



THE SEED

Company B presents

THE SEED

Writer **KATE MULVANY**

Director **IAIN SINCLAIR**

Companion Director **NEIL ARMFIELD**

*The Company B production of The Seed opened at
Belvoir St Theatre on 20 February 2008*

*The original B Sharp production of The Seed premiered at
Belvoir St Downstairs Theatre on 20 July 2007, produced by Sam Hawker*

With

DANNY ADCOCK Danny Maloney

KATE MULVANY Rose Maloney

MARTIN VAUGHAN Brian Maloney

Set & Costume Designer **MICKA AGOSTA**

Lighting Designer **MATT COX**

Composer & Sound Designer **STEVE TOULMIN**

Stage Manager **KYLIE MASCORD**

Assistant Stage Manager **NELL RANNEY**

COMPANION ARTISTS

Set & Costumes **DALE FERGUSON**

Lighting **DAMIEN COOPER**

Sound **PAUL CHARLIER**

PRODUCTION THANKS:

'A Taste Of Home' Bronka Arcade - Bondi Junction, Meg Ashforth,
Anthony Babbici, Bourke Street Bakery, Thane Browne, Chameleon Lighting,
Luke Ede, Eamon Flack, Eddi Goodfellow, Sam Hawker, Peter McCarron,
Chris Mercer, The Mulvany family, Mark Priestley, Sydney Theatre Company,
Gypsy Taylor and Anthony Weigh

COVER IMAGE: Alex Craig

PHOTOGRAPHY: Heidrun Löhrr

DESIGN: Tim Kliendienst

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WRITER'S NOTE

"Dad, I need to write a play. Can I ask you a few questions?"

That's how the writing process for *The Seed* began. A Sunday phone call from a slightly nervous daughter to her Vietnam veteran father. I'd been commissioned by B Sharp to write the story of his life. A ten-pound-pom conscripted to fight for Australia in Vietnam.

My entire family found this commission quite bemusing. Within our own confines, we've always had a very close relationship, but some things have always been kept quiet. Not because we didn't want to talk about them. We did. However the set-up of our small town rural existence in Western Australia, the tough exteriors and 'just get on with it' attitude, not to mention government after government's failure to encourage us to 'debrief', meant that burning questions remained unasked and unanswered. By the time I made my phone call that day, the questions I had were long-hidden under a big dusty political and social carpet. And now a theatre company in Sydney wanted to peer under it and see what had festered there after all this time?

You can see why I was nervous.

"Dad, tell me about Granddad. What was he like?"

"Tell me about being a ten-pound pom."

"How did you and Mum meet?"

"Tell me about being a Vietnam conscript."

"How did it feel for you when I got cancer?"

"When you got poorly," said Dad. He doesn't ever use the C-word. Not that one, anyway...

Over the next few years, these phone calls were repeated. To Dad. Mum. My sister. Other Vietnam veterans, their wives, their children. And pretty soon the nervousness dissipated and a very strong sense of horror and heartbreak set in. These people had been sitting in silence for too long. The spirit of that ANZAC legend had warped and that stiff-upper-lip had instead been sewn shut by the hand of politics.

Because I was a veteran's daughter, I was blessedly excused for my nosiness and finally they spoke, many for the first time. To my shock, I heard the same stories over and over again, not just from the men, but from their entire families – wives, brothers, mothers, sons, in-laws, grandkids. Stories about what it is to be a returned Australian soldier after a lost war. How this





affects his wife. The diseases it spreads, unchecked, to his children and grandchildren. The whiteouts, the post-traumatic stress disorder, the suicides, the bitter humour and horror of it all. The answers I couldn't get from one, I got from another. Many would talk about each other's lives, but never about themselves. Stoic and humble and selectively silent. It was a never-ending circle of research, a jigsaw puzzle of choices and possible ramifications, political insensitivity and familial fallout. These were the stories behind these 'ordinary blokes' and their families.

But thankfully, the stories did come out.

Suddenly I was a 30-year-old child, sitting at the feet of my various storytellers with eyes wide, mouth agape, listening to tales and emotions and histories never before shared.

The only problem was that, in order to tell their stories, I had to tell mine. At the age of 27, when I started writing *The Seed*, that was not necessarily an easy task. I, too, have always been told there was no point in bringing it all up. I, too, had my own demons from the domino effect of political

decisions. Was I ready to find my voice on this? For the first time as a playwright, I couldn't escape to the imaginary world of 'What if?' Instead, I had to explore my own very real world of 'What is.'

At times, it wasn't a particularly pleasant place to go.

Other times, it provided me with the answers and epiphanies I'd always searched for. Knots unravelled within me as puzzling facts that I thought were family quirks turned out to be widespread symptoms and illnesses within the Vietnam Veteran community – symptoms and illnesses that have for far too long been treated with ignorance and insolence by the powers-that-be. I found new allies through my research and I found I loved and respected my family even more. When we premiered at B Sharp last year, I was overjoyed to find that people did indeed care, and they listened and listened and laughed and cried and shared their own stories and *listened*. And as a country currently at war, it was all the more important to do so.

