

COMPANY B
BELVOIR ST THEATRE

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THE LIEUTENANT OF INISHMORE

COMPANY B PRESENTS BY ARRANGEMENT WITH WEE THOMAS LTD

THE LIEUTENANT OF INISHMORE

by MARTIN MCDONAGH directed by NEIL ARMFIELD

The Company B production
of *The Lieutenant of Inishmore*
opened at Belvoir St Theatre on
Wednesday 10 September, 2003.



with
Davey TOM BUDGE
Donny FRANK GALLACHER
Padraic DAN WYLLIE
James ANDY RODORED
Mairead RITA KALNEJAS
Christy COLIN MOODY
Brendan ANDY RODORED
Joey BEN MORTLEY

Set Design DAN POTRA
Costume Design TESS SCHOFIELD
Composition & Sound Design PAUL CHARLIER
Lighting Design MARK PENNINGTON
Voice Coach MAELIOSA STAFFORD
Assistant Director JOHN SHEEDY
Stage Manager KYLIE MASCORD
Assistant Stage Manager DAVID KOUMANS
Fight Director LAWRENCE CARMICHAEL
Special Effects DAVID TRETHEWEY
Animal Wrangler RHONDA HALL

MAKEUP ARTIST KYLIE STRATHDEE PROP MAKERS SIMON BOWLAND, ANDREW WORSSAM
ARMOURER GIDEON MARSHALL RIGGER GAVIN WILDE SET BUILDERS BILLY DARTNALL,
JEREMY KIEGHERY SCENIC ARTIST JAQ DAVIES COSTUME COORDINATOR JO BRISCOE
GRAPHIC DESIGN TIM KLIENDIENST COMPANY B PHOTOGRAPHER HEIDRUN LÖHR
SPECIAL PRODUCTION THANKS TO: GRANT PAGE

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THE PATRIOT GAME

"Where all your rights have become only an accumulated wrong, where men must wait with baited breath for leave to subsisting their own land, to think their own thoughts, to garner the fruits of their own labour, and, even while they beg, to see the things inexorably withdrawn from them – then, surely, it is a braver, a saner and truer thing to be a rebel in act and deed against such circumstances than tamely to accept them as the natural lot of men."

Sir Roger Casement, London, 1916

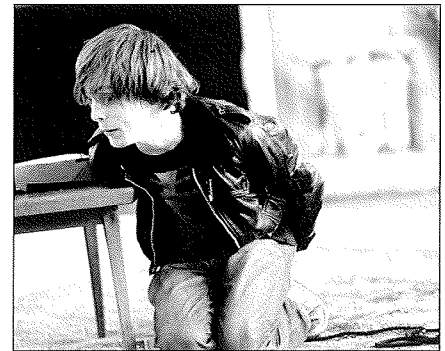
[DISTINGUISHED BRITISH COUNSUL AND HUMAN RIGHTS CAMPAIGNER, SIR ROGER CASEMENT, WAS HANGED IN 1916 FOR HIS INVOLVEMENT IN THE IRISH NATIONALIST REVOLT IN DUBLIN – THE EASTER RISING]

A war for national liberation continues in Ireland today, tracing its roots to the original conquest of the island by Norman Britons in 1167. In its most current phase, this war has centred on bringing an end to the continued British occupation of six counties in northeast Ireland. The INLA (Irish National Liberation Army) is a radical terrorist group dedicated to removing British forces from Northern Ireland and unifying Ireland. The INLA formed as a splinter group of the IRA in 1974. The object of the INLA remains a 32-county socialist republic, wherein the Irish working class will control the means of production, distribution and exchange, administered by the proletariat through a worker's democracy.

The Lieutenant of Inishmore is set in 1993, a few years before a ceasefire agreement was reached between the Irish government and the British parliament. Before this were two decades of continual conflict between Irish Republican forces and the British government in Northern Ireland. The sentiment "if you're not with us, you're against us" pervaded not only political but domestic Irish life, often setting brother against brother, neighbour against neighbour.

Whilst many are familiar with the IRA, the INLA is a lesser known Irish republican force. Two factors influenced its formation: firstly, a perceived lack of social radicalism in the Provisional IRA; and secondly, a tightening up of IRA recruitment procedures. In addition, the IRA at this time, was an army with a political party attached, the INLA was intended to be the army of a political party - The Irish Republican Socialist Party (IRSP).

INLA activities have included bombings, assassinations, kidnappings, extortion and robberies. During the 1980's the INLA engaged British forces in six counties. The INLA were perceived by the British as very dangerous, particularly after the killing of Airey Neave in 1979, the Shadow Northern Ireland Secretary known for his tough line on anti-IRA security. A wave of state-



sponsored assassinations followed directed against the political leadership of the IRSP. The INLA degenerated rapidly. Dominic McGlinchey became the leader in 1982 and what followed were some of the most reckless acts committed during these troubled times. The INLA essentially tore itself apart in 1987, due to internal feuding, but the root of the problem seemed to be the INLA's lax recruiting methods as well as its penetration by British agents.

In *The Lieutenant of Inishmore*, what McDonagh reveals with such devastating farcical precision, is the coexistence of a homely, domestic sentimentality with a fierce political extremism. He explores a world where normal codes of conduct and rationality have been turned on their heads, where arbitrary events and happenstance become valid justifications for the most extreme actions. And here the characters' actions speak with riotous comic and satirical effect, though buttressed by a very real personal, domestic and national tragedy.

What matters in the end is that McDonagh is more than just a very clever theatrical stylist. His tricks and turns have a purpose. As the Irish cultural critic, Fintan O'Toole says, "They are bridges over a deep pit of sympathy and sorrow, illuminated by a tragic vision of stunted and frustrated lives. Moments of love and loss, of yearning and even of faith catch the light now and then. That they cannot abide long in such a blighted world seems somehow less remarkable than the fact that they arise at all".

