



# TOY SYMPHONY

Company B presents

# TOY SYMPHONY

Written by **MICHAEL GOW**

Directed by **NEIL ARMFIELD**

*The Company B world premiere of Toy Symphony opened  
at Belvoir St Theatre on 14 November 2007*

With

**JUSTINE CLARKE** Nina/Julie Pearson/Miss Beverly/Lynette McKenzie

**RUSSELL DYKSTRA** Lawyer/Headmaster/Dr Maybloom/Steve Gooding/  
Mr Devlin/Tom

**GUY EDMONDS** Nick/Daniel

**MONICA MAUGHAN** Mrs Walkham/Nurse/Crazy Woman

**RICHARD ROXBURGH** Roland Henning

Set Designer **RALPH MYERS**

Costume Designer **TESS SCHOFIELD**

Lighting Designer **DAMIEN COOPER**

Composer & Sound Designer **PAUL CHARLIER**

Assistant Sound Designer **MICHAEL TOISUTA**

Assistant Director **MATTHEW LUTTON**

Stage Manager **KYLIE MASCORD**

Assistant Stage Manager **JOSH SHERRIN**

Project Observer **GAY McAULEY**

Set Construction **THOMAS CREATIVE**

**PRODUCTION THANKS:** Rosie Boylan, Oleg Bychenkov, Chameleon Lighting,  
Coda Audio, Karla D'Annunzio & Caroline Lee at 3AM Wigs, Marley Dawson,  
Yvonne Fazzolari, Herkies Electrical, Judith Loxley, Alastair McKean, Kate Mitchell,  
Slava Orel, Dean Pearce & Andy at DemonLeather.com and Sydney Theatre  
Company costume department.

**COVER IMAGE:** Alex Craig

**PHOTOGRAPHY:** Heidrun Löhr

**DESIGN:** Tim Kliendienst

**'yes'**  
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# DIRECTOR'S NOTE

Michael Gow and I grew up on either side of the same town. He in Como, me in Concord. We both started infants school in 1960 and did the HSC in '72 at Jannali and Homebush Boys' High School respectively. At school we were both called the same names that are given to the gentler boys by the footy heroes in the playground, we both experienced the premature death to leukaemia of someone close to us — for Michael his best friend David, for me my brother Ian. At Sydney Uni we fell into the fabulous refuge of SUDS (Sydney University Drama Society) and, having serious fun doing plays, our professional development began. We acted together occasionally (he was much better) and I directed Michael in our last SUDS show in 1979, in that same year we began parallel professional careers. In 1986 I directed Michael's great play *Away at Melbourne's Playbox*, in 1988 he wrote the screenplay for *Edens Lost* that I directed, and we worked together on a mini-series from Patrick White's *The Tree of Man* that has never been produced. In 1991 a mutual friend was living in my house in Leichhardt when her boyfriend's boss's dog Phoebe, that they had been minding while the

boss was overseas, went missing. Thus began a chain of events that informed Michael's play *Sweet Phoebe* and most recently, *Toy Symphony*.

I suppose I list all of the above information as a way of saying that I feel very (at times uncomfortably) close to the world of this play, and, I guess, singularly qualified to direct it! Ultimately, of course, this is all privileged information and the test of the play will be how it stands on its own terms.

In a Sunday Arts interview with Virginia Trioli last week, the great comic Magda Szubanski offered the comment that we in Australia fight our suburban past but are also defined by it and that any artist at some point has to work from it because it has made us who we are. And I realised that Michael has written a profoundly personal and honest work about the collapse of the suburban dream. A work about both the power and the bastardry of the artist. What's fascinating is the way the play apparently changes shape, morphing two or three times along the way into what can seem to be another kind of play altogether.



I love that. And that the whole play works through action which is analogous to the central experience of the blockage and flow of creativity.

It's two weeks before our first audience and we're still finding the direction, the humour, the

pain of the work. It's exciting and difficult fun. It comes straight from the heart.

