



25 BELVOIR STREET SURRY HILLS NSW 2010

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BURIED
CHILD

Company B Belvoir presents

BURIED CHILD

written by SAM SHEPARD
directed by GALE EDWARDS

with MAX CULLEN JUDI FARR DAMON HERRIMAN JOHN HIGGINS
STEVE LE MARQUAND KATE MULVANY KEN RADLEY

set design BRIAN THOMSON
costume design JULIE LYNCH
lighting design MARK HOWETT
composer and sound design PAUL CHARLIER
assistant director CHRISTOPHER HURRELL

The Company B presentation of
Buried Child opened at Belvoir St Theatre
on Wednesday 25 September, 2002

THERE WILL BE ONE 20-MINUTE INTERVAL

CORPORATE
PARTNER
sas.

Cover photo: MAX CULLEN photo by JULIAN WATT

DIRECTOR'S NOTE

There are many reasons for wanting to do this Pulitzer Prize-winning play – and I've wanted to direct it for fifteen years since I first saw Kevin Jackson's remarkable student production at NIDA.

Buried Child is a theatrical tour de force. Shepard has a deep, instinctive genius for what works in the theatre while constantly pushing the boundaries of our expectations further and further out.



He loves language and the poetic resonances of words. He is less interested in linear logic in his story telling than he is in the invocation of dreamstates and the flight of the imagination. He speaks more to the spirit than the mind. This has led to criticisms that his plays "don't make sense" or are bizarre and grotesque. But Sam never let reality spoil a good story!



The influences of Beckett, Tennessee Williams, Edward Albee, Eugene O'Neill, Greek theatre, absurdism and Hollywood are all evident in his plays. Yet the final result is unlike any of them. He creates a heightened, almost "gothic" style that becomes uniquely "Shepardesque."

Sam Shepard describes himself as a rock musician and claims that his plays are like rhythmic drum solos. It's true that the language he chooses is elaborately structured, heightened and "musical" in its effect. This often comes from rhythm and repetition as much as from narrative sense. All this is a delicious challenge for any director and cast with a passion for the structure and composition of words.

Buried Child is a great performance piece. The characters are huge, obsessive, offensive and multi-layered. They are the kind of "gift" that actors long for because they challenge actors' (and directors') resources to the limit. The writing is muscular, bold, painful, complex, athletic – and funny. When the plays work they are a thrilling big dipper ride for audiences into dark and mythical places in the human psyche.

Shepard wrote a play in the late seventies about the emptiness at the heart of the American Dream, about the collapse of true identity. It is a play about lies, fantasies and avoidance. It is a play about desecration. And then, twenty-five years later, September 11 happened. A whole nation, rocked by unspeakable tragedy, suddenly had to examine its historical place in the world, its past "sins", its own identity problems. Suddenly Shepard's works, and the questions they provoke, seem more relevant than ever. Perhaps this explains the crop of recent revivals of *Buried Child* in the USA over the past twelve months. Shepard is, after all, America's most performed playwright. It makes sense that a nation in shock should turn to him for insight.

Gale Edwards

Close on the heels of *Curse of the Starving Class* came *Buried Child*, which premiered at the Magic Theatre in June 1978. Again, Shepard borrows from the classical Greek family myths, incorporating such

archetypal narratives as the Orestean homecoming, Oedipal incest, the battles of fathers and sons, as well as patricide and infanticide. *Buried Child* also exhibits a particular indebtedness to Henrik Ibsen's modern family classic, *Ghosts* (1881), both in its narrative pursuit of a dark family secret and in its thematic preoccupation with the revelation of the son's true identity and spiritual inheritance.



BACKGROUND

The Cowboy Theatre Poet

Sam Shepard is widely recognized as the most important playwright to come out of the Off-Broadway theatre movement. His unique blend of styles – using mythical American character types, rock and roll music, and unconventional poetic language – and his vivid dreamlike imagery set Shepard apart from more traditional American playwrights. His is an authentic and unique voice of the underlying sense of instability and isolation in American culture.

Shepard's genius lies not so much in helping us understand what we don't know as in making us feel what we know all too well.

