



ALIWA

25 BELVOIR STREET SURRY HILLS NSW 2010

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COMPANY B BELVOIR PRESENTS

ALIWA

BY Dallas Winmar
DIRECTED BY Neil Armfield

WITH Auntie Dot Collard, Kylie Belling,
Ningali Lawford, Deborah Mailman

MUSICIANS Frankie J Bropho & Wayne Freer

SET DESIGN Robert Cousins COSTUME DESIGN Jodie Fried
LIGHTING DESIGN Mark Howett SOUND DESIGN Wei Han Liao
MUSIC Wayne Freer ASSISTANT LIGHTING DESIGN Ryan Narkie

Aliwa Wadgella! - Watch out! There's a Whitfeldella about

BY ARRANGEMENT WITH YIRRA YAAKIN NOONGAR THEATRE

The Company B production of *Aliwa* opened at
Belvoir St Theatre on 15 August, 2001

COVER: AUNTIE DOT COLLARD, KYLIE BELLING, NINGALI LAWFORD, DEBORAH MAILMAN
(PHOTO: JULIAN WATT)

CORPORATE
PARTNER

ssas



WRITER'S NOTE

I was first asked to write *Aliwa* in 1999 and I said yes. No real prior experience in the field but hey, what the hell, it was a job.

So began my journey into the creative world of nervous tension, sleepless nights and brain overload.

So the process of *Aliwa* was born, based on the real life stories of three wonderful women and how their mother impacted so much on their lives.

Through a series of workshops and attending the 1999 and 2000 National Playwrights' Conference this idea became a play, which was part of Yirra Yaakin's 2000 programme in Perth.

When first approached by Company B to do *Aliwa* here in Sydney I had to think about it. But due to Neil Armfield's persuasive manner a Sydney production was put into action.

Before I knew it I was here. At the first day of rehearsal it was quite overwhelming as the whole cast, crew and company were present (about 40 people, give or take a few). Oh my God! So up crept the self-doubt and the 'what have I got myself into now' mentality.

Through the rehearsal period it has been a very enlightening experience. Neil gets his whip out now and again (only joking). While I've been here I've had the opportunity to work with a wonderful cast and crew. I have also been lucky enough to see how Neil has shaped the play. This for me has been great - to see the process from start to finish. I have watched the script develop and double in size. I have watched the actors bring the dialogue to life.



I would like to take the opportunity to thank the following people;

The wonderful woman, Auntie Dot for allowing me to tell her family's story.

Auntie Judy Wilkes and Auntie Ethel Abdulla for their story. Lynette Narkle for permission of her mother's story.

I would like to thank Kylie Belling, Ningali Lawford and Deborah Mailman - the actors in this production. They are very special, talented women.

Thank you to Wesley, Jodie, Liz, Anna, Wei Han, Alison, Uncle Frankie J Bropho, Mark, Annika, Wayne, Robert, Ryan, Rachel, Nigel, Chris and the rest of the Company B staff and Kevin. Irma Woods, Kylie Farmer, Ursula Yovich, Rachel Maza, Trish Morten-Thomas,

Dot: Our new home was made out of blackboy needles and flattened out kororina trees. We had them with bull rushes to make a bed on the ground. No glass, stone like Yaarloop. Just dapples and water and belly tea. Every morning mum would leave us at the camp and walk the long miles into town looking for work.

May Brit Arkerholt and my family and friends for their support. Thanks to Yirra Yaakin for commissioning me. And especially David Milroy for believing in me in the first place.

Aliwa is a play about the strength of a mother's love and survival against the policies of the time. It is about dignity and family. And through my time here working with this amazing group of people, it has become family. Thanks Neil.

Dallas Winmar

ABOUT THE MUSIC

In finding the music for *Aliwa*, Frankie J Bropho and I drew on our memories of family and community – Frankie from the songs he heard growing up on the banks of the Swan River in the 1940s and I from both my Grandfathers who played banjo and accordion in dance halls on Saturday nights in country South Australia in the 30s and 40s. This music kept spirits high in our very different communities during the hard years of the depression when music in the bush was mostly self-taught and passed on by ear. For Frankie and I it is lovely to share some of the songs of our old people.