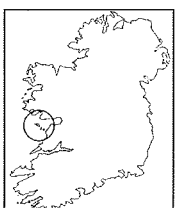
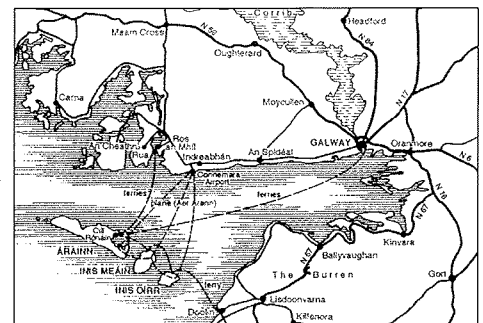
John Sheedy

THE ARAN ISLANDS

The ocean has broken down Aran (Oileán Árann in Irish) into three islands called Árainn, Inis Meàin and Inis Oirr. I give them their proper names rather than the anglicised ones of Inishmore, Inishmaan and Inisheer, because they are of the Irish-speaking region of western Ireland. The three islands sail in line-astern across the mouth of Galway Bay. Árainn is the biggest, with a population of about nine hundred and the home to the islands' chief village,

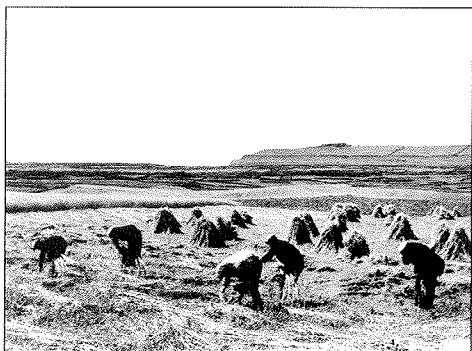
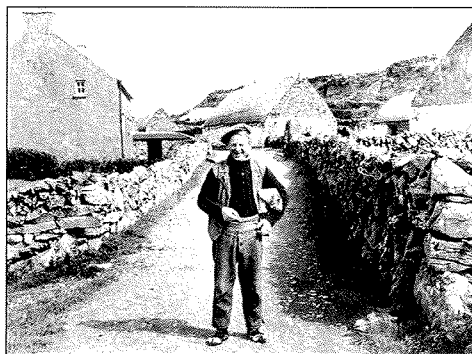
the fishing port of Cill Rónáin. The landfall for its trawlers is Ros a' Mhil on the Connemara coast, but the steamer brings in bread and tourists from Galway near the head of the bay, a three-hour sail if the weather favours.

The making of a map, I soon found out, is many things as well as a work of art, and among others it is a political, or more exactly an ideological, act. The old Ordnance Survey shows this clearly. Whereas the nineteenth-century surveyors meticulously recorded every crooked wall on the islands, they handled the placenames with a carelessness that reveals contempt, often mishearing them and even misplacing them on the map, and crudely



MAP FROM:
SETTING FOOT ON
THE SHORES OF
CONNEMARA AND
OTHER WRITINGS
BY TIM ROBINSON
LILLIPUT PRESS,
DUBLIN, 1996

MARTIN FAHERTY
OF MOORE VILLAGE.
INIS MEÁIN



HARVESTING AT
KILMURVEY, WITH
DÚN AONGHASA
ON THE SKYLINE

transliterating them in English phonetics. To the colonial administration of that time, rents and rates came before any other aspect of life, and the language of the peasant was nothing more than a subversive muttering behind the landlord's back. This historical insult stings the sharper in Aran because Irish is its first language, and although with each generation some of the placenames are forgotten or become incomprehensible, thousands of them still bring their poetry into everyday life.

Tim Robinson

FROM:
STONES OF ARAN: PILGRIMAGI
LILLIPUT PRESS, DUBLIN, 1984

Maeliosa Stafford, voice coach for the Company B production, recalls the opening night of *The Leenane Trilogy* in County Galway, on the West Coast of Ireland;

Opening night Galway 1997 was a theatrical event I don't think I'll ever forget. I don't have a lot of experience of doing nine-hour marathons but the *Leenane Trilogy* (*The Beauty Queen of Leenane*, *A Skull in Connemara*, *The Lonesome West*), was one hell of a long day. The end result was almost the opposite of what I had expected; the actors and the crew were high and full of energy, while much of the audience were bruised and sore from the nine hour assault and battery on their senses. It must have been similar to the way John Millington Synge burst upon the Irish theatrical scene almost a hundred years previously challenging the notion of a holy and romantic west. I heard more than one person that night alluding to ghosts and reincarnations, but I think that there's a mighty difference between a sharpened pen and a machete.

Martin McDonagh that night exploded onto the Irish theatrical scene with shotgun blazing and sledgehammer swinging 'til there wasn't a sacred cow left standing. I think what struck people most that night was that here again was an 'outsider' looking in...looking in and standing back at the same time. And once this audience knew they could laugh and laugh loudly, and not only that, but holler and guffaw into the bargain we knew that any tears that followed would not be sentimental but a recognition of a great underlying pain released, and that any outstanding matters of national significance were now up for grabs.

BIOGRAPHIES

**Martin
McDONAGH**
PLAYWRIGHT



**Neil
ARMFIELD**
DIRECTOR

OTHER WORKS INCLUDE: *The Retard is Out in the Cold*, *Barney Nenagh's Shotgun Circus*, *The Pillowman*.