One of the best things said to me after a performance of *The Seed* last year was, "It made me get in a car and drive down south to hug my parents." One of the best things I saw from the stage was fifteen of my Dad's own field troop smiling proudly at him

during the bow and embracing him afterwards in the foyer. And one of the best things about the whole process, starting from that first nervous phone call to Dad, is that we get to explore it all again on a bigger stage with a brilliant team and with even more people to watch and listen. After all, we're still at war. Let's not make the same mistakes.

Thanks to Lyn Wallis, Sam Hawker, Mark Priestley, Eamon Flack, Anthony Weigh, Anthony Blair at Cameron Cresswell and all at Meissner Management.

This play is not just based on my family, but it borrows heavily from the lives and stories of many other war veterans and their families. I'm eternally grateful for their bravery and honesty, as well as Martin, Danny, Iain and Neil and the entire *Seed* team for telling the story of these flawed heroes.

Most of all, thanks to Danny, Glenys and Tegan Mulvany – the seeds from which this story sprouted.

And thank you for opening your ears, hearts and minds.

Enjoy.

Kate Mulvany

DIRECTOR'S NOTE

It's wonderful to witness the emergence of a new writer on the Australian mainstage and to have been part of its growth from a humble independent production, where we rehearsed around a bar heater in a church hall, to the piece you will see tonight in the supportive and nourishing environment of Company B.

Kate Mulvany is a deserving playwright and this is certainly a deserving story. I first met Kate at the Australian National Playwrights' Conference in Canberra in 2003 and instantly became a fan of her ability to cut straight to the heart of a story with courage, humility and craft, (a rare trifecta). I have since had the great pleasure of working with her as a dramaturg and director on a number of occasions. The process of working on *The Seed* has been particularly charmed, from Kate's initial presentation of an extraordinarily fertile early draft, to the significant involvement of Danny Adcock and Martin Vaughan on the rehearsal room floor (whose injection of passion and faith from the very beginning gave the piece extraordinary momentum).



This charmed process extended through to the wonderful reception it received as part of the B Sharp Season downstairs, and now with the additional injection of a level of expertise you could only dream of from our artistic companions Neil Armfield, Dale Ferguson, Damien Cooper and Paul Charlier.

The Seed is one of those special pieces that help us see with fresh eyes. It has altered the way I see many things. I see patterns in the

conduct of our own government that extend far beyond the particular and disgraceful treatment of Vietnam veterans and their families, and its acknowledgement of the legacy of the use of dioxin. I see familiar strains in the immigrant stories in my own family. I'm chastened by the way her play reveals my own fabulist tendencies and I even hear the lyrics to songs differently. Don Walker's lyrics to *Khe Sanh* now move me deeply on what seems to be a weekly basis.

It's a piece that works on you in a very personal way.

It has been an honour to work on and I hope that this courageous and generous play finds its way into your heart and changes you like it has me.

Iain Sinclair

COMPANIONSHIP

The development of *The Seed* through Company B has been a very satisfying story.

In 2004, on the strength of her play *Story Time* staged by Naked Theatre Company at The Old Fitzroy and her ideas for a play about her family, Kate Mulvany was awarded the Phillip Parsons Young Playwright's Award – a commission that leads to an independent production in the B Sharp Season in the Downstairs Theatre.

This happened last year and *The Seed*, directed by Iain Sinclair, produced by Sam Hawker with Martin Vaughan, Danny Adcock and Kate herself as Rose Maloney, was a highlight in a year of many highlights, culminating in it being awarded Best Independent Production at the Sydney Theatre Awards this year.

On the strength of its power in the Downstairs Theatre, we programmed it into our 2008 Company B Season.

Now it's not a case of simple transfer, moving a production from the Downstairs to the Upstairs space. In the Downstairs Theatre the audience is there in the room with

you. Upstairs, while still intimate, is a larger, more imaginatively reverberative space, where the metaphoric power of a text can be more deeply explored.

In order to support the young creative team in their development

of the production of *The Seed*, we have devised a system of Companion Artists: I have joined director Iain Sinclair, Dale Ferguson has joined set and costume designer Micka Agosta, Damien Cooper has joined Matt Cox on lighting, and Paul Charlier has joined Steve Toulmin on sound design. The production and design remain theirs, of course, but we are there to give support and guidance

– when asked! – to this exciting young group of artists, adding some decades of experience in using the beautiful upstairs space.

I hope you enjoy the results of the Company B buddy system – it's been a very happy process for us!

Neil Armfield





AGENT ORANGE

Agent Orange is a liquid herbicide and defoliant that takes its name from the orange-striped 55-gallon drums in which it was shipped and stored by the US military during the Vietnam War. It was one of a range of herbicides, about 80 million litres worth, dropped on the country by US forces between 1961 and 1971 to strip the Viet Cong of forest cover and food. Anywhere between 2 and 5 million people came in contact with the chemical over that time.