Wayne Freer

FROM THE INTERVIEWS CONDUCTED BY DALLAS WINMAR

'There was Mum, Dad, Sister Kathleen, myself and younger sister Dorothy and Barbara riding on the wagon whilst brothers Tom, Harold, Jack and Ted walked behind because there was no room.'

'We had about a mile and a half to walk to school. We had to leave home around seven thirty to be on time. Dot was good to take to school but when Barb started brother Ted used to piggy-back her – that's if we were running late.'

'Dad couldn't afford to buy us many toys so mother used to make us dolls. They were made of stockings and



stuffed with cut-up pieces of rag and buttons for eyes. They looked like gollywogs – that's if the dolls were made with black stockings. Mother always bought coloured ribbons for our hair, pieces of lace and bits of material remnants to make dresses for our dolls.'

'Mother said, "over my dead body, you'll never take my children as long as I have these pair of hands".'

'We were the only Aboriginal kids going to school and we got the lot. I used to hate fighting but my little sister Dot would fight tooth and nail. She made fun of many of the boys. Her school case was her weapon and she used to put a couple of heavy books or stones in it...never did she back away from them.'

'The first time mum spun the pennies she broke the two-up school. She spun eighteen heads.'

Ethel Abdulla



'The effects of the welfare were totally different from Yarloop. In Yarloop we wanted for nothing. When we went to Brookton we depended on the welfare for rations. Besides mum going to work to make ends meet for her six children.'

Aunty Dot Collard

'I thought I really was a black Shirley Temple and I played her to the limit, learning all her tap dancing skills, well I thought I was good. I can recall one night when all the Noongars finished playing two-up they got the old accordion out and clap sticks and had a wild time.'

'It was pretty funny when the policeman would come upon us. All of a sudden you would hear someone shout out "Aliwa", "Grey horse, Grey horse" (he used to drive a horse and sulky) and those Noongars and us kids would just scatter. That two-up ground would be cleared in no time. Someone would be putting a billy on the fire.'

Jude Wilks

Letter One

To the Chief Protector of Aborigines
Perth

...There are a number of children, members of this Davis family who could with advantage be removed to an institution and in my opinion should be removed in the interest of other children in the district...

Constable O'Brien 11 June, 1931

Letter Six

Dear Chief Protector

I am writing to ask if you will let me have some milk for my baby. She cannot be expected to survive on flour and tea alone. Could you also supply me with a bar of soap to wash the kiddies and some meat...?

Yours sincerely,

Mrs A. Davis

DIRECTOR'S NOTE

The events of Aliwa occurred during the times of 'protection' in the 1920s and 30s. While Alice Davis was struggling to keep her family fed, clothed and housed, back in Perth the Chief Protector of Aborigines, A.O. Neville, was watching and listening and waiting for the moment he never doubted would arrive, when the children were taken away 'for their own good'.

Alice Davis herself had been taken from her family at four years of age, put into a mission and then trained to be a domestic servant in a white homestead. Perhaps it was this experience that made her so determined to keep her family together. Or perhaps it was just a mother's love.

Everyday in rehearsal I have had to swallow my rage and lower my head in shame at the history of my country.

I want to thank Dallas for her willingness to open up her play and rebuild it around our storyteller, Aunt Dot Collard. And thanks to Aunty and Uncle Frankie for making the long trip over from the West.

Neil Armfield



COMPANY B BELVOIR PRESENTS

ALIWA

BY

Dallas Winmar

DIRECTED BY

Neil Armfield

Aunty Dot Collard AUNTY DOT

Kylie Belling ETHEL

Ningali Lawford MUM

Deborah Mailman DOT

SET DESIGN

Robert Cousins

COSTUME DESIGN

Jodie Fried

LIGHTING DESIGN

Mark Howett

SOUND DESIGN

Wei Han Liao

MUSIC

Wayne Freer

ASSISTANT LIGHTING DESIGN

Ryan Narkle

MUSICIANS

Frankie J Bropho

& Wayne Freer

STAGE MANAGER

ANNA STEEL

ASSISTANT STAGE MANAGER

LIZZIE DOYLE

PRODUCTION COORDINATOR

RACHAEL PRESDEE

WARDROBE COORDINATOR

BIANCA SEVILLE

STAGE MANAGEMENT SECONDMENT

ALISON HEPBURN BROWN

PHOTOGRAPHER

HEIDRUN LOHR

GRAPHIC DESIGN

TIM KLIENDIENST

SPECIAL PRODUCTION THANKS TO:

