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SPEAKING IN TONGUES

by ANDREW BOVELL

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SPEAKING IN TONGUES
JANUARY 22 – FEBRUARY 24, 2013
BELFRY THEATRE
1291 GLADSTONE AVENUE
VICTORIA, BC V8T 1G5



A Great Place to See Great Theatre

showguide

Belfry Theatre

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SPEAKING IN TONGUES

by ANDREW BOVELL

**"Clever,
provocative"**
NEW YORK TIMES

belfry.bc.ca

JANUARY 22 – FEBRUARY 24, 2013

Performance Schedule

January 19 – March 10, 2013

SUN	MON	TUE	WED	THUR	FRI	SAT
JAN	14	15	16	17	18	19 11am B4Play
20	21	22	23	24	25	26 4 pm Tongues 8 pm Tongues
		8 pm Tongues Preview	8 pm Tongues Preview	8 pm Tongues Opening	8 pm Tongues	
27 2 pm Tongues	28	29 12 pm	30 1 pm Tongues	31 12 pm	FEB 1	2 4 pm Tongues
		8 pm Tongues	8 pm Tongues	8 pm Tongues	8 pm Tongues	8 pm Tongues
3 2 pm Tongues	4	5 12 pm	6 1 pm Tongues	7 12 pm	8	9 4 pm Tongues
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3 1:30 pm Sweep 2 pm Necklace	4	5 12:30 pm Sweep	6 12:30 pm Sweep	7 12:30 pm Sweep	8	9 7:30 pm Sweep 7:30 pm Sweep
10 1:30 pm Sweep						

Library events / for locations – www.belfry.bc.ca

Tickets

250-385-6815 or
www.belfry.bc.ca

BOX OFFICE HOURS During Performance Weeks
 Monday 9:30 am – 5 pm
 Tuesday – Saturday 9:30 am – 7 pm
 Tuesday – Sunday one hour prior to curtain time for in person sales only.
 During Non-performance Weeks
 Monday – Friday 9:30 am – 5 pm

Why I Chose This Play

Contemporary. Sexy. Disturbing. Mysterious. This is Andrew Bovell's award-winning play *Speaking in Tongues*. Bovell takes a look at modern relationships, and the truths and the fictions that partners create together. The play is smart and intriguing, and challenges some of our comfortable assumptions. After the family entertainment of *A Christmas Carol*, here is theatre for mature audiences.

Our actions have consequences. Ripples on water travel great distances. They can cause great damage. We are alone in our relationships; we are never alone in the world.

Terrible things can happen to good people.

I relate most strongly to plays that give us a new perspective on the world around us; that allow us to see the familiar from a different angle. With *Speaking in Tongues*, I love that Bovell uses the structure of his play to illuminate his topic: does it not make sense that one's partner is "in the room" when an act of betrayal is about to be committed? Is it not likely that acts of betrayal and scenes of adultery follow well-worn patterns?

Half-truths, assumptions, lies, self-deceptions – these are often the glue that holds two people together. And they do the job, until they don't, until the truth is revealed and cannot be ignored. *Speaking in Tongues* is not about adultery. It is about truth, and how we ignore it at our peril.

Michael Shamata
Artistic Director

B4PLAY Saturday, January 19
at 11am

Join CBC Radio's Gregor Craigie for a live talk show featuring *Speaking in Tongues* director Philip Riccio and actor Jonathan Goad. Learn about the thriller genre from author Kay Stewart and about the meaning of truth from Dr. Cindy Holder.

Free Event.

Hélène Joy in
SPEAKING IN TONGUES



The Mystery of Human Relationships

by Kay Stewart

Welcome

This month we're excited to welcome Toronto's Company Theatre and their production of *Speaking in Tongues* to the Belfry.

Speaking in Tongues, written by Andrew Bovell in 1996, won the Australian Writers' Guild Award for Best Play. The play was seen throughout Australia and Europe and, more recently, has been staged in London and New York.

The play was adapted for film (released as *Lantana*) and received ten awards including Best Screenplay at the 2002 London Critics' Circle Film Awards.

The cast for this production includes some of the country's most talented artists: Richard Clarkin starred in *Goodnight Desdemona*, *Good Morning Juliet* at the Belfry and *The Merchant of Venice* at the Stratford Shakespeare Festival.

Jonathan Goad is one of the Stratford Festival's most popular leading men and has a recurring role on CBC TV's *Republic of Doyle*.

Hélène Joy, born and raised in Australia, won a Gemini Award for her role in *Durham County*, and currently stars as Dr. Julia Ogden on CBC TV's popular *Murdoch Mysteries*.

Stratford leading lady Yanna McIntosh won a Gemini Award for her role in *Doomstown* and three Dora Mavor Moore Awards for her work on stage.

We hope you will join us for this thrilling play from Australia: a multi-faceted adventure that reveals the darker side of human nature.

Australian Andrew Bovell is an award-winning author of plays and film scripts. In the tradition of Tennessee Williams, Edward Albee, and Arthur Miller, whose *A View from the Bridge* he adapted for the screen, Bovell explores disturbed and often disturbing human relationships. Like Sharon Pollock and other contemporary playwrights, he also experiments with narrative conventions of the theatre. In *Speaking in Tongues*, these experiments result in a play that, as Bovell describes it in his introduction, is "driven by a sense of mystery."

