

DEATH OF A SALESMAN





Genevieve Lemon

Belvoir presents

DEATH OF A SALESMAN

By **ARTHUR MILLER**

Director **SIMON STONE**

Belvoir's production of Death of a Salesman opened at Belvoir St Theatre on Wednesday 27 June 2012.

Set Designer **RALPH MYERS**

Costume Designer **ALICE BABIDGE**

Lighting Designer **NICK SCHLIEPER**

Composer & Sound Designer **STEFAN GREGORY**

Assistant Director **JENNIFER MEDWAY**

Fight Choreographer **SCOTT WITT**

Stage Managers **LUKE McGETTIGAN, MEL DYER** (from 31 July)

Assistant Stage Managers **MEL DYER, CHANTELE FOSTER** (from 31 July)

Stage Management Secondment **GRACE NYE-BUTLER**

With

The Woman / Jenny / Miss Forsythe **BLAZEY BEST**

Biff **PATRICK BRAMMALL**

Willy Loman **COLIN FRIELS**

Ben **STEVE LE MARQUAND**

Linda / Letta **GENEVIEVE LEMON**

Happy **HAMISH MICHAEL**

Charley / Stanley **PIP MILLER**

Bernard / Howard **LUKE MULLINS**

PRODUCTION THANKS Tri-point Rigging, Incu Men's and Women's Wear, Angela Greenaway from Reuze Vintage.

PHOTOGRAPHY Heidrun Löhrr

DESIGN Alphabet Studio



Luke Mullins
Simon Stone

Simon Stone in conversation with Ralph Myers

Ralph: Why this play?

Simon: I reread it a couple of years ago and I was astounded at this play about the decline of American capitalism, which in a post-GFC context seemed incredibly prescient. It was as if it had been written and put in one of those time capsules – to be found in 2012.

In its original production it would have been a play about a particular man failing where other men have succeeded. In this era it is about a dream which was never going to work anyway. So Willy Loman becomes much more of an everyman.

Ralph: Do you think plays begin their lives as being about a specific set of circumstances and become universal over time?

Simon: I think location and time are always of incidental importance in the great plays. It's often hard to tell if a master playwright has written one of their great plays until you have some perspective on it. Of Miller's two great plays, one of them, *Death of a Salesman*, is about all of the dreams that parents have for their children and the fundamental inability for a child to both live up to those dreams and to become their own person – how paradoxically impossible that is. The other, *The Crucible*, is about how a society becomes cannibalistic

and turns in on itself in order to purge some kind of perceived danger. And both of those scenarios have occurred throughout history and will continue to occur as long as there are humans on the planet.

Ralph: Reading *The Crucible* of course we all know that it's a thinly veiled analogy for the McCarthy trials, but with *Salesman* it wasn't until I watched it in rehearsals the other day that I realised how subversive and frankly socialist in its outlook it is, or at least how political.

Simon: People don't seem to have noticed it's a very anti-American play. It's a scathing attack on the most sacred principle at the core of the American Dream: that anybody can become anything they want. The play actually says that some people are just not going to be able to make it, and the day they realise that they'll be happier. That's almost nihilistic.

Ralph: Or is it deeply conservative to say that some people rise to the top because they're really great and some people like Willy Loman just aren't?

Simon: It doesn't seem to be a play about what kind of person rises to the top though. It's about: if you're not the sort of person who rises to the top, what's the best way to be happy? It's a survival guide for losers. We are all at some point in our lives

like Willy Loman. If we are able to find a way out then it's by accepting the situation we are in as the first tenet. But for Willy, who's living the American Dream, you never give up and you never admit that you've lost.

Ralph: So if it's a play about the American Dream how come your actors aren't using American accents?

Simon: Because the American Dream has been dreaming us since the Second World War. Because we live in the American empire. Look at Europe right now; it's falling over because of a post-Second World War American Dream. It's actually important for *Salesman*, as a searing indictment of this dream of capitalism, to be produced in the countries that weren't even part of the invention of that dream; it was just thrust down their throats.

Ralph: I love that as an audience member you absorb the fact that they're speaking in Australian accents, and that there's a tension between that and the context of the play and the references but you don't care. It's like watching Shakespeare in our own voice.

Simon: Yeah, that's right and Shakespeare proved that you don't need to have any realistic representation of any place on the stage for audiences to be able to paint the picture of Padua or Verona or Ancient Rome.

Ralph: This afternoon in rehearsal Colin was putting his face in his hands, saying: I can't bear it, I can't watch this scene, I can't be involved, it's too painful, it's too emotional to take. Why did you cast Colin Friels in the role of Willy?

Simon: It was just an instinct at first. Which Colin has retrospectively justified through showing me how Willy Loman needs to be played. I've never seen a great dreamer on stage before. People play dreamers a lot; they reach after it but I genuinely get the feeling that Colin is like an open wound when he sees and hears and smells the world. The world has such an overwhelming effect on Colin; he's deeply moved by it. When he's evoking all of these worlds on stage that we can't see literally because of the sparseness of the production, he's taking us to all of those places with every turn of phrase. The production that we came up with wouldn't be able to work if we didn't have Colin in that role. If it doesn't exist at all on stage it has to exist in the audience's imagination and that can't start without a great dreamer provoking their imagination. Colin is that great dreamer.

Ralph: When does a play stop being a contemporary play and start being a classic?

Simon: I think there are two phases, actually. I think the first is when it starts being relevant again. At that time it experiences its first important revival. And I think for Australia the first time *Salesman* has meant anything other than its original context is now. The first moment historically of us cutting the apron strings by which

we are attached to America. It's such a seminal moment: as we give away that dream we can finally reflect on it and think about what it has meant to us. And we're doing that, we're starting that phase now.