**Neil Armfield**



## SOME OF MICHAEL GOW'S OTHER PLAYS

**THE KID** was Michael's first mainstage play. It premiered here on the Belvoir St stage in 1983, produced by Nimrod. It tells the story of four desperate teenagers making their way to Sydney to collect a compensation payment after one of them was hit by a bus. Throughout the play, raging summer temperatures set the characters on edge, the promethean music of Wagner fights against a tinny portable stereo, and the city is ringed in an apocalyptic conflagration of bushfire.

**AWAY** is one of the most performed Australian plays. Its first production was at the Stables Theatre in 1986. Three families in the 1960s head off on Christmas holidays, their frustrations and losses follow them, but when their paths cross they find a kind of ease in a beachside pageant. At the centre of the story is teenager Tom, sick with cancer. The play closes with a schoolkid reading King Lear's line, 'Whilst we, unburdened, crawl towards death.'

**FURIOUS** premiered with Playbox Theatre Company, Melbourne, in 1991. It's the story of a playwright cloyed by the pitfalls of his life and work – awards ceremonies, seminars to young hopefuls, his love for a schoolboy and the mysterious legacy of a deceased fan. The writer's name in the play is Roland Henning.

**SWEET PHOEBE** had its first production with Sydney Theatre Company in 1994 with Michael directing Colin Moody and Cate Blanchett as an aspirational young couple entrusted with the care of a friend's dog. When the dog goes missing, their desperate search to find her nearly wrecks their lives.

# HAYDN'S TOY SYMPHONY

The origin of the musical work known as '*Haydn's Toy Symphony*' is unclear as no original manuscript has survived. It now seems likely that this popular work (known in Germany as *Kindersinfonie* – *Children's Symphony* and in France as *Sinfonie Burlesque*) was falsely or creatively attributed to Haydn by an enterprising publisher.

Throughout the 19th Century it was variously attributed to Joseph Haydn, Michael Haydn, or simply 'Signor Haydn'.

It is also likely that the *Toy Symphony* attributed to Leopold Mozart (discovered in the 1950s) which includes transposed versions of the three original *Toy Symphony* movements may be a pastiche based on an earlier version put together by someone unknown.

The earliest existing manuscript, however, dates from 1770 and was discovered in the Cistercian Monastery at Stams in the Austrian Tyrol. It is titled *Berchtoldsgaden Musik* and was either composed or prepared by the Benedictine monk Edmundo Angerer.

The *Toy Symphony* is arranged for strings and a variety of children's toys. The actual effects used vary

between versions and usually depend on what is available locally or at the time. Miniature toy and mechanical musical instruments were extremely popular at the time the *Toy Symphony* became famous. The Berchtoldsgaden/Tyrol region was in fact a centre of toy production. A version has also been uncovered to be played on an organ producing the sound effects. These organs were developed in the 17th Century and reached their peak during the silent film era. Recent performances tend to use instruments found within the orchestral percussion section.

The Australian musicologist Robert Iling, from whose extensive research into the history of the *Toy Symphony* much of what is written here has come, has described the work as "fair game for extensive tinkering."

The edited (or compacted) version of the *Toy Symphony* in this production uses the original Angerer score but has been arranged to be played solely by a collection of children's toys, miniature and mechanical instruments, drums and sampled sound effects. The original string parts are played by toy piano, glockenspiel and music box.

**Paul Charlier**



*Berchtoldsgaden Musick*, circa 1785  
Edmund Angerer OSB (1740-1794)  
Held in the music archive of Stams Monastery

# WHITE PAGE TERROR

"Yesterday was my Birthday. So completely has a whole year passed, with scarcely the fruits of a month. O Sorrow and Shame... I have done nothing!... An indefinite indescribable Terror." **Samuel Taylor Coleridge**

"There is no rule on how to write. Sometimes it comes easily and perfectly; sometimes it's like drilling rock and then blasting it out with charges." **Ernest Hemingway**

"No choice, no road, no hope." **F. Scott Fitzgerald**, blocked following the success of *The Great Gatsby*.

"Sometimes it takes all my resolution and power of self-control to refrain from butting my head against the wall." **Joseph Conrad**

"The hard part is getting to the top of page 1." **Tom Stoppard**

In 2006 **Gabriel Garcia Marquez** announced that he was giving up writing. 2005 was the first year in his life in which he hadn't written a single line.