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THE NATIONAL SCREEN AND

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DUST STORM FOOTAGE FILMED

BY ARTHUR MURCH ON THE

HERMANNSBURG MISSION

ADDITIONAL DUST STORM FOOTAGE

FROM THE MILLS FAMILY VIDEO

VANESSA LYONS, FLEUR BURROWS,

CODA AUDIO, JEREMY GILROY - VNR,

DANIEL MCGRATH, WESLEY ENOCH,

NIDA, TONY SCALI - AGF ROOFING,

JILLIAN LEWIS - ABORIGINAL

AFFAIRS DEPARTMENT WA





Dallas
WINMAR
PLAYWRIGHT

Dallas was born in Perth, WA, and has worked in various industries but keeps turning back to the arts. Dallas has recently worked with ABC's radio drama department, producing and directing various radio presentations, including Jack Davis's last biography for Radio National.

In 1999 Dallas was approached by Yirra Yaakin Noongar Theatre to write a play and Aliwa was commissioned. She attended the National Playwrights conferences in 1999 and 2000 with her script and also was commissioned by Kooemba Jdarra theatre company in Queensland to write *Skin Deep* for their 2000 program.



Neil
ARMFIELD
DIRECTOR

Neil Armfield, Artistic Director of Company B, graduated from Sydney University in 1977 and became Co-Artistic Director of the Nimrod Theatre in 1979. Three years later he joined South Australia's Lighthouse Theatre Company (STCSA). Neil has directed for Company B *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* and *Aliwa*. Company B joint productions have included, *Love Burns* (Company B/Opera Australia), *Picasso at the Lapin Agile* and *Up the Road*, (Company B/Playbox); *Dead Heart* and *Cloudstreet* (Company B/ Black Swan), *Night on Bald Mountain* (Company B/STCSA) and *A Cheery Soul* (Company B/STC).



Neil's other theatre credits include *Upside Down at the Bottom of the World*, *Traitors*, *Clouds*, *Inside the Island*, *Volpone*, *Scanlan*, *The Choir*, *Eyes of the Whites*, *Teeth 'n' Smiles* (Nimrod); *Signal Driver*, *Spellbound*, *Squirts*, *Twelfth Night*, *The Blind Giant is Dancing*, *Romeo and Juliet*, *The Season at Sarsaparilla*, *The Conquest of Carmen Miranda*, *Shepherd on the Rocks*, *Dreams in an Empty City*, *Jonah* (State Theatre Company of South Australia); *Signal Driver*, *A Cheery Soul*, *The Marriage of Figaro* (Queensland Theatre Company); *The Country Wife*, *The Government Inspector*, *Ham Funeral*, *Uncle Vanya*, *Death and the Maiden* (Sydney Theatre Company); *Love Burns* (Seymour Group); *Angels in America Parts I and II*, *A Cheery Soul* (Melbourne Theatre Company); *Billy Budd* (Welsh National Opera/Opera Australia/Canadian Opera); *The Demon* (Bregenz Festival Austria, Zurich Opera) *The Prisoner* (English National Opera), *The Marriage of Figaro* (Welsh National Opera). For Opera Australia Neil has directed *Whitsunday*, *Instant and Isolde*, *Katya Kabanova*, *The Eighth Wonder*. *The Makropoulos 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 won the Sydney Theatre Critics Circle Award for Best Director (*Glengarry Glen Ross* and *Uncle Vanya*). Best Director and Production (*Ghosts*, *Hamlet*), Best Production (*The Diary of a Madman*, *The Tempest*), the Major Award for Significant Contribution to Sydney Theatre: 1989. Green

1840. - Mr. Lovell died from a stroke suffered by him while engaged in a lecture called "Woman, man, and God." Down mentioned to her that she had been married by two lay clergymen, Mr. and Mrs. B. and I made up the matter with some distress. My sister told me the other day and said, "because we were the smallest, like the other boys and girls followed around with our big knifely."

Room Awards for *Away, Hate, Turn of the Screw* and *Angels in America Parts I and II, Hamlet, The Makropulos Secret, A Cheery Soul, Billy Budd* and *Cloudstreet*, AFI Award for Best Direction (*Edens Lost*), the Helpmann Award for Best Direction of an Opera (*The Eighth Wonder*) and the Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts in Australia.