It's a mixture of 2,4-dichlorophenoxyacetic acid (2,4-D) and 2,4,5-trichlorophenoxyacetic acid (2,4,5-T). The degradation of 2,4,5-T results in a dioxin called TCDD: 2,3,7,8-tetrachlorodibenzo-para-dioxin. TCDD has since been declared a carcinogen and dioxins have been linked to soft-tissue sarcoma, Non-Hodgkin's lymphoma, Hodgkin's disease and chronic lymphocytic leukemia, spina bifida, diabetes, immune deficiencies, nervous system damage and various birth defects. It accumulates in human tissue and can be passed on to babies through breast milk. 2,4,5-T is now banned in many countries.

In the decades following the war, significant health problems in veterans

and their children have pointed towards ongoing consequences to the wartime use of Agent Orange. In 1984 former producers of the chemical including Monsanto Corp and Dow Chemical paid \$US180 million to US veterans without admitting liability. The same year in Australia the Evatt Royal Commission found no evidence of any connection between Agent Orange use and veterans' health problems.

The Vietnam Veterans Association of Australia continues to pursue compensation. Late in 2006 the Australian Government announced a new study into the links between exposure to Agent Orange and health effects on veterans and their children. A few months later the Evatt Royal Commission's findings were thrown into doubt when it was revealed that a key expert in the hearings, Sir Richard Doll, had been on a \$1500-a-day fee from Monsanto Corp at the time.

About 18% of Vietnam's forests and 22 000 villages were sprayed with Agent Orange. The chemical's decades-long half-life means the soil and food-chain in Vietnam continue to suffer contamination. No compensation has ever been paid to the Vietnamese.

Health conditions faced by the children of Australia's Vietnam Veterans

condition	expected incidence	recorded incidence
Spina Bifida	33	353
Anencephaly	16	47
Downs Syndrome	92	138
Tracheoesophageal Fistula	23	111
Cleft lip/palate	64	273
Absent body parts	34	150
Other abnormality	888	4009
Leukaemia	57	75
Wilm's tumour	7	42
Tumour – nervous system	48	305
Other cancers	333	730
Suicide	75	231
Accident	365	836

Table source: Jean R Williams, Children of the Mist: Agent Orange - Future Generations, (Queensland: Homecoming Publications, 2004), 160. Figures are extracted from the Australian Department of Veterans' Affairs Vietnam Veterans Health and Morbidity studies. Reproduced with kind permission of Jean R Williams.



Danny Mulvany, Vietnam, 1969



Glenys Mulvany – talking about her family

I don't know whether I'm very strong at all, I don't feel strong, but I know I am strong. But I often wonder how strong I could've been, and what I could've done, if I hadn't had this in my life...

I knew Danny could be quite volatile with his anger but I didn't know what it was, I didn't connect it to Vietnam until a few years down the track...

At two and a half years Kate was diagnosed with cancer, it was a Wilms' tumour, which is a cancer of the kidney. It was at the same time that Agent Orange was raising its head – that there was some connection between Agent Orange and illness with kids and I think in the back of his [Danny's] head he always blames himself that Kate had that cancer...

They [Vietnam veterans] are a very soft-hearted, kind-hearted and supportive group of people and I think

that they really do have this soft side, but then the other extreme is the anger. I deliberately avoided getting caught up in the Vietnam veteran support groups because I thought I could do it on my own, in my own way, but then when I speak to the wives we don't even have to explain ourselves, we can just speak half a sentence here, half a sentence there and we know what we're talking about...

Compensation – I think it would help with the anger issue. I know in Danny's situation too, he was English, he came out here, he went to Vietnam at the age of twenty, he lost those three years – six months waiting for it, six months at the end and the two years in between, but he was never given Australian citizenship. I think in a lot of ways that made Danny even more angry and resentful of the fact that I can fight for your country but you can't even give me citizenship.

Kate & Danny Mulvany, Geraldton, 1984





The Mulvany Boys, Nottingham, 1959



Kate Mulvany and Jaye Norrish (Kate's cousin), Perth, 1980

BIOGRAPHIES



KATE MULVANY
Writer/Rose
Maloney

Kate is a BA graduate from Curtin University. As a writer, her plays include *Father O Friendly*, *Blood & Bone* (winner of Naked Theatre Company's Write Now competition), *Story Time*, *Derek Drives a Datsun*, *Vaseline Lollies*, *Naked Ambition* and the musicals *Somewhere* (co-written with Tim Minchin) and *Embalmer! The Musical* (co-written with Pip Branson). Her play *The Danger Age* was shortlisted for the 2004 Patrick White Playwright's Award and she was the winner of the 2004 Philip Parsons Young Playwright's Award, from which *The Seed* was commissioned. *The Seed* recently won Best Independent Production and was nominated for Best New Australian Work in the 2007 Sydney Theatre Awards. Kate currently has three plays in pre-production – *The Danger Age* which will open La Boite Theatre Company's 2008 season, *The Web* for Black Swan Theatre Company and *HotHouse*

