

3 June 2019

To Whom it May Concern

**BENITA DE WIT** – funds towards artist payment for production of **SLAUGHTERHOUSE** by Anchuli Felicia King

Benita de Wit is a respected and outstanding young Australian theatre director who is working between Sydney and NYC. She is creating an important body of work which includes new Australian writing (most recently a production of the musical **Razorhurst** for Hayes Theatre). Anchuli Felicia King, a Thai- Australian playwright, is quickly establishing herself on the international scene as a talent to watch (her most recent production is **White Pearl** was produced and well received at the Royal Court in London). Benita – as producer and director – will present **Slaughterhouse** as part of Belvoir 25A season at the end of this year.

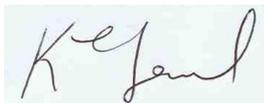
In keeping with what is an emerging vision for the 25A program this is an example of a leading-edge kind of writing that would not otherwise be programmed in professional theatres in Australia. The play explores the ethics of consumption and our use of technology. It requires a diverse cast of 4 (3F/1M/1NB) most of whom will have their first opportunity at working for a professional theatre company. The production allows the writer to refine her experimental form and gauge the work in front of an audience; it offers both director and writer a unique opportunity to develop a parallel use of technology in the production alongside the text and performance.

Both Benita and Anchuli are forging international careers. This production is an opportunity for local actors to connect and build those networks which are so important to sustaining a career. This is an important work from two talented and unique young Australian artists who will lead a group of actors and technicians. This is reason enough to support this application.

More importantly, Belvoir's 25A initiative provides an opportunity for artists. But it does not provide the financial conditions where artists can be adequately remunerated. Its low ticket prices, small seating capacity, short seasons means that most producers can only barely cover basic costs (even with the nifty production expenditure cap that Belvoir impose). Artistic excellence and diversity in content and form, in Sydney, is provided by talented, resourceful, skilled and driven artists and technicians. **Slaughterhouse** is an example of a powerful endeavour which enriches artists and audiences; builds capacity; provides professional development and opportunity.

I commend this application for support unreservedly.

Yours Sincerely

A handwritten signature in cursive script, appearing to read 'Kate Gaul', is displayed on a light blue rectangular background.

**Kate Gaul**

Producer/Director

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