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THE LARAMIE PROJECT

COMPANY B BELVOIR PRESENTS

THE LARAMIE PROJECT

BY MOISÉS KAUFMAN

AND MEMBERS OF TECTONIC THEATER PROJECT

HEAD WRITER LEIGH FONDAKOWSKI

ASSOCIATE WRITERS STEPHEN BELBER,

GREG PIEROTTI,

STEPHEN WANGH

CONTRIBUTING WRITERS AMANDA GRONICH,

SARAH LAMBERT, JOHN MCADAMS,

MAUDE MITCHELL, ANDY PARIS,

BARBARA PITTS, KELLI SIMKINS

DIRECTED BY KATE GAUL

WITH JOSEF BER, MITCHELL BUTEL,

LYNETTE CURRAN, RUSSELL DYKSTRA,

ELIZA LOGAN, TARA MORICE,

ANTHONY PHELAN, ALICIA TALBOT

SET DESIGN BRIAN THOMSON

COSTUME DESIGN JENNY IRWIN

LIGHTING DESIGN RORY DEMPSTER

COMPOSER/SOUND DESIGN GARTH PAINE

THE COMPANY B AUSTRALIAN PREMIERE OF *THE LARAMIE PROJECT*
OPENED AT BELVOIR ST THEATRE ON MARCH 14, 2001

THERE WILL BE AN INTERVAL OF 20 MINUTES

COVER: MATTHEW SHEPARD. PHOTOGRAPH: GINA VAN HOOFF

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AUTHOR'S NOTE

The Laramie Project was written through a unique collaboration by Tectonic Theater Project. During the year-and-a-half development of the play, members of the company and I traveled to Laramie six times to conduct interviews with the people of the town. We transcribed and edited the interviews then conducted several workshops in which the members of the company presented material and acted as dramaturgs in the creation of the play.

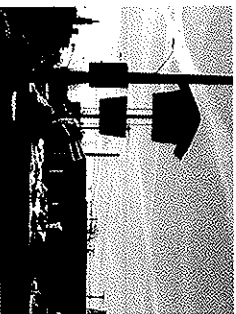
As the volume of material grew with each additional trip to Laramie, a small writers group from within the company began to work closely with me to further organize and edit the material, conduct additional research in Laramie, and collaborate on the writing of the play. This group was led by Leigh Fondakowski as Head Writer, with Stephen Belber and Greg Pierotti as associate writers.

As we got closer to the play's first production in Denver, the actors, including Stephen Belber and Greg Pierotti, turned their focus to performance, while Leigh Fondakowski continued to work with me on drafts of the play, as did Stephen Wangh, who by then had joined us as an Associate Writer and "bench coach."

BACKGROUND NOTE

On the night of October 6th, 1998, Matthew Shepard, a gay University of Wyoming student, stopped in at the Fireside Bar in Laramie for a drink. A night and a day later, a mountain biker found him tied to a fence near the edge of town, unconscious and beaten beyond recognition. Shepard died five days later. His killers — Russell Henderson and Aaron McKinney, Laramie men the same age as Matt, had already confessed to the murder. It was, in our inadequate language, "a hate crime" — a blunt word, one that doesn't capture the unnameable mix of need, fear, rage, accident and intention that fed that night, but that does capture the thread of anti-gay loathing that ran throughout it. And in the days and months to come, the town where it happened, as one character in *The Laramie Project* comments, would become a sign, a shorthand summary for something ugly.

Laramie, a college town of 26,000, clings hard to the wind-scraped high plains of southeastern Wyoming. There's not much near it, except the sagebrush spreading to the light-struck mountain ranges east and west. Unlike most of sprawling, mall-riven America, Laramie is still a place with edges, where antelope nose grass out behind the grocery store, and the roads to Denver and Cheyenne close regularly in the winter. Laramie, like the rest of Wyoming, struggles to get by.



