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OPEN UP

FEATURE

Jessica Mauboy opens up about motherhood, music and *The Story of Me: A Musical Journey Through My Career*

**STAGE & GIG
GUIDES INSIDE:**
Your Winter/Spring Live
Performance Directory

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reviews, quizzes, and interviews
with Ben Folds, Guy Sebastian,
Gillian Cosgriff, and much more

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Acknowledgement of Country

We respectfully acknowledge the Traditional Custodians of the land on which Geelong Arts Centre stands, the Wadawurrung People of the Kulin Nation. We pay our respects to Elders past and to Elders present recognising their continuing connection to land, water, culture and community.

Written, developed, edited and published by Forte Magazine
Tammy Walters, Editor-in-Chief. Designed by Residency Studios



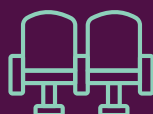
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A WARM WINTER WELCOME

We caught up with Chief Executive Officer and Creative Director Rhys Holden to hear his thoughts on the second half of Geelong Arts Centre's spectacular SEASON 2026, as it unveils a diverse Winter/Spring program and even more reasons to explore the vibrant local arts and music scene.



So far, the arts organisation has seen award-winning works *RGB: Of Many, One*, Chrissy Amphlett legacy stage show *Amplified: The Exquisite Rock and Rage of Chrissy Amphlett*, the groundbreaking bold contemporary dance offering *Lighting The Dark*, and the 20-year resurrection of *The Glass Menagerie* all dazzle under the SEASON 2026 banner. Major names M. Ward & The Undertakers, Ben Knight, Ruthie Foster, and Katy Steele have all delivered standout live sets as part of major tours, and Connor Morel made a homecoming return with *Good Man*. Looking forward to Winter/Spring, the Geelong Arts Centre events calendar is just as full across theatre, music, comedy, dance, and so much more.

"It's jam packed with experiences and something for everyone. Geelong will be full of music this season with national and international acts," explains Geelong Arts Centre Chief Executive Officer and Creative Director Rhys Holden.

Winter/Spring puts a particular emphasis on its live music offering, bringing Australian treasures, international tastemakers, and household names to Geelong audiences. Two heroes of the major touring program are *Australian Idol* alumni-turned-pop powerhouses, **Jessica Mauboy** and **Guy Sebastian**. Both share an enduring and special relationship with Geelong Arts Centre and local audiences.

"Jess Mauboy and Guy Sebastian have been to Geelong Arts Centre a number of times. In fact, Jess performed at the opening celebrations a few years ago.

"It will be very special to welcome Jessica Mauboy back."

The diversity of the lineup of the next few months is also really wonderful. Our programming team has been hard at work talking to promoters, agents and artists to ensure everyone makes a stop here in Geelong," says Holden.

In addition to their standout concerts, Geelong Arts Centre presents intimate serenades and close encounters with music greats **Ben Folds**, **Cat Power**, **Casey Donovan**, **Kate Ceberano**, and UK legends **The Sweet** to name a few. But it's not all about the big names and bright lights - local and emerging acts equally share the spotlight.

"We're really fortunate to be able to host major touring productions, so our community doesn't have to travel to experience those big shows, we've got the facilities and the skilled team to make it all happen. At the same time, supporting local artists is just as important. There's something special about seeing homegrown talent shine and investing in that helps keep Geelong's creative scene thriving and strengthens our cultural identity," Holden notes.

Outside of music, audiences can be immersed in story with stage productions. There's a groundbreaking origin story of AFLW, a Shakespeare classic reimagined, a one woman meditation, a meta-theatre unfolding, side-splitting comedy, and explorations into a world of wonder. There's so much to come that it's almost impossible to make a recommendation.

"It's hard to pick just one! My best advice is to step outside your comfort zone and try something new. If you usually stick to music gigs, maybe give theatre a go with something like *Strong is the New Pretty* or *Macbeth*. If you're more of a theatre lover, you could mix it up with a music performance like Vince Jones or Riehl Tedesco McGill," Holden encourages.

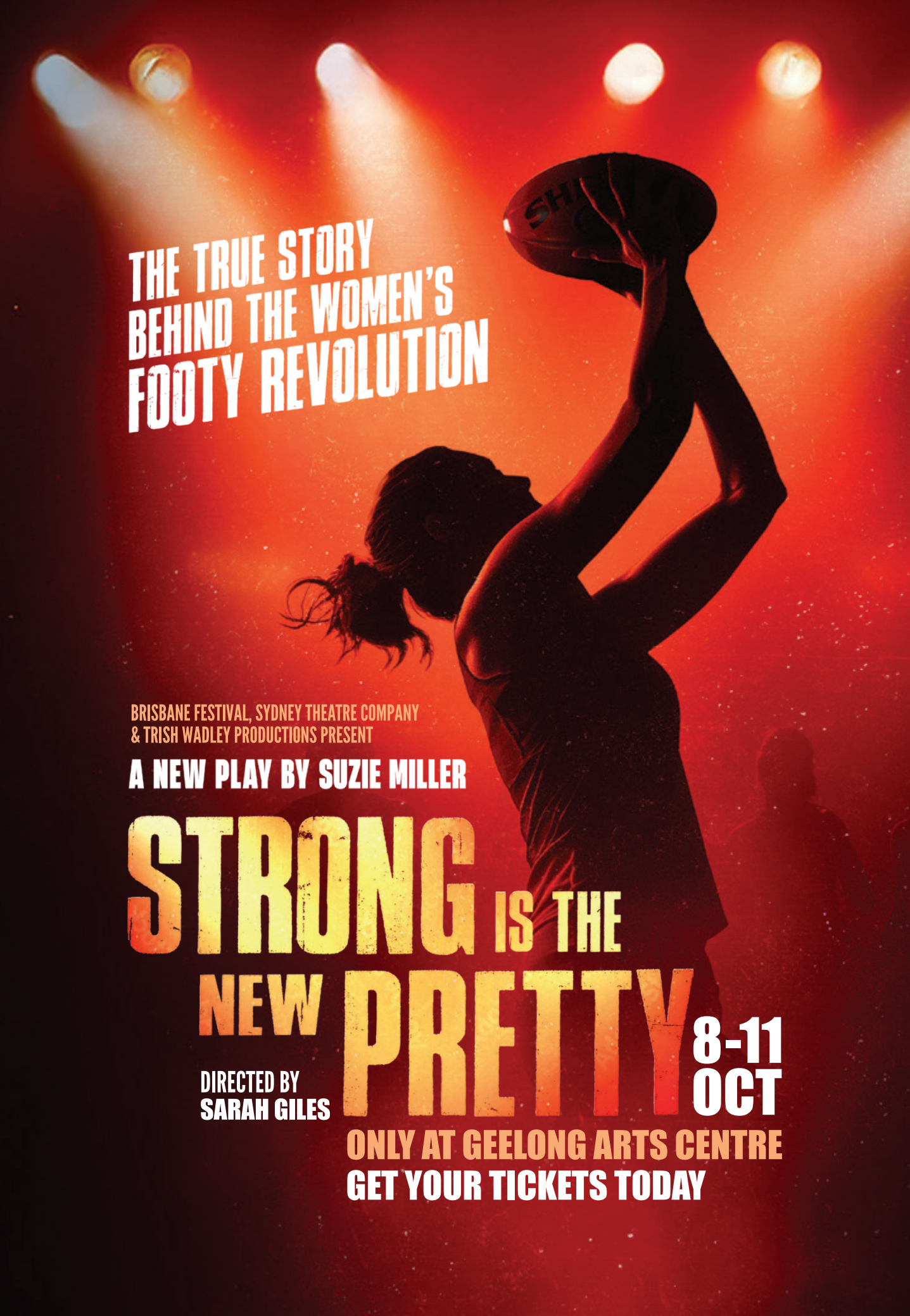
Let the program lead the way, or tap into another kind of Geelong Arts Centre magic with your Show Horoscope (Page 24). It's accurate - Holden proves it!

"I'm a Pisces and you will definitely catch me at *POV*, our Stage Whisperer has some eerily accurate insights!"

Whilst the shows are the selling point of the Geelong Arts Centre program, Holden hopes that the experience and the service of the centre make each performance special, encouraging you to come back regardless of show title.

"If you haven't been here before, we're hoping you're bowled over by the warm welcome, the service you'll receive, the quality of our venues and the performances you'll witness. The Arts Centre is always a place where we want you to feel transported to another world."

Go forth through the pages to explore the full Winter/Spring program.

A woman is shown in silhouette, holding a football high above her head with both hands. She is positioned in the center-right of the frame. The background is a vibrant, fiery red-orange gradient, suggesting a stadium at night. Several bright, circular spotlights are visible at the top of the image, casting beams of light downwards. The overall mood is one of triumph and empowerment.

**THE TRUE STORY
BEHIND THE WOMEN'S
FOOTY REVOLUTION**

BRISBANE FESTIVAL, SYDNEY THEATRE COMPANY
& TRISH WADLEY PRODUCTIONS PRESENT

A NEW PLAY BY SUZIE MILLER

**STRONG IS THE
NEW PRETTY**

DIRECTED BY
SARAH GILES

**8-11
OCT**

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AFLW ORIGINS ROAR TO LIFE IN *STRONG IS THE NEW PRETTY*

The championship cast and creative team ready to bring Suzie Miller's new play to life

Geelong Arts Centre will host the Victorian exclusive season of *Strong is the New Pretty* from **8 to 11 October**, as **Suzie Miller's** world premiere production arrives on stage following its Brisbane debut. Framed as a work written in mud, sweat and belief, the new play reimagines the birth of the AFLW not as a linear sporting success story, but as a cultural revolution shaped by persistence, institutional negotiation and collective resolve.

This World Premiere Season will take to the road for a 2026 national tour, with Geelong positioned as the only Victorian stop. That exclusivity gives the October season particular weight, placing local audiences at the centre of a story that has reshaped Australia's sporting and cultural identity within a single generation. It is a work that insists on scale while remaining grounded in the specifics of how change is actually made.

Miller, the celebrated Australian playwright behind *Prima Facie*, *Inter Alia* and *RBG: Of Many, One*, turns her attention to the seven-year journey that transformed an official recommendation into a national league. In 2010, a report into Australian Rules Football recommended the creation of a women's competition. Seven years later, after sustained advocacy, structural resistance and fierce determination, the AFLW was born. *Strong is the New Pretty* traces that trajectory with clarity and momentum, revealing the negotiations, setbacks and breakthroughs that shaped its emergence.

"I'm so excited to bring *Strong is the New Pretty* to the nation. It speaks to Australia and celebrates the unique, collaborative way this group of women dreamed something into existence and reclaimed the Aussie mantra 'fair go' in a manner that speaks to a new century and a strive for equality in all things," says Miller.

"The play traces the life-affirming, heartbreaking and passionate story of the organisers and players of the inaugural AFLW season, showing a different way women make things happen in Australia. One that we can all celebrate and a template for all of us to learn from. It's funny, and emotional, distinctly about 'us', and unites lovers of footy and the arts in a theatrical showing for all."

At the heart of the production is a newly announced ensemble of eight performers whose combined experience spans stage, screen and musical performance. **Lucy Bell** leads the cast as Governor-General **Sam Mostyn**, joined by **Amy**



Hack, **Amy Ingram**, **Alex King**, **Amber McMahon**, **Tara Morice**, **Contessa Treffone** and emerging performer **Nyasha Ogden**. Together, they embody the administrators, advocates, players and powerbrokers whose collective efforts shaped the AFLW from concept to national phenomenon.

The casting reflects both depth and range. **Tara Morice** brings a long-standing screen and stage presence shaped by iconic Australian film and musical storytelling. **Amber McMahon** contributes a finely tuned theatrical intelligence, known for navigating complex institutional and emotional terrain. **Amy Ingram**, **Alex King** and **Contessa Treffone** represent a contemporary wave of Australian performers with recent credits across major theatre and screen productions. **Lucy Bell** anchors the production's political framing with precision and clarity, while **Nyasha Ogden** adds a fresh and emerging voice to an already dynamic ensemble. Rather than functioning as individual portraits, the cast operates as a responsive collective, echoing the collaborative foundations of the AFLW itself.

Directed by **Sarah Giles**, the production moves with controlled urgency, shaped by Miller's trademark precision and rhythmic dialogue. Scenes shift between public forums and private negotiations, tracing how policy becomes lived reality and how ambition is tested through process. Giles' direction places emphasis on ensemble interplay, allowing the narrative to unfold through accumulation.

Strong is the New Pretty arrives in Geelong when the local AFLW Geelong Cats blockbuster season will be underway. Having newly appointed two co-captains for the 2026 season in **Nina Morrison** and **Becky Webster**, two inaugural members of the AFLW team, the Geelong Cats are in fine form. Prime your AFLW knowledge before seeing *Strong is the New Pretty* by catching a game locally at GMHBA Stadium from mid-August.

At its core, *Strong is the New Pretty* is framed as both record and reckoning. It captures the friction behind progress, the labour behind visibility and the collective will required to shift systems long resistant to change. It is a story of sport, but also of governance, identity and the architecture of belief. The production takes over Geelong Arts Centre for a strictly limited Victorian exclusive season from 8 to 11 October 2026.