Neil graduated from Sydney University in 1977 and became Co-Artistic Director of the 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, Neil 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*, *The Judas Kiss*, *The Small Poppies*, *Suddenly Last Summer*, *The Marriage of Figaro*, *Emma's Nose*, *Aliwa*, *My Zinc Bed*, *Waiting For Godot* and *The Underpants*. Company B joint productions have included, *Love Burns* (with Opera Australia), *Picasso at the Lapin Agile* and *Up the Road*, (with Playbox); *Dead Heart* and *Cloudstreet* (with Black Swan), *Night on Bald Mountain* (with STCSA), *A Cheery Soul* (with STC) and *Waiting for Godot* (with Sydney Festival). Neil has worked extensively both in Australia and overseas with Nimrod, State Theatre Company of South Australia, Queensland Theatre Company, Sydney Theatre Company, Seymour Group (*Love Burns*);

Melbourne Theatre Company (*Angels in America Parts I and II*, *A Cheery Soul*); Welsh National Opera/Opera Australia/Canadian Opera (*Billy Budd*), Bregenz Festival Austria/Zurich Opera (*The Demon*), English National Opera, Welsh National Opera and Chicago Lyric Opera for whom he most recently directed *Sweeney Todd*. For Opera Australia, Neil's credits include *Tristan and Isolde*, *The Eighth Wonder*, *Katya Kabanova*, *The Makropulos Secret*, *The Turn of the Screw*, *The Cunning Little Vixen* and *Jenufa*. For television: *Edens Lost* and *Naked: Stories of Men* (*Coral Island* and *The Fisherman's Wake*) and the films *Twelfth Night* and *The Castanet Club*. Neil has won numerous awards including six Sydney Theatre Critics Circle Awards (Best Director and Best Production), the Major Award for Significant Contribution to Sydney Theatre (1989), five Green Room Awards, AFI Award (Best



Director – three mini-series), Helpmann Awards and the Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts in Australia. His international awards include Best Production, Dublin Festival (*Cloudstreet*); Best Director, Best Musical, Dora Mavor Moore Awards, Canada (*Billy Budd*); Best Opera Production, Barclays Award (*Billy Budd*).



**Tom
BUDGE**
DAVEY

This is **Tom's** Company B and stage debut. Film credits include *The Opposite of Velocity*, *Rouseabout*, *The Honourable Wally Norman*, *Take Away* and *Australian Rules*. For television, Tom has appeared in *Welcher and Welcher*, *Shock Jock*, *Neighbours*, *Horace and Tina*, *Round the Twist*, and *Blue Heelers*. Tom is also an accomplished musician who writes and records his own music. His skill with accents holds no geographical boundaries.



**Lawrence
CARMICHAEL**
FIGHT DIRECTOR

Lawrence is a fully qualified fight specialist as recognised by the Society of Australian Fight Director's (SAuFD) and is one of Sydney's most well known. He has extensive experience in most weapon styles including unarmed fighting, slapstick and basic stage stunts. This year alone his fight direction skills have been used in Sydney Theatre Company's *Holy Day* & *The Way Of The World*; Opera Australia's *Die Meistersinger Von Nürnberg*; Harlos Productions' *Hamlet*; Cut Theatre's *King Lear* and Musica Viva's touring production of *Venetian Carnival* just to name a few. He also teaches stage combat at various major acting institutions and is starting to choreograph for film. As an actor and singer Lawrence has appeared professionally with many companies including Queensland Theatre Company, National Stage Company, Harlos Productions, and Strut 'N Fret Touring Company, as well as numerous film and television roles.



**Frank
GALLACHER**
DONNY

Frank has appeared in a broad range of productions with an extensive career in theatre, film and television. Theatre credits include *Holy Day* for State Theatre SA. For Melbourne Theatre Company productions include *Frozen*, *The Crucible*, *Death of a Salesman*, *A View from the Bridge*, *Macbeth*, *Othello*, *Twelfth Night*, *Arturo Ui*, *Glengarry Glen Ross*, *Burn This* and *Antony and Cleopatra*. For Sydney Theatre Company, *Rivers of China* and *Death and the Maiden*. Television credits include, *Against the Wind*, *All the Rivers Run*, *Seven Deadly Sins*, *The Shiralee*, *Water Under the Bridge*, *A Country Practice* (Penguin Award), and *The Bite*. For



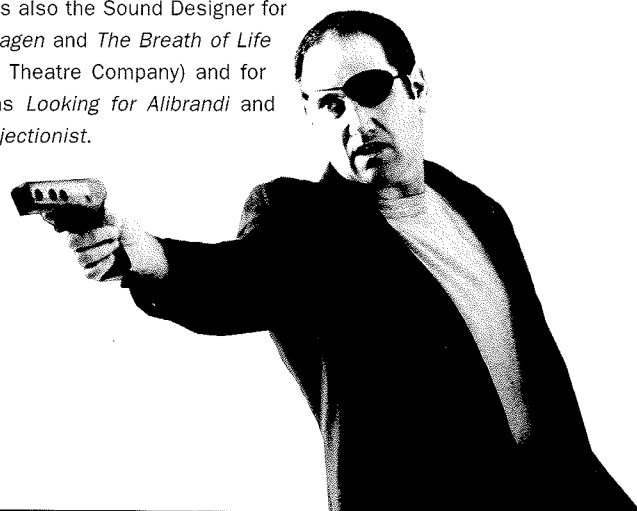
film, Frank's work includes *Peter Pan*, *Heatwave*, *The Humpty Dumpty Man*, *Goodbye Paradise*, *Amy*, *Dark City*, *Mr Reliable*, *Deadly*, *Human Voices*, and *Black & White*. Frank's career also includes numerous voice-over work and Radio Dramas including *Portrait* for

BBC Radio. For Company B, credits include the 2002 production of *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*.

Paul's work covers composition and sound design for performance, radio, film and theatre. For Company B he has composed the music for *Buried Child*, *Suddenly Last Summer*, *The Seagull*, *WASP*, *A View From the Bridge*, *The Blind Giant is Dancing*, *Radiance* and *Aftershocks*. Paul designed the sound for *The Underpants*, *Waiting for Godot*, *My Zinc Bed*, *The Little Cherry Orchard*, *As You Like It*, *Burnt Piano*, *The Judas Kiss*, *The Alchemist*, *Night on Bald Mountain*, *The Governor's Family* and *Hamlet*. Paul has also composed the scores for *Last Cab To Darwin* (Porkchop Productions), *Can We Afford This?* (DV8 Physical Theatre), *Aftershocks* (SBS-TV), *'Soulmates* and *The Way of the World* (Sydney Theatre Company), *Blood Vessel* (Stalker Theatre), *Presence* (Griffin Theatre Company) and the video installation *proXy*. Paul was also the Sound Designer for *Copenhagen* and *The Breath of Life* (Sydney Theatre Company) and for the films *Looking for Alibrandi* and *The Projectionist*.