**William Wordsworth** wrote twice as many lines between the ages of 18 and 26 as in the following 36 years.

**Arthur Rimbaud** gave up writing poetry at the age of 19.

**Harper Lee** wrote her first novel, *To Kill a Mocking Bird*, in 1960 at the age of 34. She hasn't published a word of fiction since.

A journalist at *The New Yorker*, **Joseph Mitchell**, wrote his most famous piece in 1964. He came to the office every working day for the next 32 years without filing another word.



# WRITER'S BLOCK



the typewriter sits silent, it's as if you've  
been betrayed, it's as if a murder has  
occurred.  
yet words still run through your brain:  
"the Spanish bird sings!"  
what can  
that mean?  
at least it's a ripple, even if unusable.

when will the keys  
beat into the  
paper  
again?  
it's so easy to die long before the  
fact of it.

I look at the machine resting under its black  
cover; an unpaid gas bill sleeps on top of  
it.

there is a small refrigerator in the  
room, it makes the only audible sound  
here.

I open it and look inside:  
it's empty.

I sit back down in the chair and wait; then I  
decide to fool the  
typewriter.



I write this  
now  
with a ballpoint  
pen  
in a red  
notebook;  
I am sneaking up on a poem;  
there will soon be something for that  
frigging  
typewriter  
to do!

there is a French expression, "without  
literature  
life is hell."

the glory and power of that!

now let the Spanish bird sing!

**Charles Bukowski**

*From Slouching Towards Nirvana.*  
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# BIOGRAPHIES



**MICHAEL GOW**  
Writer

As a director **Michael** has worked with many of Australia's leading performance companies including Sydney Theatre Company, where he was Associate Director from 1991 to 1993, Company B, Black Swan Theatre Company, Griffin Theatre Company, State Theatre Company of South Australia, Australian Theatre for Young People, Playbox Theatre Company, Opera Australia and the Sydney and Adelaide Festivals. His directing credits with Company B include *Welcome to Broome* and *The Birthday Party*. Michael's writing credits for stage, screen and radio are extensive. His plays include the multi-award winning *Away*, *The Kid*, *On Top of the World*, *Europe, 1841*, the award-winning shows *Furious* and *Sweet Phoebe*, as well as *Live Acts on Stage* and the adaptation of *The Fortunes of Richard Mahony*. He also wrote the screenplay for the mini-series *Edens Lost*, directed

by Neil Armfield, for which he won an AFI Award. Michael has been Artistic Director of Queensland Theatre Company since 1999.



**NEIL ARMFIELD**  
Director

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

*Emma's Nose*, *Aliwa!*, *My Zinc Bed*, *Waiting for Godot*, *The Underpants*, *The Lieutenant of Inishmore*, *Gulphilil*, *The Spook*, *Stuff Happens*, *Peribanez* and *Keating!*; as well as numerous joint productions including *Dead Heart*, *Night on Bald Mountain*, *Picasso at the Lapin Agile*, *Cloudstreet*, *A Cheery Soul*, *It Just Stopped*, *The Adventures of Snugglepoot & Cuddlepoot* and *Little Ragged Blossom* and *Exit the King*. He has also worked extensively both in Australia and overseas with companies including Nimrod, State Theatre Company of South Australia, Queensland Theatre Company, Sydney Theatre Company, Seymour Group, Melbourne Theatre Company, Opera Australia, Welsh National Opera, Canadian Opera, Bregenz Festival, Zurich Opera, English National Opera, The Royal Opera and Chicago Lyric Opera. In film, Neil has directed *Candy*, starring Heath Ledger, Abbie Cornish and Geoffrey Rush which premiered in competition at the 2006 Berlin Film Festival prior to its Australian and international release. He has won numerous awards including the Sydney Theatre Critics' Circle Awards for both Best Director and Best Production, the

Major for Significant Contribution to Sydney Theatre, many Green Room Awards, AFI Awards for Best Director for the mini-series *Edens Lost* and for Best Adapted Screenplay with Luke Davies for *Candy*, Helpmann Awards and the Sidney Myer Performing Arts Award for Outstanding Achievement in the Performing Arts in Australia. International awards include Best Production, Dublin Festival for *Cloudstreet*; Best Director and Best Musical, Dora Mavor Moore Awards, Canada for *Billy Budd*; and Best Opera Production, Barclays Award for *Billy Budd*. In 2007, Neil was awarded Officer of the Order of Australia for his service to the arts.