Kylie is a Yorta Yorta/Miradjuri woman based in Melbourne. Since graduating from the VCA Drama School in 1985, she played the role of 'Noonah Comeaway' in the film *The Fringe Dwellers* directed by Bruce Beresford, receiving an AFI nomination for Best Supporting Actress. Other film work includes *Wim Wenders' Until the End of the World* and Richard Frankland's award-winning films *No Way to Forget* and *Harry's War*. Television credits include *The Flying Doctors*, *Prisoner*, *Naked Under Capricorn*, *The Genie From Down Under* and *Little Elvis Jones and the Truckstoppers*. Theatre credits include The Jack Davis trilogyes - *No Sugar*, *The Dreamers*, and *Burungin*; Louis Nowra's *Byzantine Flowers* and *Summer of the Aliens*; and a two year national tour with *Wogarama* in 1993 / 94. Kylie has also tried her hand at directing with the Ilbijerri & Torres Strait Islander Theatre Cooperative's first production *Up the Road* and MWT's *Nidjerra*. She lists her greatest production accomplishment as her ten year old daughter Sofii and has recently completed a four year Bachelor of Education/Arts degree at Deakin University. Kylie has been involved with Melbourne based Ilbijerri & Torres Strait Islander Theatre Cooperative for ten years because she is a dedicated believer in the power of Aboriginal Theatre to



**Kylie
BELLING**
ETHEL

change our lives for the better. She portrayed Ruby in the successful Ilbijerri & Playbox co-production of *Stolen* which played its Belvoir season last year. *Aliwa* is Kylie's second production with Company B Belvoir.

Frankie has been involved with the Aboriginal music scene in Perth for over five decades and was an original member of the well known Coolbaroo Club where he developed a broad interest in music as well as skills as a singer, musician and dancer. Frank's best friend as a child was Rolf Harris and was the inspiration to Rolf in his early years. Frank performs regularly in Perth as a solo artist and was recently the main attraction for Perth NAIDOC celebrations. Frank is an active member of the Noongar community both as a performer and a spokesperson for Noongar people. *Aliwa* is Frank's first production with Company B Belvoir.



**Frankie J
BROPHO**
MUSICIAN

Dot was born in 1922 in Wiluna. She married after the war and raised a family of nine children. She is now a grandmother of eighteen and has twenty great grandchildren. Her acting career started in 1985 when she took a role in *No Sugar*, written by her brother Jack Davis, for the Playhouse Company in association with the Australian Elizabethan Theatre Trust at the Maltings, North Perth. She later appeared on stage in *Burungin* and toured Australia, Canada and London with the 1988 Bicentennial tours of the two plays. Dorothy also appeared in the ABC radio play of *No Sugar* and had a leading role in the TV mini-series *Jackaroo*. For the 1992 Festival of Perth, and



**Auntie Dot
COLLARD**
AUNTIE DOT

in extensive national touring, Dot played beside her sister Barbara in the original Black Swan Theatre production of *Sistergirl*. For Black Swan Theatre, Dot also appeared in the production of *Tourmaline*. Aliwa, inspired by interviews with Dot and her two sisters, Ethel Abdullah and Judith Wilks, is Dot's second production with Company B Belvoir. She also appeared in the Company B and Black Swan Theatre co-production of *No Sugar* in 1990.



**Robert
COUSINS**

SET DESIGNER

Robert worked with Company B as a graphic designer before designing the set for the original production of *Cloudstreet* and the 1999 national and international tours. Other Company B productions Robert has designed are *As You Like It* in 1999 and *Twelfth Night* last year. Most recently Robert has designed set and costumes for *The Dreamed Life* for Comeout 01 and *House Among the Stars* for State Theatre Company of South Australia.



**Lizzie
DOYLE**
ASSISTANT
STAGE MANAGER

Lizzie Doyle graduated from Macquarie University in 1998 and has since held various positions in the television, new media and independent film industries. She has written and directed two short films which have won awards in Australian and international film festivals and is currently writing a feature, a short feature and a stage play. Lizzie has joined Company B in her first theatre position to explore a different medium and take part in a lifetime passion.