There will be a point in time where it becomes like *King Lear*. It's too full of references we still understand for it to be a completely timeless classic. But in 50 years or 100 years time it will be like *King Lear*. It's essentially *Lear* and *The Cherry Orchard* put together. It's about a man giving away his empire and his terrible fear that he won't have a legacy. In every culture there's that fear of death and the desire to leave something behind. And the only way most of us do that is by procreating.

Ralph: Or planting seeds desperately in your vegetable garden before you kill yourself.

Simon: Because we all know we can't escape death, but we want to feel like we had some sort of effect on the world before we leave it.

Ralph: I think that's a really interesting point of this play: Loman wanted to feel like he had an effect on the world, yet he would have been much better off had he been one of those people who was happy just existing. Instead he's wasted his life.

Simon: That's true, one of the lines is Charley saying '...forget about it', in relation to his worries about Biff. And Willy replies, 'then what have I got to remember?' That idea of having to place memory into the world, of yourself and your deeds.

But the thing about the American Dream is the notion that the pinnacle of achievement is the same for every single person in the country, which is fundamentally unrealistic since only one person gets the job. There are going to be a lot of disappointed people if everyone grows up thinking that they're going to be the President of the United States.

Ralph: Well you were born in Switzerland, I was born in Australia; we have no chance, you have to be a natural-born citizen.

Simon: Dammit.



On Miller

Gabrielle Bonney

I have, I think, provided actors with some good things to do and say. What people may find in them, or fail to find, is not in my control anymore. I can only say that life has not been made less for what I've done, and possibly a bit more.

The writer of 36 stage plays as well as radio plays, screenplays and fiction, Arthur Miller was a prolific author whose sensitivity to the social and political eras he lived through and acute understanding of the human condition led him to create timeless dramas including *All My Sons*, *A View From the Bridge*, *The Crucible* and *Death of a Salesman*. From the late 1940s, when his plays began making an impact on Broadway, until the early 60s Miller found himself in the public eye, testifying before the House Un-American Activities Committee, receiving the Pulitzer Prize for Drama and, in 1956, marrying the world's biggest film star of the time, Marilyn Monroe.

Born Arthur Asher Miller on 17 October 1915 in Harlem, New York City, Miller was the second of three children of Isidore and Augusta Miller, Polish-Jewish immigrants. His father worked in the ragtrade, a wealthy, respected owner of a large manufacturing business. They lived on Manhattan's Upper East Side and owned a summer house in Far Rockaway, Queens. In the Wall Street Crash of 1929 the family business

was destroyed and they lost almost everything. The theatre critic Michael Ratcliffe said of the effect of this momentous event on Miller: 'This first great discord of the American century informs all his work. Like Dickens and Ibsen, he drew from his father's financial disaster the lifelong convictions that catastrophe could strike without warning and that the crust of civilised order was perilously thin.'

The Miller family subsequently moved to Brooklyn, and after graduating in 1932 from Abraham Lincoln High School, Miller worked at several menial jobs to pay for his college tuition. He attended the University of Michigan, and in 1941 began writing the first of his dramatic works, *The Man Who Had All the Luck* – it became his first professionally produced play when it arrived on Broadway in November 1944 but was badly received and ran for only four performances. The tables turned however with his next drama, *All My Sons*, and Miller became, along with his contemporary Tennessee Williams, a true force on America's theatrical scene. Opening in January 1947, *All My Sons* was directed by the talented and enterprising Elia Kazan with whom Miller would forge a long association. The play won the New York Drama Critics' Circle Award and ran for 328 performances.

Upon its Broadway debut on 10 February 1949 with Lee J Cobb in the lead role as Willy, *Death of a Salesman* won the triple crown of theatrical artistry: the Pulitzer Prize



Arthur Miller

for Drama, the Tony Award for Best Play and the New York Drama Critics' Circle Best Play Award. It won a slew of Tonys that year, including Best Director for Elia Kazan, who Miller later recalled 'was the first of a great many men – and women – who would tell me that Willy was their father.' Miller himself was highly critical of the play, written when he was just 33 years old: 'I knew nothing of Brecht then or of any other theory of theatrical distancing: I simply felt that there was too much identification with Willy, too much weeping, and that the play's ironies were being dimmed out by all this empathy.'

Meantime, in 1947 the House Un-American Activities Committee (HUAC) (created by the US House of Representatives to investigate disloyalty and subversive organisations) was attempting to smoke members of the Communist Party out of Hollywood. In the 50s Miller testified that he had allied himself with some Communist and Popular Front causes but denied ever being a member of the Communist Party. His refusal to give information about his friends and colleagues led to his conviction of

contempt of Congress – he was fined and given a suspended jail sentence. Others called before HUAC were willing to testify and Lee J Cobb eventually succumbed to the pressures, naming 20 people as former members of the Communist Party. Miller remembered: 'I could not help thinking of Lee Cobb, my first Willy Loman, as more a pathetic victim than a villain, a big blundering actor who simply wanted to act, had never put in for heroism, and was one of the best proofs I knew of the Committee's pointless brutality toward artists. Lee, as political as my foot, was simply one more dust speck swept up in the thirties idealisation of the Soviets, which the Depression's disillusionment had brought on all over the West.'

Miller followed *Salesman* in 1953 with the sharply incisive *The Crucible*, based on the Salem witch trials with unambiguous parallels to Senator Joe McCarthy's political witch-hunts of the time. In *A View from the Bridge* (1955/56), a Sicilian-American longshoreman, Eddie Carbone, driven by sexual interest in his niece breaks his community's

code of silence by betraying illegal immigrants. Both *The Crucible* and *A View from the Bridge* explored themes that Miller was increasingly concerned with: what he called 'responsibility and guilt for this world we cannot quite believe we made.'