**PAUL CHARLIER**  
Composer &  
Sound Designer

**Paul** is a composer and sound designer for theatre, radio, film and television. His scores for Company B include *The Lieutenant of Inishmore*, *Buried Child*, *Suddenly*

*Last Summer, The Seagull, The Blind Giant is Dancing, WASP and Aftershocks* and the sound designs for *The Judas Kiss, Hamlet, The Alchemist, As You Like It, Waiting for Godot, The Underpants* and *Burnt Piano*. Other theatre credits include *Love Lies Bleeding, Ying Tong, The Miser, Victory, Influence, Scenes from a Separation, The Cherry Orchard, Dissident, Democracy, Copenhagen* (Sydney Theatre Company); *Last Cab to Darwin* (Porkchop Productions); *Already Elsewhere* (Force Majeure); *The Cost of Living* (DV8 Physical Theatre); *Blood Vessel* (Stalker Theatre Company); *Live Acts on Stage* (Black Swan Theatre Company); *The Kid, Presence* (Griffin Theatre Company) and *Fire on the Snow* (State Theatre Company of South Australia). Paul was Composer for the feature film *Candy*, the telemovie *Aftershocks* and Sound Designer for *Looking for Alibrandi* and *The Projectionist*. Most recently he was Sound Designer for the Broadway production of *Deuce* and won the Sydney Theatre and Victorian Green Room awards for the score and sound design of *Honour Bound* (Sydney Opera House/Malthouse Theatre).



## JUSTINE CLARKE

Nina/Julie  
Pearson/Miss  
Beverly/Lynette  
McKenzie

**Justine** has performed extensively as both actor and singer. Her theatre credits include *Reunion, A Kind of Alaska, Hedda Gabler* (2004 Sydney Theatre and Brooklyn Academy of Music seasons), *Man with Five Children, Cyrano de Bergerac, The Herbal Bed, Stiffs* (Sydney Theatre Company); *Trelawny of the Wells* (Melbourne Theatre Company) and Michael Gow's *Live Acts on Stage* (Griffin Theatre Company). In film she has appeared in *How to Change in Nine Weeks, The Water Diary, Look Both Ways, Japanese Story, Danny Deckchair, Bootmen, Blackrock* and *Mad Max Beyond Thunderdome*. She has numerous television credits including *Chandon, Bastard Boys, Love My Way – Series 3, The Surgeon, Playschool, The Brush off, Go Big, Come in Spinner, Princess Kate* and *Home and Away*. Justine has received the Mar del Plata Film Festival Award and Vladivostok Film Festival Award for Best Actress for her role in *Look Both Ways* and a 2007 AFI Award nomination for Best Supporting Actress in a TV Drama for *Love My Way*.



## DAMIEN COOPER

Lighting Designer

Since graduating from NIDA in 1996, **Damien** has designed for many of Australia's leading performing arts companies. His lighting designs have toured Europe, Asia and the United States. He has worked on numerous Company B productions including *Exit the King, Keating!, Peribanez, Stuff Happens, The Chairs, The Spook, In Our Name, The Underpants, The Threepenny Opera, The Ham Funeral* and *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Other theatre credits include *Ying Tong, Self Esteem, The Lost Echo Parts 1 and 2, A Hard God, The Cherry Orchard, Summer Rain, Metamorphosis, Boy Gets Girl, Julius Caesar, Far Away, Bed, Thyestes, Morph, Fat Pig, The Shape of Things, These People, King Lear, This Little Piggy, The Art of War* (Sydney Theatre Company); *Theft of Sita, Three Furies – Scenes from the Life of Francis Bacon* (Performing Lines); *Honour Bound* (Sydney Opera House/Malthouse Theatre) and *Company* (Kookaburra Theatre Company). Damien's design credits for dance are *The Director's*