ROSS WETZSTEON



Shepard was born in Illinois in 1943. Later, the family settled on an Avocado ranch in Duarte, California. It was here that Shepard formed life long habits of working with horses and playing the drums. In 1960, Shepard abandoned his

college studies to tour with a repertory theatre company which played in churches across the country. Three years later he arrived in New York and began working

as a bus boy at the popular jazz club, The Village Gate. It was here he met Ralph Cook, the founder of Off-Broadway's Theatre Genesis. In 1964, the company's inaugural production was a performance of two one-



act plays by Shepard; *Cowboys* and *The Rock Garden*. Over the next fifteen years, ten of Shepard's plays for Off-Broadway would win 'Obies', culminating with the Pulitzer Prize-winning *Buried Child* in 1979.

He was not a city playwright but a Midwestern wanderer who had driven the back roads of the land, tramped the wilderness, scored on its main streets.

JOHN LAHR

Shepard's imagination was shaped by Hollywood Westerns and the myth of the West in general, science-fiction, comic books, television, rock and roll music and the 'road' culture of his youth. He explored the difficulties that lay beneath the rugged façade of American manhood and the relationship between the land and the people. His plays are populated by cowboys, rock stars, detectives and jazzmen, killers and dreamers.

I was made in America. I have American scars on my brain. I bleed American blood. I dream American dreams. I devour the planet. I'm an earth eater.

SAM SHEPARD

These thematic influences are blended with a stylistic approach that is inspired by vaudeville, circus, trance dances, faith healing ceremonies, medicine shows, telepathic states, hallucinatory experiences (drug-induced or not) magic and witchcraft. Shepard was interested in writing plays through attitudes derived from other forms such as music, painting and film. He acknowledges the influence of the art of Jackson Pollock, as well as the plays of Edward Albee. His sensibility owes as much to the avant-garde of the New York art world in the 1960's (particularly the collage and mixed media movements and the 'happenings' phase of painting and sculpture), as it does to Beckett and the absurdist movement in theatre.

Sam Shepard is a shaman – a New World shaman.

JACK GELBER



With *Curse of the Starving Class* and *True West*, *Buried Child* makes up the "Family Trilogy" of Shepard's plays which deal directly with the search for roots in American culture. In these plays, his eclectic, poetic style was disciplined and refined to serve an authentic and profound examination of the deeply embedded fears of a society created on claims of being the "land of hope and glory."

Company B Belvoir presents

BURIED CHILD

written by SAM SHEPARD directed by GALE EDWARDS

MAX CULLEN	Dodge
JUDI FARR	Halie
DAMON HERRIMAN	Vince
JOHN HIGGINS	Father Dewis
STEVE LE MARQUAND	Tilden
KATE MULVANY	Shelly
KEN RADLEY	Bradley

set design BRIAN THOMSON
costume design JULIE LYNCH
lighting design MARK HOWETT
composer and sound design PAUL CHARLIER
assistant director CHRISTOPHER HURRELL

STAGE MANAGER KYLIE MASCORD ASSISTANT STAGE MANAGER DAVID KOUIMANS
DIALECT COACH JOHN HIGGINS SET BUILDING / SCENIC ART JEREMY CLEGG, ROBYN GRANT, MATT WEDDING
PROPS MAKER MARTIN PEDDER REHEARSAL ROOM OBSERVER LEILA SARA
GRAPHIC DESIGN TIM KLIENDIENST COMPANY B PHOTOGRAPHER HEIDRUN LÖHR
SPECIAL PRODUCTION THANKS TO: APPLIANCE AND LIMB CENTRE - GEORGE KALAREMAS, ARTIFICIAL LIMBS
AND APPLIANCES - CARL, NICHOLAS DARE - PHOTOSHOP



**Sam
SHEPARD**
AUTHOR

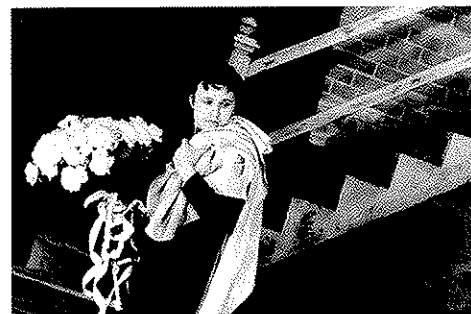
Born Samuel Shepard Rogers (nicknamed "Steve") on November 5, 1943, in Fort Sheridan, Illinois, **Sam Shepard** would later change his name, reportedly because Steve Rogers was the name of the original 'Captain America'. He would work as a stable hand, herdsman, orange picker, sheep shearer, bus boy, waiter and musician before beginning his career as a playwright in New York in 1964 with the Theatre Genesis production of two one-act plays, *Cowboys* and *The Rock Garden*, at St. Mark's Church-in-the-Bowery. A product of the 1960s counterculture, Shepard combines wild humour, grotesque satire, myth, and a sparse, haunting language to create a subversive pop art vision of America. His characters are typically loners and drifters caught between a mythical past and the mechanized present. In *Cowboys*, two buddies play what seems to be a game of cowboys and indians, re-enacting key episodes from Western mythology - episodes which lead to decay, stasis, and the apparent death of one of the characters.