Apart from a period of relative inactivity coinciding with his marriage to Marilyn Monroe (1956–1961), Miller continued to write plays, radio plays, screenplays and fiction up until the time of his death at the age of 89 in 2005. Many see his overtly autobiographical play *After the Fall* (1964) as his most mature and complex work. Lesser-known dramatic works include *A Memory of Two Mondays*, *Incident at Vichy*, *The Price*, *The Archbishop's Ceiling*, *I Think About You a Great Deal*, *The Last Yankee* and *Resurrection Blues*. He wrote the screenplay *The Misfits* in 1961 for Monroe, and adapted *Death of a Salesman* in 1985 for a made-for-television film starring Dustin Hoffman as Willy and John Malkovich as Biff. He wrote many works of non-fiction, including texts accompanying photographs by his third wife, Inge Morath.

Later in life, Miller occasionally directed, and in 1983 he was the first foreign theatrical director in the People's Republic of China, directing *Death of a Salesman* with Chinese actors at the Beijing People's Art Theater, the equivalent of the Moscow Art Theater. In an article he wrote for *The New York Times* six years later at the time of the Tiananmen Square massacre, he recalled: 'There was a lot of skepticism surrounding the project,

with many Chinese and foreigners doubting that the Chinese audience would understand the very American play. As it turned out, we needn't have worried. *Salesman* is about a family and business, and the Chinese practically invented both, and their reaction was little different than audience reaction had been in New York City and in theaters in any other Western city.' The play became a staple in the repertoire of Chinese theatre and played all over the country. And it strongly influenced the generation of China's playwrights that followed.

Death of a Salesman was first produced in Australia in 1953 at the Independent Theatre. Rodney Fisher, John Sumner, Robin Lovejoy and Stephen Barry have all directed productions of this seminal work since then.

Thirty years ago, in 1982, George Ogilvie directed the Nimrod Theatre Company production at the Seymour Centre, with Warren Mitchell in the lead (who reprised his award-winning performance in several productions including at London's National Theatre). The inimitable Judi Farr played Linda and a very young Mel Gibson took on the role of Biff.

Sixty-three years on since the play's 1949 premiere, *Death of a Salesman* endures. Still now, as Ogilvie said in his director's note in 1982, it 'seems to have lost none of its relevance, its poetry nor its compassion for the human condition.'

Sources: 'Op-Ed: Death in Tiananmen', Arthur Miller, *The New York Times*, 10 September 1989; *Death of a Salesman* program, Nimrod Theatre Company, 1982 – notes by Alison Lyssa, George Ogilvie, Debra Oswald and Alison Summers; Spartacus Educational; Wikipedia.

Biographies



SIMON STONE Director

Simon is a graduate of the Victorian College of the Arts. In 2007 he founded the independent ensemble The Hayloft Project. For Hayloft he co-wrote and directed *Thyestes*, which was commissioned by and originally produced at Malthouse Theatre (winner of 2010 Green Room Awards for

Best Production, Best Adaptation and Best Ensemble), co-wrote and directed *The Only Child* (with B Sharp, winner of Sydney Theatre Award for Best Independent Production), adapted and directed *The Suicide, Spring Awakening* (both with B Sharp) and *Platonov*, was one third of the multi-director project *3xSisters*, and directed Rita Kalnejais' *B.C.* In 2009 Simon directed *The Promise* for Belvoir and in 2011 he became the company's Resident Director. In his first year in the role, Simon wrote and directed *The Wild Duck* after Ibsen (winner of three 2011 Helpmann Awards, including Best Play; winner of four 2011 Sydney Theatre Awards, including Best Production and Best Direction) and directed *Neighbourhood Watch* (four 2011 Sydney Theatre Award nominations, including Best Production). For Sydney Theatre Company and Malthouse Theatre, Simon co-translated and directed *Baal* (winner of two 2011 Sydney Theatre Awards). This year, Simon has again directed *Thyestes* for Belvoir, and written a new version of and directed *Strange Interlude*. As an actor, Simon performed in Belvoir's 2007 production of *Who's Afraid of Virginia Woolf?* and appeared in the films *Jindabyne*, *Kokoda*, *Balibo*, *Blame*, *The Eye of the Storm* and *Being Venice* (2012 Sydney Film Festival). Simon was the 2008 recipient of the biennial George Fairfax Memorial Award. Later in 2012, Simon will be co-writing and directing a stage version of Ingmar Bergman's film *Face to Face* for Sydney Theatre Company. In August he will be taking his production of *The Wild Duck* to the International Ibsen Festival, Oslo, Norway.



ALICE BABIDGE Costume Designer

Since graduating from NIDA's design course in 2004,

Alice has designed costumes and sets for theatre, opera, film and TV. She has been the resident designer at Sydney Theatre Company for the last two years. For Belvoir Alice created the costumes for *Every Breath* (and set), *Babyteeth*, *That Face*, *Who's Afraid of Virginia Woolf?*, *Parramatta Girls* and *Capricornia*. Her other costume credits include *Gross und Klein*, *True West*, *The Trial*, *Honour*, *The War of the Roses*, *The Season at Sarsaparilla*, *The Lost Echo*, *Boy Gets Girl*, *Julius Caesar* (Sydney Theatre Company).