*Cut, Grand, Some Rooms, Shades of Gray, Ellipse, Air and Other Invisible Forces, Body of Work, Mythologia* (Sydney Dance Company); *Tivoli* (The Australian Ballet/Sydney Dance Company) and *Swan Lake* (The Australian Ballet). Opera credits include *Alcina, The Magic Flute* (Opera Australia). Damien has also worked with Australian Dance Theatre, Theatre of Image, Adelaide Festival, Chunky Move, Griffin Theatre Company and Australian Theatre for Young People. His awards include the Sydney Theatre Critics' Award for Best Lighting Design for *The Lost Echo* and *Summer Rain*. He received the Mike Walsh fellowship in 2003 which enabled him to work with Robert Wilson at the Watermill Centre. Damien currently lectures in Lighting Design at NIDA.



## **RUSSELL DYKSTRA**

Lawyer/  
Headmaster/  
Dr Maybloom/  
Steve Gooding/  
Mr Devlin/Tom

**Russell** trained at the Darling Downs Institute of Advanced Education, Ecole Jaques Lecoq and Ecole Philippe Gaulier. His previous Company B credits include *Stuff Happens, Ray's Tempest, The Underpants, The Laramie Project*

and *The Ham Funeral*. His one-man show *Children of the Devil* played at Belvoir St Downstairs Theatre and toured nationally. Some of Russell's other theatre credits include *Not Like Beckett* (Malthouse Theatre); *The Unlikely Prospect of Happiness* (Sydney Theatre Company); *The Gypsy Boy* (Theatre of Image); *Below* (Griffin Theatre Company); *The Imaginary Invalid* (Ensemble Theatre); *Gigi, The Winter's Tale, And a Nightingale Sang, Shimada* (Queensland Theatre Company); *A Beautiful Life* (Matrix Theatre/La Boite Theatre/ Brisbane Festival); *Glamalot, The Ring Cycle* (Queensland Performing Arts Trust); *Body Slam* (Rock N' Roll Circus) and *Hamlet, Macbeth, Troilus & Cressida* (Gin & Tonic Theatre Troupe). Russell made his feature film debut in the critically acclaimed *Soft Fruit* and he has since appeared in *Romulus, My Father, Clubland, Lantana, Garage Days, Ned Kelly, The Wannabes*, and the soon to be released *Hey, Hey, It's Esther Blueburger*. Russell's recent television credits include *BlackJack, Loot, All Saints* and *White Collar Blue*. Russell was awarded a Helpmann Award for Best Supporting Actor for *Stuff Happens*, a Brisbane Theatre Critics' Matilda Award and a Victorian Green Room Award nomination for Best Actor for *Children of the Devil*, a Film Critics' Circle of Australia Award nomination

and an AFI Award for Best Actor for *Soft Fruit* and a 2007 AFI Award nomination for Best Supporting Actor for *Romulus, My Father*.



## **GUY EDMONDS**

Nick/Daniel

**Guy** graduated from Queensland University of Technology in 2004. He has just finished performing in his fourth season of *Holding the Man* (Griffin Theatre Company) which was presented by Company B. His other theatre credits include *The Cold Child* (Griffin Stablemates); *The Fifth at Randwick* (Melbourne Fringe Festival); *Live Acts on Stage, Roberto Zucco, The Winter's Tale, The Rocky Horror Show, The Cherry Orchard, Building the Wall* (Queensland University of Technology). In television, his face has become known from his regular role on *All Saints* and the recently released *Hammer Bay*. He will next be seen in the Melbourne Theatre Company's season of *Holding the Man*.