Date: 8 - 11 October
Venue: The Play House

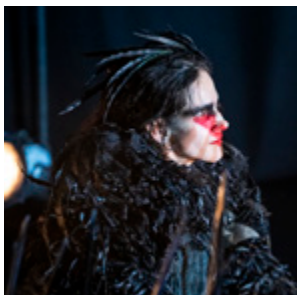
SEASON 2026

This winter, Geelong Art Centre's program taps into the bold and evocative, uniting tradition and innovation across theatre and performance. From intimate solo work to contemporary reimaginings of classical texts and experimental meta-theatre, the season invites audiences to explore memory, culture, and the human condition through masterful storytelling and compelling performance.

GUNAWARRA RE-CREATION

DATE: 17 & 18 JULY 2026

VENUE: THE STORY HOUSE



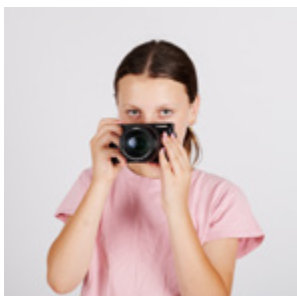
ILBIJERRI Theatre Company's *Gunawarra Re-creation* exemplifies the dynamic possibilities of contemporary Indigenous theatre, where ancestral narrative and modern storytelling meet. Written by Taungurung playwright **Isobel Morphy-Walsh** and helmed by award-winning Yorta Yorta and Gunaikurnai director **Andrea James** for the return season, the production interrogates the continuity of culture across generations of Blak women.

At the centre of the work is the Kulin Nations story of Gunawarra, the black swan, reimagined as a contemporary creation narrative. When Murrin returns to the watering hole once frequented with Auntie Aggie, the interweaving of past and present illuminates the enduring resonance of oral storytelling. Here, memory, ritual and cultural inheritance coexist for an intimate yet expansive theatrical experience. The production's visual and sonic textures—commanding costumes, evocative set design and meticulously crafted soundscapes—highlight its exploration of healing, memory and cultural persistence. Through its melting of narrative and performance, *Gunawarra Re-creation* showcases the transformative potential of theatre as a messenger for cultural knowledge, collective remembrance and aesthetic innovation. This is an essential viewing for audiences seeking a theatre experience that is poignant, emotionally compelling, and culturally profound.

POV

DATE: 11 & 12 SEPTEMBER 2026

VENUE: THE OPEN HOUSE



POV, created by re:group performance collective, is playful, inventive theatre that turns storytelling into something live, unpredictable and shared. Part of the *REWIRE* program, it blends documentary, performance and audience participation, asking questions about agency, memory, and intergenerational communication, and how they change depending on who is in the room. In this fluid theatrical offering, no two performances are alike.

The narrative centres on Bub, an eleven-year-old cinephile whose obsession with documenting reality catalyses the evening's unfolding drama. Each performance enlists two unrehearsed adult performers, creating a live experiment in which the story—rooted in familial estrangement and maternal unpredictability—unfolds in real time. What emerges is a live, unscripted experiment shaped by chance, intuition and interaction, centred on family tension and shifting perspectives.

Through its inventive, adaptive and responsive structure, *POV* challenges audiences to reconsider the relationship between observer and participant, fiction and documentation, child and adult.

For the adventurous theatre-goers who enjoy something a bit more playful and unexpected, *POV* offers a mix of humour, curiosity and emotional depth, all wrapped into a constantly changing performance.

THE LARK

DATE: 12 - 15 AUGUST 2026

VENUE: THE STORY HOUSE



Following its lauded world premiere at Arts Centre Melbourne in 2025, *The Lark* arrives in Geelong as a singular meditation on memory, impermanence and the interplay between place and identity. Beloved household name, **Noni Hazlehurst** commands the stage in a striking solo performance as Rose Grey, custodian of a pub whose walls have borne witness to decades of personal and communal history.

Written by **Daniel Keene** and directed by **Matt Scholten**, the play assesses the temporal fragility of familiar spaces. The Lark, now facing demolition as the area changes around it, becomes something like a living archive of nostalgia, grief and stubborn attachment. Hazlehurst's performance moves carefully between holding on and letting go, shaping Rose's journey into something tender, complex and deeply human.

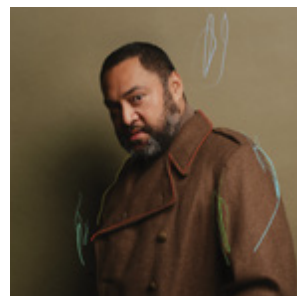
The production's design—a meticulous orchestration of light, sound and scenography—brings that sense of fading memory into focus, making the invisible feel almost touchable. *The Lark* is both an intimate character study and a broader reflection on the places we return to, and the stories they quietly keep for us.

For those attuned to the subtleties of performance and the poetics of lived experience, this work will resonate.

MACBETH

DATE: 6 & 7 NOVEMBER 2026

VENUE: THE PLAY HOUSE



Bell Shakespeare's 2026 production of *Macbeth* gives Shakespeare's story of ambition and consequence a sharp, contemporary edge. Under **Peter Evans'** direction, **Anthony Taufa's** Macbeth embodies a volatile nexus of power, paranoia and ethical collapse, while **Matilda Ridgway's** Lady Macbeth navigates the instabilities of complicity and desire.

Set within a stripped-back modern design, the production draws attention to what's happening inside the characters as much as what unfolds around them. Light, sound and staging build a sense of momentum that keeps tightening, making each decision feel immediate and unavoidable. As Macbeth and Lady Macbeth are pulled deeper into prophecy and paranoia, the story becomes an intense study of pressure, guilt and collapse.

Bell Shakespeare's adaptation illuminates the enduring relevance of the text, demonstrating how its themes of ambition, guilt and ethical collapse continue to resonate in contemporary context. This production offers a rich yet compelling encounter with one of Shakespeare's most psychologically penetrating tragedies, particularly rewarding for audiences familiar with complex drama.

"NEVER STAND NEXT TO AN ATOMIC BOMB"

Is just one of the takeaways from Gillian Cosgriff's latest work, *Life, Oh Life*

Some comedians take the stage with certainties. Multi award-winning musical comedy master **Gillian Cosgriff** takes the stage with questions.

Her latest work, *Life, Oh Life*, constitutes the culminating chapter of a trilogy that began with *Actually, Good* and progressed through *Fresh New Worries*.

Across these three performances, Cosgriff has meticulously interrogated the textures of human experience: the pleasures we gravitate toward, the anxieties that preoccupy us, and, in this final installment, the wisdom we might impart to one another. The show is a study in the absurdities and profundities of existence, a performance where a round of *Guess Who* might segue seamlessly into a musical number, and a millennial meltdown becomes a lens through which to examine contemporary vulnerability.

"It's not *The Lord of the Rings*. You can jump in at any time without seeing the other shows," Cosgriff observes. "But it beautifully bookends my last two shows. *Actually, Good* and *Fresh New Worries*. They all ask questions—"What do you like?", "What are you worried about?", and then in this one poses, "What advice do you have?".

At the core of *Life, Oh Life* lies an exploration of human interconnection. Audiences are invited to contribute their own words of counsel, creating an improvisational tapestry that oscillates between the comic and the reflective, the absurd and the profoundly instructive. "I've actually met my favourite audience member at the last show," Cosgriff recounts. "A 78-year-old who had some great advice to offer."

The juxtaposition of that elder participant with a 12-year-old audience member illuminates the show's intergenerational lens and the spectrum of life advice consumed at the varying ages of wisdom. "We ask for audience members to write their piece of advice and there's everything from "Never stand next to an atomic bomb" coming from the 12-year-old, which I think is fantastic advice at any age, to "Never trust the lock on a train toilet", she laughs.

The humour is immediate, yet Cosgriff attends to the narrative density beneath each line.

"What is remarkable to me is how much story can be told in a single sentence. There's so much contained to that single line."

Each note is treated with archival care; she reads them all and photographs each contribution, transforming ephemeral audience input into enduring artefacts of collective reflection. "There's also some really heartfelt moments as well, and I read them all and take photos of each note. They live on after the show and sometimes are great measures of my own life and offer that ongoing guidance."

This participatory methodology not only renders the audience integral to the performance but also reframes the act of giving and receiving advice as a shared aesthetic encounter. In *Life, Oh Life*, the quotidian becomes performative, the mundane assumes symbolic weight, and laughter operates as both relief and insight.

The trajectory that has enabled Cosgriff to orchestrate such nuanced engagement is rooted in a multifaceted artistic formation. A graduate of the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Music Theatre (2010), she initially envisaged a conventional pathway through musical theatre. Comedy, however, arrived via a less orthodox route.

"I snuck into comedy through the grubby backdoor of cabaret."

"I never thought that I could get into comedy. I didn't think that space was open for me but the more I performed, the more I've been met with open arms. It's great that I can filter all of my performance background into these shows."

Her eclectic training informs the hybridised nature of her work, in which narrative, music, theatricality and comedic observation coexist with precision. Songs evolve into punchlines; personal anxieties are transfigured into communal experiences; even the interludes of audience participation are carefully calibrated within a broader dramaturgical architecture.

Through it all Cosgriff finds the humanity in the humour, with *Life, Oh Life* not at all reflecting the mirroring mantra-led song 'Life' by Brit-pop singer Des'ree, who offers "Sometimes living out your dreams ain't as easy as it seems". Cosgriff is living the dream.

"I love my job and I'm very grateful that it's gone on this long and hopefully keeps going!"



Date:
Friday 10 & Saturday 11 July
Venue:
The Open House

Hang back after the performance and ride the buzz at the +After Party - enjoy the pumping DJ set, a complimentary drink, and a crowd that's always down for a debrief.

BEN FOLDS RETURNS TO FUNDAMENTALS FOR GEELONG ENCORE PERFORMANCE

Stripped to a piano, Ben Folds returns to the most elemental form of his craft. No band, no orchestral sweep, no studio architecture to lean on. Only voice, keys, and the charged exchange between artist and audience. It is a setting that exposes a song's core and reshapes it in real time.

His 2025 Australian tour, titled Ben Folds & A Piano as presented by Frontier Touring and Chugg Entertainment, across February and March carried that philosophy through capital cities and regional centres in a pared-back format. Each performance placed the piano at the centre, drawing on a catalogue spanning solo work and Ben Folds Five repertoire. Rather than a fixed chronology, sets unfolded as living arrangements, where older songs and newer pieces were reshaped nightly by instinct and audience response.

The tour now returns as the Ben Folds & A Piano – Encore and extends to Geelong Arts Centre, not as a break in the run but as a continuation of evolving work, brought into an intimate space designed for clarity and closeness. He will be supported by multi-faceted US artist – actress, singer, and composer Lindsey Kraft.

"I've rotated a variety of things but solo piano touring is homebase," Folds reflects. "It's about the songs and I need to do them every few years because it keeps me honest."

Setlists move freely across eras. 'Brick', 'The Luckiest', 'Still Fighting It', and 'Rockin' the Suburbs' sit alongside 'Underground', 'Philosophy', and 'Song for the Dumped'. These songs are treated not as fixed recordings but as flexible structures. A chorus may soften rather than swell, a verse may stretch or contract, while silence carries its own weight.

"I was drawn to changing dynamics," he says. "You hit a chorus meant to be loud and then you pull it back and see what happens."

This instinct reflects a consistent philosophy across his career. Whether writing for trio, orchestra or screen, the focus remains structure and emotional clarity over excess. From his most recent scoring of *Charlie Brown* to his take on holiday tunes, his expansive collaborative credits with Regina Spektor, "Weird Al" Yankovic and yMusic, and his more unconventional undertakings for experimental songwriting projects with



actor William Shatner and authors including Nick Hornby, the Emmy-nominated singer-songwriter has touched on almost everything. No matter the project, the thread of songwriting remains the same.

"I've done a lot but it all comes back to the same essence, usually me and a piano," he explains. "It's all the same principles."

From songwriting principles to his own core principles, Folds is well acquainted with the underlying values of his practices. The offering of music is high on the list.

His philanthropic work, Keys for Kids, a charitable initiative established by the North Carolina native in partnership with the North Carolina Arts Council and the North Carolina Arts Foundation, supports young people accessing piano education. The program offers appropriate lessons and instruments at little or no cost.

"I don't know the situation in Australia but in the US the arts are underfunded and there are some schools that don't have music programs. There is an abundance of research showing the benefits of learning an instrument as a young person in their cognitive development, not to mention all of the social and critical skills that come from that," Folds explains.

"To me, all young people deserve access to music education and to the arts. If I can help even just one kid to have access to an instrument and to music, then I'm happy."

That ethos aligns with Geelong Art Centre's own Creative Learning school's engagement program, offering funding and access to young persons to see and experience art, theatre, music and performance.

This upcoming concert will be a true marrying of artist and venue sharing the same vision for the future of the arts. Tickets for Geelong Arts Centre's Saturday 3 October concert are selling fast.

Date: Saturday 3 October
Venue: Costa Hall

POWERHOUSE VOICES AND SWEET SERENADES ARRIVE IN GEELONG

Geelong Arts Centre becomes a meeting point for powerhouse voices, sweet riffs and spiritual highs as Geelong welcomes Australian icons and international cult favourites to the stage. From July through December, the live music program moves through glam rock, atmospheric soundscapes, orchestral reinvention and everything in between.

Coming up on **11 July** is vocal storyteller **Thelma Plum**, who arrives with her *I Don't Play That Song Anymore Tour* in a stripped-back acoustic duo setting. An award-winning Gamilaraay singer-songwriter, Plum took out Best Pop Release at the 2025 ARIA Awards for *I'm Sorry, Now Say It Back*, cementing a catalogue defined by emotional precision and narrative clarity. From debut *Better in Blak* and beyond, she has built songs that hold emotional weight, with identity and self at the centre. In this format, arrangements are paired right back, allowing voice, guitar and silence to carry equal presence.