Alice designed both sets and costumes for *The White Guard*, *Next Stage Shorts*, *The Oresteia*, *The Mysteries*, *The Women of Troy* (Sydney Theatre Company); *Self Esteem* (Wharf 2LOUD); *King Tide*, *The Nightwatchman*, *The Peach Season*, *Strangers in Between* (Griffin Theatre Company); *The Share*, *The Hour Before My Brother Died* (Old Fitzroy Theatre) and the opera *The Navigator* (2008 Brisbane Festival). She created the sets for *The Year of Magical Thinking* and *The Wonderful World of Dissocia* (Sydney Theatre Company). Alice has designed music video clips for artists such as The Mess Hall, End of Fashion and You Am I. She most recently co-designed the costumes for the feature film *Snowtown*. Alice's work also includes costumes for the operas *Caligula*, *The Return of Ulysses* (English National Opera); *Rigoletto* (Komische Opera, Berlin); *Bliss* and *The Marriage of Figaro* (Opera Australia). Alice received a 2011 Sydney Theatre Award for Best Costume Design for *Gross und Klein*.



BLAZEY BEST The Woman / Jenny / Miss Forsythe

For Belvoir, **Blazey** has appeared in the touring production of *Summer of the Seventeenth Doll* and *The Threepenny Opera*, and in *Bang* for B Sharp. Her other theatre credits include *Much Ado About Nothing*, *Troilus + Cressida*, *Richard III*, *A Comedy of Errors*, *The Servant of Two Masters*, *The War of the Roses* (Bell Shakespeare); *Travesties*, *Troupers*, *Summer Rain* (Sydney Theatre Company); *Strange Attractor* (Griffin Theatre Company); *Babies Proms* (Sydney Opera House); and *Hedwig and the Angry Inch* (Showtune Productions). Blazey has also appeared on TV in *Water Rats*, *Home and Away*, *All Saints* and *Wildside*, as well as in the feature film *Ten Empty*. Blazey was nominated for a Sydney Theatre Award for *Strange Attractor*. In August she will tour to Norway with Belvoir's production of *The Wild Duck*.



PATRICK BRAMMALL Biff

Patrick's stage appearances include *The Importance of Being Earnest*, *Clybourne Park*, *The Ugly One*, *Apologia*, *Moonlight and Magnolias* (Melbourne Theatre Company); *The White Guard* (Sydney Theatre Company); *As You Like It*, *The Comedy Of Errors* and *Just Macbeth!* (Bell Shakespeare), which toured to the Edinburgh Fringe Festival where it received a Herald Angel Award. In 2006 Patrick was awarded The Philip Parsons Young Playwright's Award (with John Leary) for co-writing *The Suitors*, which is currently being developed for television. The subsequent writing commission led to the production of *Vital Organs* (B Sharp/Easily Distracted). Patrick also worked as assistant director to Neil Armfield for Belvoir's production of *Peribanez*. Patrick will be seen in ABC's new comedy series *This Christmas*, the second series of *Lowdown* and the multiplatform comedy series, *The Strange Calls*. Patrick has an extensive list of television credits including *Rush*, *The Librarians*, *All Saints*, *East West 101*, *Canal Road*, *Home and Away*,



Genevieve Lemon
Colin Friels



Pip Miller
Patrick Brammall

At Home with Julia, *The Alice*, *Hawke* and *Some Say Love* for UKTV. In 2011 Patrick made his feature film debut in Leon Ford's *Griff the Invisible*, which screened at the Toronto and Berlin International Film Festivals.



MEL DYER Assistant Stage Manager
(& Stage Manager from 31 July)

Mel is a 2007 graduate of NIDA's production course. She was recently stage manager for Belvoir's production of *Every Breath*. As assistant stage manager she has worked on Belvoir's productions of *As You Like It*, *Neighbourhood*

Watch, *The Seagull*, *The Diary of a Madman*, *Measure for Measure*, *The Promise*, the 2009 Australian tour of *Page 8* and the 2008 tour of *Keating!*. Mel also appeared on stage for Belvoir in *As You Like It*, *Neighbourhood Watch*, *The Seagull* and *Keating!*. Her other credits include stage manager for *Lawn*, *Edgar*, *Remember Me*, *Legless* (Splintergroup/Festpeilhaus, Austria); *Roadkill* (Splintergroup/Performing Lines); *Underground* (Dance North/Performing Lines), and *Night Café* (Dance North), and assistant stage manager for *Assembly* (Chunky Move). Mel has also worked as a swing assistant stage manager for *The Nutcracker – The Story of Clara* and *Sleeping Beauty* (Australian Ballet).



CHANTELLE FOSTER Assistant Stage Manager
(from 31 July)

Chantelle is a graduate of the National Institute of Dramatic Art (Production). This is her first production with Belvoir. As assistant stage manager her credits include *Romeo and Juliet* (Bell Shakespeare); *Never Did Me Any Harm* (Force

Majeure); *Ruby Moon*, *Money Shots* and *Bigger Than Jesus* (Sydney Theatre Company); and *My Bicycle Loves You* (Legs On The Wall). Chantelle has also stage managed for *Checking In*, *Checking Out* and the Young Actors Studio (NIDA Open Program).