"Mystery" rather than "thriller." Unlike the thriller, which carries us with bated breath towards destruction or salvation, the mystery genre at its best asks us to go deeper, to question characters' actions and motives, to weigh guilt and innocence.

And mysterious this play is, from the opening scene, which presents two straying couples as mirror images of each other, to the final revelations, which leaves us with as many questions as answers about our responsibility for others.

The mirroring focuses our attention on the characters' choices to betray or not to betray their spouses. Rather than engaging emotionally, we become detectives, sharply observant, attentive to clues.

The immediate consequences of their fidelity or infidelity, however, are not what we expect. More surprisingly, the play does not build on these initial conflicts, as in *Who's Afraid of Virginia Woolf?*, but makes an unexpected shift to the past and a different set of characters. Stories that seemed like red herrings in part one, stories about people who go missing, snap into focus.

One woman reappears; the others don't. The clues are there, but they are elusive.

By the final scenes, we are well primed to detect discrepancies in stories, to identify the villain in a lineup of suspects, as we would in most mysteries. Here again Bovell plays with our expectations. For as the structure of the play makes clear, sins of omission – failures to act – can be as destructive as sins of commission. Behind them both, as behind all our acts of betrayal, is an absence of love.

This is where my detective work takes me, a conclusion summed up by the play's title. For me the title evokes not only the "forked tongues" of characters who lie to themselves and to others and the mystery of those who "speak in tongues," but also the opening of I Corinthians 13: "Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal."

"Charity" here means not romantic love but *caritas*, an attitude of loving-kindness towards the world. *Caritas* allows us to forgive when we've been wronged; it also allows us to ask forgiveness when we've wronged others, as we inevitably will. Without *caritas*, Bovell seems to be asking, how can we escape the violence we inevitably wreak upon ourselves and upon others?

Kay Stewart is the author of the *Danutia Dranchuk* mystery series.

cast & creatives



Richard Clarkin



Jonathan Goad



Hélène Joy



Yanna McIntosh

3X3 Each Mainstage show we ask three people three questions about an aspect of the show. This time we asked three Victorians who have the same professions as characters in the show about truth, lies and relationships. Here are a few teasers:



“...The only times truth to me seems to be real is when it comes to life and death... the truth is what will keep you alive...”
Brad Fisher,
 Stay at home dad



“...We’re in a very unique time in our history, in our culture... lots of traditions about relationships have kind of been thrown out the window...”
Joss Hurtig-Mitchell,
 Clinical Counsellor



“...Locking eyes with someone when you’re lying... I think is something that a lot of people would be hesitant to do... The eyes... The holes to the soul...”
Sgt. Keith Lewis,
 Victoria Police Department

Listen to the full interviews online at www.belfry.bc.ca/speaking-in-tongues

The Belfry Librarian

To help you get a bit extra out of every show, we’ve unleashed the GVPL Librarians on our season scripts. For *Speaking in Tongues*, our Librarian has put together a list of books, stories and graphic novels to whet your appetite for this thrilling mystery.

Ancient Light

by John Banvill (Book, 2012)

The Elegance of the Hedgehog

by Muriel Barbery (Book, 2008)

Fall

by Colin McAdams (Book, 2009)

The Forgotten Waltz

by Anne Enright (Book, 2011)

Ghostwritten

by David Mitchell (Book, 2000)

Husband and Wife

by Leah Stewart (Book, 2010)

If I Loved You, I Would Tell You This

by Robin Black (Book, 2010)

Shortcomings

by Adrian Tomnie (Graphic Novel, 2007)

Mister Wonderful

by Daniel Clowes (Graphic Novel, 2011)

When It Happens to You:

A Novel in Stories

by Molly Ringwald (2012)

All You Need Is Love and Other Lies about Marriage: A Proven Strategy to Make your Marriage Work from A Leading Couples Therapist

by John W. Jacobs (Book, 2004)

List compiled by Sarah Harrison, Greater Victoria Public Library

AFTERPLAY WEEKS

January 29 – February 2

February 19 – 23

During these weeks of performances, we want to hear what you have to say. After each evening performance, stick around for a short discussion facilitated by one of our staff.

TICKETS ON SALE NOW

HELEN'S NECKLACE

February 12 – March 3, 2013

“Anyone in need of a reminder of just how good Canadian theatre gets is urged to catch this gossamer beauty...”

The Vancouver Sun

In the heart of a chaotic Middle Eastern city, Helen, a Canadian, tries to retrace her steps in the hopes of finding a lost necklace. Her journey brings her face to face with humanity and the many facets of loss.

TALKBACK THURSDAY

Thursday, January 31

Following the 8pm performance of *Speaking in Tongues*, join the actors from the show and your fellow audience members for a 20-minute Q & A session.

LITTLE SWEEP

March 2 – 10, 2013

Let's Make An Opera is a play in which we see a group of children and adults write and rehearse an opera; the second act is a performance of the finished opera, *The Little Sweep*, a touching morality tale that we can all empathize with. In this unique piece, you take an active role as the chorus of the opera. Don't worry, it will be fun and together we can introduce the children in our lives to the joys of both opera and theatre.

A celebration of the centenary of Benjamin Britten in collaboration with Pacific Opera Victoria



Andrew Bovell
Playwright



Philip Riccio
Director



John Thompson
Designer



Michael Laird
Sound Designer

www.belfry.bc.ca

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