## **MATTHEW LUTTON**

Assistant Director

**Matthew** is a Perth based theatre-maker and Director. This is his first production with Company B. As a Director, past productions include *The Lady Aoi* (Black Swan Theatre Company/Perth International Arts Festival); *Woyzeck, The Visit, Mountain Language, Striptease* (Be Active BSX Theatre/Black Swan Theatre Company); *The Goose Chase* (Deckchair Theatre/ThinIce); *The Gathering, Bed, The Bald Prima Donna* (ThinIce) and *Out at Sea, The Martyrdom of Peter Ohney* (West Australian Academy Performing Arts). As Assistant Director, he has worked with John Pierre-Mignon (Sydney Theatre Company), Lindy Hume (West Australian Opera) and Tom Gutteridge (Black Swan Theatre Company). Matthew is currently working with the Jerwood Opera Writing Program at Aldeburgh New Music in the UK, and has collaborated with Steps Dance in Perth. In 2006 he was Black Swan Theatre Company's Associate Director and from 2003 was Artistic Director of their Be Active BSX Theatre program. He is currently the Director of independent theatre



company ThinIce Ltd. Matthew was awarded Young West Australian of the Year for Arts in 2005, received a Young People and the Arts Fellowship from ArtsWA in 2007, Best Production at the 2003 Perth International Fringe Festival for *The Bold Prima Donna* and an Equity Guild Award for Best Production for *The Visit*.



**KYLIE  
MASCORD**  
Stage Manager

**Kylie** graduated from Technical Production at NIDA in 2000 and worked as Company B's Resident Stage Manager in 2004 and 2005. She has worked on numerous Company B productions including *Who's Afraid of Virginia Woolf?*, *Paul*, *The Adventures of Snugglegot & Cuddlepig* and *Little Ragged Blossom*, *It Just Stopped*, *Peribanez*, *Stuff Happens*, *Ray's Tempest*, *The Spook*, *Gulpilil*, *A Midsummer Night's Dream*, *The Threepenny Opera* (Festival Iberoamericano de Teatro de Bogota, Colombia), *Run Rabbit Run*, *The Fever*, *The Lieutenant of Inishmore*, *Macbeth*, *Buried Child*, *My Zinc Bed*, *Emma's Nose* and *The Laramie Project*. She has also worked as the Production

Stage Manager for the MusicOz Awards 2006, Company Stage Manager for the Australasian tour of *The Merchants of Bollywood*, Program Coordinator for Australia Day 2003, Event Coordinator for Australia Day 2002 and 2001, and the Production Assistant at the Olympic and Paralympic Arts Festivals 2000.



**MONICA  
MAUGHAN**  
Mrs Walkham/Nurse/  
Crazy Woman

**Monica** has an extensive list of theatre, film and television credits to her name. This year she celebrates her fiftieth year in the industry. For Company B she has previously performed in *Burnt Piano* and *The Popular Mechanicals*. Her other theatre credits span from 1957 when she began her career with *Ring Round the Moon* (Union Theatre Repertory Company – now known as the Melbourne Theatre Company). She performed in numerous productions for the company before touring *The Amorous Prawn*, *Woman in a Dressing Gown* (JC Williamson Productions) and *The Taming of the Shrew*, *Henry V*, *Julius Caesar* (The Young Elizabethans). In 1963 she

went to England, appearing in three BBC TV plays and performed in the West End as well as in provincial repertory theatre. Monica re-joined the newly named Melbourne Theatre Company in 1967 for *A Delicate Balance* and has since appeared in over fifty plays for the company, as well as directing *The Celebrated* and *Some Night in Julia Creek*. She has performed with major companies throughout Australia including Sydney Theatre Company, Playbox Theatre Company, State Theatre Company of South Australia, Queensland Theatre Company, The Australian Ballet and has appeared in film and guest and continuing roles in many popular television series. Her most recent roles were *Les Liaisons Dangereuses* (Melbourne Theatre Company), *Great Expectations*, *Inheritance* (Melbourne Theatre Company/Sydney Theatre Company) and in the films *Crackerjack*, *Strange Bedfellows* and the telemovie *The King*. She is the recipient of many awards, including two Erik Awards for Best Actress, three Green Room Awards for Best Supporting Actress, an AFL Hoyts Award for Best Performance in Film for *A City's Child* and she received both a Silver Logie for Most Outstanding Actress and an AFL Award for Best Actress in a TV Drama for her role in *The Damnation of Harvey McHugh*.