Theatre and Embalmer! The Musical for Tamarama Rock Surfers. As an actor, Kate has performed in *Buried Child* (Company B); *Blasted* (B Sharp/Sheedy Productions); *Mr Bailey's Minder* (Griffin Theatre Company); *Ruby's Last Dollar* (Pork Chop Productions); *Festen*, *Proof*, *A Man with Five Children*, *King Lear*, *The Crucible* (Sydney Theatre Company); *Stories from Suburban Road* (Ensemble Theatre); *Amadeus*, *Social Climbers*, *Sweet Phoebe*, *Milk & Honey* (Perth Theatre Company) and *Killer Joe* (Diana Bliss Productions). She has appeared on television in *All Saints*, *Blue Heelers*, *The Chaser's War on Everything* and in the recent feature film *The Final Winter*.



IAIN SINCLAIR
Director

Iain is a graduate of the Royal Academy of Dramatic Art Masters program, is a Churchill Fellow and Queen Elizabeth Trust scholar. As a director, Iain's most recent

work includes *Lord of the Flies* (Griffin Stablemates/The Group Theatre); *Hurlyburly* (The Group Theatre) which received a Sydney Theatre Award nomination for Best Independent Production, and *The Seed* (B Sharp/Mimmam Productions) which won the 2007 Sydney Theatre Award for Best Independent Production. His other directing credits include *My Arm* (B Sharp/The Group Theatre); *A Street Car Named Datsun 120Y* (B Sharp/Elbow Theatre); *Beyond the Neck* (Argy Bargy Productions/Tasmania Performs) and assisting on *Festen*, *Troupers*, *Blackbird* (Sydney Theatre Company). Iain has researched development models in dramaturgy in the US and UK and been a director and dramaturg at four Australian National Playwrights' Conferences and World Interplay.



NEIL ARMFIELD
Companion
Director

Neil graduated from Sydney University in 1977 and became Co-Artistic Director of Nimrod Theatre in 1979. He joined South Australia's Lighthouse Theatre before returning to Sydney in 1985, where he was involved in the purchase of Belvoir St Theatre and the formation of Company B, becoming its first Artistic Director in 1994. For Company B he has directed *Signal Driver*, *State of Shock*, *Aftershocks*, *Master Builder*, *The Diary of a Madman*, *Diving for Pearls*, *The Tempest*, *Ghosts*, *Hate*, *No Sugar*, *Hamlet*, *The Blind Giant is Dancing*, *The Alchemist*, *WASP*, *The Seagull*, *The Governor's Family*, *As You Like It*, *Up the Road*, *The Judas Kiss*, *The Small Poppies*, *Suddenly Last Summer*, *The Marriage of Figaro*, *Emma's Nose*, *Aliwa!*, *My Zinc Bed*, *Waiting for Godot*, *The Underpants*, *The Lieutenant of Inishmore*, *Gulpilil*, *The Spook*, *Stuff Happens*, *Peribanez*, *Keating!* and *Toy*

Symphony; as well as numerous joint productions including *Dead Heart*, *Night on Bald Mountain*, *Picasso at the Lapin Agile*, *Cloudstreet*, *A Cheery Soul*, *It Just Stopped*, *The Adventures of Snugglespot & Cuddlepie* and *Little Ragged Blossom* and *Exit the King*. He has also worked extensively both in Australia and overseas with companies including Nimrod, State Theatre Company of South Australia, Queensland Theatre Company, Sydney Theatre Company, Seymour Group, Melbourne Theatre Company, Opera Australia, Welsh National Opera, Canadian Opera, Bregenz Festival, Zurich Opera, English National Opera, The Royal Opera and Chicago Lyric Opera. In film, Neil has directed *Candy*, which premiered in competition at the 2006 Berlin Film Festival. He has won numerous awards including the Sydney Theatre Critics' Circle Awards for both Best Director and Best Production, the Major for Significant Contribution to Sydney Theatre, many Green Room Awards, AFI Awards for Best Director for the mini-series *Edens Lost* and for Best Adapted Screenplay with Luke Davies for *Candy*, Helpmann Awards and the Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts in Australia. International awards include Best Production, Dublin Festival for *Cloudstreet*; Best Director and Best Musical, Dora Mavor Moore Awards,

Canada for *Billy Budd*; and Best Opera Production, Barclays Award for *Billy Budd*. In 2007, Neil was awarded Officer of the Order of Australia for his service to the arts.