Wayne Freer plays the tuba, euphonium, trombone, electric bass, double bass, percussion, piano and guitar. His theatre work includes productions with the State Theatre Company of South Australia, Queensland Theatre Company, Melbourne Theatre Company, Etcetera Theatre Company, Magpie Theatre in Education, Desoxy Physical Theatre and St Martins Youth Theatre. Recently Wayne was musical director for *The Sunshine Club* (QTC/Sydney Theatre Company), and *The Cherry Pickers* (STC) He has recorded and performed with Paul Kelly, Robyn Archer, The Mambologists, Adelaide Symphony Orchestra, Castanet Club, Speedboat, Jacky Orzaszsky, Utungun Percussion, Toni Nation, Madame Bone's Brothel and The Boo Boos. For Company B Wayne's credits include *Aristophanes' Frogs*, *Up the Road*, *As You Like It*, and *Twelfth Night*.



**Wayne
FREER**
MUSIC

Jodie graduated from the National Institute of Dramatic Art with a Bachelor of Theatrical Design in 1998. Her theatre design credits include Costume Designer for John Bell's current production of *Antony and Cleopatra* for Bell Shakespeare Company, Richard Roxburgh's production of *Twelfth Night* for Company B Belvoir; Costume Designer for the chamber opera *The Ghost Wife* for the 1999 Melbourne International Festival, 2000 Adelaide Festival and 2001 Sydney Festival, Arcade for Chunky Move Dance Company and Design Assistant for *Fleshmeet*; Below for the Griffin Theatre; *Laughter On The 23rd Floor*, *A Streetcar Named Desire*, *Shirley Valentine* and *This Lime Tree Bower* for the Ensemble Theatre; *Careless Love* at Vince and Judy's for STC New Stages Directory; *A Little Fear* for Freewheels



**Jodie
FRIED**
COSTUME DESIGN

Etzel: After the pictures with the players Colberg and Anderson all the way home. And you can guess who played the Indians!

Theatre Company; *Cry From The City Of Virgins* for NIDA with a redesign for Shinjuku Ryozenpaku in Japan and New York; and Design Assistant to Patricia von Brandenstein for the recent tele-movie *South Pacific*. Jodie's other film credits include Design Assistant for *The Potato Factory*. Costume Designer for feature animation *Duck Ugly* and Production Designer for the short films *Lady's Man*, *The Week*, *Vern's Update* and *Victor*. Whilst at NIDA Jodie designed *One Flew Over The Cuckoo's Nest*, *Les Liaisons Dangereuses* and *Mountain Language*. Later in the year Jodie will be working with Darpana Performing Arts Company in Ahmedabad, India.



**Mark
HOWETT**
LIGHTING
DESIGN

Mark has lit numerous productions for Company B including *Cloudstreet* and *Dead Heart* as well as *Up the Road*, *No Sugar, Buzz*, *The Popular Mechanicals*, *Pop Mechs 2* and *As You Like It*. He gained his initial experience with Perth's National Theatre Company between 1980 and 1984 when, with the aid of a West Australian Arts Council grant, he toured the US and the UK observing lighting design at Yale University under Jennifer Tipton. Mark has designed lighting for numerous Australian and overseas theatre and opera companies including Opera Australia, Queensland Theatre Company, Western Australia Opera Company and Auckland Opera and toured internationally with the Aboriginal Islander Dance Theatre (AIDT), Danceworks and One Extra Company. He also recently lit the ABC TV simulcast *Rites for the Australian Ballet* and Bangarra Dance Theatre. Mark also created the lighting for the international tour of *Stalkers' Crying Baby*.



**Ningali
LAWFORD**
MUSIC

Ningali Josie Lawford was born in 1967 at Wangkatjungka near Fitzroy Crossing in the Kimberley region of Western Australia. She grew up on a cattle station where her father was overseer. After her high school years in Perth, she lived in Alaska for twelve months as the recipient of an American Field Scholarship. On her return, she joined the Aboriginal Islander Dance Theatre in Sydney. Ningali's theatre credits include *Magpie* for Melbourne Workers Theatre, *Malaysia Tour 2000*, a collection of songs and dances for Black Swan Theatre Company as well as *Corrugation Road* for Black Swan. For the Melbourne Comedy Festival, Ningali performed in *Black and Tran*. She has also performed in *Solid* for the Perth International Arts Festival, *My Spiritual Dreaming* for Deck Chair Theatre, *No Prejudice* for the Stompen Ground Festival and a National and Cook Island tour of *Bran Nue Dae*. Her solo show, entitled *Ningali* was written with Angela Chaplin and Robyn Archer and was first produced by Deckchair Theatre in Fremantle and subsequently toured both nationally and overseas, including such festivals as the Edinburgh Festival and the New Zealand Arts Festival.