COLIN FRIELS Willy Loman

Colin's theatre credits include *Red* (Melbourne Theatre Company); *Zebra*, *Victory*, *Copenhagen*, *The School for Scandal*, *Macbeth*, *The Temple* (Sydney Theatre Company); *Shadow and Splendour*, *The Cherry Orchard* (Royal Queensland Theatre Company); *The Incurruptible* (Playbox

Theatre); *Cloud Nine*, *Miss Julie* and *The Bear* (Nimrod). Colin's television credits include *Mabo*, *Jack Irish: Bad Debts*, *Wild Boys*, *Killing Time*, *Bastard Boys*, *Blackjack*, *Temptation*, *My Husband My Killer*, *The Farm*, *For The Term of His Natural Life* and *Water Rats*. His film credits include *The Eye of the Storm*, *A Heartbeat Away*, *Tomorrow When the War Began*, *Matching Jack*, *The Informant*, *The Nothing Men*, *Solo*, *The Book of Revelation*, *Tom White*,

The Man Who Sued God, *Dark City*, *Mr Reliable*, *Cosi*, *Angel Baby*, *A Good Man in Africa*, *Dingo*, *High Tide*, *Malcolm*, *The Coolangatta Gold* and *Monkey Grip*. Colin received a Helpmann Award for Best Male Actor for *Copenhagen*, a TV Week Logie Award for Best Actor in *Water Rats*, an AFI Award for Best Actor in a Television Drama for *Water Rats*, and a Best Actor AFI Award for *Malcolm*.



STEFAN GREGORY Composer & Sound Designer

Stefan is an associate artist at Belvoir, and has been composer and sound designer on Belvoir's productions of *Strange Interlude*, *Old Man*, *Thyestes*, *As You Like It*, *Neighbourhood Watch* (in which he also played the chemist), *The Seagull*, *The Wild Duck*, *Measure for*

Measure and *That Face*. He also composed and performed in *The War of the Roses* and *Frankenstein* (Sydney Theatre Company). Other recent credits include *Infinity: There is Definitely a Prince Involved* (The Australian Ballet); *Baal* (Malthouse Theatre/Sydney Theatre Company); *The Suicide*, *B.C.* (The Hayloft Project); *Silent Disco*, *The Call* (Griffin Theatre Company); *A Midsummer Night's Dream* (B Sharp/Bob Presents/Arts Radar); *King Lear*, *Hamlet* and *Othello* (Bell Shakespeare Company). Stefan was nominated for a Sydney Theatre Award for Best Score or Sound Design for *Measure for Measure*, nominated for a Helpmann Award for *Baal*, and nominated for a Green Room Award for *Thyestes*. His work with the band Faker has earned him a gold album, a platinum single and several ARIA nominations.



STEVE LE MARQUAND Ben

Steve has appeared in numerous productions for Belvoir including *Summer of the Seventeenth Doll*, *Paul*, *The Spook*, *Buried Child* and *Waiting for Godot*. Other theatre credits include *Don's Party* (Melbourne Theatre Company and Sydney Theatre Company); *The War of the*

Roses, *Gallipoli*, *The Serpent's Teeth*, *Tales from The Vienna Woods*, *Holy Day* (Sydney Theatre Company); *Songket*, *Borderlines – The Return* (Griffin Theatre Company). He co-wrote, produced, directed and starred in the stage adaptation of *He Died With a Felafel in His Hand*. On film Steve has been seen in *A Few Best Men*, *Beneath Hill 60* (Film Critics' Circle of Australia nomination for Best Supporting Actor), *Men's Group*, *Razzle Dazzle*, *Last Train to Freo* (AFI and FCCA nominations for Best Lead Actor), *Kokoda*, *Lost Things*, *Mullet*, *South Pacific*, *Vertical Limit* and *Two Hands*. TV credits include *Underbelly: Razor*, *Small Time Gangster* (ASTRA nomination for Most Outstanding Actor), *Laid*, *Rake*, *Sea Patrol*, *All Saints*, *Farscape*, *Crash Palace*, *Young Lions*, *Blue Heelers*, *Wildside*, *GP*, *Murder Call*, *Big Sky*, *Water Rats*, *Home and Away* and *Police Rescue*. Steve won Best Actor at Tropfest in 1996 for his own short film, *Cliche*. Steve is an avid Penrith Panthers supporter and plays cricket for the Cricketers Arms Cricket Club.

**GENEVIEVE LEMON** Linda / Letta

Previously for Belvoir, **Genevieve** has appeared in *The Cosmonaut's Last Message*. Her other theatre credits include *Billy Elliot* (London and Sydney seasons, Working Title); *Priscilla Queen of the Desert* (Priscilla on Stage); *Summer Rain*, *Victory*, *The Republic of Myopia*, *Harbour*, *Hanging Man*, *Morning Sacrifice* (Sydney Theatre Company); Arthur Miller's *Broken Glass* (Ensemble Theatre); and *Piaf* (Melbourne Theatre Company.) Genevieve's television credits include *Top of the Lake*, *After the Beep*, *Three Men and a Baby Grand*, *Heartland*, *Neighbours* and *Prisoner*. Her film credits include *The Water Diary*, *Suburban Mayhem*, *Holy Smoke*, *Soft Fruit*, *Billy's Holiday*, *The Piano* and *Sweetie*. Genevieve has performed in the Wharf Revue and many other cabarets in Australia and London, and has an album of her Sydney Opera House concert, *Angels in the City*. Genevieve received Helpmann, Sydney Theatre Critics Circle and Green Room awards for her role in *Billy Elliot*, and received AFI nominations for her roles in *Suburban Mayhem* and *Sweetie*.