DANNY ADCOCK
Danny Maloney

Danny has worked extensively in film, theatre and television. Most recently he performed in *The Marvellous Boy* and *The Woman with Dog's Eyes* (Griffin Theatre Company). Other theatre credits include *Cavalcadere*, *Boy Next Door*, *The Faith Healer* (Ensemble Theatre); *Coriolanus* (Sydney Theatre Company); *Hollow Ground* (NIDA Company); *The Keepers* (Mainstreet Theatre Company/Aboriginal National Theatre Trust) and *Hamlet* (Pork Chop Productions). His film credits include the recent short *One of the Lucky Ones* for SBS, as well as leading roles in *We of the Never Never*, *Bronco*, *Quigley Down Under*, *Straight Talking*, *Death in the Afternoon* and *Airtight*. In addition, Danny has appeared in numerous well-known television shows including *Blue Heelers*, *Stingers*, *Water Rats*, *All Saints* and *A Country Practice*.



MICKA AGOSTA
Set & Costume Designer

Micka is a graduate of the design course at NIDA where his designs included *The Matchmaker*, *Grazing the Phosphorus* and *Uncle Vanya*. Most recently his costume designs were seen in *Holding the Man* (Griffin Theatre Company), which played its fourth season at Belvoir St Theatre last year. Other work includes *An Ordinary Day* (Crypt Theatre); *Midnight* (Marian Street Theatre for Young People); *Grounds for Marriage* (Takeaway Theatre) and Josh Lawson's *Plays: By Himself* (Tamarama Rock Surfers). In 2006, Micka was engaged as an Assistant Designer to Brian Thomson for *Capricornia* (Company B), *The Boy from Oz* (BFO Arena Pty Ltd) and *Priscilla Queen of the Desert - The Musical* (Back Row Productions). Recently he has provided costume assistance to Catherine Martin and Gypsy Taylor on the upcoming feature film *Australia* (Bazmark), and was Costume Design Assistant to Wendy Cork on *Eternity Man* (Channel 4).





PAUL CHARLIER
Sound
Companion Artist

Paul is a composer and sound designer for theatre, radio, film and television. His scores for Company B include *Toy Symphony*, *The Lieutenant of Inishmore*, *Buried Child*, *Suddenly Last Summer*, *The Seagull*, *The Blind Giant is Dancing*, *WASP* and *Aftershocks* and the sound designs for *The Judas Kiss*, *Hamlet*, *The Alchemist*, *As You Like It*, *Waiting for Godot*, *The Underpants* and *Burnt Piano*. Other theatre credits include *Love Lies Bleeding*, *Ying Tong*, *The Miser*, *Victory*, *Influence*, *Scenes from a Separation*, *The Cherry Orchard*, *Dissident*, *Democracy*, *Copenhagen* (Sydney Theatre Company); *Last Cab to Darwin* (Pork Chop Productions); *Already Elsewhere* (Force Majeure); *The Cost of Living* (DV8 Physical Theatre); *Blood Vessel* (Stalker Theatre Company); *Live Acts on Stage* (Black Swan Theatre Company); *The Kid*, *Presence* (Griffin Theatre Company) and *Fire on the Snow* (State Theatre Company of South Australia). Paul was Composer for the feature film *Candy*, the telemovie *Aftershocks* and Sound Designer for *Looking for Alibrandi* and *The Projectionist*. Most recently he was Sound Designer for the Broadway production of *Deuce*,



received a 2007 Sydney Theatre Award nomination for Best Score/ Sound Design for *Toy Symphony* and won the 2006 Sydney Theatre and Victorian Green Room Awards for the score and sound design of *Honour Bound* (Sydney Opera House/ Malthouse Theatre).



DAMIEN COOPER
Lighting
Companion Artist

Since graduating from NIDA in 1996, **Damien** has designed for many of Australia's leading performing arts companies. His lighting designs have toured Europe, Asia and the United States. He has worked on numerous Company B productions including *Toy Symphony*, *Exit the King*, *Keating!*, *Peribanez*, *Stuff Happens*, *The Chairs*, *The Spook*, *In Our Name*, *The Underpants*, *The Threepenny Opera*, *The Ham Funeral* and *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Other theatre credits include *The Rocky Horror Show* (Ambassador Theatre Group/ Dainty Consolidated Entertainment); *Riflemind*, *Ying Tong*, *Self Esteem*, *The Lost Echo Parts 1 and 2*, *A Hard God*, *The Cherry Orchard*, *Summer Rain*, *Metamorphosis*, *Boy Gets*

Girl, *Julius Caesar*, *Far Away, Bed*, *Thyestes*, *Morph*, *Fat Pig*, *The Shape of Things*, *These People*, *King Lear*, *This Little Piggy*, *The Art of War* (Sydney Theatre Company); *Theft of Sita*, *Three Furies – Scenes from the Life of Francis Bacon* (Performing Lines); *Honour Bound* (Sydney Opera House/Malthouse Theatre) and *Company* (Kookaburra Theatre Company). Damien's design credits for dance are *The Director's Cut*, *Grand*, *Some Rooms*, *Shades of Gray*, *Ellipse*, *Air and Other Invisible Forces*, *Body of Work*, *Mythologia* (Sydney Dance Company); *Tivoli* (The Australian Ballet/Sydney Dance Company) and *Swan Lake* (The Australian Ballet). Opera credits include *Alcina* and *The Magic Flute* (Opera Australia). Damien has also worked with Australian Dance Theatre, Theatre of Image, Adelaide Festival, Chunky Move, Griffin Theatre Company and Australian Theatre for Young People. His awards include the 2007 Sydney Theatre Award for Best Lighting Design for *Toy Symphony* and the Sydney Theatre Critics' Awards for Best Lighting Design for *The Lost Echo* and *Summer Rain*. He received the Mike Walsh fellowship in 2003 which enabled him to work with Robert Wilson at the Watermill Centre. Damien currently lectures in Lighting Design at NIDA.