Saturday 31 October brings two of Australia's most distinctive live performers to the region, each approaching the stage from a different angle. First, powerhouse vocalist **Casey Donovan** returns with *THIS IS ME*, a career-spanning show that draws together music, theatre and personal repertoire. From her breakthrough as the youngest winner of Australian Idol to acclaimed stage roles in *The Sapphires*, *We Will Rock You*, *Chicago* and *Sister Act*, Donovan has built a career defined by range and presence. On stage, she remains anchored by a voice that can shift from seismic to subtle without losing emotional impact. This performance folds together musical theatre numbers, signature songs and new material into a set that reflects both where she has been and where she is still moving.

The night crosses over with vocal chameleon and Australian icon **Kate Ceberano**, in a set that treats the country's songbook as something living, elastic and evolving. A true vocal darling of Australian music, Ceberano has spent more than four decades moving between pop, jazz, soul and contemporary performance, always with an unmistakable tone and instinct for reinvention. On her *Australian Made Tour 2026* she threads her own catalogue of 'Bedroom Eyes', 'Pash' and 'Sweet Imagination' through reimagined versions of songs by INXS, Paul Kelly, Icehouse, Sia and Divinyls. With her recent 2026 ARIA Hall of Fame induction, she stands both inside and outside the songs she performs: part custodian, part re-interpreter.

The next month shifts into full colour with glam rock architects **Sweet** and their curtain-call *The Final Blitz Tour* on **13 November**. The British rockers became a phenomenon in Australia during their heyday, with 13 Top 50 singles, including two number ones, and over 55 million records sold worldwide. Anthems like 'Ballroom Blitz' and 'Fox on the Run' return with the same sugar-filled infectious energy and swagger, led by legendary guitarist Andy Scott. Don't miss your chance to see them one last time.

A week later, spirit-lifters **The Church** return with *A Psychedelic Symphony*, joined by The George Ellis Orchestra in a reworking of their celebrated catalogue. Often described as shapeshifters of Australian rock, The Church move between atmospheric minimalism and expansive psych textures. The orchestral arrangements add scale without erasing subtlety, allowing songs like 'Under the Milky Way' and 'The Unguarded Moment' to unfold with greater harmonic depth and cinematic weight. Strings and brass extend what was already implied in the originals, complementing Steve Kilbey's vivid storytelling. Prepare to be lifted to holy heights.

One of the newer offerings for Geelong Arts Centre is The Early Show series; a matinee music session for all ages that pairs two distinct Australian voices for a stripped back session. The previous pairing of Katy Steele and Didirri was a hit, and now they're bringing local rock royalty **Adalita** of Magic Dirt fame together with Americana/alt country star **Henry Wagons** to The Open House on **Saturday 22 August**. Beginning at 2pm, the family-friendly show will see Adalita work through her solo catalogue celebrating 15 years of her self-titled debut, while Wagons will work through hits from his seven records fronting the band Wagons and three acclaimed solo albums.

The year closes with a meeting of two seasoned Australian musicians. Guitarist **Ian Moss** and country storyteller **Troy Cassar-Daley** reunite on the *Together Alone Tour 2026*, presented by Tarampa Music, Thrillhill Music & The Harbour Agency. Moss, known for fluid blues-rock guitar work and precision across his solo catalogue and Cold Chisel legacy, brings a lifetime of instrumental focus. Cassar-Daley brings narrative warmth drawn from country tradition. Together, they strip their catalogues back to essentials — 'Tucker's Daughter', 'Bow River', 'Dream Out Loud', 'Some Days' — feeding off each other in a shared exploration of Australian song.

There's all this and so much more in music heading to Geelong Arts Centre this year. Tickets to all of the shows are currently on sale. Don't miss out!



GUY SEBASTIAN



RETURNS TO GEELONG ARTS CENTRE WITH FULL-CIRCLE MOMENT, 100 TIMES AROUND THE SUN

When Guy Sebastian returns to Geelong Arts Centre this season, it is not simply another stop on a national run. It is a 360-degree return to where *100 Times Around The Sun* was first presented live, a point in the cycle that has anchored everything that has followed.

The venue has become a recurring touchpoint in Sebastian's touring life. It was here, on Wednesday 13 August 2025, that he hosted a free *Open Door Session* album release event for *100 Times Around The Sun*, offering stripped-back acoustic performances, meet-and-greets and album signings in an atmosphere that blurred the line between launch and living room. A few years earlier, in 2022, he had already filled Costa Hall for his *T.R.U.T.H On The East Side Tour*, a sold-out night that confirmed Geelong's place on his national circuit as more than a stopover.

Now he returns with something significantly larger in scale, but not in intention.

"There is something really special about coming back to Geelong Arts Centre," Sebastian says. "That Open Door Session was really where this album first met people live. Coming back now feels like a full circle moment. The arena tour has taken on a life of its own, but this return brings it back to where the live journey of the album actually began."

"One of my favourite family photos is actually hanging on my wall at home," he says. "It was taken down at the Geelong waterfront with the kids on that last tour."

While the *100 Times Around The Sun* era has expanded into arenas across the country, the regional return reframes the project at its origin point, where the music was first stripped back, tested in real time, and shared in its most immediate form.

That connection has become a defining thread in his relationship with the region. Sebastian speaks about Geelong not as an extension of Melbourne's touring circuit, but as its own cultural space.

"I do not believe regional shows should feel like a smaller version of anything," he says. "If we take a big arena show out, we take as much of it as we can physically fit into the room. The production, the band, the energy, it all comes with us."

The arena tour has become a defining chapter for the album, expanding its reach and scale, but Sebastian is adamant that the emotional weight of the music should remain intact regardless of venue size.

"It is a full record," he explains. "There are big moments, there are intimate moments, and the show has to reflect that. Whether you are in an arena or a theatre, the punch has to be there."

Part of that punch comes from the way the album was built. Across its tracklist, Sebastian is joined by a wide network of collaborators, including Xander, Aliandro Prowl, Craig Brockman, Sam Fischer and Keisha Renee, alongside an extensive roster of engineers and instrumentalists. From strings and Hammond organ to layered vocal arrangements and live instrumentation, the record is shaped by many hands rather than one solitary vision.

"I have been doing this for 22 years," he says. "Some people just wear certain hats better than you do. Why would I not bring them in?"

That collaborative instinct is as much social as it is musical. Sebastian describes the studio as a place of shared energy rather than individual control, where songs are shaped through conversation, instinct and trust. "It is not just me sitting alone trying to build something," he says. "It is being in a room with people you respect, and ending up with something none of you could have made on your own." There is a deeper philosophy beneath that approach, one shaped in part by turbulence across his career and the way it has reframed his understanding of empathy.

"This industry grinds you down in ways people do not always see," he says. "I have had turbulence in my career, moments where things have been uncomfortable or misunderstood, and you learn very quickly that ego does not help you through any of it. What does help is empathy. You start to realise everyone is carrying something you cannot see."

Awareness extends into action. For every ticket sold on the tour, \$1 plus GST will be donated to The Sebastian Foundation, supporting adolescent mental health through its Open Parachute program.

"If people are giving you their time and energy, you want to give something back that actually matters," he says.

For Sebastian, this Geelong stop is both origin point and continuation, a reminder that the *100 Times Around The Sun* story did not begin on the arena stage, but in a smaller room where the songs first met an audience.

Date: Monday 2 November
Venue: Costa Hall

Worlds OF MUSIC

FROM ELECTRIFYING CONCERTS TO DEEPLY PERSONAL
AND INTIMATE PERFORMANCES, EXPERIENCE THE BEST OF LIVE MUSIC.

RIEBL TEDESCO MCGILL

(Of The Cat Empire)

Geelong Arts Centre

Felix Riebl, Ollie McGill (The Cat Empire) and Richard Tedesco (Arte Kanela Flamenco) perform reimagined Cat Empire deep cuts, solo works and brand new material.

FRI 31 JUL



VINCE JONES QUINTET

Geelong Arts Centre

Vince Jones is known for his cool style, expressive voice and lyrical trumpet. The multi-ARIA-winning star continues to enchant audiences after 50 years on stage.

SAT 1 AUG



HOT DUB TIME MACHINE

House Party 1970–2026

Geelong Arts Centre

Hot Dub Time Machine is the ultimate time-travelling party with DJ Tom Lawndes taking you through every decade, blending nostalgic hits and modern bangers into one explosive experience.

FRI 7 AUG

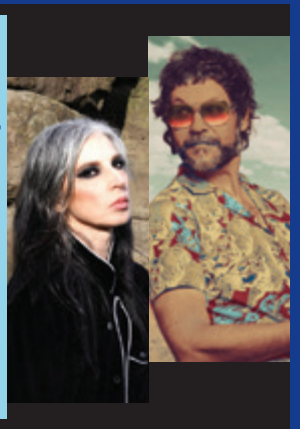


THE EARLY SHOW: ADALITA & HENRY WAGONS

Geelong Arts Centre

The Early Show brings artists Adalita and Henry Wagons to The Open House for an all-ages show – the perfect blend of good tunes, good vibes, and family-friendly timing.

SAT 22 AUG



GUY SEBASTIAN – 100 X AROUND AUSTRALIA TOUR

The Harbour Agency

Fresh off his sold-out 100 Times Around The Sun Tour, Guy Sebastian is hitting the road again with a high-energy regional run packed with his biggest hits and latest anthems.

MON 2 NOV



THE KIM WILDE – CLOSER TOUR

Metropolis Touring

With a career spanning global chart-toppers like *Kids In America* and over 30 million records sold, this is your chance to see one of the 80s' most iconic voices live.

SUN 22 NOV



Jessica Mauboy

For nearly two decades, Australia has watched Jessica Mauboy evolve. From her breakout appearance on *Australian Idol* to becoming one of the country's most celebrated performers, she has built a career that stretches across music, film, television and business. She is an ARIA Award-winning artist, an acclaimed actor, an entrepreneur and a proud First Nations woman whose voice has become woven into the fabric of Australian culture. Yet when Mauboy returns to Geelong Arts Centre this October with *The Story of Me: A Musical Journey Through My Career*, audiences will meet a different version of the artist they thought they knew. This is not the Jessica Mauboy of arena lights, elaborate production and chart-topping hits. Instead, it is an invitation into something more intimate, reflective and profoundly human.

It arrives at a moment of personal transformation: the past 17 months have introduced Mauboy to what she describes as her most rewarding role yet, that of mother to daughter Mia. Motherhood has reshaped the way she sees the world, her work and her place within it, prompting her to trace the people, experiences and lessons that helped shape the artist and woman she has become.

"It's been kind of an out-of-body experience, watching myself with her and going, 'wow, she came from me. She came from a long line of behaviour and learning and values'," Mauboy reflects. "Going through her discovery of that, sitting with that, and thinking, 'wow, she's going to be her own little human and I'm going to be part of the making'. I almost think of it the same way I am when I'm writing an album or a song in general. I am very much a part of that and gathered from people along the way. Motherhood is living and breathing in a very different way, but both are so vulnerable."

That vulnerability has naturally seeped into her songwriting. Returning to the studio after becoming a mother has revealed new emotional terrain, a deep well of reflection and introspection.

"What is different now is the writing. I literally wrote a song last week just about trust," she says, the words unfolding with the same candour she brings to her performances. "I was wondering if it's even my trust with the music industry or just people in general, and now it's trust with Mia's environment. It was quite confronting, but also cathartic and liberating, because I was thinking these two

things I've come from, and now she's going to experience, but I also have to really nurture and also allow her to be who she's going to be."

The Story of Me is the embodiment of that same honesty. Created shortly after Mia's arrival, the show was born from a desire to preserve a story not just for audiences, but for her daughter—a chronicle of lineage, influence, and gratitude.

"I wanted to create something that Mia could watch and feel like, 'Oh, that's where I'm from'," Mauboy explains. "But I don't talk about me; I actually talk about people that I've stood on the shoulders of, who've paved the pathway for me to be doing what I'm doing. Mainly, my choir teacher—there's a beautiful moment right at the top of the show that I dedicate to someone who really created the foundation of music for me. She told me about showing up, respecting the craft, and showing up to it. It's the most powerful thing in this world when others will see and want to turn up too."





How her story unfolds in her most intimate performance to date

This opening moment captures the essence of the performance: a balance of gratitude, humility and celebration.

"She was someone outside of my family, who didn't know our life or upbringing, but she saw something and decided to give me my flowers and tools I could carry forward," Mauboy says.

Her words, like the songs that follow, are a reminder that success is built not solely on individual achievement, but on connection, mentorship and shared belief. Yet, Mauboy's openness is not limited to admiration for others. The performance reflects the artist's willingness to inhabit vulnerability and invite audiences into that space.

"This show is purely about connection, about sharing those people who've been there from the beginning but maybe weren't visible."

"I put this show together last year, and it was just after having Mia, and I took it out once or twice just to kind of feel how this structured show would go. It's completely different to my production shows with lights and cameras."

The stripped-back, narrative-driven approach allows her voice—both vocal and personal—to resonate with uncommon intimacy. The stakes of such openness are high. Mauboy admits to feeling both fear and exhilaration as she prepared the show.