**Paul
CHARLIER**
COMPOSITION &
SOUND DESIGN



Rhonda has over 20 years experience in the entertainment industry caring for animals and supplying them for promotional use. A considerable amount of effort is spent educating those in the industry as to the best way to handle the animals, ensuring their welfare whilst fulfilling the requirements of the particular promotion. As well as cats, Rhonda has worked with many animals including kangaroos, wombats, foxes, birds and peacocks. Rhonda also spends many hours sourcing and training reindeer for Christmas promotions across shopping centres in NSW. Her renowned reputation in the industry and passion for animal welfare has resulted in a very large extended family – including the ginger coloured Meg, and her two kittens that you may notice wandering on and off the Upstairs stage at Belvoir St over the next few weeks.



**Rhonda
HALL**
ANIMAL
WRANGLER

Rita graduated from the Victoria College of the Arts in 2001 with a Bachelor of Dramatic Art. Theatre credits include *Life is a Dream*, *Mr Kolpert* (Sydney Theatre Company); *Presence* (Griffin Theatre); and *Disco Pigs* (Fresh Track Productions/ B Sharp 2003, Downstairs Belvoir). She will soon be seen in *Morph* for Sydney Theatre Company. She has also been in the short film's *Baggage*, *Vegemite Western* and *Pissing Blood*. This is Rita's Company B main stage debut.



**Rita
KALNEJAIS**
MAIREAD



**David
KOUMANS**
ASSISTANT
STAGE MANAGER



David graduated from the Technical Production course at NIDA in 2000. He was the Site Manager for the Olympics Closing Ceremony (Bradfield Park). For Australia Day celebrations he stage-managed MAIN STAGE 03 and JAZZ STAGE 02. He was also the Stage Manager for *Single Spies* and Assistant Stage Manager for *Dinner With Friends* at Marian St Theatre. For Sydney Theatre Company, he assistant stage-managed *White Devil*. David's directorial credits include *Hearts and Diamonds* for Sunset Theatre as well as *Pinocchio*, *Rumplestiltskin*, *Snow White* and *Peter Pan* for Marian Street's Theatre For Young People (MSTYP), and Assistant Director for *Westie Monologues* (Parramatta Riverside Theatre season). Other production credits include Lighting and Sound Designer for Theatre South's *This Other Eden*, Production Manager for Sheebang Productions's *The Lover* and Lighting Designer for MSTYP's *Peter Pan*, *Snow White*, *Cinderella*, *Arabian Tales* and *Sleeping Beauty*. David was also the Lighting Designer and Production Manager for *Sydney Coves*. He currently holds the role of President at Marian Street's Theatre For Young People. This is his fourth production with Company B. He was also the Assistant Stage Manager on *Buried Child*, *The Underpants* and *Macbeth*.

Kylie graduated from the Technical Production course at NIDA in 2000 and has since worked as Production Assistant for the Paralympic Arts Festival, Assistant Event Coordinator for the 2001 Australia Day Celebrations, Event Coordinator for the 2002 Australia Day Celebrations, Program Coordinator for 2003 Australia Day and Stage Manager for *Choral Island* which was held at Port Arthur for Tasmania's *Ten Days On The Island* Festival. This is Kylie's sixth production for Company B having recently worked as Stage Manager on *Macbeth* and *Buried Child* as well as the Assistant Stage Manager on *My Zinc Bed*, *The Laramie Project* and *Emma's Nose*.



**Kylie
MASCORD**
STAGE MANAGER

Colin's theatre credits include *Great Expectations* and *The Duchess of Malfi* (Melbourne Theatre Company); *The Homecoming*, *Uncle Vanya*, *Angels in America*, *Titus Andronicus*, *Two Weeks with the Queen*, *The Crucible*, *Broken Glass*, *Sweet Phoebe*, *Mourning Becomes Electra*, *The Herbal Bed*, *Macbeth* (Sydney Theatre Company); *Macbeth*, *The Birthday Party* and *Splendids* (Company B); *Shorts* and *Live Acts on Stage* (Griffin Theatre Company); *The Caretaker* (Q Theatre) and *Good Works* (Queensland Theatre Company). Television credits are; *Flying Doctors*, *G.P.*, *A Country Practice*, *The Feds*, *Law of the Land*, *Wildside*, *Something in the Air*, *The Leaving of Liverpool*, *MDA*, *Return to Jupiter*, *The Track*, *Marshall Law* and *Pirate Islands*. Film credits are; *Road to Alice*, *The Wayfarers*, *Kansas*, *Penal Colony* and *Finbar Blackhorse the Mighty Warrior*.



**Colin
MOODY**
CHRISTY



**Ben
MORTLEY**
JOEY

Ben graduated from the National Institute of Dramatic Art in 1997 with a Bachelor of Dramatic Arts. Since graduating Ben has completed a range of work for theatre, film and television. Theatre credits include *The Man of Destiny* (Nuts Productions); *Kayak* (Borderlines); *Mojo* (Wandering Wolf Productions); *Pulse Ten - The Crucible*, *Hansel and Gretel* (Sydney Theatre Company); and *God, Queen & Country* (Sydney Theatre Company/ ICI Workshop) and *King Lear* (Bell Shakespeare Company). Film credits include *Lantana*, *I Was Robert Mitchum*, and *Dingo*. For television, Ben has appeared in *Backbiter*, *Home and Away*, *Bay City* as well as the regular role of Alberto in *McLeod's Daughters* for which he received a 2003 Logie Award Nomination for Most Popular New Talent. This is Ben's Company B debut.

