brokentaklers are supported by The Arts Council, Dublin City Council and Culture Ireland. Brokentaklers are part of Project Catalyst, an initiative of Project Arts Centre.*

*Brokentaklers are represented by Sarah Ford / Quaternaire.*

## ABOUT THE SHOW

Feidlim Cannon's father died over a decade ago; his death could have been prevented. *Have I No Mouth* is the heartbreaking, true story that explores the aftermath of familial loss that reverberates between Feidlim and his mother Ann, who appears on stage with him, along with their real-life psychotherapist.

This achingly intimate work balances precariously on a knife's edge between comedy and trauma, bringing the audience along on a journey to acceptance. Under the guidance of their therapist, Feidlim and Ann take an unflinching look at their fraught relationship, portrayed by anecdotes and re-creations of childhood memories. *Have I No Mouth* delivers catharsis to mother and son, and to contemporary theatre practice.

## BROKENTALKERS

Brokentaklers are a Dublin-based theatre company formed by Feidlim Cannon and Gary Keegan in 2001 after they graduated from De Montfort University, Leicester. The company has built a reputation as one of

Ireland's most innovative and original theatre companies by making formally ambitious work that defies categorisation.

Brokentaklers devise, direct and produce original and accessible live performance. Their work seeks to explore new forms that challenge traditional ideologies of text-based theatre and use elements such as original writing, dance, classic texts, film, interviews, found materials and music to represent the contemporary world in performance. Brokentaklers' working method is founded on a collaborative process that draws from the skills and experiences of a large and diverse group of contributors from different disciplines and backgrounds.

Their work has been presented in a variety of spaces, ranging from theatres to public spaces, disused sites and the internet. To date, the company has toured in Scotland, England, Finland, Germany, Iceland, Romania, Sweden, Netherlands, Belgium, France, New Zealand, Australia, Russia, Canada and the USA.

# I GUESS IF THE STAGE EXPLODED ...

**SYLVIA RIMAT**  
UK | AUSTRALIAN EXCLUSIVE

**REGINALD THEATRE**  
15–18 JANUARY  
55MINS

## Concept & Performance

Sylvia Rimat

## Outside Eye

Rhiannon Chaloner

## External Skype Performers

Birgit Binder, Andrés Galeano,  
Malcolm Whittaker & Georgie Meagher

## Lampshade Choreography

Kate Ashman

## Sound Support

Charles Poulet

## Stage Management

Hannah Sullivan

*Commissioned by SPILL Festival 2011 at the Barbican, London. Supported by Arts Council England and ICIA Bath. Sylvia Rimat is an In Between Time Associate Artist.*

## CREATOR'S NOTE

For the development of the show, I met up with a researcher from Bristol Neuroscience, a lecturer from Experimental Psychology, a hypnotherapist and a researcher from the Centre for Death & Society at University of Bath. I wanted to get their advice on how the performance could be remembered and find out more about the desire of many of us to be commemorated. The specialists were encouraged to imagine a moment on



Photo: Laura Montag

stage they might never forget. The lecturer from Experimental Psychology answered: "I guess if the stage exploded, I wouldn't forget that" and this is how the title of my performance was born.

*I Guess if the Stage Exploded ...* premiered at the Barbican as part of SPILL Festival in 2011. When I developed the show back then, Robert Pacitti, Director of SPILL Festival, told me that the showings at the Barbican would be a unique opportunity to do "anything I wanted to" on stage. So I took it literally and came up with the idea of bringing a living elephant on stage. Any book drawing on memory techniques will mention an elephant at least once. I love the idea that an elephant never forgets. Also, that would definitely have been an unforgettable event. The technicians at the Barbican got very excited and came up with ideas about how to maneuver the elephant through the building.

A teenage elephant was found via an agency. However a few weeks later, the elephant was no longer available. Apparently difficulties with licensing. I had been so close! I thought about what to do instead and came up with an alternative idea, which I am sure the audience will appreciate as well. It's not an elephant but almost as exciting!