"I was really scared and really nervous," she confides. "I don't think I've invited people in as much as I have in this show. Through music and candid storytelling, audiences are introduced not only to the songs but to the moments, memories and relationships that shaped them. Even the lighter moments carry deeper meaning. I have a classic Disney moment in the show [laughs]. At first, I thought, 'Is this silly?' But every time I think something's silly, I've now turned it into a positive. To somebody else, it's magnificent. It's something they can reflect on because that's something they are connected with."

This spirit of reflection and celebration of lineage also finds a home in Geelong. Mauboy has a long-standing connection to the Arts Centre, having played a key role in its 2023

reopening celebrations. "My first impressions were, I started to talk to the space," she said at the time, reflecting on the Centre's First Nations narratives and co-design elements. "I instantly felt like I was at home and on Country. I'm already buzzing; I can feel the space and the energy. No-one's played in there, and that gives me goosebumps! I have the honour to be the first one to play it, and to leave my energy for emerging and other artists."

Returning to The Play House in 2026, she brings that same energy and reverence with her. The show is a homecoming in every sense—an artist returning to a venue, to a city, and to the very foundation of her own story.

"Even people who haven't listened to my songs will get to know the background first," she notes, highlighting her desire to connect beyond fame or chart success. Audiences are invited into a conversation, not just a performance. It's a reflection on family, mentorship, creativity and identity; a reminder that each achievement is supported by unseen acts of encouragement and belief.

"There is no hiding within this show."

"The banter, the humour, the comedy I get to have with the audience is special to me," she says.

In the end, *The Story of Me* is not a retrospective. It is a living, breathing narrative that honours the past while embracing the future, and a story that continues with Mia.

"I've almost had to reflect on how I've made music into now creating a little human," she says, returning to the twin threads of motherhood and artistry. "Both are vulnerable but work differently, and both have been amazing. This show is real."

In a career filled with remarkable achievements, that simple truth may be what makes this journey her most powerful performance yet. It's a chance to witness Jessica Mauboy as she has never been seen before: a mother, a daughter, a mentee, an artist, and a storyteller whose gratitude, vulnerability and generosity are at the heart of her story. She can't wait to share it with you.

**Date: Friday 30 October
Venue: The Play House**

Privacy, pets, and moments that will make you say “*Okay, Wow*” with Luke McGregor

A is for Ant, B is for Bear, C is for Cat, D is for Dog...Well not anymore.

Date: Saturday 15 August
Venue: The Play House

Kids these days are opening the alphabet with a new exotic animal, one that people over the age of 20 didn't even know existed. A mole salamander, better known as the axolotl, has become a favourite start to the animal alphabet, and a beloved member of the animal kingdom. The adorable amphibian's existence has become popularised in recent years through gaming culture and inclusion in kids television thanks to its unique permanent smile, feathery gills, and pink colouring. Comedian Luke McGregor is greeted with that grin every day.

In New South Wales and Victoria, it is entirely legal to own an axolotl as a pet (check other states for guidelines and regulations). So as any parent would do for their begging child, McGregor expanded the family unit. “It was all the kids’ idea and now I’m the one that looks after the thing,” he laughs. “But no it’s nice, it’s different. It doesn’t do much but look at me from the tank and float all day. She’s very low maintenance as a pet, especially because I’m not very big on pets because I travel so much and the logistics of that is just too much. But I don’t mind her. We called her Rosie. She’s grown on me.”

The axolotl adds to a lively home dynamic of a lovely wife, three kids, and chickens for McGregor. They all make up the tales within his upcoming stand-up show *Okay, Wow*. Heading to The Play House at Geelong Arts Centre on **Saturday 15 August**, audiences will get a glimpse of McGregor’s personal life.

“This show is really about life, my life, and how things have changed over the years,” explains McGregor.

The title itself was born from a recurring saying from his son which popped up in the most unexpected of places.

“Bless him. The title actually came from my 11 year old son. Whenever I would have to get changed or go to the bathroom or toilet without him I would lock the door. He would always try to open the door, and I was trying to teach him the notion of privacy. He would always say “Okay, wow” every time and I thought it was really sweet and funny. I would always say “You can’t follow me in here buddy”. He didn’t quite understand personal space and that would be his response every time.”

Okay, Wow taps into those moments between chaos, sweetness, and generally just analysing the life McGregor has built for himself. Whilst known for his self-deprecating humour, it’s a life he is very much proud of.

Outside of family, his comedic career has been just as fruitful. Between stage work, McGregor has become a favourite personality popping up as a regular on television shows like *Guy Montgomery’s Spelling Bee*, *Thank God You’re Here* and competed in the around the world reality show *The Amazing Race Australia* alongside his mum. He also wrote and starred in the five season running *Rosehaven* with Celia Pacquola, a comedy series that saw the two return to their titular hometown in rural Tasmania.

“I love that I get to do both the stage and television side of comedy and acting. They’re very different, and the laughs and responses are so different. In standup the response is immediate and you get that boost of serotonin if the audience laughs. For something like *Rosehaven* I didn’t know if it was funny until months later when it aired.”

Even with that rich resume, and awards including the most recent win for Weekly Comedy Award at Fringe World 2025, McGregor is still conscious of how his jokes will land. To gear up for stand up shows, he

still heads back to comedy clubs for open mic nights to test and finesse his new material.

“I still like to get up and try things in front of my peers and comedy lovers. It helps to keep me in check and make sure that my jokes will land for the people paying to see me,” he laughs.

It also helps McGregor keep his finger on the pulse of creativity.

“I feel like I have to always keep creative. I have to have something going, to itch that scratch. There’s a lot of word docs in my computer, basically.”

McGregor doesn’t so much mine for punchlines as simply live through, letting the humour arrive in its own time; much like everything else that comes with a full house, a touring schedule, and a very chill axolotl observing it all.



Worlds OF COMEDY

AN UNFORGETTABLE NIGHT OF GOOD VIBES
AND BIG LAUGHS WITH COMEDY'S BIGGEST NAMES.

MELANIE BRACEWELL – DILLY DALLYING

Jubilee St & Live Nation

Comedian Melanie Bracewell is bringing the laughs back to Geelong with her brand new show Dilly Dallying.

FRI 10 JUL



NAZEEM HUSSAIN – I'D LIKE TO TELL YOU ABOUT SOME JOKES

Live Nation

Get ready for a night of wild stories, unhinged characters and still no sign of a filter with comedian Nazeem Hussain.

FRI 17 JUL



RAY O'LEARY – I CAN SEE O'LEARY NOW THE RAY HAS GONE

Jubilee St & Live Nation

New Zealand comedian – known for his deadpan humor, sharp wit, and signature grey suit – returns with a brand-new show!

SAT 18 JUL



GEORGIE CARROLL: INFECTIOUS

Alist.com.au

Nurse turned comedian, Georgie Carroll is back with her brand-new show. An undeniable live comedy powerhouse and a natural storyteller, she's razor sharp and riotous.

SAT 29 AUG



LAWRENCE MOONEY: FULL MOON PARTY

Alist.com.au

Moonman has been playing with characters for years. Now he helps each of these wonderful individuals come to life live on stage in Geelong.

SAT 12 SEP



ANH DO – THE HAPPIEST REFUGEE LIVE!

Alist.com.au

Beloved comedian combines stand-up comedy with real life stories, photos and filmed pieces to retell his amazing story from bestselling book *The Happiest Refugee*.

TUE 3 NOV



STEP INTO A WORLD OF



THIS SPRING

Spring brings a sense of possibility and transformation as the wonderful world of nature transforms before our eyes, creatures reemerge from hibernation, and the world feels a little bit more magical. Leaning into this wondrous world is Geelong Arts Centre where possibility is at the forefront with Geelong Wonder Children's Festival. Returning this Spring from 14–24 September, families are invited to step into a world where dinosaurs roam, forests come alive, music fills the air, and imagination takes centre stage.

Produced by Geelong Arts Centre and proudly supported by City of Greater Geelong, Wonder Children's Festival has become one of the region's most anticipated family events, transforming the Centre and surrounds into a playground of creativity, discovery and delight. Designed for children aged 0–12 and the grown-ups who accompany them, the festival celebrates curiosity in all its forms through theatre, music, visual arts, science and hands-on experiences.

What's in the Woods? Ages 0–3

Among the ticketed highlights is *What's in the Woods?*, running from **14–16 September**, a beautifully crafted experience created especially for babies, infants and toddlers. Designed for **children aged 0–3**, this gentle introduction to theatre invites young audiences into a soft woodland environment inspired by the pages of a picture book. Through storytelling, puppetry and sensory exploration, little ones are encouraged to engage with a world of natural textures, sounds and surprises. Tailored to three distinct developmental stages, the experience offers a thoughtful and age-appropriate introduction to performance, allowing children to discover at their own pace while sharing moments of connection with parents and carers.

Alphabet of Awesome Science Ages 5–12

For children who love to ask questions, experiment and investigate, *Alphabet of Awesome Science* on **Monday 14 September** promises a joyful celebration of curiosity. Taking place during the opening week of the festival, this high-energy experience transforms science into a spectacular theatrical event. Designed for **children aged 5–12**, it combines entertainment with education, demonstrating that discovery and

learning can be every bit as exciting as magic. It's the perfect fit for young minds eager to understand how the world works and why.

Wolfgang in the Stars Ages 3+

Families seeking musical adventures will find plenty to enjoy throughout the festival. *Wolfgang in the Stars*, presented on **22–23 September**, invites audiences into a whimsical universe where music and storytelling collide, designed for **children aged 3+**. Blending theatrical invention with celestial wonder, the production encourages children to imagine worlds beyond their own while introducing them to the joy of live performance through an engaging and accessible narrative. Want to be part of the action? Circa will also be facilitating Wolfgang in the Stars Circus Workshop for **ages 5–12 on Saturday 19 September**.

Room on the Broom Ages 3+

Another beloved tale comes to life as *Room on the Broom* flies into the festival. From the award-winning team behind *The Gruffalo* and *The Gruffalo's Child*, Geelong Arts Centre presents a CDP and Tall Stories production based on the beloved award-winning picture book by Julia Donaldson and Axel Scheffler. Join a witch and her cat as they navigate a storm, making room for friends along the way. Beware of the fiery dragon! There are four showings across **19–20 September**, designed for **children aged 3+ years**.

Erth's Dinosaurs Ages 5+

One of the most anticipated events in this year's program arrives in the form of *Erth's Dinosaurs* on **19–20 September**. Created by Erth Visual & Physical Inc., and designed for **ages 5+**, internationally recognised for its extraordinary puppetry work, this world-premiere production takes audiences deep into a prehistoric landscape populated by creatures great and small. Children will come face-to-face with everything from a curious baby Triceratops and a wide-eyed Leaellynasaura to Australia's formidable Australovenator.

More than a dinosaur spectacular, the production combines science, storytelling and theatrical innovation to explore how these remarkable animals may have lived, behaved

and cared for one another. Styled as a live wildlife presentation, the experience asks fascinating questions about prehistoric life while introducing audiences to an unforgettable cast of prehistoric characters. Alongside the awe-inspiring giants are some unexpectedly adorable stars, including a clumsy toddler T. rex and an irresistible group of baby dinosaurs sure to delight younger audiences.

Emma Memma

All Ages

The festival also welcomes one of Australia's most beloved children's entertainers when **Emma Memma** takes to the stage on **19–20 September**. Known for creating joyful experiences that celebrate communication, movement and connection, Emma Memma's performances encourage children to sing, dance and participate. From her time on The Wiggles to her own title productions, her inclusive and interactive approach has made her a favourite with families across the country, and her Wonder appearance promises to be one of the festival's most joyful moments.



Wonder Beats!

All Ages

The celebrations continue with **Wonder Beats!** on **19–20 September**, a family dance party led by acclaimed performer and DJ Andrew McClelland. Bringing his trademark energy and infectious enthusiasm, McClelland transforms the traditional dance floor into a colourful celebration where children and adults are equally welcome to join the fun. Expect a soundtrack spanning pop, rock, hip hop and unexpected favourites, all delivered with a playful spirit designed to get everyone moving.

Wonder Schools Showcase

All Ages

In addition to the shows for children and parents to see, the children also get to be the stars. From **14–16 September**, local creativity takes centre stage through the **Wonder Schools Showcase**. Celebrating the talents of students from across the region, the showcase provides young performers with the opportunity to share their creativity while audiences enjoy a vibrant display of music, performance and artistic expression. It highlights the important role creativity plays in childhood development while giving families the chance to support and celebrate local talent. Alongside its ticketed program, the Geelong Wonder Children's Festival offers an exciting and accessible collection of free experiences that invite families to participate, create and explore together.

Slow Star Village

All Ages

19–24 September also features the **Slow Art Collective**, who will transform Geelong Arts Centre into a playful and collaborative creative environment. Families are invited to help build the **Slow Star Village**, an evolving installation shaped by the contributions of visitors throughout the festival. Through hands-on making and imaginative exploration, children become active participants in the creation of a shared artistic world. The experience encourages experimentation, collaboration and open-ended



play, reminding participants that creativity is often as much about the process as the finished result.

Experts Radio Lab

All Ages

On **19–20 September**, curious minds can step into the spotlight at **Experts Radio Lab**. Part pop-up radio station, part live performance and entirely driven by children's ideas, the experience invites young people to share their expertise with fellow festival-goers. Whether their passion is dinosaurs, dancing, insects, drawing, football or building the perfect mud pie, every child has the chance to become the expert. Through live interviews and broadcasts, children are encouraged to share their knowledge, build confidence and celebrate the unique interests that make them who they are. Missed hearing the experts live? Not to worry, interview recordings will be available to drop in and listen to all weekend!