Mark graduated from South Australia's Flinders University in 1992. He also completed study in lighting and sound at the Centre for Performing Arts. He has an extensive range of lighting credits as well as production management. Theatre lighting credits include: *Holy Day*, *The Tempest*, *The 7 Stages of Grieving*, *The Cherry Pickers*, *Mr Kolpert* (Sydney Theatre Company); *Dr Akar's Women* (Griffin Theatre Company); *The Tempest* (Bell Shakespeare Company); *Blue Remembered Hills*, *Mojo* (Brink Productions); *How I Learned To Drive*, *Rose Tattoo*, *Closer*, *The Club* (State Theatre South Australia); *4 Play*, *Tracking Time*, *Station2 Eye of Another* (Adelaide Festival). As a production manager, extensive credits include *The Lord of*



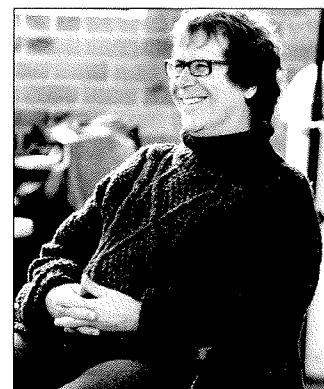
**Mark
PENNINGTON**
LIGHTING DESIGN

the Rings film launch, *Dr Akar's Women*, *Precious* (Paralympic Arts Festival), *Divining* (2000 Adelaide Festival), *Acrobrats* (Cirkidz Theatre Company).

Dan studied film, television and theatre design for five years at the Art Institute Nicolae Grigorescu graduating in 1987. Overseas he has designed for the Romanian National Theatre as well as working as a production, graphic and interior designer for film and theatre in Romania and Vienna. He graduated from the Design course at NIDA in 1991. Dan has worked for major theatre and opera companies both in Australia and overseas. Productions include; *Ariadne Auf Naxos*, *Jenufa* (Opera Australia); *Dog Eat Dog* (Red Shed Theatre Company / Adelaide Festival); *Carmen*, *The Threepenny Opera* (West Australian Opera); *Faust* (Melbourne Theatre Company); *Dutch Courtesan*, *Mad Forest* (Australian Theatre For Young People); *Short Circuits*, *From Moscow To Petushki* (Festival of Sydney 1994); *The Burrow* (Festival of Perth); *King Ubu*, *Blue Murder*, *Hamlet*, *Black Mary*, (Company B); *Christina's World*, *Quito* (Sydney Metropolitan Opera); *The Gap*, *The Monkey Trap*, *Ship of Fools* (Griffin Theatre); *Wildheart* (Legs on the Wall); *The Burrow*, *Wide Sargasso Sea* (Chamber Made Opera); *Last Days of Mankind* (Adelaide Festival); *Rigoletto*, *Barber of Seville* (The Wellington City Opera); *The Deep*



**Dan
POTRA**
SET DESIGN



End (The Australian Ballet); *Lakmé* (The Victoria State Opera); *Lenz*, *Orlando* (Melbourne Festival); *The Medium*, *Trouble in Tahiti* (Muziektheater, Belgium); *Features Of Blown Youth* (Performing Lines in Berlin); *Black Mary* (Festival Of The Dreaming); *Tolemeo* (Muziektheater, Belgium); *Chasing the Dragon*, *Fred* (Sydney Theatre Company); *Life Support* (Ensemble Theatre); and *Orlando* (OzOpera). Dan has also designed costumes for the street entertainers at Fox Studios Australia and was designer of the *Deep Sea Dreaming* and *Tin Symphony* segments, opening ceremony of the Sydney 2000 Olympic Games. His recent credits



include Production Design on *Short Cuts* (Burberry Productions/Disney Channel), *Salome* (Mariinsky Opera, St Petersburg), *Carmina Burana* (State Opera of South Australia and Australian Ballet), *Batavia* (Opera Australia) and *Salt* (Sydney Theatre Company).

Andy studied acting at the National Institute of Dramatic Art and The Australian Playhouse Studio. Theatre credits include; *Frozen* (Siren Theatre Company/B Sharp 2003); *Three Days of Rain*, *Macbeth* (Sydney Theatre Company); *Mixed Drinks*, *Mr TV* (BARESTAGE); *Season to Taste - The Trilogy* (Sydney Writers Festival); *Hamlet* (Parramatta Riverside Theatre); *The Glass Menagerie* (Pilgrim Theatre); and *The Father We Loved On The Beach By The Sea* (New Theatre). Extensive television appearances



**Andy
RODOREDA**
BRENDAN / JAMES

include *White Collar Blue*, *Young Lions*, *Stingers*, *All Saints*, *Water Rats* and *Home and Away*. Film credits include *Natalie Wood: Hollywood's Last Child*. Andy has produced a number of shows with his company, Zebs, including *Everyman: An Urban Tale* (Sydney Fringe Festival 2002), *The Disposal* (Old Fitzroy, 2001) and appeared in short films *Hop, Skip, Jump* (Tropfest finalist, 2000) and *And Puppy Dog's Tails* (Most Popular Film, Best of the Rest, Tropfest 2003). This is Andy's Company B mainstage debut.

Tess has worked extensively in theatre, film and opera. Her previous work for Company B includes; *Waiting for Godot*, *Cloudstreet*, *Suddenly Last Summer*, *The Judas Kiss*, *The Governor's Family*, *The Seagull*, *Night on Bald Mountain*, *Hamlet*, *The Cockroach Opera*, *The Diary of a Madman*, *Knuckledusters: The Jewels of Edith Sitwell*, *Les Enfants Du Paradis*, *Gertrude Stein and a Companion*, *A Lie of the Mind* and *As You Like It*. Other design credits include *The Government Inspector*, *The Trackers of Oxyrhynchus* and *The Mortal Falcon* (Sydney Theatre Company); costumes for *Sweeney Todd* (Lyric Opera of Chicago), *The Triple Bill* (English National Opera); *Lady Macbeth of Mzensk* (OA), *Jenufa* and *Whitsunday* (Opera Australia); *The Golden Age* (NIDA); *The Wedding Song* (NIDA Company); *Chess* (Theatre Royal) and set and costumes for *The Caucasian Chalk Circle* and *Spring Awakening* (Australian Theatre for Young People). Her costume designs for film include *Dirty Deeds*,



**Tess
SCHOFIELD**
COSTUME
DESIGN

Bootmen, *Radiance*, *Così*, *Spotswood*, *Mr Reliable*, *Greenkeeping*, and *Diana and Me*. Tess has won 3 AFI Awards and a Green Room Award for her designs.