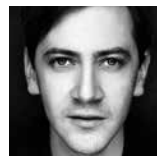
**LUKE McGETTIGAN** Stage Manager

Luke is Belvoir's Resident Stage Manager. For Belvoir he has stage managed *Babyteeth*, *Summer of the Seventeenth Doll*, *Neighbourhood Watch*, *The Wild Duck*, *Namatjira* (Belvoir/Big hART), *Page 8*, *The End*, *That Face*, *The Promise*, *Scorched*, *Antigone*, *Keating!*, *The Caucasian Chalk Circle* and *The Little Cherry Orchard*. His other credits include *The Pig Iron People*, *The Give and Take*, *Bed*, *La Dispute* (Sydney Theatre Company); *Like a Fishbone* (Sydney Theatre Company/Griffin Theatre Company); *The Government Inspector*, *The Tempest*, *The Servant of Two Masters*, *The Comedy of Errors*, *The Taming of the Shrew* (Bell Shakespeare); *Paradise City*, *Through the Wire* (Performing Lines); *Alive at Williamstown Pier* (Griffin Theatre Company); *Scam*, *Abroad With Two Men* (Christine Dunstan Productions); *Flexitime*, *Market Forces*, *Shoe Horn Sonata*, *Blinded by the Sun* (Ensemble Theatre); *The Complete Works of William Shakespeare* (Spirit Productions); *Twelfth Night*, *Arms and the Man*, *Much Ado About Nothing*, *Spring Awakening* (Railway Street Theatre Company); *Barmaids*, *Radiance* (New England Theatre Company); *My Girragundji* (Canute Productions); and *Dog Logs* (Marguerite Pepper Productions).

**JENNIFER MEDWAY** Assistant Director

Jennifer is currently an associate artist (dramaturgy) at Belvoir where she most recently worked on *Strange Interlude*. Jennifer completed an internship in the literary department of the Royal Court, London, earlier this year. In 2011 Jennifer was the literary assistant at Belvoir and a script assessor for

Playwriting Australia's 2012 National Play Festival. As a freelance dramaturg, Jennifer has developed work including *How It Is or As You Like It* as part of the Ashfield Council Artist-in-Residency Program, which will be performed at the 9th Women Playwright's International Conference in Sweden, and *The Bull* for the Ashmolean Museum, Oxford, by Van Badham. She has also developed new work as part of the Merrigong Theatre Company Independent Artist's Program, the Space Program at PACT and the Shopfront Summer YAK Residency Program. She has devised and performed pieces for the Underbelly Arts Festival, Brisbane Festival's Under the Radar program and the CRACK Theatre Festival. She is the current associate producer of the CRACK Theatre Festival and will be the co-Artistic Director in 2013.

**HAMISH MICHAEL** Happy

Hamish recently appeared in the Belvoir production of *As You Like It*. Other theatre credits include *The Trial* (Sydney Theatre Company/Thin Ice Productions/Malthouse Theatre); *Optimism*, *Woyzeck*, *Moving Target*, *Eldorado* (Malthouse Theatre); *Ray's Tempest* and *Two Brothers* (Melbourne

Theatre Company). His television credits include *Howzat: Kerry Packer's War*, *Crownies*, *Spirited*, *City Homicide* and *Blue Heelers*. For film, Hamish has appeared in *The Great Gatsby*, *Lucky Miles*, *Em4Jay* and *Tom White*. He was nominated for the Graham Kennedy Award for Most Outstanding New Talent at this year's Logies, and also for Green Room Awards for his roles in *Eldorado* and *Ray's Tempest*. Hamish has also received a Helpmann Award nomination for Best Male Actor in *Two Brothers*.

**PIP MILLER** Charley / Stanley

Pip has worked extensively in theatre, television and film, in both Australia and the UK. For Belvoir, Pip has previously appeared in *The Book of Everything*, *The Seed*, *Stuff Happens* and *The Goat, or Who is Sylvia* (State Theatre Company of South Australia/Belvoir). Other theatre credits

include *Give and Take*, *The Price* (State Theatre Company of South Australia), *Tender* (Griffin Theatre Company); *The Vertical Hour*, *The Cherry Orchard* (Sydney Theatre Company); *The Clean House* (Melbourne Theatre Company); *Othello*, *Twelfth Night*, *As You Like It*, *Hamlet* (Bell Shakespeare); and *A Midsummer Night's Dream* (Sydney Symphony). Pip spent several years with the Royal Shakespeare Company and also appeared at the National Theatre, the Young Vic and on the West End in roles including Valmont in *Les Liaisons Dangereuses*, and the Inspector in *An Inspector Calls*. His film credits include *Wish You Were Here*, *Lucky Country*, *Sliding Doors*, *Star Wars: The Return of the Jedi*. On television he featured in *Rescue Special Ops*, *To Catch a Killer*, *Hammer Bay*, *All Saints*, *Supernova*, *The Bill*, *The Trial and Retribution IV*, *Grafters* and *Heartbeat*. Coming up on ABC TV, Pip will appear in the role of John Reid in Fremantle Media's miniseries *Devil's Dust*.



Patrick Brammall
Hamish Michael

**LUKE MULLINS** Bernard / Howard

Luke trained at the Victorian College of the Arts. He last appeared for Belvoir in *The Power of Yes* and in *Thorn Pain* (based on *nothing*) for B Sharp/Arts Radar. Luke has also appeared in *Long Day's Journey Into Night* (Sydney Theatre Company/Artists Repertory, Portland); *The War*

of the Roses, *Gallipoli*, *The Season at Sarsaparilla*, *The Serpents Teeth*, *Tales from the Vienna Woods* (Sydney Theatre Company); *The Duel* (Sydney Theatre Company/Thin Ice). Other work includes *The Eisteddfod*, *4xBeckett*, *Agoraphobe*, *Lally Katz and the Terrible Mysteries of the Volcano*, *Untitled Intentional Exercise*, *Nine Days Falling* and *The Apocalypse Bear Trilogy* (Stuck Pigs Squealing); *Cloud Nine*, *The History Boys*, *Oedipus* (Melbourne Theatre Company); *Autobiography of Red* (Malthouse Theatre); *Irony is Not Enough: Essay on My Life as Catherine Deneuve* (Arts House/Fragment 31); *The Man with the September Face* (Uninvited Guests/Full Tilt); *Mercury Fur* (Theatreworks/Griffin); *Grace* (God be in My Mouth/Theatreworks); *Delicacy* (Trades Hall); *Catapult*, *Terminating*, *The Maids*, *Bison* (Wrecked All Prods); *Lucrezia and Cesare*, *Miss Julie* (Original Voices); *Sotoba Komachi* and *Kantan* (Liminal Theatre). Luke's film and TV credits include *Satisfaction*, *Blue Heelers*, *MDA*, *Reef Doctors*, *Neon Skin* and *The Wilding*. Luke won a Green Room Award for Best Supporting Actor for *The Season at Sarsaparilla* and The George Fairfax Memorial Award for Excellence in Theatre Practice.