Big Wonder Weekend

All Ages

The excitement extends beyond the walls of Geelong Arts Centre during the **Big Wonder Weekend**, taking place on **19–20 September**. Across Little Malop Street and the surrounding precinct, the city will come alive with free and ticketed experiences designed to surprise and delight. Pop-up performances, interactive activities and unexpected encounters will transform familiar spaces into places of discovery, creating opportunities for families to experience Geelong in entirely new ways.

At its heart, the Geelong Wonder Children's Festival understands something fundamental about childhood: wonder thrives when children are given the freedom to explore, imagine and create. Every performance, exhibition and activity has been designed with this principle in mind, encouraging young audiences not simply to watch, but to participate, question and discover.

Whether you're introducing a baby to their first theatrical experience, meeting a baby dinosaur, dancing alongside Emma Memma, sharing your expertise on live radio or helping to build an entire village from imagination and creativity, Geelong Wonder Children's Festival offers countless opportunities for families to welcome the wonder back into their world. Keep an eye out for more festival excitement to be revealed.

Geelong's Wonder Children's Festival runs 14–24 September



Photos by Peter Foster

STAY & PLAY

Explore Geelong beyond the golden curtains

Geelong Arts Centre is uniquely positioned in the heart of Geelong and the tightly woven cultural precinct. Here, galleries, a library and heritage centre, contemporary art spaces and local dining sit within a few footsteps of one another, forming a walkable circuit of creativity and culinary exploration known as the Little Malop Street cultural precinct.

EXPLORE THE CULTURAL PRECINCT

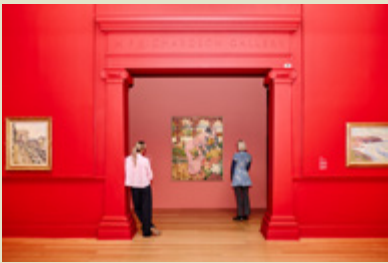


Photo by Hails and Shine

GEELONG GALLERY

Discovering the Impressionists

A blockbuster exhibition exclusive to Geelong, **Discovering the Impressionists (20 June - 11 October)** is a rare cultural moment for the region, presenting more than 70 works from some of the most influential artists in modern art history, including Monet and Renoir.

Spanning five gallery spaces, the exhibition traces the rise of Impressionism through light, movement and atmosphere, revealing the bold experimentation that reshaped how the world was seen. It is a once-in-a-generation opportunity to encounter these works outside Europe, just a short stroll from Geelong Arts Centre.



GEELONG LIBRARY & HERITAGE CENTRE

Blended Reflections

Directly across from Geelong Arts Centre, the Geelong Library & Heritage Centre offers a calm architectural landmark within the precinct. **Blended Reflections** brings together works from an eclectic creative arts group connected to an outpatient art therapy program at The Geelong Clinic. Running until **30 November**, the

exhibition explores mental health through a creative lens, challenging stigma while foregrounding art as expression, reflection and shared understanding.

PLATFORM ARTS

Collective Mothering

Next door to Geelong Arts Centre, Platform Arts is a home for contemporary practice and experimental storytelling. **Collective Mothering** by Dr Amber Smith (**4 August to 4 October**) explores how society shapes perceptions of care work, drawing attention to the invisible labour that underpins everyday life. Through research-led contemporary art, the exhibition reframes care as both personal and political, inviting audiences to consider what is seen, valued and often overlooked.

DINE, SIP & SAVOUR



Photo by Peter Foster

TUTTI

Right on site at Geelong Arts Centre, Tutti is your pre or post-show destination, now refreshed with a new seasonal menu. Expect vibrant, contemporary plates designed for easy dining, whether you are arriving for a performance or settling in for a relaxed evening in the heart of the precinct. Tutti is also open outside of performance times and has become a favourite breakfast, lunch, dinner and coffee drop-in for students, fellow precinct workers, locals, and visitors alike.



Photo by Nic Stephens



Scotchman's Hill Estate

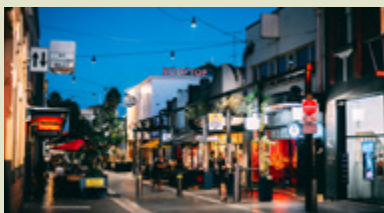
TASTES OF GREATER GEELONG

From **19 June to 19 July**, Greater Geelong and the Bellarine come alive with flavour as **Tastes of Greater Geelong** returns for a month-long celebration of food, wine and local hospitality.

Across the region, discover curated dining experiences, long lunches, hidden culinary gems, masterclasses, markets, wine tastings and immersive events showcasing the very best of local chefs, producers, makers and venues.

Whether it is a decadent degustation, coastal wines shared with friends, fireside feasts or the discovery of a new favourite venue, the program is designed to celebrate every corner of the region's culinary identity. One region. Endless flavours. Unforgettable experience.

LOCAL FLAVOURS



LITTLE MALOP & GHERINGHAP STREET HIGHLIGHTS

A handpicked collection of precinct favourites, each offering a distinct expression of Geelong's evolving food culture and all within easy walking distance of Geelong Arts Centre.

MAVS

A multi-award-winning Greek restaurant crowned Victoria's Best Greek Restaurant for three consecutive years (2022, 2023, 2024). MAVS brings the Mediterranean to Little Malop Street through family recipes and generous, flavour-driven dishes including souvlaki, seafood, soutzoukakia and moussaka tis Giorgia's, all wrapped in warm coastal hospitality.

HOT CHICKEN PROJECT

Little Malop Street's fiery staple, serving southern-style fried chicken across every heat level. From burgers and tenders to spice-forward comfort food, it is bold, crunchy and unapologetically satisfying.

OK SMASH

A next-door burger favourite built on simplicity and flavour, delivering smashed patties, melty cheese and classic street-style indulgence.

CARUGGI

On Little Malop Street, Caruggi celebrates Italian comfort with generous plates where pasta takes centre stage - rich, rustic and deeply satisfying.

AUGUSTUS GELATO

A refined sweet stop offering inventive gelato flavours that change with the seasons, perfect for a post-dinner wander or afternoon indulgence.

LOUKOUMADNESS

Traditional Greek donuts made fresh and finished with syrups, sauces and toppings. A playful, nostalgic treat to round out a precinct food trail.

STAY



QUEST GEELONG CENTRAL

A short walk from the Arts Centre, Quest Geelong Central offers apartment-style accommodation designed for comfort and flexibility. It is an ideal base for visitors turning a night at the theatre into a longer stay immersed in the city's cultural rhythm. The site houses conference facilities, a business lounge and a rooftop gym with stunning views over Corio Bay. Positioned a short stroll from Geelong Arts Centre, Quest is within walking distance to not only the lively cultural and hospitality precinct but also the shopping district, the stunning Geelong Waterfront, and the beautiful Geelong Botanic Gardens.

MARKETS



GEELONG CITY MARKET

More than a market, this is a gathering place at the heart of Little Malop Street where food is fresh and the vibes are high. Curated by MasterChef alumnus **Simon Toohey** alongside **Kieran Blood** of Barwon Events, and supported by the City of Greater Geelong, it has become a staple Saturday ritual for locals and visitors alike.

The market brings together regional producers, food vendors and artisan makers in a lively, social setting, further animated by the Forte Magazine buskers stage, transforming the precinct into a vibrant strip of food, music and connection. It runs weekly on **Saturday's from 9am - 2pm**.

Stay a while. Play a while

Make your next visit to Geelong Arts Centre more than a night at the theatre. Get to know Geelong and all of its bubbly residents.

Worlds OF TRIBUTE

RELIVE THE MAGIC OF YOUR FAVOURITE ARTISTS LIVE ON STAGE
AT THESE UNFORGETTABLE TRIBUTE EXPERIENCES.

ECHOES OF PINK FLOYD

Experience Floyd
Celebrating 60 years
of one of the greatest
bands of all time.

SAT 22 AUG



YOU GOT IT! A SALUTE TO ROY ORBISON

Starring John Stephan
Wesley Orbison

Direct from Las Vegas,
relive the glory days of
one of rock 'n' roll's
greatest artists.

FRI 28 AUG



TO BE LOVED: A DEDICATION TO ADELE

Featuring powerhouse
vocalist Martika Cetinich,
this live show brings Adele's
greatest songs to life with a
full band, soulful piano and
rich harmonies.

FRI 11 SEP



THE EAGLES GREATEST HITS

Jeff Carter Presents

Two unforgettable hours of
Eagles classics, featuring
Hotel California, *Desperado*
and more.

THU 24 SEP



BABBA – THE ULTIMATE ABBA EXPERIENCE

Presented by BABBA
With spine-tingling
harmonies and all your
favourite hits, the world's
most loved and authentic
ABBA tribute show will
rock your socks off.

FRI 16 OCT



THE 70s80s90s SHOW

BigCityBeat

Be transported through
three decades of iconic
sounds, music and culture.

SAT 31 OCT



Inside the strength of Cat Power's seminal album



**GOOD,
GREAT,**

THE GREATEST

Cat Power, the stage name of American singer-songwriter Chan Marshall, has built a catalogue defined by restraint, precision and emotional directness. Across more than three decades, her work has moved between lo-fi indie recordings, blues-leaning folk, and later fuller arrangements shaped by soul and R&B influences, while maintaining a consistent emphasis on space, phrasing and vocal control. Her voice operates as the central instrument, carrying weight through subtlety rather than projection, and shaping songs through timing as much as melody.

Her seventh studio album, *The Greatest*, released in 2006, sits at a pivotal point in that artistic and songwriting evolution.

Before this record, Marshall's work was closely associated with the lo-fi and indie underground of the 1990s and early 2000s, with albums such as the critically-acclaimed *Moon Pix*, and the Dave Grohl and Eddie Vedder featuring *You Are Free* establishing her reputation for stark, guitar-led songwriting and emotionally exposed performance. Those recordings often relied on minimal structures and an intimate production style, with influence drawn from blues, folk and alternative rock traditions. Over time, her writing opened into broader arrangements, setting the foundation for the more expansive sonic world of *The Greatest*. Aptly titled, *The Greatest* stands as Cat Power's seminal title.

Recorded in Memphis with members of the Hi Rhythm Section, *The Greatest* draws on the musicianship of players connected to Al Green's classic soul era, including Mabon "Teenie" Hodges, Leroy Hodges and Steve Potts. Their presence situates the album within a long-standing Memphis soul lineage, with horn sections, strings and rhythm arrangements shaped through established studio tradition, while still leaving space for restraint and minimal gesture. It's a drifting bed of sound that floats through the late night.

Marshall's songwriting anchors the record. Across 12 original compositions, the album moves with a measured continuity. 'Living Proof' unfolds with gradual emergence, titular track 'The Greatest' stretches its melodic lines with unhurried ease, while 'Lived in Bars' and 'Could We' take on a more fragmented, conversational structure. The emphasis

remains on pacing and tone, with emotional weight carried through understatement and repetition rather than dynamic shift.

On release, *The Greatest* debuted at No. 34 on the Billboard 200, marking Marshall's highest chart position at the time. It received significant critical acclaim, winning the Shortlist Music Prize and appearing on numerous year-end lists, including Rolling Stone's top albums of 2006. In Australia, it reached No. 25 on the ARIA Albums Chart, establishing an early resonance that has endured through subsequent tours and releases.

Now, Cat Power is returning to the country that helped celebrate the album 20 years ago. As presented by Love Police *The Greatest On Tour* spotlights the album in full, performed in original sequence without reinterpretation. The tour spans Australia and New Zealand, treating the record as a complete, structured work rather than a selection of highlights, with each performance preserving its original hold and internal logic.

On that schedule is Geelong for a performance at **Costa Hall on 2 December 2026**, the only regional stop on the Cross-Tasman run. The venue's acoustic design and clarity of sound provide a setting that supports the album's detail-driven arrangements, allowing its layered instrumentation and vocal nuance to sit with definition and space.

The tour follows Marshall's 2025 Australian performances of *Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert*, a full re-staging of Bob Dylan's landmark 1966 performance taken to sold out audiences across the country. As she steps back into her own catalogue, take a step back in time with the celebrated artist.

Though the album was originally released during the height of the iPod and MySpace, to mark the milestone of this soul-soaked classic, a 20th anniversary edition of *The Greatest* will be reissued on 10 July via Matador Records featuring a limited-edition re-print of the album's original pink foil cover art, as well as pink vinyl. It will be the perfect pre-show homework for the December return.

Revisit the songs, fall back in love with the album that broke our hearts all of those years ago, because this upcoming Cat Power tour will not be great - it will be *The Greatest*.