John graduated from the National Theatre Drama School in 1998. Since then he has worked as an actor in theatre, performing for such companies as Melbourne Theatre Company, Playbox, and La Mama Theatre, for which he received two Victorian Greenroom nominations for best actor in the productions of *Truth and Beauty* and *Boy Most Likely*. John's television credits include *Blue Heelers*, *Halifax f.p.*, *Thunderstone*, *Horris* and *Tina* and most recently *Stingers*. Film credits include *Spotswood*, *Half A World Away* and *War Child*. In 2002 John graduated from the directing course at NIDA where he assisted Adam



**John
SHEEDY**
ASSISTANT
DIRECTOR



Cook on *As You Like It* and directed *4.48 Psychosis* and *Cleansed*. Since graduation, John was invited by NIDA to direct second year students in *The Return* for their inaugural production at the new Parade Studio. Other directing credits include *Sink or Swim* for the 2002 B Sharp season, *Schneke Nudle* for the 2003

Singapore Comedy Festival and in January 2004 will be directing a co-production between Curtin University and the Perth International Arts Festival.

Maeliosa joined the Druid Theatre Company in Galway, Ireland in its infancy in 1978 and has appeared in over 40 productions. He has toured the world with Druid including four visits to Sydney – his first was to Belvoir St Theatre with *Conversations on a Homecoming*, and most recently with Martin McDonagh's *Leenane Trilogy*. Maeliosa was also the Artistic Director of Druid for nine years and a member of the Abbey Theatre for two years. He married a Sydney lass and is now settled here. He is currently Co-Artistic Director of O'Punksy's Theatre and is soon to reappear in *The Gigli Concert* for Carnivale. Since moving to Sydney he has worked with all the major companies, including the Ensemble, Marian St Theatre and Sydney Theatre Company, for which he directed and appeared in *The Cripple of Inishmaan* by Martin McDonagh. Most recently his work with Martin and Druid has taken him to the West End and Broadway with *The Lonesome West*, for which he received four Tony nominations. This year he had some fun as *Uncle Vanya* at the Darlinghurst Theatre and directed productions of *Portia Coughlan* and *The Cavaliers*.



**Maeliosa
STAFFORD**
VOICE COACH

David has over 23 years experience in the film industry. He has worked in all areas of film and TV commercial production, with over 60 feature films and nearly 1000 TV commercials. He has also contributed to a number of theatre productions including *Svetlana in Slingbacks* for Company B. His credits include the Sydney 2000 Olympics Closing Ceremony, Australian films including *He Died with a Felafel in his Hand*, *Bootmen*, *Risk*, *The Rage in*



**David
TRETHERWAY**
SPECIAL EFFECTS

Placid Lake and *Japanese Story*. He has also worked on US productions including *The Quiet American* and *The Matrix 2 & 3*.



**Dan
WYLLIE**
PADRAIC

For Company B **Dan** has performed in *Cloudstreet*, *The Alchemist*, *Suddenly Last Summer* and *Twelfth Night* as well as the original Sydney season, the 1999 and 2001 touring seasons of *Cloudstreet*. Other theatre credits include *A-Framed* (Old Fitzroy); *Black Rock* (Sydney Theatre Company); *Child Dancing* (Griffin Theatre Company) and *Criminals In Love* (Crossroads). He has appeared in many feature films including *Chopper*, *Unconditional Love*, *Holy Smoke*, *The Thin Red Line*, *Cosi*, *Muriel's Wedding*, *Romper Stomper*, *Flash Dance*, *Spotswood* and *Peter Pan*. His numerous television appearances include *A Country Practice*, *Bad Cop Bad Cop*, and most recently *The Shark Net* for ABC television.

ORIGINAL PRODUCERS

Adam KENWRIGHT

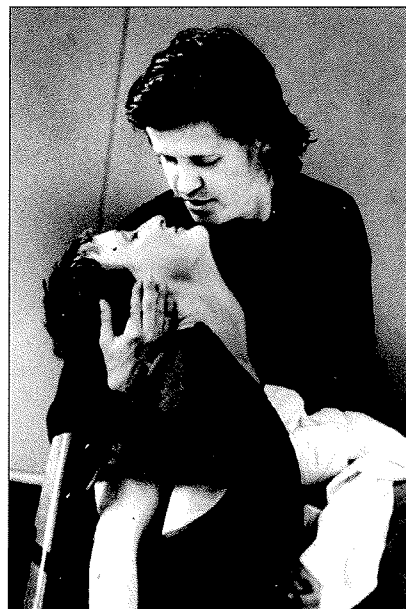
Adam Kenwright is a founding director of **aka**, a leading independent media, marketing and sales agency to the commercial theatre industry.

aka Productions was formed in 1999 with New York based partner, Michael Fuchs, to present *De La Guarda* at Camden's Roundhouse which ran for 51 weeks and was seen by over 250,000 people. Three new plays were premiered in the West End in 2000: Lee Hall's

Cooking With Elvis, Richard Nelson's *Madame Melville* and Marie Jones' *Stones In His Pockets*, in London, Toronto and New York. *Stones In His Pockets* continues its extraordinary life with the London production enjoying its third year and both US and UK tours continuing throughout 2003. In 2001 **aka** co-produced Peter Nicholls, *A Day In The Death Of Joe Egg* at the New Ambassadors Theatre and then at the Comedy Theatre and a highly successful new production of Jonathon Larson's *Rent*, first on UK tour and then at the Prince of Wales Theatre.