His first full-length play, *La Turista*, was performed at the American Place Theatre and won an Obie in 1967. *The Tooth of Crime* (1972), a rock-drama written during the four years he lived in London, tells the story of two rock-stars of different generations who battle for territorial domination of an empire. Their duel to the death is not a gun battle, but a rap session in which each musician uses verbal incantations in order to pierce the mask and shatter the confidence of his opponent. The play was staged in its American premiere at Princeton University in 1972. *Curse of the Starving Class* followed

in 1978, marking a new direction in Shepard's approach. The plays written from this point on feature a somewhat more realistic style, although they retain devices of disturbing and imaginative surrealism such as the absent-but-present father who is able to confer with the son and daughter who have conjured him up in *Fool for Love* (1982).

Shepard spent several successful seasons with off-off-Broadway groups such as La Mama and Caffe Cino and was playwright-in-residence at the Magic Theatre in San Francisco for a number of years. In 1979 he was awarded the Pulitzer Prize for Drama for *Buried Child*, and in 1984 he gained an Oscar nomination for his part as Chuck Yeager in *The Right Stuff*.

Other plays by Sam Shepard include *Mad Dog Blues* (1971), *True West* (1980), *A Lie of the Mind* (1985), *Simpatico* (1993) and *Eyes for Consuela* (1998). His screenplay for *Paris, Texas* won the Golden Palm Award at the 1984 Cannes Film Festival. In 1986 he was elected to the American Academy of Arts and Letters, and in 1992 he received the Gold Medal for Drama from the Academy. In 1994 he was inducted into the Theatre Hall of Fame.





**Gale
EDWARDS**
DIRECTOR

Gale is a graduate of Flinders University, Adelaide University and the NIDA Directors' Course (1981). She taught at NIDA for five years and was Associate Director of both the South Australian Theatre Company (1986/87) and the Melbourne Theatre Company (1989/90). For the S.A.T.C. she directed; *The Winter's Tale*, *Much Ado About Nothing*, *The Real Thing*, *King Lear*, *Absurd Person Singular*, *Season of Shorts*, *The Glass Menagerie* and *The Rover*. At the M.T.C. she directed *The Tempest*, *This Old Man Comes Rolling Home*, *Racing Demon*, *Uncle Vanya*, *Present Laughter*, *Another Time* and *M. Butterfly* (with Harry M. Miller). For the Sydney Theatre Company she directed *All My Sons*, *Coriolanus*, *Arcadia*, *Saint Joan*, *The White Devil* (Olympic Arts Festival) *Up for Grabs*, *Soulmates*, and the world premiere of the musical *Miracle City*. For Company B, Gale has directed *A Doll's House*. Other productions in Australia include the original musical *The Boy From Oz*, *Manon Lescaut* (Opera Australia), *Aspects of Love* (Really Useful Group), *The Magic Flute* (Victoria State Opera), *Sweeney Todd* (SA Opera 1986), *Sweeney Todd* (OA 2001), *Nixon in China* (1992 Adelaide Festival), *Les Miserables* (Associate Director - later in Vienna), *Boojum* (Adelaide Festival) and *The Labours of Hercules* (Circus Oz). International productions include: *Aspects of Love* (UK tour and West End), *Saint Joan* (West End), *Fortune's Fool* starring Alan Bates (Chichester Festival), *Whistle Down the Wind* (West End), *Jesus Christ Superstar* (West End, UK tour, Germany, Broadway). For the Royal Shakespeare Company Gale directed *The Taming of the Shrew*, *Don Carlos* (invited to the Brooklyn

Academy of Music in New York), *The White Devil* and *The Duchess of Malfi*. For the English National Opera she directed Donizetti's *Maria Stuarda*. For the New Zealand Arts Festival Gale directed *Der Rosenkavalier* (2002) and *Katya Kabanova* (1996). At the Washington Shakespeare Theatre Gale recently directed a highly acclaimed production of *Hamlet* and will be returning there to direct *Richard III* in 2003. Awards include three Sydney Critics' Circle Awards (1981, 91, 93), three Greenroom Awards and two 'Mo' Awards (for Outstanding Contribution to Musical Theatre) as well as two Helpmann Awards (for *The Boy From Oz* and *Sweeney Todd*). Gale recently won a 2001 International Emmy Award for the video she shot at Pinewood Studios of her production of *Jesus Christ Superstar*.