ARIES March 21 – April 19 Aries, you don't do subtle – you go big, bold, and straight for the adrenaline rush. You live for energy, edge, and anything that feels a little bit daring, which is exactly why Burn The Floor (23 Sep) matches your fire. It's fast, fearless, and refuses to play it safe – just the way you like it. Expect intensity, movement, and moments that keep you on the edge of your seat, because for you, it's never just about watching... it's about feeling every second.	TAURUS April 20 – May 20 Taurus, you love comfort and loathe change. The Lark (12-15 Aug) is your gentle nudge forward – guiding you through the unknown with the warm, familiar charm of Australia's sweetheart and Play School icon, Noni Hazlehurst. As pub owner Rose Grey, she faces the bittersweet demolition of her beloved local, forcing her to reckon with what comes next. It's heartfelt, story-rich, and just challenging enough to stretch you – while still feeling like a comforting hand to hold every step of the way.	GEMINI May 21 – June 21 Gemini, your quick wit needs constant stimulation, or you'll get restless – enter Lawrence Mooney (12 Sep), ready to keep your brain buzzing. With a rapid-fire lineup of wildly different characters, he'll have you switching gears in the best way. And while people (very unfairly) call Gemini's two-faced, Lawrence raises the stakes – serving up multiple hilarious personalities to give you a real run for your money.
CANCER June 22 – July 22 Cancer, your highly-intuitive and emotionally led values will basically go into overdrive watching A Boy Called Sailboat (20 Aug). It's a heartwarming film plus live musical soundtrack about a Hispanic family battling drought in the deep South, guaranteed to tug hard on your heartstrings while your turbocharged empathy makes every moment hit closer, especially with a live band right there in the room to serenade you through all those big feelings..	LEO July 23 – Aug 22 Leo, your ambition is big and your courage even bigger—you don't just want the spotlight, you own it. But even the brightest stars can spiral if things tip too far into chaos. Macbeth (6-7 Nov) is your deliciously dramatic reminder that chasing the crown at any cost can throw everything out of balance. It leans hard into that tension between appearance and reality, power and consequence. So go after what you want (obviously), just keep a little self-awareness in the mix – because true power is knowing when to hold back.	VIRGO Aug 23 – Sep 22 Virgo, you're practical, organised, and just a little bit obsessed with getting things exactly right. The Early Show (22 Aug) is basically your dream scenario – an unbeatable Australian rock icon, Adalita, plus the incomparable Henry Wagons, all wrapped up before 4pm on a Saturday. Efficient? Tick. Effective? Double tick. You'll still have plenty of time afterwards to bask in your own productivity glow. Got kids? Even better. Lock in some top-tier entertainment for the whole family and congrats – you've officially hit the trifecta of efficiency all while being able to hit the hay at a respectable hour.



LIBRA Sep 23 – Oct 23 Libra, you're all about balance, beauty, and a little bit of main-character charm – so consider this your perfectly well-balanced night out. With Vince Jones (1 Aug) on stage, you'll be living for the scales in every sense (yes, we went there): the smooth, effortless rise and fall of his voice, the rich layers of jazz, and the kind of cool that feels almost unfairly effortless. It's refined, it's soulful, and it hits that sweet spot between laid-back and luxe – basically, harmony in human form, just how you like it.	SCORPIO Oct 24 – Nov 21 Scorpio, you're fiercely loyal – but cross you, and that grudge? Oh, it sticks. Frozen (5-20 Mar) (yes, we're heading straight for Let It Go) is basically your gentle nudge to unclench the fist just a little. It's all big emotions, icy tension, and dramatic showdowns, paired with a not-so-subtle reminder that sometimes peace actually beats payback. Add in a healthy dose of self-acceptance, a few cathartic moments, and one absolutely unstoppable anthem, and you've got the perfect excuse to finally – maybe – start letting it go...	SAGITTARIUS Nov 22 – Dec 21 Sagittarius, your fun-loving, freedom-chasing energy doesn't do limits – which is exactly why Hot Dub Time Machine (7 Aug) is your kind of chaos. This is your ultimate night out: no rules, just pure, high-energy joy. With The Story House in full flat-floor gig mode, you've got all the space you need to roam, spin, and fully let loose without a single care. It's a fast-paced, feel-good ride through the decades, packed with bangers that keep your fiery spirit lit and your feet moving nonstop. Freedom, fun, and zero regrets – exactly how you like it.
CAPRICORN Dec 22 – Jan 19 Capricorn, you don't just go out – you choose wisely. You're drawn to excellence, experience, and anything that feels considered rather than flashy. Riebl Tedesco McGill (31 Jul) is exactly that: three masters of their craft delivering something refined, intentional, and genuinely impressive. It's intimate, skill-driven, and all substance – no shortcuts, no gimmicks. The kind of night that feels quietly exceptional and effortlessly proves you picked well.	AQUARIUS Jan 20 – Feb 18 Aquarius, your forward-thinking streak craves bold, visionary stories. Strong Is The New Pretty (8-17 Oct) delivers – charting the true story behind AFLW and the fight for women to be seen in a male-dominated game packed with powerhouse women and big ideas. Change-making, inspiring, and a little bit rebellious – it's exactly the kind of boundary-pushing energy you love to be part of.	PISCES Feb 19 – Mar 20 Pisces, creative exploration and the unknown are your jam, and your adaptability means you can roll with whatever unfolds – so POV (11-12 Sep) is right up your mystical alley. If you're chasing surprise, good news: we don't know what's coming either! New actors, new energy, a whole new show each night in this meta cine-theatre mashup. It's exactly the kind of chaos to scratch that creative itch.

Worlds OF MUSICALS

STEP INTO A WORLD OF SONG AND DANCE, WHERE STUNNING SETS
AND BREATHTAKING COSTUMES BRING THE STAGE TO LIFE.

MENOPAUSE THE MUSICAL

SK Entertainment
& GFour Productions

Grab your girlfriends and get ready to laugh, relate and feel the joy of being understood. It's a night of feel-good hits, hilarious truths and a whole lot of heart.

21-23 AUG



THE ADDAMS FAMILY MUSICAL

Geelong Lyric Theatre
Society

Packed with sharp humour, heart, and unforgettable characters, *The Addams Family* is a show that celebrates love, loyalty, and the beautifully strange.

1-11 OCT



THE LITTLE MERMAID

Medimime Productions

Medimime Productions is back taking audiences on a hilarious, high-seas journey from the docks of Copenhagen to the ocean depths with *The Little Mermaid*.

NOV – ON SALE SOON



ANNIE

Footlight Productions

A heartwarming adventure for audiences of all ages, featuring some of musical theatre's most iconic songs, following a spirited young orphan who never stops believing that brighter days are ahead.

JAN – ON SALE SOON



FROZEN: THE BROADWAY MUSICAL

Centrestage

Disney's *Frozen* is brought to life on stage with breathtaking design, dazzling costumes, and a full orchestra, and all of the classics songs, alongside new music written for the Broadway production.

5-20 MAR





Geelong's #1 radio station

Over 50%
of Geelong
listens to
local radio

Local radio
listenership
has **grown 32%**
since 2022

Geelong - Extra Insights - Survey 1: 2026

Connecting a Greater Geelong

LOCAL BUSINESS
LOCAL MUSIC
LOCAL EVENTS + CULTURE

PROUDLY SUPPORTING



geelong
arts
centre



STAGE GUIDE



**ANDREA LAM PLAYS
TCHAIKOVSKY:
MELBOURNE SYMPHONY
ORCHESTRA**

Experience a Nordic-inspired musical journey with pianist Andrea Lam, and iconic works by Stenhammar, Sibelius and Tchaikovsky.

DATE 17 JULY
VENUE COSTA HALL



**THE GEELONG SHORT
PLAY FESTIVAL 2026**

From 30+ local submissions, judges have selected six standout one-act plays celebrating the best of local writing and performance talent

DATE 14 - 15 AUG
VENUE THE OPEN HOUSE



**HITS OF THE '60S AND
'70S BY THE 60 FOUR**

Packed with soaring harmonies, slick choreography, and high energy, The 60 Four bring the magic of the '60s and '70s to life in style.

DATE 25 JULY
VENUE THE STORY HOUSE



A BOY CALLED SAILBOAT

Film screening of the award-winning movie with soundtrack performed live by the Grigoryan Brothers.

DATE 20 AUG
VENUE THE STORY HOUSE



**STILL SWINGIN -
STARRING TOM
BURLINSON & HIS BIG
BAND**

Bringing the golden age of swing to life with a high-energy tribute to Sinatra and the legends of jazz.

DATE 29 AUG
VENUE THE STORY HOUSE



BURN THE FLOOR

A rebellious fusion of dance styles with cutting-edge choreography, starring the world's finest international champion dancers.

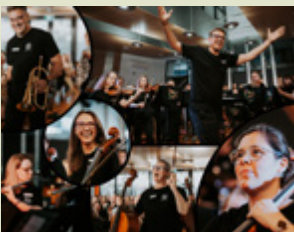
DATE 23 SEP
VENUE THE PLAY HOUSE



**ALADDIN - VICTORIAN
STATE BALLET**

Aladdin and his adventures come to life, featuring lush costumes, breathtaking music and captivating choreography.

DATE 2 OCT
VENUE THE PLAY HOUSE



**AWKWARDSTRA
GEELONG – MORE THAN
MUSIC**

A joyful night with Geelong's inclusive community orchestra, featuring toe tapping hits, orchestral favourites and new originals.

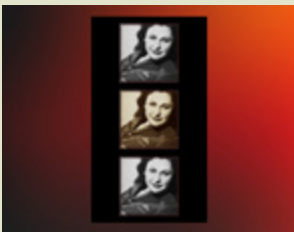
DATE 17 OCT
VENUE THE STORY HOUSE



**BEETHOVEN REVEALED:
GEELONG SYMPHONY
ORCHESTRA**

Immerse yourself in the power and genius of one of the greatest composers of all time.

DATE 24 OCT
VENUE COSTA HALL



UNDERGROUND

A gripping, darkly witty drama exploring the daring double life of WWII spy Nancy Wake and the true cost of courage.

DATE 29 - 31 OCT
VENUE THE OPEN HOUSE



**PSYCHIC MEDIUM JOHN
EDWARD**

One of the world's most sought-after psychic mediums returns to Geelong. Questions will be answered and connections will be made.

DATE 28 NOV
VENUE COSTA HALL



**I LOVE YOUR FACES: THE
DON LANE STORY**

Starring PJ Lane, this moving production celebrates Australian icon Don Lane – honouring both the star and the man behind the fame.

DATE 28 NOV
VENUE THE STORY HOUSE

Worlds OF MATINEES

LOVE A DAYTIME PERFORMANCE? DIVE INTO THIS DELIGHTFUL
DIRECTORY OF MATINEE MAGIC LIGHTING UP WINTER AND SPRING.



JAMES BOND CLASSICS

Shandelle Cooke

WED 8 JUL, 11:00AM



GUNAWARRA RE-CREATION

Ilbijerri Theatre Company

SAT 18 JUL, 2:00PM



SAPLINGS

Australian Theatre for
Young People

THU 23 JUL, 1:00PM



THE LARK

Hey Dowling and Arts
Centre Melbourne

THU 13 AUG, 2:00PM
SAT 15 AUG, 2:00PM



MENOPAUSE THE MUSICAL

SK Entertainment
& GFour Productions

SAT 22 AUG, 1:00PM
SUN 23 AUG, 1:00PM



STILL SWINGIN

Downunder Promotions

SAT 29 AUG, 2:30PM



THE ADDAMS FAMILY

Geelong Lyric Theatre
Society

SAT 3 OCT, 1:30PM
SAT 10 OCT, 1:30PM
SUN 11 OCT, 1:30PM



STRONG IS THE NEW PRETTY

A Brisbane Festival, Sydney
Theatre Company and
Trish Wadley Productions
co-production

SAT 10 OCT, 1:30PM
SUN 11 OCT, 1:00PM



Bernadette Robinson: THEY SANG AT CARNEGIE HALL

Winding Roads Production

WED 21 OCT, 11:00AM



UNDERGROUND

Skin of our Teeth
Productions

SAT 31 OCT, 2:00PM



MACBETH

Bell Shakespeare

SAT 7 NOV, 1:30PM



PSYCHIC MEDIUM JOHN EDWARD

Presented by
www.evolveplustv.com

SAT 28 NOV, 1:00PM

DELIGHTFUL DAYS & MATINEES: THE ART OF THE UNHURRIED MORNING

At the heart of Geelong's cultural life, Geelong Arts Centre continues to shape how audiences gather, listen, and experience performance together. Among its most quietly cherished offerings is Delightful Days & Matinees, a series designed not for rush or spectacle alone, but for the rare pleasure of time well spent. It is a program that invites audiences into slow, luminous mornings where music and storytelling unfold with warmth, intimacy, and care.

Supported by Kings Funerals, Delightful Days & Matinees has become one of the Centre's more accessible offerings, providing audiences the chance to enjoy thoughtfully curated daytime performances paired with a complimentary morning tea from 9:30am before each show commences at 11am. The experience begins before the curtain rises, as conversation hums softly across shared tables and the foyer becomes a place of both connection and anticipation. It is a gentle ritual that sets the tone for what follows: a day shaped by artistry, community, and ease. There is no urgency in the experience, only the invitation to linger, to listen closely, and to be moved in the company of others. Whether you're retired and wanting to fill your days with fruitful performances, you'd prefer to be able to enjoy a show without sacrificing sleep, or you simply want to enjoy a mid week arts adventure, this is your program.

This season brings a rich tapestry of performances that celebrate musical storytelling in its many forms. **James Bond Classics** promises a glamorous and evocative journey through one of cinema's most iconic musical legacies. Vocalist **Shandelle Cooke** reflects on its allure with vivid enthusiasm: "Audiences can expect to hear some of the most iconic classic songs from the James Bond movie series. Be moved by the intriguing and seductive melodies from songs originally made famous by legendary singers like Shirley Bassey, Carly Simon, Tina Turner, and Adele."

Taking over The Play House on **Wednesday 8 July**, **James Bond Classics** brings a touch of classic cinema to the Geelong Arts Centre stage and also serves as a nostalgic time machine for Cooke.