Ningali's film credits include *Follow the Rabbit Proof Fence* and *The Drover's Boy*. For television Ningali has appeared in *The Games and Heartland* for ABC TV, as well as SBS Documentary's *River of Dreams*. *Ningali - Artist up Front*, and *Here Comes the Judge*. Aliwa is Ningali's

second production with Company B Belvoir. She last appeared in the tour of the 1996 Company B and Playbox Theatre co-production, *Up the Road*.

Wei Han moved to Australia from Taiwan and graduated from NIDA in 1997. Whilst there he composed the music for *Henry VI*, *Othello*, *Camille*, *Museum*, *Mountain Language* and *The Land and the Animals*. In 1997 he performed a concert of his original music. Wei Han's compositions for theatre include *Betrayal* and *Chasing the Dragon* for Sydney Theatre Company, *Birds* for the Australian Theatre for Young People as part of the Sydney 2000 Olympic Arts Festival and *By Chance* for Tasdance, Tasmania. For television he has composed for the pilots of *KV3*, *Wings* and various commercials. In May 2001, Wei Han received his Masters in Composition from the Australian Institute of Music. *Aliwa* is Wei Han's second production with Company B. In 1997 he was the assistant sound designer for *Lulu*.



Wei Han
LIAO
SOUND DESIGN



Deborah
MAILMAN
DOT

Deborah is a Bidjara woman from Queensland. She completed a Bachelor of Arts degree in Acting at QUT, Academy of the Arts, in 1992 and has since completed a broad range of work across film, television and theatre. Film credits include *Radiance* for which she won an AFI Best Actress Award in 1998 for her role as Nona, *Dear Claudia*, *The Third Note*, *The Monkey's Mask* and the yet to be released, *Follow the Rabbit-Proof Fence*, directed by Phillip Noyce. Some of Deborah's theatre credits include *The Chapel Perilous*, *Top Girls* and *Bumpy Angels* for QUT.

One Woman's Song for Queensland Theatre Company, *The Cherry Pickers*, and *The 7 Stages of Grieving* for Kooemba Jdarra. Also *A Midsummer Night's Dream* for Sydney Theatre Company Festival of the Dreaming and *King Lear* for Bell Shakespeare Company. Television credits include the doco-drama *Inside Out*, *A Village Called Chardonnay* for SBS TV, as well as *Bondi Banquet*. Deborah has also been a presenter for *Playschool* and *Message Stick* on ABC TV and is currently appearing in the Network Ten series, *The Secret Life of Us*. *Aliwa* is Deborah's third show with Company B. She has previously performed in *As You Like It*, as well as the Belvoir St and touring seasons of *The Small Poppies*.



Ryan first worked with Company B, as an actor, on the national tour of *No Sugar* when he was eight years old. In 1993 Ryan toured with Yirra Yaakin Noongar Theatre to Adelaide as a dancer in *Bird*. Since then he has travelled to Kuala Lumpur to play the didgeridoo for an Aboriginal Arts Exhibition. Ryan also travelled to Hong Kong and South Korea to play the didge for Rainbow Jelly. Ryan was taught by Mark Howett at the Western Australian Academy of Performing Arts and has recently worked with him as assistant lighting designer on *Cloudstreet*.



Ryan Narkie
ASSISTANT
LIGHTING
DESIGNER

COMPANY B BELVOIR

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**Bianca
SEVILLE**
WARDROBE
COORDINATOR

Bianca graduated from a Production Crafts course specialising in costume construction at NIDA last year. Prior to that she worked with the Queensland Theatre Company on *The Marriage of Figaro* and also for Queensland Ballet. In 2000 Bianca worked as costume assistant on the feature film *Subterfuge* and more recently as costume assistant on the film *Down and Under*. Apart from brief assignments with both the Ensemble and Griffin Theatre this year, Bianca has been working on the musical, *Shout*. *Aliwa* is Bianca's first production with Company B.