Paul's work covers composition and sound design for performance, radio, film and television. For Company B he has composed the music for *Suddenly Last Summer*, *The Cosmonaut's Last Message To The Woman He Once Loved In The Former Soviet Union*, *The Seagull*, *WASP*, *A View from the Bridge*, *The Blind Giant is Dancing*, *Radiance* and *Aftershocks*. He designed the sound for Company B's *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*, *Hamlet*, *A Little Like Drowning*, and *Black Mary*. Paul has also composed the scores for *Can We Afford This?* (DV8 Physical Theatre), *Aftershocks* (SBSTV), *Soulmates* (Sydney Theatre Company), *Blood Vessel* (Stalker



**Paul
CHARLIER**
COMPOSER AND
SOUND DESIGN

Theatre), *Presence* (Griffin Theatre Company) and the short film *Green Eyes* (Diana Leach). Paul was Sound Designer for *Copenhagen* (Sydney Theatre Company) and the films *Looking for Alibrandi* and *The Projectionist*.



**Max
CULLEN**
DODGE

Max has worked extensively in theatre, film and television in Australia and overseas. For Company B, Max has appeared in *The Small Poppies*, *Burnt Piano*, *Cloudstreet* (1998 season), *The Alchemist*, *Hamlet* and *The Tempest* for which he won the Critics' Circle Award in 1990. During 2001 Max co-produced and appeared in a production of *Ashes to Ashes* by Harold Pinter Downstairs at Belvoir St. Other numerous theatre credits include *All My Sons*, *I Ought to be in Pictures*, *A Couple of Blaguards*, *Death of a Salesman*, *The Price*, *The Sunshine Boys* (Ensemble Theatre); *Waiting for Godot* (Festival of the Dreaming 1997); *Hamlet*, *Tom*, *How Does your Garden Grow* (Nimrod Company); *Sons of Cain*, (Melbourne Theatre Company, Adelaide, Sydney, Brisbane and London); *The Seige of Frank Sinatra* (Ensemble and The Stables); *Volpone*, *The Great Man*, *Big Toys*, *Hamlet*, *Siestas in a Pink Hotel*, *The Ham Funeral*, *Racing Demon*, *The Government Inspector*, *Uncle Vanya* (Sydney Theatre Company); *Emerald City* (Sydney Theatre Company and tour to London); and *A Cheery Soul* for Queensland Theatre Company. Television work includes *McLeod's Daughters*, *Kings in Grass Castles*, *Flying Doctors*, *A Country Practice*, *GP*, *Police Rescue*, *Secret Valley*, *Hamlet*, *Norm and Ahmed*, *Big Toys*, *The Saint*, *McLeod*, *Scales of Justice*, *The Last Bastion*, *Bodyline*, *Cowra Breakout*, *Rafferty's Rules*, *The Timeless*

Land, *Act of Betrayal*, *The Damnation of Harvey McHugh* and since 1993 arts reporter on Channel Nine's *Sunday Program*. Some 37 film credits include *Sunday Too Far Away*, *My Brilliant Career*, *You Can't See 'Round Corners*, *Cass*, *Summerfield*, *Blue Fin*, *The Odd Angry Shot*, *Hard Knocks*, *Hoodwink*, *Starstruck*, *Midnight Spares*, *Running on Empty*, *With Prejudice*, *Happy as Larry*, *Garbo*, *Greenkeeping* and most recently *The Nugget*, *In a Savage Land*, *Shotgun Wedding*, *Rough Diamonds*, *Lightnin' Jack*, *Billy's Holiday*, *Kiss or Kill* and *Spider and Rose* for which he won an AFI Award for Best Supporting Actor.