At the beginning of 2002, **aka** opened London's first new permanently licensed commercial theatre for 75 years: The Venue in Leicester Square. **aka** programme and operate this venue as a theatre dedicated to the presentation of original musical work. Boy George's new musical *Taboo* opened at The Venue in 2002.

Most recently **aka** co-produced the RSC's production of *The Lieutenant of Inishmore* by Martin McDonagh at The Garrick Theatre, and *Romeo and Juliet – The Musical* at The Piccadilly Theatre and at the 2003



Edinburgh Festival **aka** brought *Def Poetry Jam* from New York prior to a London run.

In 2003 **aka** are co-producing two productions in New York: *A Day In The Death Of Joe Egg* and *Taboo*.

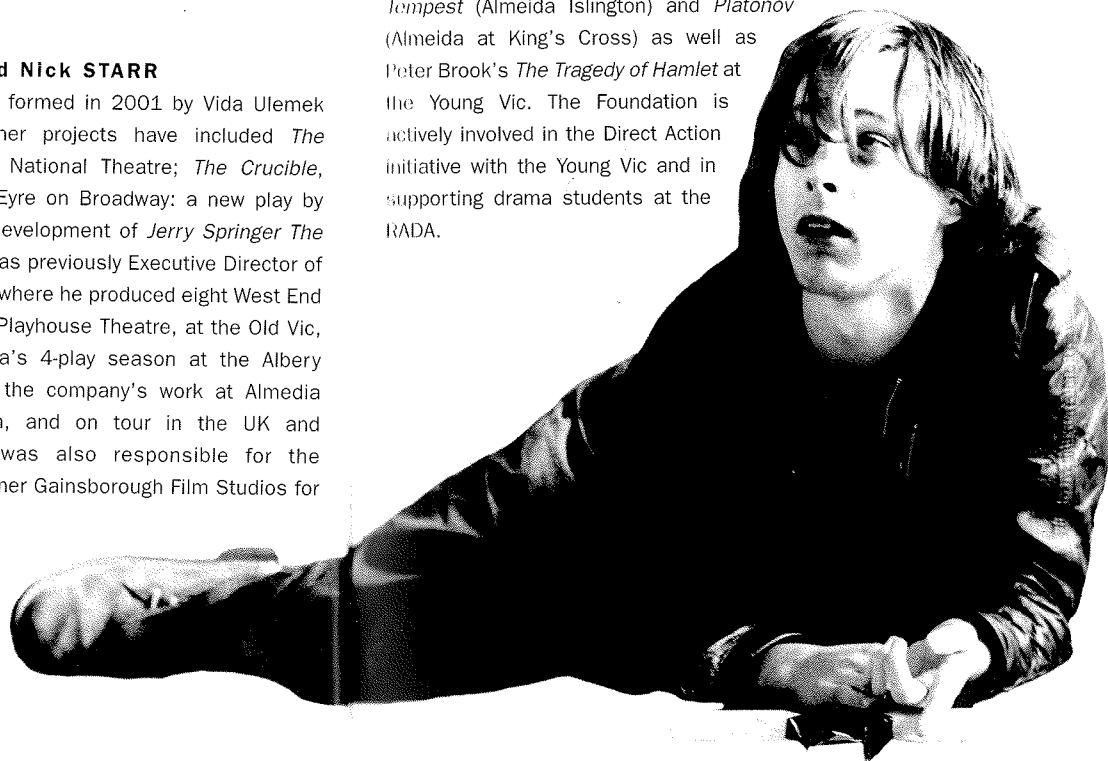
aka are also currently developing *Zorro*, a musical with book by Helen Edmundson to be directed by Christopher Renshaw.

Vida ULEMEK and Nick STARR

US Productions was formed in 2001 by Vida Ulemek and Nick Starr. Other projects have included *The Syringe Tree* at the National Theatre; *The Crucible*, directed by Richard Eyre on Broadway: a new play by Nick Dear; and the development of *Jerry Springer The Opera* at BAC. Nick was previously Executive Director of the Almeida Theatre, where he produced eight West End productions – at the Playhouse Theatre, at the Old Vic, and for the Almeida's 4-play season at the Albery Theatre – alongside the company's work at Almeida Islington, in Malvern, and on tour in the UK and internationally. He was also responsible for the conversion of the former Gainsborough Film Studios for

the Shakespeare in Shoreditch season of *Richard II* and *Coriolanus* with Ralph Fiennes (also New York and Tokyo); and for the Almeida's current home in King's Cross. Nick joined the Royal National Theatre as Executive Director in June 2002.

Vida created the Tara Ulemek Foundation which has sponsored Jonathan Kent's productions of *The Tempest* (Almeida Islington) and *Platonov* (Almeida at King's Cross) as well as Peter Brook's *The Tragedy of Hamlet* at the Young Vic. The Foundation is actively involved in the Direct Action initiative with the Young Vic and in supporting drama students at the RADA.



COMPANY B

Belvoir St Theatre 25 Belvoir Street Surry Hills NSW 2010

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

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For information on how you can leave a legacy to Company B in your will or become a B Keeper please contact our Development Manager on 02 9698 3344 or supporter@belvoir.com.au.

FIRE NOTICE

THE EXIT INDICATED BY A SIGN NEAREST TO THE SEAT YOU OCCUPY IS THE SHORTEST ROUTE TO THE STREET. IN THE EVENT OF FIRE OR OTHER EMERGENCY PLEASE DO NOT RUN - WALK TO THAT EXIT.

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COMPANY B

The originality and energy of Company B Belvoir productions arose 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 prestigious theatre companies. Under the artistic leadership of Neil Armfield, the company performs in major arts centres and festivals both nationally and internationally and from its home, Belvoir St Theatre in Surry Hills, Sydney. Company B engages Australia's most prominent and promising directors, actors and designers to present an annual artistic program that is razor-sharp, popular and stimulating.

During the past few years artists of the calibre of Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements have performed on the Belvoir St Theatre stage.