"It has been over 20 years since I last stepped onto the main stage at Geelong Arts Centre, so this feels like coming home. I am so thrilled to have the opportunity to perform for a hometown audience alongside my impressive seven-piece band."

Bernadette Robinson brings a different kind of theatrical magic in ***They Sang at Carnegie Hall on Wednesday 21 October***, a show that reimagines the voices and moments of some of the world's most legendary performers.

"In this special concert, *They Sang at Carnegie Hall*, I recreate special moments that took place on that iconic



New York stage, where some of the world's greatest artists have performed," she explains. The performance spans a remarkable repertoire: "The show features songs from musical legends who have performed at Carnegie Hall including Judy Garland, Maria Callas, Edith Piaf, Barbra Streisand, Dolly Parton, Patsy Cline and others."

Robinson's connection to Geelong is as longstanding and heartfelt as some of the artists' songbooks that she carries.

"I have always loved performing at the Geelong Arts Centre ever since appearing in the premier season of *Songs for Nobodies* back in 2010. The venue and audiences have a special place in my heart. So,

I can't wait to be back there in October with my special show *They Sang at Carnegie Hall*."

Completing the season's offering is ***Mistletoe Melodies*** with **Tamara Kuldin**, a celebration of festive warmth and musical nostalgia. It's due to take over The Play House on **Wednesday 2 December**.

"*Mistletoe Melodies* is a melodious and joyous romp through favourite Christmas tunes, sprinkled with some vintage gems. Expect to smile, sing along and warm the cockles of your heart!" she shares. Kuldin also reflects on her connection to the venue: "Geelong Arts Centre is one of my favourite Victorian venues. Not only is it a world class venue, but performing for this arts loving community is a real treat. Geelong knows how to have a good time!"

Across each of these performances, Delightful Days & Matinees offers more than a program of nostalgia-laced, long-lingering shows that are sure to give you a mid-week kick to your step!



SHOW TIME TRIVIA

How well do you know music, theatre, and general knowledge?
Time to find out!



- 1
- What is the title of Ben Folds' (pictured) debut solo album?
- 2
- Which play is traditionally considered bad luck to say by name inside a theatre?
- 3
- In which season of Australian Idol did Jessica Mauboy compete?
- 4
- What place did she finish in the competition?
- 5
- In what year did Geelong Arts Centre (formerly Geelong Performing Arts Centre) first open?
- 6
- How many teams were part of the inaugural AFLW season?
- 7
- In what year was the AFLW competition launched?



- 8
- What is the title of Anh Do's (pictured) television series on ABC?
- 9
- In which country was Guy Sebastian born?
- 10
- What type of animal is comedian Luke McGregor's beloved pet?
- 11
- In which city is the famous music venue Carnegie Hall located?
- 12
- What does the acronym "POV" stand for?
- 13
- In The Little Mermaid, what is the name of Ariel's crab companion?
- 14
- How many James Bond films did Pierce Brosnan star in?



- 15
- What is the birth name of 1980s pop star Kim Wilde (pictured)?
- 16
- In the 1964 TV series The Addams Family, on which street is the family's mansion located?
- 17
- What was the final solo song released by Roy Orbison before his death in 1988?
- 18
- What is the name of the comic strip on which the musical Annie is based?
- 19
- Which two blues artists inspired the name of Pink Floyd?
- 20
- What internationally recognised UNESCO designation does Geelong hold that no other Australian city has?

1. Rockin' The Suburbs 2. Macbeth 3. Season Four 4. Runner up (2nd) 5. 1981 6. Eight 7. 2017 8. Anh's Brush with Fame 9. Malaysia 10. Axolotl 11. New York City 12. Point of view 13. Sebastian 14. Four 15. Kimberley Smith 16. 001 Cemetery Lane 17. You Got It 18. Little Orphan Annie 19. Pink Anderson and Floyd Council 20. UNESCO City of Design

GIG GUIDE



VIKA & LINDA “WHERE DO YOU COME FROM?”

ARIA Hall of Famers perform their 9th studio album ‘Where Do You Come From?’ along with songs and stories of their inimitable career.

DATE 11 JULY
VENUE THE PLAY HOUSE



ABBIE CHATFIELD LOVES MEN

Featuring hilarious games, guest interviews with genuinely great men, and plenty of beautifully chaotic moments. Funny, fearless, and very Abbie.

DATE 25 JULY
VENUE COSTA HALL



CHOCOLATE STARFISH: ALL FIRED UP - CLASSIC HITS '26 TOUR

Sound the alarm! Chocolate Starfish returns with their specially curated set of classic hits by extraordinary women.

DATE 14 AUG
VENUE THE PLAY HOUSE



THE EARLY SHOW: ADALITA AND HENRY WAGONS

Have kids and love live gigs? Don't miss the perfect blend of good tunes, good vibes, and family-friendly timing with incredible lineup Adalita and Henry Wagons. Adalita is a beloved Geelong local behind the band Magic Dirt.

DATE 22 AUG
VENUE THE OPEN HOUSE



GEORGIE CARROLL: INFECTIOUS

Nurse-turned-comedian Georgie Carroll brings her razor-sharp, riotous new show to Geelong.

DATE 29 AUG
VENUE THE PLAY HOUSE



JASON SINGH: HEAVEN'S GREATEST HITS - 10 YEARS ON

Multi-platinum ARIA award-winning artist Jason Singh performs the greatest from music legends David Bowie, Prince and George Michael.

DATE 4 SEP
VENUE THE STORY HOUSE



THE LINDA RONSTADT SHOW - FEATURING ELLA HOOPER & AN ALL-STAR BAND

Violet Town country cowgirl and beloved frontwoman of Killing Heidi Ella Hooper celebrates the iconic songs and stories of Linda Ronstadt.

DATE 10 SEP
VENUE THE STORY HOUSE



ANTHONY CALLEA - THE CONNECTION TOUR

Backed by a rich acoustic band, Anthony brings his iconic voice and uplifting live performance to Geelong.

DATE 3 OCT
VENUE THE PLAY HOUSE



THE HIGH KINGS: ROCKY ROAD TO DUBLIN 2026 TOUR

Ireland's leading folk group brings a vibrant showcase of Irish culture and musicality to the stage.

DATE 10 OCT
VENUE COSTA HALL



BILL BAILEY: VAUDEVILLEAN

Bill Bailey returns with his brand-new show that celebrates the great tradition of Vaudeville!

DATE 17 OCT
VENUE COSTA HALL



SONGS FROM THE CANYON – TOURS VICTORIA

A night of music from Laurel Canyon including the songs of Joni Mitchell, Crosby Stills Nash and Young, The Beach Boys, Carole King and many more.

DATE 23 OCT
VENUE THE PLAY HOUSE



HINDLEY STREET COUNTRY CLUB - LIVE IN 26

Australia's global YouTube sensations return for an incredible night, as they perform their outstanding versions of the greatest songs of the 70's & 80's.

DATE 14 NOV
VENUE COSTA HALL

SPOT



ON TINA RETTKE

A heartfelt farewell after forty years of service

Winding the clock back to 1981, things looked very different. Power dressing with oversized blazers and big blowouts were all the rage, whilst hits like 'Keep on Loving You' from REO Speedwagon, Blondie's 'Rapture' and John Lennon's 'Woman' swirled through the airwaves. Andrew Lloyd Webber's Cats premiered breaking conventions of stage shows, and Dreamgirls changed the shape of musical theatre with its glitz, glamour, and godly vocals.

In Geelong, there was a cultural buzz in the air, with the former Plaza Theatre site making way for a new era of performance with Geelong Performing Arts Centre. Welcomed by a major opening ceremony on 27 April 1981, the sparkly new entertainment centre was christened by performances from Patrick Thomas MBE, along with the award-winning, outstanding Melbourne Symphony Orchestra.

Mere months after the doors burst open to an excited Geelong community, a fresh faced 19-year-old Canadian, Tina Rettke, found her home in Geelong and within the Geelong Arts Centre family.

"Geelong Performing Arts Centre opened officially in April and I moved from Canada to the region in July of 1981. Because I had worked in theatres in Canada during my high school years, I was drawn to this place," she offers.

Rettke's tenacity pushed her to become part of the evolving arts scene and allow for her entry to the growing arts operation. Starting as a volunteer, inserting herself officially into the centre's employment roster in the hospitality arena, and then stepping across into ushering, front of house and then the Box Office, Rettke found her footing in Geelong Performing Arts Centre quickly.

LIGHT

"I started hanging around volunteering for some of the local companies, and ushering, and I got to know some of the staff here. That's how I got a job working in their restaurant as a waitress. I did that for a couple of years, realised I hate working with food [laughs], and then a job opened up in the Box Office which is what I had been doing in Canada," she explains.

After six years, Rettke stepped away for a brief pause to work at the now infamous Pyramid Building Society. Movement within the Geelong Performing Arts Centre saw an opening, signalling Rettke's return.

"The call came through from the new General Manager who asked if I wanted to run the Box Office and it was a big yes!"

The comeback came just in time, as Pyramid Building Society collapsed a few months later in what was a major controversy for the banking world with a flow-on effect that completely shook the Geelong community. For Rettke, this career move was serendipitous, one that would ultimately root her in the Geelong Arts Centre organisation for the rest of her career.

Following her return in 1990, Rettke moved through the organisation, evolving with the centre and becoming integrated with the Geelong Arts Centre DNA as one of the frontline faces of the organisation. For 32 years, she managed Front of House, moving from audience to Box Office where data and spreadsheets were her comfort as the Senior Manager, Audience Insights and Ticketing.

"I've worn a lot of different hats here."

She's seen the centre through it all - the foundational stages of teething and testing; the lines rounding the blocks for internal performances; and the partnerships with Ticketmaster and Ticketek; the introduction of technology with ticketing moving to online; the rise of local theatre and dance companies; the pandemic driven lockdowns; and the most notable major redevelopment of the facilities. It's been a challenge but one that Rettke has relished.

"With IT, Box Office was the first business unit within Geelong Performing Arts Centre that had a computer. We were using a computer for sales, so I became responsible for IT," Rettke explains.

"We grew from a very small arts organisation into this massive arts organisation that we have today,"

"The customers have always been really important and we needed to meet that demand. Geelong is growing so we needed to grow to keep up with it. All of the shows that we have and the programs on offer - there's really something for everyone." After a whopping 44 years, Tina Rettke has officially bid farewell to Geelong Arts Centre in her employment capacity and is stepping into her next big role; retirement as a new grandmother.

"My daughter will be having her first child soon - a little girl and my first grandchild! I'm so excited and will very much be involved and there to support her. I've promised to be the gas whisperer," she laughs.

The step away from the Geelong Arts Centre does not, however, mean a step away from the arts industry that she continues to be passionate about.

"I've been involved in Geelong Repertory Theatre Company for about 40 years as well. I'm a life member there and I'm on the committee but I used to do a lot of acting. I'll most certainly be involved in my retirement."

Her extensive stage CV spans more than four decades, beginning with Eliza Doolittle in *Pygmalion* (1982) at GPAC and moving through leading and ensemble roles across Geelong Repertory and Musical Comedy Company productions. Highlights include Christine Vole in *Witness for the Prosecution*, Amanda in *The Glass Menagerie*, Doris in *Same Time Next Year*, and Katherine in *Taming of the Shrew*, among others. Rettke won the Victorian Drama League Best Supporting Actress award in 2009 for her portrayal of Robin



Starveling in *The Popular Mechanicals* and also Best Actress in a Drama for Maggie in *Jake's Women* at the 2018 Geelong Theatre Awards.

She will also be returning to the Little Malop Street arts organisation and into the theatres, but this time she will be a ticketholder, able to enjoy the shows as a patron.

"I cannot wait to attend shows without the thought of work. I love attending shows now but it's hard to leave work after a long day only to return again that evening. This will allow me to have the full visitor experience that we have prided ourselves on. With the incredible upcoming programming for the year, there are multiple shows that are on my radar."

Her exit whilst both daunting and exciting has been cushioned ever so slightly by the Centre's facelift and futureproofing, knowing that the centre is in great hands. In a sense her journey with the Geelong Arts Centre was mourned when the initial building, the one that she stepped foot in at 19 years of age, was reconstructed.

"It does feel surreal but it also feels like this organisation has gone on a journey as well. It's a very different building to what it was and I worked in that building for so long and it's really sad because when COVID hit and we walked out of that building, we didn't realise we would never walk back into it again. We didn't get a chance to say goodbye to the building or anything. In a way that has made it easier."

As she prepares for that next stage, she reflects on her time at Geelong Arts Centre. It's one that brings a massive smile to her face, joy radiating from her eyes and smile.

"I'm so lucky - I've had a job that I love for 44 years that has never really felt like a job. It has felt like fun, and now I'm getting to play at Geelong Rep and play with grandchildren. I'm such a lucky person."



Kids review theatre

Moss Piglet from Windmill Production Company is an explosive portrait of tardigrades, the tiny, near-indestructible creatures also known as water bears or moss piglets. It follows their survival through extreme conditions, from boiling heat and volcanic depths to Arctic ice and the vacuum of space. Using wicked puppetry, live video, and green screen technology, it delivers an epic, imaginative journey into the mysteries of the microscopic world for young audiences.

Having shown at Geelong Arts Centre across 10 and 11 June to an eager audience of young people, we asked the kids from Forrest Primary School for their reviews. Here's what they had to say.