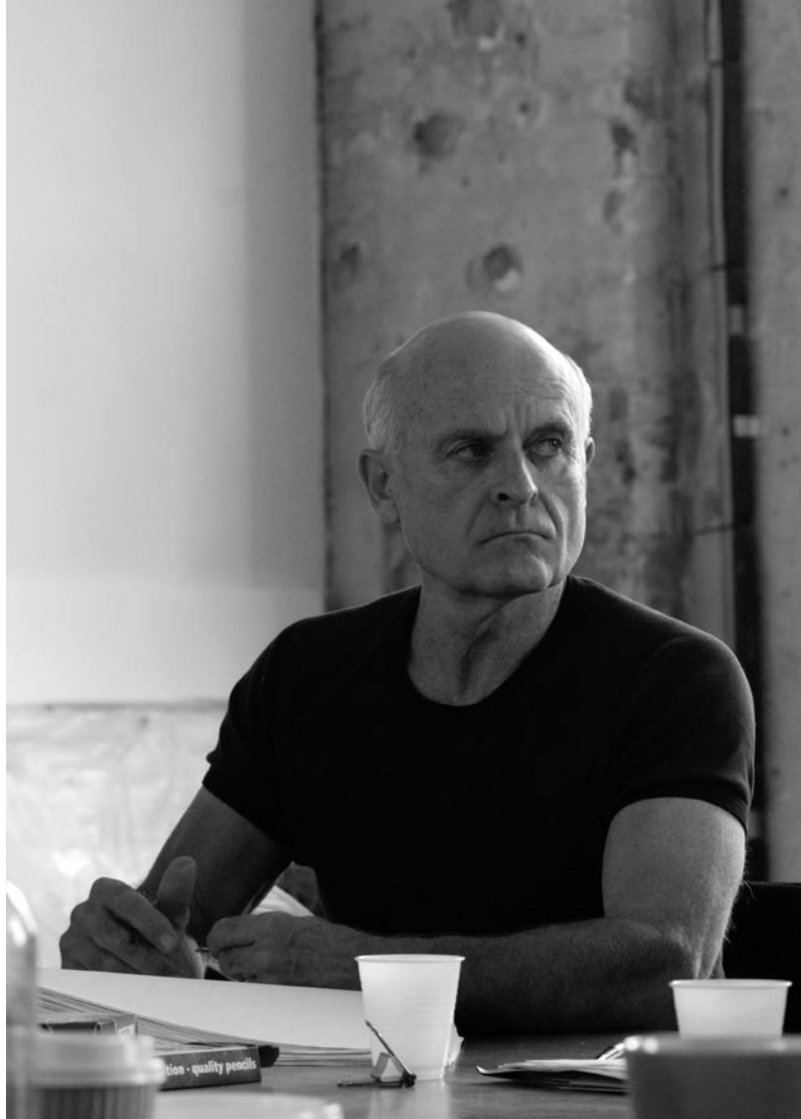
MATT COX
Lighting Designer

Matt has worked in lighting extensively both in Australia and internationally. For Company B he was the Technician on *A Midsummer's Night Dream*. He featured strongly in the B Sharp Season last year as Lighting Designer for *Vital Organs* (Easily Distracted), *Tender* (now yes now) and the premiere of *The Seed* (Mimmam Productions). Also for B Sharp he was the Lighting Designer on *Pan* (The Working Group) and *Black Milk* (Wildcard Productions). Other theatre credits include Lighting Associate for *The Government Inspector* (Bell Shakespeare); *Talking Heads* (Tinderbox Productions) and the New Zealand tour of *Women in Black* (New Theatricals). Matt has also been the Head Electrician for Sydney Theatre, the Head of Lighting for Universal Playground and the Adelaide Festival of the Arts and Lighting Designer for several shows in the 2002 Edinburgh Fringe Festival.