Judi has worked extensively in Australian theatre, film and television. For Company B she appeared in both the 1998 and 1999 production of *Cloudstreet*. Other theatre credits include; *Wicked Sisters* (Griffin Theatre); *Talking Heads*, *The Chalk Garden*, *The Heiress*, *84 Charing Cross Road*, *Breaking the Silence* (Marian Street Theatre); *After the Ball*, *Tartuffe*, *Navigating*, *The Visit*, *Away and Angels in America* (Sydney Theatre Company); *The Sisters Rosensweig* (Melbourne Theatre Company); and *Salonika*, *Traitors*, *Death of a Salesman*, and *Wallflowering* (Nimrod Theatre). Film



**Judi
FARR**
HALIE

Company, Sydney 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 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* and completed lighting for the opening ceremony of the Adelaide Festival this year.



Christopher HURRELL
ASSISTANT DIRECTOR

Christopher graduated from the Drama Centre directors' course at Flinders University of South Australia in 2000. As director, Christopher's work includes *Edward II* at the 2002 Adelaide Fringe and *Angels in America - Perestroika, Dreams of Clytemnestra, Death and the Maiden* and *M. Butterfly* for the Drama Centre. He has also directed workshops for new Australian plays *Something Blue* by Rebecca Landy (for the 2000 Australian National Playwrights' Conference) and *Fairy, God, Mother* by Julian Hobba. As assistant director, he has worked on *Presence* for Griffin Theatre, *Art* for State Theatre Company of



South Australia, *Falsettos*, and the world premiere of *Koala Lou* by Verity Laughton. In 2001, Christopher undertook an internship with Opera Australia, attached to director Ian Judge for his production of *Tales of Hoffmann*.

David graduated from the Technical Production course at NIDA in 2000. He stage-managed *Single Spies* and assistant stage-managed *Dinner with Friends* for Marian St Theatre. David was Assistant Stage Manager for the *North Bondi Film Festival* and also Stage Manager of the Jazz Stage for *Australia Day Celebrations 2002*. He currently holds the roles of President, Technical Manager, resident Lighting Designer and Director for Marian Street Theatre for Young People. David was Production Manager on *Sydney Coves* for the Sydney Harbour Foreshore Authority and sound designed *Our Town* and *Onstage* for the Department of Education, Performing Arts Unit. He has previously worked with Gale Edwards as Assistant Stage Manager on the Sydney Theatre Company production of *The White Devil*. This is David's first production with Company B.



David KOUMANS
ASSISTANT STAGE MANAGER

Prior to acting, **Steve** spent the first two years after school in an itinerant lifestyle. He travelled around Australia, working his way through 45 different jobs on various cattle stations, fishing trawlers and hotels. On his return to Sydney, he decided he wanted a degree. Taking the advice of a friend, he entered an acting course at Theatre Nepean, University of Western Sydney, discovered he had a modicum of talent and found himself an agent in Penny Williams. Steve has a long list



Steve LE MARQUAND
TILDEN

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Steve LE MARQUAND
TILDEN



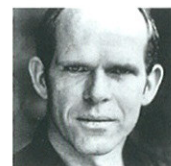
**Kate
MULVANY**
SHELLY

Kate graduated from Curtin University, WA in 1997 with a Bachelor of English in Theatre and Scriptwriting. Her theatre credits include; *Stories from Suburban Road* (Ensemble and also tour with Perth Theatre Co.); *A Man with Five Children*, *King Lear*, *The Protagonist* (STC), *The Crucible* (STC-Pulse Ten) and *Killer Joe* (Diana Bliss Prod./STC) for which she received a Green Room Award nomination; *Social Climbers*, *Sweet Phoebe*, *Milk & Honey* (Perth Theatre Co.), *Waterfront Women* (Deckchair Theatre), *Romeo & Juliet*, *Much Ado About Nothing* (Linkarts). Television roles include *All Saints* and *That Satin Something*.

Film work includes short film, *Dinner Lip* as well as *Negative Space* (winner of the Metro Film Festival). Kate has also written and directed a number of plays including *Blood and Bone* (Naked Theatre Company); *Derek Drives a Datsun* (Hayman

Theatre Co.); *Vaseline Lollies* (Blue Room Theatre); *Father O Friendly* and *Trenchcoat Follower* (Hayman Theatre). Kate is also an accomplished musician. This is her first production for Company B.