"Yesterday we went on the bus to Geelong Arts Centre so we could see the Moss Piglet. Moss Piglets can survive in the hot, cold, and space. I was fascinated."



"On Wednesday we went to the Geelong Centre. We walked under Golden Doors. We saw scientists. We were at the back. We were in the crowd. We saw music."

"Yesterday we went to Geelong to see a show. First they did this creepy walk then they taught us about Moss Pigs. So the show finished so we ate our lunch and went home."



"First we went to Geelong Centre to see a show because we saw a play. It was a scientist then the scientists they taught us about Moss Piglets. I was amazed that the Moss Piglets could survive in water."

"First at school we went on the big bus and I sat at the very front of the bus with Jo and it was a very long drive when we got there we walked under the gold doors we took a photo with Forrest. Then a lady took us up the stairs it was so loud inside because there was so much kids in there with lots of schools."





CREATIVE LEARNING CREATES OPPORTUNITIES FOR STUDENTS TO EXPERIENCE ART

At Geelong Arts Centre, creativity is not an add-on to learning, it is a catalyst for it. Through Creative Learning, the Centre's dedicated program for educators, students are invited to step beyond the classroom and into experiences that spark curiosity, deepen understanding and open new ways of seeing the world. Carefully aligned with the Victorian Curriculum, the program pairs live performance with interactive workshops, offering young people opportunities to connect with the arts in ways that are both meaningful and lasting.

This year, the impact has already been significant. More than 1,500 students have accessed performances and programs fully subsidised, at no cost to their schools, representing over \$23,000 in support. In addition, \$6,000 in bus travel reimbursements has enabled 11 school excursions, helping remove one of the most common barriers to participation.

Central to this work is the **Creative Learning Schools Engagement Program**, which provides targeted support to schools with an Index of Community Socio-Educational Advantage (ICSEA) rating of 1030 or below. Through subsidised tickets and travel assistance, the program ensures that financial constraints do not determine whether a student can experience the arts. Instead, access is guided by curiosity, opportunity and inclusion.

For educators, the value is evident not only in student engagement, but in the way these experiences extend learning far beyond the classroom walls.

"We feel incredibly fortunate to have benefited from the subsidised programs offered by Geelong Arts Centre in 2026," says James Ramage of Grovedale West Primary School. "As a school that values the Arts, we appreciate having such an outstanding local resource where our students can experience high-quality shows and participate in engaging Arts based workshops. These opportunities not only help build their skills but also nurture their interest and

enthusiasm for the Arts. Access to funded programs and bus subsidies has made a significant difference, allowing us to expand participation across more students and year levels. Importantly, it enables us to offer these enriching experiences to our school community without financial barriers that often come with school excursions."

Stories like this speak to the broader impact of Creative Learning: confidence building, creativity unlocking, and a sense of belonging that stays with students long after they leave the theatre.

None of this would be possible without the generosity of the local community. The Anthony Costa Foundation, Eric Ormond Baker Charitable Fund, and APCO Foundation play an essential role in ensuring these opportunities remain accessible, helping to remove barriers and expand reach across the region.

Creative Learning continues to grow as a shared commitment between educators, artists and supporters, united by a belief that every young person deserves the chance to experience the transformative power of the arts and that art should be accessible to all.

If you're a teacher interested in learning more about Geelong Arts Centre's **Creative Learning Schools Engagement Program**, please contact creativelearning@geelongartscentre.org.au. To support this work and help more local students access the arts, visit geelongartscentre.org.au or contact development@geelongartscentre.org.au to make a donation.



Photos by Milk Video and Daniel Mahon

ASSOCIATE ARTIST PROGRAM TO DIG DEEP, AS *QUARRY* AND *THE SHEPARD TONE* UNEARTH NEW CREATIVE GROUND



Photo by Peter Foster

Two distinct artistic voices will shape the next chapter of the Geelong Arts Centre Creative Engine development program in 2026, with writer Emilie Collyer and theatre maker Jolyon James appointed as Associate Artists.

Their projects diverge in form and focus, yet converge around a shared interest in how creativity helps us navigate memory, identity and contemporary complexity.

The Associate Artists program provides established artists with time, space and resources to develop new work over twelve months, alongside mentoring opportunities and engagement with emerging creatives. Designed as both an incubator and an artistic exchange platform, it positions artists within a deeply collaborative environment anchored in Geelong.

For **Emilie Collyer**, an acclaimed writer working across poetry, prose and performance, the residency centres on a new work titled *Quarry*. Rooted loosely in family history, the project returns to the Fyansford Quarry, once briefly operated by her late father in the 1980s. Rather than pursuing autobiography, Collyer uses the site as a symbolic and imaginative excavation point where memory and inheritance are constantly reassembled.

“The idea at the moment is that we have maybe three characters... using the notion of a quarry as a way for looking back through the past and trying to heal family history through almost time travel,” she says.

Her practice consistently transforms lived experience into speculative narrative, using writing as both inquiry and repair. In *Quarry*, the landscape becomes a layered metaphor for personal and cultural inheritance, including the social and patriarchal structures that shape family memory. “For me, that’s always been how I use poetry and playwriting: to transform personal experience into creative expression as a way to process it myself and also as an offering to others,” she explains.

The residency allows Collyer to anchor the work in place, engaging with the geography of Geelong and the histories of its First Peoples. This grounding opens new dimensions within the story, particularly around histories of land and colonisation that sit outside her family’s recorded narrative.

Alongside Collyer, theatre maker **Jolyon James** brings a contrasting but equally urgent creative lens. One of Australia’s most innovative makers for young audiences, James is developing *The Shepard Tone*, an 80-minute live theatrical work for teenagers, young adults and families.

Incorporating original music, live electronic sound and cutting-edge digital technologies, the work explores the psychological impact of contemporary life on young people. James frames it around a simple but pressing question: “If everything is so good, why do we feel so bad?”

He describes the work as an exploration of “how the technological revolution is impacting young people’s ability to define [themselves] on their own terms,” interrogating the tension between identity, mental health and digital saturation.

James draws directly from his experience as a parent, with his children's lived realities shaping the work's emotional foundation. "I've got teenage boys and... the mental health crisis for boys is very real," he says, noting how closely the subject sits within his own family life. Reflecting on recent years, he adds, "We started homeschooling through Covid and the change in them is just so profound and almost like a different species," describing the rapid shifts in communication, behaviour and identity he has observed.

The Shepard Tone also marks a return to the Geelong Arts Centre for James, who previously presented *Imagine Live* in the same space. Drawing on earlier works *Robot Song* and *Imagine Live* as part of a trilogy output, he continues to explore how performance can place imagination at the centre of resilience and understanding through the lens of young people.

His practice frequently involves collaboration with young people, ensuring their perspectives are embedded within the creative process. As he explains, the work emerges from close observation of how young people move through a world saturated with "noise" and competing agendas. Ultimately, he asks whether creativity itself might offer a way through: "Can creativity navigate us home?"

The Creative Engine residency provides both artists with access to Geelong Arts Centre's rehearsal and performance spaces, technical facilities and collaborative networks, enabling them to develop work from concept through to staged exploration. For Collyer, this means workshoping early drafts of *Quarry* with performers and creative collaborators. For James, it involves a highly integrated process combining design, dramaturgy and sound in real time whilst also working with professionals that he feels completely at ease with.

As the year unfolds, both projects will evolve within the same creative ecosystem while tracing very different trajectories: one into the layered terrain of family and place, the other into the charged circuitry of contemporary youth and technology.

Together, they reflect the Creative Engine program's ongoing commitment to ambitious Australian storytelling that engages directly with the complexities of the present.

Launchpad 2.0

Alongside the Associate Artist program, Geelong Arts Centre's Creative Engine continues to expand its investment in early-career and mid-career artists through Launchpad 2.0, a structured development pathway designed to guide original works from early concept through to public presentation.

Taking place over 12 months, Launchpad 2.0 streamlines previous grant rounds into a single, sustained program shaped by artist feedback. The initiative supports up to eight performance-based lead artists through a series of staged development opportunities, coaching and workshops, culminating in a public work-in-progress showing at Geelong Arts Centre's The Open House theatre.

With support from the Ian Potter Foundation and Innovation Partner, Costa Asset Management, each selected artist receives an \$8,000 development grant across three creative phases, alongside studio access throughout the year, access to rehearsal space and theatre infrastructure, and tailored professional development opportunities. The program also includes industry workshops, ongoing mentorship sessions with current Associate Artists Keziah Warner and Bron Batten and incoming Associate Artists Emilie and Jolyon, and direct support from Geelong Arts Centre's programming team.

In addition to financial support, Launchpad 2.0 provides each project with in-kind value exceeding \$18,000 per artist, contributing to a total investment pool of \$214,000 across the

cohort. The structure is designed to give artists time, space and continuity, supporting works from initial exploration through to presentation in front of live audiences.

This year's selected Launchpad 2.0 artists and projects reflect a wide spectrum of form, voice and thematic focus, spanning theatre, music theatre, interdisciplinary performance and contemporary storytelling.

Serah Nathan's *Psyched* is a text-based theatre work set in a private psychiatric clinic on the day a rebrand campaign disrupts the fragile lives of its patients, blending comedy with



Photo by Monika Berry

an exploration of longing and emotional dislocation.

Kath Dolheguy's *Negative Gearing* draws from lived experience in a boxing program for survivors of childhood sexual abuse, shaping a crime-inflected narrative that examines sibling bonds, trauma and justice.

Christian Cavallo's *And Where Are All The Gods?* by Monroe Livesey reimagines queer power structures through a contemporary lens, interrogating ambition, legacy and the commodification of identity in a dinner-party drama set on the eve of a theatre premiere.

Bingyao Liu's *Gold Mountain Wives the Musical* by Jun Bin Lee explores the hidden histories of Chinese women in Geelong during the late 19th and early 20th centuries, combining original composition, archival research and live traditional instrumentation to foreground migration and belonging.

Leah Baulch's *Mother Grid* is a crime-inflected text-based theatre work set within a digital parenting app that becomes a site of surveillance, misinformation and community fracture across the Geelong region.

James Jackson's *The Water Done Gone* by Bloomshed reimagines the Murray-Darling Basin as an epic of environmental collapse and political satire, tracing the contested histories of water, land and survival across regional Australia.

Chi Vu's *The Charm Campaign* repositions early Chinese-Australian history through the lens of reality television, blending historical research with contemporary cultural forms to explore identity performance, immigration and storytelling.

Karla May Cook's *through her body backwards and into mine* is a contemporary dance work grounded in matrilineal Indigenous histories, weaving movement, archival material and sound into an embodied exploration of grief, sovereignty and ancestral memory.

This Launchpad 2.0 cohort reflects the breadth of contemporary Australian performance practice, reinforcing Geelong Arts Centre's commitment to nurturing new work from first spark through to fully realised presentation.

A CHORUS OF CULTURE

Short Black Opera for Kids 2026 Brought Language to Life



In a vibrant celebration of culture, song and shared learning, **Short Black Opera for Kids 2026** has once again brought together Aboriginal and Torres Strait Islander students for a rich, week-long immersion in music, language and storytelling, culminating in a deeply moving final concert on 22 May.

Running since 2015, the program has become a powerful and enduring fixture in Australia's arts education landscape. Each year, it offers First Nations young people a deeply intentional and culturally grounded space to connect with heritage through voice, guided by some of the country's most respected and visionary musical practitioners.

At the heart of the program is Yorta Yorta soprano, composer and educator Deborah Cheetham Fraillon AO, whose bold vision for cultural authority in music education has shaped Short Black Opera into far more than a training

ground. It is a living, breathing exchange of knowledge, where language is carried through luminous melody and confidence is built through collective performance.

Cheetham Fraillon, who also serves as Artistic Director of Short Black Opera, has long advocated for the vital role of First Nations storytelling in contemporary music practice. Her approach centres on empowerment, ensuring students are not simply learning repertoire, but engaging with cultural knowledge that is both deeply inherited and dynamically evolving.

Across the week, students worked with professional vocalists and educators to explore traditional language through song, developing both refined technical skill and rich cultural understanding. The emphasis is not on performance alone, but on meaningful connection, to Country, to language, and to each other.

The 2026 cohort's final concert on 22 May reflected that philosophy with striking clarity and heartfelt warmth. Families, community members and supporters gathered to witness a performance shaped as much by presence as by music, each voice carrying something profoundly personal yet collectively shared.

Thanks to the support of the Anthony Costa Foundation, Eric Ormond Baker Charitable Fund, APCO Foundation and McHarry's Buslines, the program continues to demonstrate the powerful impact of sustained investment in arts education, creating a vibrant space where identity is strengthened, voices are nurtured, and cultural knowledge is carried forward with enduring pride.

As Short Black Opera for Kids continues to grow, its impact remains grounded in a simple but enduring idea: that when young people are given the tools to sing in their own languages, they are also given the means to shape how those languages live and breathe into the future.

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Thanks to the generosity of our donors, we can support local artists, inspire our young people through creative education, provide impactful grant opportunities, and deliver programs that enrich lives. Your support allows us to open the doors of our world-class venues, share industry-leading equipment, resources and expertise to our wider community.

Most importantly, your help ensures the arts remains a vital, inclusive part of Geelong that is both welcoming and accessible to all.

All donations over \$2 are tax deductible, as Geelong Arts Centre is registered as a charitable organisation and endorsed for Charity Tax Concessions.

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THANK YOU

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