**DALE
FERGUSON**
Set & Costume
Companion Artist

Dale has had a long association with Company B, designing for many productions including *Exit the King*, *Peribanez*, *The Chairs*, *The Dreamers*, *The Marriage of Figaro* and *The Judas Kiss*. His other theatre credits include *Summer Rain*, *Howard Katz*, *A Cheery Soul*, *The Girl Who Saw Everything* (Sydney Theatre Company); *The History Boys*, *Don's Party*, *The Female of the Species*, *The 25th Annual Putnam Country Spelling Bee*, *The Sapphires*, *The Glass Menagerie*, *True West*, *Great Expectations*, *The Seagull*, *The Resistible Rise of Arturo Ui*, *Sylvia*, *Amy's View*, *Molly Sweeney*, *Dealers Choice*, *The Shaughraun* (Melbourne Theatre Company); *Woman-Bomb* (Malthouse Theatre); *Rapture*, *Nightfall* (Playbox Theatre Company) and the Sydney production of *Titanic* (Seabiscuit Productions). For opera, Dale's credits include *Ariadne auf Naxos*, *The Marriage of Figaro* (Welsh National Opera); *The Marriage of Figaro*, *Eugene Onegin* (Opera Australia) and *Motherland* (Chamber Made Opera). His recent television work includes *Temptation*. Amongst



his numerous awards are the Green Room Awards for Best Design for *The Seagull*, *Molly Sweeney*, *Dealers Choice* and *A Cheery Soul* and Helpmann Award nominations for Best Costume Design for *Great Expectations* and *Trelawney of the Wells* and Best Set Design for *The Seagull*. Most recently he received a 2007 Sydney Theatre Award nomination for Best Costume Design for *Exit the King*.



KYLIE MASCORD
Stage Manager

Kylie graduated from Technical Production at NIDA in 2000 and has worked with Company B since 2001. *The Seed* marks her 21st production with the company. Her previous Company B credits include *Toy Symphony*, *Who's Afraid of Virginia Woolf?*, *Paul*, *The Adventures of Snugglepot & Cuddlepie* and *Little Ragged Blossom*, *It Just Stopped*, *Peribanez*, *Stuff Happens*, *Ray's Tempest*, *The Spook*, *Gulpilil*, *A Midsummer Night's Dream*, *The Threepenny Opera* (Festival Iberoamericano de Teatro de Bogota, Colombia), *Run Rabbit Run*, *The Fever*, *The Lieutenant of Inishmore*, *Macbeth*, *Buried Child*, *My Zinc*

Bed, *Emma's Nose* and *The Laramie Project*. She has also worked as the Production Stage Manager for the MusicOz Awards 2006, Company Stage Manager for the Australasian tour of *The Merchants of Bollywood*, Program Coordinator for Australia Day 2003, Event Coordinator for Australia Day 2002 and 2001, and the Production Assistant at the Olympic and Paralympic Arts Festivals 2000. She is currently Company B's Resident Stage Manager.



NELL RANNEY
Assistant Stage Manager

Nell graduated from Charles Sturt University in 2006, completing a Bachelor of Arts (Communication - theatre/media). For Company B she was recently the Assistant Stage Manager on *Who's Afraid of Virginia Woolf?* and *Parramatta Girls*. Other theatre experience in stage management and production includes working with Pinchgut Opera, The Australian Performance Exchange, Cameron Mackintosh Productions on *Miss Saigon*, Force Majeure, Circus Oz, Performing Lines, Catapult Youth Arts Festival and The Famous Spiegeltent/

Sydney Festival. Additionally Nell produced and directed *The Kiss* (Tap Gallery, Darlinghurst), was the Assistant Producer in the original B Sharp production of *The Seed*, and is currently producing *Mistero Buffo* (Stage Left Productions) to play at Belvoir St Downstairs Theatre in March 2008.



STEVE TOULMIN
Composer &
Sound Designer

Steve graduated from NIDA in 2006. His credits in sound design include *Beyond the Neck* (Argy Barge Productions/Tasmania Performs); *Holding the Man* (Griffin Theatre Company); *Last One Standing* (Tamarama Rock Surfers) and *Ordinary*, *Cymbeline* (NIDA). His upcoming work includes *Attack of the Attacking Attackers* (La Boite Theatre Company). His credits in AV Design include *Deep Blue* (Creative Media Warehouse/dmand); *Only Ten Minutes to Buffalo* (NIDA); Peugeot 207cc launch (Belleaide Events) and the Sydney Lord Mayor's New Year's Eve Party 2006. He is currently the in-house Music Producer/Composer for post production company Infinity Entertainment.



MARTIN VAUGHAN
Brian Maloney

Brisbane born (1931) and the son of a vaudeville comedian, **Martin** worked as a postman, customs clerk and musician amongst other occupations before turning to acting in 1961. After three years with the Melbourne Theatre Company he moved to Sydney and joined the Old Tote Company for the 1971-2 seasons. In 1973 he added television and film to his repertoire, and is best known for the ABC TV series *Power Without Glory*, and films such as *Phar Lap* and *Billy & Percy*. While clocking up over 100 hours of television and 30 odd films Martin has always retained his links with the stage. His latest highlights in this area are *Buried Child* (Queensland Theatre Company) and *Mr Bailey's Minder* (Griffin Theatre Company).