Ken graduated from NIDA in 1984 and has since worked extensively in Australian film and television. Theatre credits include *The Bridge* (Hothouse Theatre), *The Rain Dancers* (MTC), *Front* (Melb. Workers Theatre), *Milo*, *Summer Rain* (STC), *Reedy River* (Q Theatre), *Salt Creek Murders* (Mainstreet Theatre). Television credits include *Stingers*, *The Secret Life of Us*, *Bananas in Pyjamas*, *Blue Heelers*, *Seachange*, *Wildside*, *Home and Away*, *Water Rats*, *A Country Practice*, and *Harp in the South*. Numerous film credits include *Rabbit-Proof Fence*, *Babe 2*, *Children of the Revolution*, *The Adventures of Priscilla*, *Queen of the Desert*, *The Nostradamus Kid*, *The Big Steal*, *Jilted* and *Sniper*.



**Ken
RADLEY**
BRADLEY

an A to Z - *Arcadia* / *Billy Budd* / *Coriolanus* / *Death in Venice* / *The Eighth wonder* / *Falsettos* / *Grease* / *Hair* / *Intimate and Live* (Kylie Minogue 98 concert tour) / *Jesus Christ Superstar* / *King and I* / *Love Burns* / *My Zinc Bed* / *Night of Shadows* / *Olympic Games Closing Ceremony* / *Pandora's Cross* / *The Rocky Horror Show* / *Starstruck* / *Tony Award* (best scenic design 1996) / *Up the Road* / *Voss* / *White Devil* / *eXtremities* / *jekYll* and *Hyde* / *Ground Zero*



**Brian
THOMSON**
SET DESIGN

COMPANY B BELVOIR

Belvoir St Theatre 25 Belvoir Street Surry Hills NSW 2010

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Hilary Linstead	Kim Williams

THE BELVOIR ST THEATRE FOUNDATION

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 artists.

For more information on ways you can support Company B, please contact Leith Douglas on (02) 8396 6209 or leith@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.

BELVOIR ST

THEATRE HAS

WHEELCHAIR

ACCESS AND

HEARING

ENHANCEMENT

FACILITIES

AVAILABLE, WHEN

MAKING A BOOKING

PLEASE INFORM

OUR BOX OFFICE

IF THESE

FACILITIES

ARE REQUIRED.

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. 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, Ben Mendelsohn, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements have performed on the Belvoir St Theatre stage.

Sell-out productions like *Cloudstreet*, *My Zinc Bed*, *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 St Theatre 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

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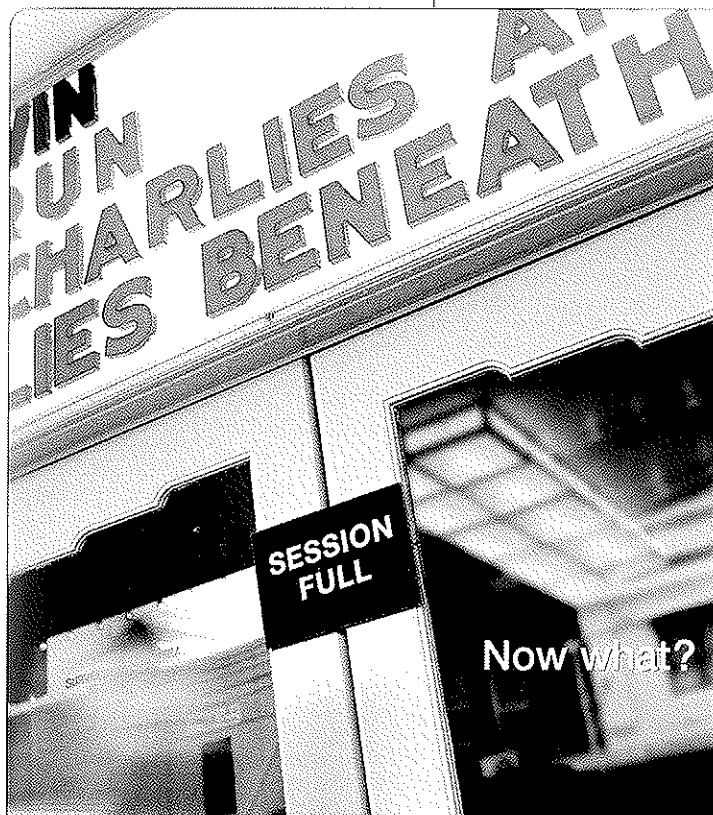
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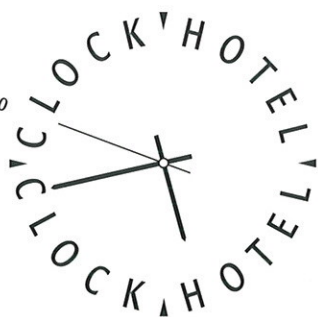
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