## SYLVIA RIMAT

Born in Germany, Sylvia Rimat is based in Bristol, United Kingdom. She performs in theatres, galleries and public spaces. Her work has been presented throughout the UK and internationally, including the British Council Showcase at Edinburgh Fringe Festival, London's Barbican Centre in SPILL Festival, In Between Time Festival (Bristol) and in Denmark, Poland, Germany, Spain and Australia. Sylvia is an In Between Time Associate Artist and a member of Residence in Bristol.

# WOT? NO FISH!!

**BREAD&CIRCUSES** | UK  
AUSTRALIAN PREMIERE

**REGINALD THEATRE**  
13–18 JANUARY  
80MINS



Photo: Malwina Comoloveo

## A Collaboration Between

Danny Braverman & Nick Philippou

## Writer & Performer

Danny Braverman

## Director

Nick Philippou

## International Producer

Charlene Lim

## Company Manager

Elise Stewart

## Production Manager

Simon Lyall

## Visual Effects

Wallace MacDougall

## CREATORS' NOTE

In summer 2012, Danny Braverman presented a scratch solo performance of *Wot? No Fish!!* It showed his great-uncle Ab's art, created entirely on the back of wage packets, and told the story to a small friendly audience, including director Nick Philippou. Nick and Danny then started their collaboration to create a more fully formed show.

Together, over the next year, they dug further into the meaning of the story. They talked about the function of art

and talked about who had a right to make it. They also were astounded by Ab Solomons' unflinching honesty in this vast body of work. The piece was tried out with a wide range of audiences: in classrooms, community halls and theatres. They found out new facts and new themes, creating a show that has struck a chord with audiences of all ages and backgrounds.

Ab Solomons did not make his art to be displayed in a gallery or to inspire a piece of theatre. It came from him – a totally untrained artist who made his living as a shoemaker – almost by necessity, as vital as breathing. Although his work is the product of a particular time and place, like all great art it is also universal and by sharing it we all get to know ourselves a little better.

## DANNY BRAVERMAN

Danny Braverman has been working as a theatre-maker in education and community settings for 30 years. In the United Kingdom, he has worked for companies that include Theatre Royal Stratford East, London Bubble Theatre Company, Theatre Centre, Graeae Theatre Company and the National Theatre. He was director of

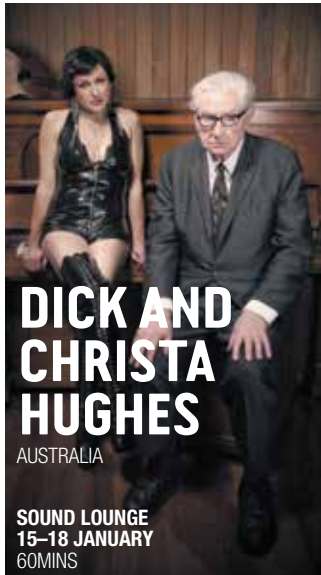
the disability arts centre, The Orpheus Centre from 2007–2011 and is currently a lecturer in Applied Theatre at Goldsmiths, University of London.

## NICK PHILIPPOU

Nick Philippou was Artistic Director of the internationally acclaimed Actors' Touring Company between 1993–2000. He has commissioned and directed world premieres by Edward Bond, Mark Ravenhill, Paul Godfrey, Michael Wynne and Sarah Kane, created a new piece for Meow Meow, *The Farewell Concert*, and collaborated with artists including Vivienne Westwood, Laurie Anderson, Rose English and the late Kenneth McLeish, whose translations for Nick include *Ion*, *Herakles* and *Miss Julie*. From 2001–2008, he lived and worked in NYC, where his work included *The Booth Variations*, *The History of Tears* and the short film *Kleopatra*, after the short story by Elisabeth Hauptmann.