**RALPH MYERS**  
Set Designer

**Ralph** graduated from the NIDA design course in 2000. He has designed many Company B productions including *Parramatta Girls*, *Ray's Tempest*, *The Spook*, *Conversations with the Dead*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* and *The Fever*. His other design credits include *Knives in Hens* (B Sharp/The Working Group); *Othello* (Bell Shakespeare); *A Midsummer Night's Dream*, *A Kind of Alaska/Reunion*, *The Lost Echo Parts 1 and 2*, *Mother Courage*, *Boy Gets Girl*, *This Little Piggy*, *Far Away*, *Away*, *The 7 Stages of Grieving*, *Endgame*, *Morph*, *Dissident*, *Goes Without Saying* (Sydney Theatre Company); *Wonderlands* (HotHouse Theatre); *Enlightenment*, *Cruel and Tender*, *Frozen*, *Dinner* (Melbourne Theatre Company); *Eora Crossing* (Legs on the Wall/Sydney Festival); *Sweet Phoebe*, *Borderlines* (Griffin Theatre Company); *Blue Heart* (Siren Theatre Co.); *Dialogues of the Carmelites*, *The Marriage of Figaro* (Sydney Conservatorium of Music) and *The Soldier's Tale* (Australian Chamber Orchestra/Bell

Shakespeare). From 2005–2006 Ralph was Resident Designer at Sydney Theatre Company. He won a Sydney Theatre Award for Best Set Design for *A Kind of Alaska/Reunion*.



**RICHARD ROXBURGH**  
Roland Henning

**Richard** has an esteemed career as an actor and director for the screen and stage. For Company B he has directed *Ray's Tempest* and *Twelfth Night*, and he has performed in *The Seagull*, *Hamlet* and *The Wolf's Banquet*. Other theatre credits include *Closer*, *The Homecoming*, *Burn This*, *Once in a Lifetime*, *Romeo and Juliet* (Sydney Theatre Company); *The Beaux' Stratagem* (Queensland Theatre Company); *Serious Money*, *The Three Musketeers* (Melbourne Theatre Company) and Director on *That Eye The Sky* (Burning House Theatre Company/Melbourne International Arts Festival/Sydney Festival). Earlier this year, Richard's acclaimed directorial debut film *Romulus*, *My Father* screened at the Toronto International Film Festival. As an actor, his Australian film credits include *Moulin Rouge*, *Oscar &*

*Lucinda*, *Thank God He Met Lizzie*, *Children of the Revolution* and *Doing Time for Patsy Cline*. Richard's international film credits include *Fragile* and *Mission Impossible II*. Among his numerous television credits are the BBC TV's *The Hound of the Baskervilles* and the Australian mini-series *The Silence*, *The Road from Coorain* and *Blue Murder*. Richard has won numerous awards including a Film Critics Circle of Australia Award for Best Actor and an AFI Award for Best Actor for *Doing Time for Patsy Cline*, a Silver Logie for Most Outstanding Actor in a Drama Series for *Blue Murder* and three Sydney Theatre Critics' Circle Awards for *Hamlet*, *The Homecoming* and *That Eye The Sky*. Most recently he has received a 2007 AFI Award nomination for Best Director for *Romulus*, *My Father*.



**TESS SCHOFIELD**  
Costume Designer

**Tess** graduated from NIDA in 1986 and has since worked in theatre, film and opera. She has designed for numerous Company B productions including *The Adventures of Snugglespot &*





*Cuddlepie and Little Ragged Blossom, Ray's Tempest, A Midsummer Night's Dream, The Lieutenant of Inishmore, Waiting for Godot, Cloudstreet, Suddenly Last Summer, As You Like It, The Judas Kiss, The Governor's Family, The Seagull, Night on Bald Mountain, Hamlet, The Cockroach Opera, The Diary of a Madman, Knuckle Dusters and A Lie of the Mind.* Her other theatre credits include *Riflemind, A Midsummer Night's Dream, Woman in Mind, Mother Courage and Her Children, Far Away, Victory, Love for Love, The Trackers of Oxyrhynchus and The Government Inspector* (Sydney Theatre Company). Her opera credits include *Sweeney Todd* (Lyric Opera of Chicago and The Royal Opera), *The Triple Bill – The Prisoner/Berio Folk Songs/La Strada* (English National Opera) and *Lady Macbeth of Mtensk, Jenufa, Whitsunday* (Opera Australia). Her film credits include *Dirty Deeds, Bootmen, Spotswood, Unfolding Florence, Radiance and Cosi*. Tess received AFI Awards for the feature films *Dirty Deeds, Bootmen and Spotswood* and a Green Room Award for her designs for *Cloudstreet*.