**RALPH MYERS** Set Designer

Ralph is Belvoir's Artistic Director. For Belvoir he has designed *Summer of the Seventeenth Doll*, *The Seagull*, *The Wild Duck*, *Measure for Measure*, *Toy Symphony*, *Parramatta Girls*, *Ray's Tempest*, *The Spook*, *The Fever*, *Conversations with the Dead* and *The Cosmonaut's*

Last Message to the Woman He Once Loved in the Former Soviet Union. Ralph's other credits include *The City*, *A Streetcar Named Desire*, *Blackbird*, *A Midsummer Night's Dream*, *A Kind of Alaska/Reunion*, *The Lost Echo*, *Mother Courage and Her Children*, *Boy Gets Girl*, *This Little Piggy*, *Far Away*, *Morph*, *Endgame*, *The 7 Stages of Grieving* and *Frankenstein*, which he also directed (Sydney Theatre Company); *Enlightenment*, *Cruel and Tender*, *Dinner*, *Frozen* (Melbourne Theatre Company); *Othello* (Bell Shakespeare); *Wonderlands* (Griffin Theatre Company/Hothouse Theatre Company); *Borderlines* and *Sweet Phoebe* (Griffin Theatre Company); *Eora Crossing* (Legs on the Wall/Sydney Festival); *Caligula* (English National Opera); *Peter Grimes*, *Così fan tutte* (Opera Australia); *La Bohème* (New Zealand Opera); and *Two Faced Bastard* (Chunky Move). Later this year, Ralph will be directing *Private Lives* for Belvoir.

**NICK SCHLIEPER** Lighting Designer

Nick has designed for all of the major performing companies in Australia, and works regularly in Europe. For Belvoir Nick's credits include *Every Breath*, *Measure for Measure*, *Lulu*, *Black Mary* and *The Unexpected Man*. His many other theatre credits include *Gross und Klein*, *Baal*

(and set), *Uncle Vanya* (also in Washington), *Hedda Gabler* and *A Streetcar Named Desire* (both also in New York), *The Wars of the Roses*, *The City*, *The Season at Sarsaparilla*, *Victory*, *The Three Sisters*, *Don Juan*, *Cyrano de Bergerac* (Sydney Theatre Company); *Richard III*, *Hamlet*, *The Visit*, *The Tempest* (Melbourne Theatre Company); *'Tis Pity She's a Whore*, *Marat/Sade* (State Theatre Company of South Australia); *Good Works* (and set) (Queensland Theatre Company). Other productions include *Priscilla*, in Sydney, London and New York and *Love Never Dies*. Nick's work in Europe includes productions for The Royal Shakespeare Company and the State Theatres of Berlin, Hamburg and Munich as well as productions in Vienna and Stuttgart. His work in opera includes *The Marriage of Figaro*, *Don Giovanni*, *Rinaldo*, *Nabucco*, *Tannhäuser*, *Il trovatore*, and *Der Freischütz*, (Opera Australia); *Faust*, *Madam Butterfly* (Victorian State Opera); *The Ring Cycle* (also Associate Set Designer), *Parsifal* (State Opera of South Australia); *Don Giovanni* (and set) (Opera Queensland); *Macbeth* (and set) (Opera NZ); *Billy Budd*, *Midsummer Night's Dream* (Hamburg State Opera). Nick has received six Green Room Awards, four Sydney Critics' Awards and three Helpmann Awards.

**SCOTT WITT** Fight Choreographer

Scott has worked for over 25 years as a fight director, movement consultant, actor, director and clown. As a fight director and movement consultant his theatre credits include *Babyteeth*, *The Dark Room*, *Summer of the Seventeenth Doll*, *Gwen in Purgatory*, *That Face* (Belvoir);

Fool for Love (B Sharp/Savage Productions); *Spring Awakening*, *God of Carnage*, *A Streetcar Named Desire*, *The Duel*, *Elling*, *The Wonderful World of Dissocia* (Sydney Theatre Company); *The Taming of the Shrew*, *Romeo and Juliet* (Bell Shakespeare); *Anatomy Titus: Fall of Rome*, *The Alchemist*, *Richard III* (Bell Shakespeare/Queensland Theatre Company); *Toy Symphony*, *The Crucible*, *School of Arts*, *Stones in His Pockets*, *Who's Afraid of Virginia Woolf?*, *The Glass Menagerie*, *The Estimator*, *Private Lives* (Queensland Theatre Company); *Summer of the Seventeenth Doll*, *The 48 Shades of Brown*, *Way Out West*, *The John Wayne Principle*, *As You Like It* (La Boite); and *Hamlet* (Sport for Jove).