Danny and Nick, together with five other theatre artists, co-founded the original company bread&circuses Theatre Company in 1983.





# DICK AND CHRISTA HUGHES

AUSTRALIA

SOUND LOUNGE  
15-18 JANUARY  
60MINS

## ABOUT THE SHOW

From barrelhouse to the Opera House ... In the early 1990s Dick and Christa Hughes performed every Sunday evening at the Shakespeare Hotel in Surry Hills. These now infamous sessions became very popular and people would squeeze into the pub to watch Dick pound the beer-soaked upright piano as Christa belted out their favourite songs from the 1920s and 1930s. It was crowded, rowdy, raucous, infectious, tuneful and great fun.

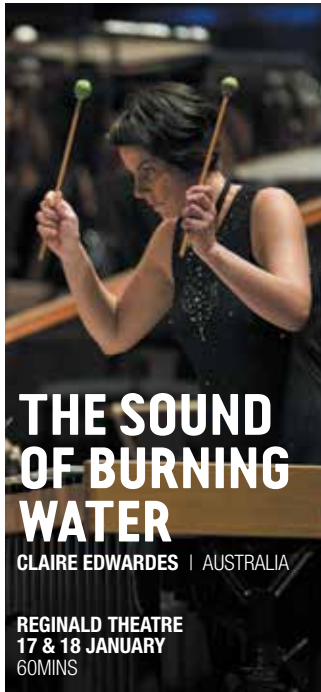
After a break of over a decade, Dick and Christa released their debut album *21st Century Blues* in 2010 and toured nationally. Their tour included sold out shows at the Melbourne International Jazz Festival, Adelaide Cabaret Festival, Darwin Arts Festival, Port Fairy Music Festival, the Perth Cabaret and Comedy

Carnivale and sell-out shows at the Sydney Opera House. In that year, the album was nominated for an ARIA award and Brendan Young's film *You Only Live Twice – The Incredibly True Story of the Hughes Family* won an AFI award.

Together Dick and Christa Hughes have made television appearances on *Spicks and Specks*, *The Late Sessions*, *The Sideshow* and *The Circle*.

For the Sydney Festival, Dick and Christa will be performing a selection of songs from *21st Century Blues* and Christa's most recent album, *Shonky*, as well as old favourites from their Shakespeare days, including "Young Woman's Blues", "Beer Drinking Woman", "Weed Smoker's Dream", "Winin' Boy Blues" and "St James Infirmary Blues".

Photo: Kelly Ann Denton



# THE SOUND OF BURNING WATER

CLAIRE EDWARDES | AUSTRALIA

REGINALD THEATRE  
17 & 18 JANUARY  
60MINS

## SOLO PERCUSSION

Claire Edwardes

### PROGRAM

#### Iannis Xenakis

Rebonds B (1989) *bass drum, tom toms, bongos, woodblocks*

#### Damien Ricketson

Time Alone (2014) *vibraphone, live electronics*

#### Javier Álvarez

Temazcal (1984) *maracas, electronics*

#### Steve Reich

Vermont Counterpoint (1982/arr. 2014) *vibraphone, xylophone & 10 pre-recorded lines*

#### Marcus Whale/Tom Smith

Work (2015) *bass drum, tom toms, bongos, slate, electronics*

#### Iannis Xenakis

Rebonds A (1989) *bass drum, tom toms, bongos*

## CREATOR'S NOTE

*The Sound of Burning Water* tracks 25 years of solo percussion gems,

from Xenakis' visceral classic for drums, *Rebonds* (rebounds), to a new commission inspired by it, simply entitled *Work*. *Temazcal* (literally, water that burns) elevates the traditional role of maracas to that of soloist. The lush layering of repeated patterns in the music of Reich is pitted against Ricketson's organic solo for vibraphone and electronics. Be immersed!