COMPANY **B** HISTORY

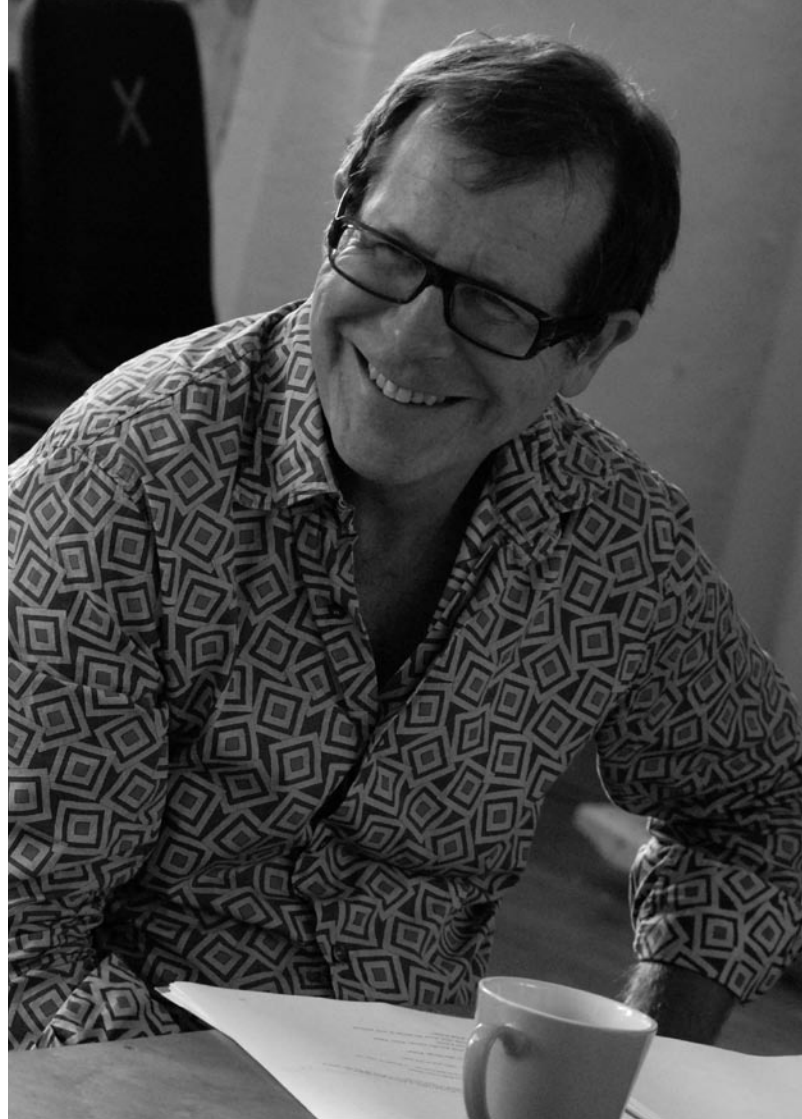
Company B sprang into being out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia's most celebrated theatre companies. Under the artistic leadership of Neil Armfield, the company performs at its home at Belvoir St Theatre in Surry Hills, Sydney and from there tours to major arts centres and festivals both nationally and internationally. Company B engages Australia's most prominent and promising playwrights, directors, actors and designers to present an annual artistic program that is razor-sharp, popular and challenging.

Belvoir St Theatre's greatly loved Upstairs and Downstairs stages have been the artistic watering holes of many of Australia's great performing artists such as Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements.

Sellout productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *Gulpilil*, *The Sapphires*, *Stuff Happens*, *Keating!*, *Parramatta Girls*, *Exit the King* and *Toy Symphony* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies. Company B also supports outstanding independent theatre companies through its annual B Sharp season.

For more information visit www.belvoir.com.au



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Email mail@belvoir.com.au Web www.belvoir.com.au

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Neil Armfield AO

GENERAL MANAGER

Vicki Middleton (until Feb)
Brenna Hobson (from March)

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Andrew Cameron
Michael Coleman
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Louise Herron
Brenna Hobson (from March)
Vicki Middleton (until Feb)
Brian Thomson AM
Mary Vallentine AO
Orli Wargon

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B Keepers are a unique group of individuals whose financial support is a reflection of their passion for, and commitment to, Company B. The B Keeper program is one of the ways we can continue to create the kind of theatre that we love and that has attracted and inspired audiences here in Sydney, around Australia and across the world.

We gratefully acknowledge our B Keepers for their loyal and generous support

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Company B is grateful to accept all donations. Your gift will be directed towards our foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B. Donations over \$2 are tax deductible. If you would like to consider making a donation, or would like further information about becoming a B Keeper, please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 or email christine@belvoir.com.au

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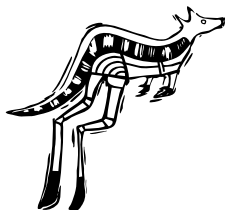
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