**Anna
STEEL**
STAGE MANAGER

This is **Anna's** fourth production with Company B having worked as assistant stage manager on *Suddenly Last Summer* and stage manager on *Twelfth Night* in 2000. Originally from Adelaide, Anna relocated to Sydney last year. In Adelaide, Anna worked with State Theatre South Australia on *Unidentified Human Remains* and the *True Nature of Love*, *Carrying Light* and the co-production with Sydney Theatre Company *Vita and Virginia*; *Puberty Blues* and *Opera Kapow!* (Urban Myth); *Whispering Demons* (Vitalistix); *My Vicious Angel* (Vitalistix/Company B); *Wormadelaide* 1997 and 1999; and *Worksite* for the 1999 Comeout Festival. In 2000 Anna was with the Adelaide Festival coordinating and stage managing their late night live entertainment venue 'the club'. In 2001 Anna has worked on *Wormad*, stage managed the *Vagina Monologues* upstairs at Belvoir St Theatre and recently stage managed *Killer Joe*, a co-production with the State Theatre South Australia and Brink Productions.

Etzel: It's a pleasure to think every Aboriginal family in Adelaide dignified.

Company B Board	Artistic Director Neil Armfield General Manager Rachel Healy	PRODUCTION Manager Brenna Hobson Production Coordinator Georgina (Babs) Vabsey Technical Manager Tristian Ellis Head Mechanist Jan S. Goldfeder Downstairs Technical Manager Jason Gear
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COMPANY B BELVOIR

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 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.

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.

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

FIRE NOTICE

THE EXIT INDICATED
BY A SIGN NEAREST
TO THE SEAT YOU
OCCUPY IS THE
SHORTEST ROUTE
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IN THE EVENT OF
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WALK TO THAT EXIT.

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THE BELVOIR ST THEATRE FOUNDATION

Foundation Chair Robert Crossman ★ **Patron** Barry Otto

Established to support the aims of Company B Belvoir and to provide a solid financial base for the continuing evolution of the work of the Company B actors.

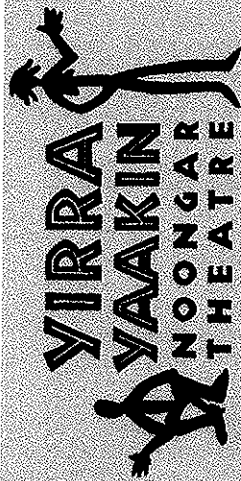
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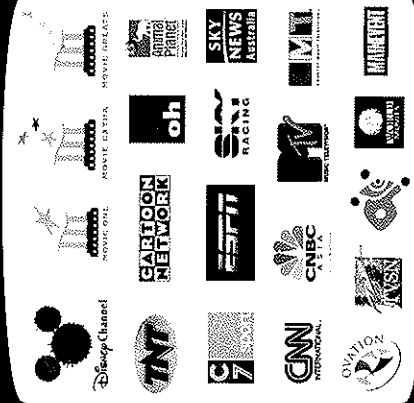
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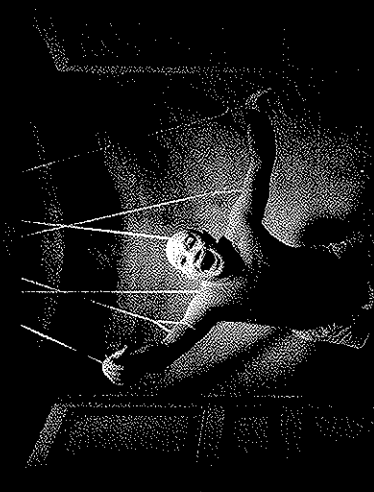
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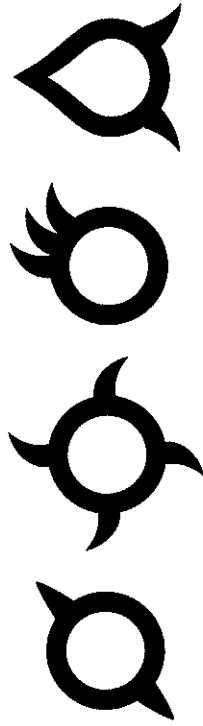
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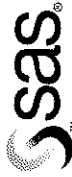
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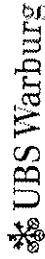
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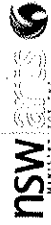
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