## ABOUT CLAIRE EDWARDES

Internationally acclaimed percussionist and Ensemble Offspring co-artistic director Claire Edwardes has been described by the press as a "sorceress of percussion". She was the recipient of the 2014 Australia Council Music Fellowship, 2012 and 2007 Art Music Awards for Excellence and 1999 Symphony Australia Young Performer. Highlights in 2015 include the world premiere of Grandage's Percussion Concerto with MSO and TSO and Ensemble Offspring's 20th Birthday celebrations.

Thanks to: Australia Council for The Arts, Andrew Wholley (video), Ilija Bezroukov (sound)

Photo: Sean Alckin

## ARTIST TALKS



### PERFORMANCE AND THE PERSONAL

AUSTRALIA | UK | IRELAND

Kate Mulvany (*Masquerade*), Feidlim Cannon (*Have I No Mouth*) and Danny Braverman (*Wot? No Fish!!*) in conversation.

SOUND LOUNGE  
17 JANUARY AT 4PM  
60 MINS  
FREE



### TACKLING THE DIFFICULT AND COMPLEX

AUSTRALIA | USA

Vicki Van Hout (*Long Grass*), Kelli Jean Drinkwater (*Nothing to Lose*) and Adrienne Truscott (Adrienne Truscott's *Asking For It: A One-Lady Rape About Comedy Starring Her Pussy and Little Else!*) in conversation with Rosie Dennis.

SOUND LOUNGE  
18 JANUARY AT 4.30PM  
60 MINS  
FREE

## EXHIBITION



### THE ART OF AB SOLOMONS

UK

In 1926, shoemaker Ab Solomons drew a picture on the wage-packet he gave to his wife Celie. Throughout their marriage, right up until 1982, Ab developed his art, making a wage-packet drawing every week for Celie. These images chronicle Ab and Celie's family life, through ups and downs, with great wit and warmth and with a blistering honesty. This is a unique exhibition from an extraordinary outsider artist commenting on his family life in the East End of London.

Wander throughout the Seymour Centre foyers and experience a small selection of the 3000-odd mini-masterpieces created by Ab over a near 60-year period. A perfect companion experience for those attending *Wot? No Fish!!* and a rewarding and free, stand-alone event for everyone during About an Hour.

SEYMOUR CENTRE FOYERS  
14-18 JANUARY  
10AM-10PM, DAILY  
FREE

THE SEYMOUR CENTRE AND THE FESTIVALISTS IN ASSOCIATION WITH SYDNEY FESTIVAL PRESENTS

## COURTYARD SESSIONS

Over the About an Hour weekend, some of Sydney's favourite up-and-coming musicians perform in the dappled sunshine, under the trees, in the Seymour Centre courtyard. It's the perfect spot to relax and enjoy a refreshment between shows. Featuring: Caitlin Park, Maples (Gabby Huber) and Leah Flanagan

### CAITLIN PARK

16 JANUARY, 6-9PM

### MAPLES

17 JANUARY, 6-9PM

### LEAH FLANAGAN

18 JANUARY, 6-9PM

FREE



FOR MORE INFORMATION, VISIT SYDNEYFESTIVAL.ORG.AU



## *Love Sydney Festival, love The Star*

Celebrate Sydney Festival in style at Sky Terrace, Sydney's most luxe rooftop bar. Sky Terrace is open every night throughout the Festival, 8 to 26 January 2015.

For more information visit [star.com.au/sydneyfestival](http://star.com.au/sydneyfestival)

**THE | STAR** | PRINCIPAL  
SYDNEY PARTNER

---

80 PYRMONT STREET, PYRMONT | [STAR.COM.AU](http://STAR.COM.AU)  
[f /THSTAR](https://www.facebook.com/THSTAR) [t @THSTARSYDNEY](https://twitter.com/THSTARSYDNEY) [i @THSTARSYDNEY](https://www.instagram.com/THSTARSYDNEY)

The Star practises the responsible service of alcohol.