Sunday Forum

The bigger picture, the story behind the show, the who's who and the what's what – Sunday Forum is the new window into our work. There'll be a Sunday Forum for every Upstairs show in 2012, at 3pm on the second to last Sunday of the season. Join us in the theatre and we'll have a panel of special guests – performers, creatives, commentators, reviewers, pundits – for a discussion on the show and how it fits into the world at large.

You'll have a chance to ask your burning questions during the forum, and continue the discussion informally with us in the foyer afterwards.

Sunday Forums are free, and you don't need to have seen the show yet to be involved. Each topic will be firmed up once the show opens; check our website or call Box Office for updated information.

See you there!

Bookings are essential and are available four weeks before each forum.

Book: belvoir.com.au/sundayforum or call Box Office on 02 9699 3444.

Death of a Salesman
Sunday 5 August

Conversation Piece
Sunday 16 September

Private Lives
Sunday 4 November

Beautiful One Day
Sunday 16 December

The Belvoir Story

**One building.
Six hundred people.
Thousands of stories.**

When the Nimrod Theatre building in Belvoir Street, Surry Hills, was threatened with demolition in 1984, more than 600 people – ardent theatre lovers together with arts, entertainment and media professionals – formed a syndicate to buy the building and save this unique performance space in inner-city Sydney.

Over 25 years later, this space, known as Belvoir St Theatre, continues to be the home of one of Australia's most celebrated theatre companies – Belvoir. Under the artistic leadership of Ralph Myers and General Manager Brenna Hobson, Belvoir engages Australia's most prominent and promising playwrights, directors, actors and designers to realise an annual season of work that is dynamic, challenging and visionary. As well as performing at home, Belvoir regularly takes to the road, touring to major arts centres and festivals both nationally and internationally.

Both the Upstairs and Downstairs stages at Belvoir St Theatre have nurtured the talents of many renowned Australian artists: actors including Geoffrey Rush, Cate Blanchett, Toby Schmitz, Robyn Nevin, Deb Mailman and Richard Roxburgh; writers such as Tommy Murphy, Rita Kalnejais, Lally Katz and Kate Mulvany; directors including Simon Stone, Benedict Andrews, Wesley Enoch, Rachael Maza and former Belvoir Artistic Director Neil Armfield.

Belvoir's position as one of Australia's most innovative and acclaimed theatre companies has been determined by such landmark productions as *The Diary of a Madman*, *The Blind Giant is Dancing*, *Cloudstreet*, *Measure for Measure*, *Keating!*, *Parramatta Girls*, *Exit the King*, *The Alchemist*, *Hamlet*, *Waiting for Godot*, *The Sapphires*, *Who's Afraid of Virginia Woolf?* and *Stuff Happens*.

Belvoir receives government support for its activities from the Federal Government through the Major Performing Arts Board of the Australia Council and the State Government through Arts NSW.



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DEATH OF A SALESMAN

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CONVERSATION PIECE

25 AUGUST – 23 SEPTEMBER BY LUCY GUERIN

PRIVATE LIVES

29 SEPTEMBER – 11 NOVEMBER BY NOËL COWARD

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CONVERSATION PIECE

23 JUNE – 12 AUGUST

Choreographer and
Director
LUCY GUERIN
Set & Costume
Designer
ROBERT COUSINS

Lighting Designer
DAMIEN COOPER
Sound Designer
ROBIN FOX

With **ALISON BELL**
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Original Concept & Director
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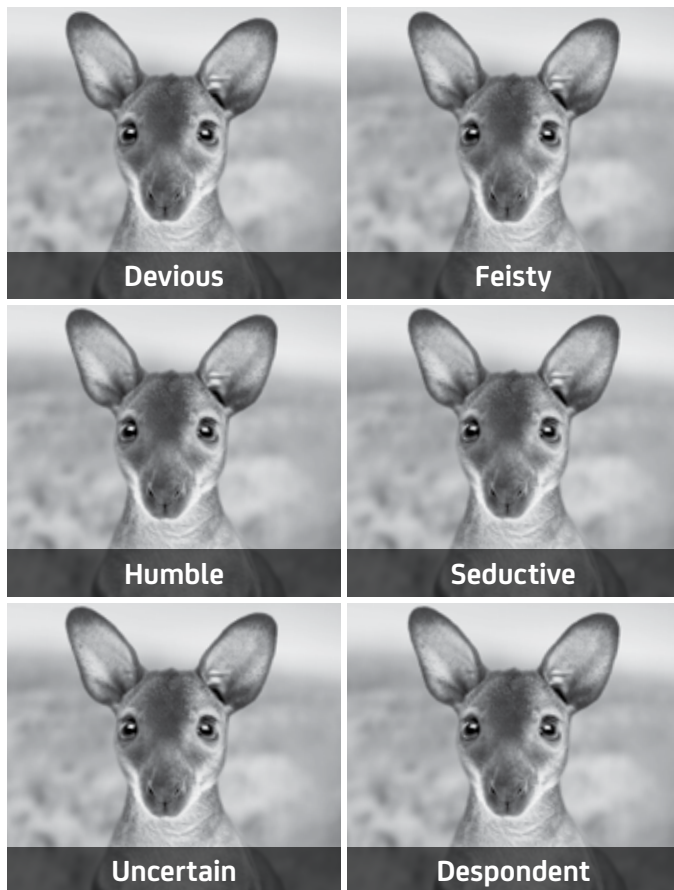
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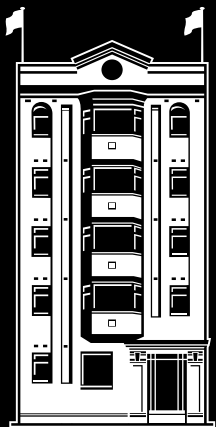
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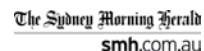
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