Sell-out productions like *Cloudstreet*, *The Judas Kiss*, *The Alchemist*, *The Diary of a Madman*, *Hamlet* and *The Small Poppies* have consolidated Company B's position as one of Australia's most innovative and acclaimed theatre companies.

Up to 3,000 people a week pass through the Belvoir foyer to see a show at one of its two theatres, the Downstairs Theatre which seats up to 80 people and the Upstairs Theatre which seats up to 356 people. Company B also presents an annual season in the Downstairs Theatre called B Sharp.

Belvoir St Theatre Limited is the owner of Belvoir St Theatre. Company B is the resident production company.

For more information visit www.belvoir.com.au

OUR NEXT PRODUCTION



The Threepenny Opera

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WRITTEN BY Bertolt Brecht MUSIC BY Kurt Weill DIRECTED BY Benedict Andrews
WITH Ursula Yovich, Kris McQuade, Pippa Grandison AND Paula Arundell
MUSICAL DIRECTOR Alan John LYRICS TRANSLATED BY Jeremy Sams
SET DESIGN Robert Cousins COSTUME DESIGN Jodie Fried
LIGHTING DESIGN Damien Cooper

PREVIEWS FROM 1 NOVEMBER

29/09/03

(IT'S A BIG DATE)

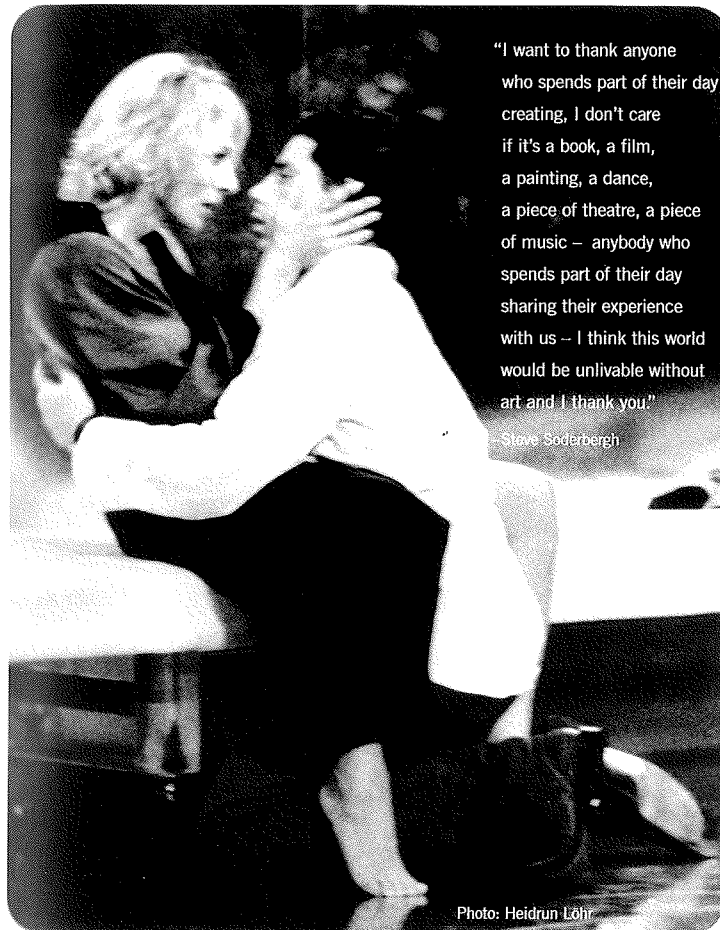
If you're a subscriber to Company B, your priority booking period begins on 29 September. If you haven't subscribed before, now is the time.

Subscribing to Company B saves you money and gets you the best available seats. And because planing ahead isn't always easy, you can change your tickets for a different night free of charge.

Subscribing is easy. Pick up a season book in the foyer, call us on **9699 3444** or email mail@belvoir.com.au and we'll post one to you.

★ **COMPANY B** ★

BELVOIR ST THEATRE, SURRY HILLS



"I want to thank anyone who spends part of their day creating, I don't care if it's a book, a film, a painting, a dance, a piece of theatre, a piece of music – anybody who spends part of their day sharing their experience with us – I think this world would be unlivable without art and I thank you."

Steve Soderbergh

Photo: Heidrun Lohr

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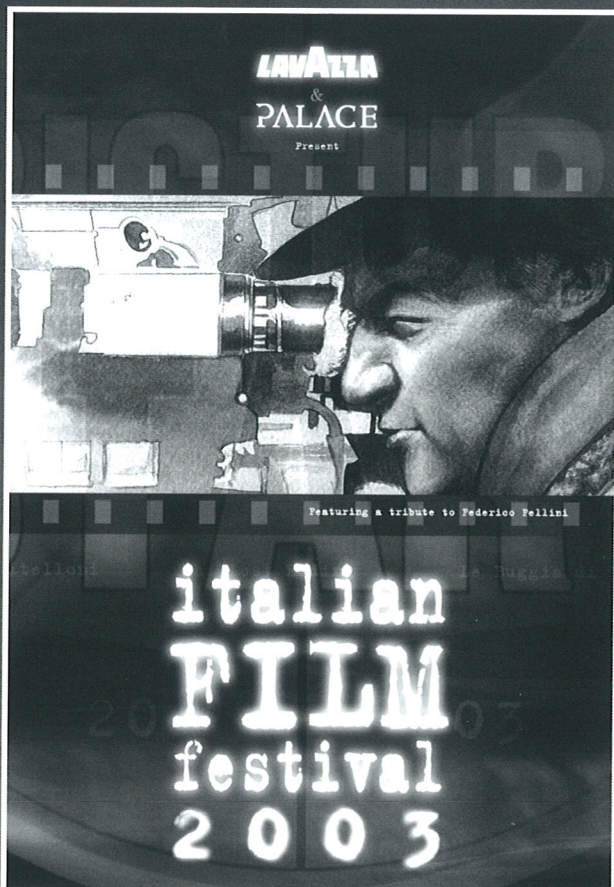


We're proud to play a supporting role in Company B's performances.

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