(Tess Schofield's services provided by arrangement with Sydney Theatre Company.)



**JOSH SHERRIN**  
Assistant Stage  
Manager

**Josh** graduated from the Technical Production course at NIDA in 2006. This is his second Company B production, having previously worked as the Assistant Stage Manager for *Paul*. Other theatre credits include Stage Manager for *Beyond Belief* (Legs on The Wall); Assistant Stage Manager for *Doubt* (Sydney Theatre Company/Windmill Performing Arts); *Lulie the Iceberg* (Theatre of Image/Sydney Theatre Company); *Idomeneo* (Pinchgut Opera) and the Tumbalong Park Children's Concert Series for Sydney Festival. Josh has also been a Dresser on *Swan Lake* (Paris Opera Ballet), Site Crew for Australia Day 2007, Hyde Park Events and the 2006 Glebe Street Fair, and in 2006 was a Production Assistant for *Priscilla Onstage*.



**MICHAEL  
TOISUTA**

Assistant Sound  
Designer

For Company B, **Michael** has been the Sound Operator for *Exit the King*, *Keating!* and *Peribanez*. His other theatre credits include Composer and Sound Designer for *Below* (Tap Gallery) and Sound Designer for *Family Stories* (New Theatre). He has composed and sound designed for the physical movement piece *Borderlines* by Linda Luke, the short films *Woodlands* and *Who is Martha Leishman?*, and the video art installations *Milk Ring* and *White Noise* by Sydney based artist Owen Leong. He has also worked as Sound Technician for Edinburgh International Film Festival, Sydney Festival, Adelaide Fringe Festival, Sydney Theatre Company, City Recital Hall and Performance Space.



# COMPANY B 2008

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1800 777 405 or visit [www.belvoir.com.au](http://www.belvoir.com.au)**

# COMPANY **B** HISTORY

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

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

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

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

For more information visit [www.belvoir.com.au](http://www.belvoir.com.au)

# COMPANY **B** STAFF

18 Belvoir Street, Surry Hills NSW 2010

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Administration (02) 9698 3344 Facsimile (02) 9319 3165 Box Office (02) 9699 3444

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Neil Armfield AO

## GENERAL MANAGER

Vicki Middleton

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Louise Herron

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# COMPANY **B** KEEPERS

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

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

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## DONATIONS

Company B is grateful to accept all donations. Your gift will be directed towards our foundation which will be used to further the artistic goals and provide opportunities for the artists of Company B. Donations over \$2 are tax deductible.

If you would like to consider making a donation, or would like further information about becoming a B Keeper, please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 or email [christine@belvoir.com.au](mailto:christine@belvoir.com.au)

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You might not write plays, but you too can leave a lasting legacy. By leaving Company B a gift in your will, you can ensure your favourite theatre company continues to create inspiring, thought provoking theatre for generations to come.

If and when the time is right for you to make a will, or add to the one you've already made, consider leaving a bequest to Company B. Please remember us, after your family, and contribute to the long term future of our theatre.

We don't save lives, but we make many lives a lot better.

Yours sincerely,



Please call our Philanthropy Manager Christine Sammers on (02) 8396 6219 to discuss any ideas or questions you might have regarding bequests. All enquiries will be handled with the utmost confidentiality.

**Roland: So I want to do something, that would be better than words, would have more meaning, I want to give you something.**

Michael Gow, *Toy Symphony*



Michael Gow

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Company B wishes to thank the following donors who have generously contributed over \$100 to the Company B Foundation or the Building Redevelopment Fund in 2007.

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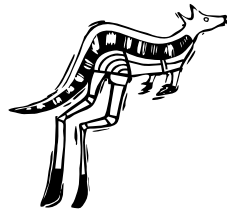
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