During America's high-flying, dot.com 1990s, the state got poorer and emptier. We make our money mostly off of tourists and whatever we can dig out of the ground. Still, it's that emptiness that keeps many here - the harsh beauty, the rolling space, the absence of things unneeded. When Matt died, the town changed and didn't change. We held vigils and memorials and marches for Matt; we pushed past television cameras to get to them. Some of us wrote letters to local papers denouncing the crime; others wrote letters denouncing gays. Elton John came and held a benefit concert in town; the money raised was big, but it flowed elsewhere, leaving the few gay and lesbian organizations in the state pretty much at square one. Laramie passed the state's first hate crime ordinance, and we argued about it for months, speaking the languages of tolerance and repugnance both. The clash is unfinished. But we had to talk about it - the big "it," homosexuality, a word still astonishingly capable of discomfiting most Americans - and in the aftermath of the murder, gay and lesbian residents came out, spoke out, in a way that's still reverberating powerfully and unpredictably here in Wyoming.

Theater, simply by placing individuals on its symbol-birthing stage, presses towards metaphor, and perhaps that's a universal appetite, that hunger for icons

wide enough to consume our messy and opaque lives and transmute them into something gripped by the resonance and transparency of myth. But Laramie stripped of metaphor is crucial to see, if only because in that process it draws nearer than many might like to acknowledge. *The Laramie Project* picks up its ears and listens for the hum of contradiction and complexity beneath the familiar sounds of myth; and as the play struggles to elude the grip of easy symbolism, it recreates the struggle of Laramie, lit up by cameras, trying hard to look away from what it didn't want to see.

Beth Loffredo

Laramie, Wyoming, February 2001

Beth Loffredo is an assistant professor of English and Women's Studies at the University of Wyoming. She has lived in Laramie since 1997. Her book, *Losing Matt Shepard: Life and Politics in the Aftermath of Anti-Gay Murder*, was published by Columbia University Press in Autumn of 2000.

For more information about Matthew Shepard and hate crimes:

THE MATTHEW SHEPARD FOUNDATION www.matthewshepard.com
MATTHEW SHEPARD ONLINE RESOURCES www.wiredstrategies.com/shepardx.html
MATTHEW SHEPARD INTERNATIONAL www.worldzone.net/international/mat/shepard/index.html
HUMAN RIGHTS CAMPAIGN www.hrc.org
THE LESBIAN & GAY ANTI VIOLENCE PROJECT (NSW) www.kodnet.au/avp/info.html
GAY & LESBIAN RIGHTS LOBBY (NSW) www.rainbow.net.au/~glrl
PRIDE SYDNEY GAY & LESBIAN COMMUNITY CENTRE www.pridecentre.com.au



Photos of Laramie by
Katie Gault



DIRECTOR'S NOTE

Sydney now has one of the most visible gay and lesbian populations in the world. Every year the city's flamboyant celebration of gay and lesbian pride - the mardi gras - draws over 500,000 spectators and millions more watch on television. But this sea of gay friendly straight faces conceals the shocking reality of gay straight relations in Australia. A reality in which countless gay men and lesbians continue to be murdered, raped, bashed and vilified simply because they are different. While some members of the general community clearly embrace and celebrate gay and lesbian visibility the majority of Australians remain anxious about homosexuality. In houses, at work, in schools and in churches around the country, anti-gay and lesbian sentiments are given voice. It is a negative environment in which prejudice thrives. That prejudice sustains a litany of gay hate crime - serious human rights violations which occur everyday around the country. So pervasive is our national homophobia it has forced gay hate crime into the closet and while hidden from general view the abuse and violence escalate.

You stand there, braced. Cloud shadows race over the buff rock stacks as a projected film, casting a queasy, mottled ground rash. The air hisses and it is no local breeze but the great harsh sweep of wind from the turning of the earth. The wild country - indigo jags of mountain, grassy plain everlasting, tumbled stones like fallen cities, the flaring roll of sky - provokes a spiritual shudder. It is like a deep note that cannot be heard but is felt, it is like a claw in the gut.



Dangerous and indifferent ground: against its fixed mass the tragedies of people count for nothing although signs of misadventure are everywhere. No past slaughter nor cruelty, no accident nor murder that occurs on the little ranches or at the isolate crossroads with their bare populations of three or seventeen, or in the reckless trailer courts of mining towns delays the flood of morning light. Fences, cattle, roads, refineries, mines, gravel pits, traffic lights, graffiti'd celebration of athletic victory on bridge overpass, crust of blood on the Wal-Mart loading dock, the sun-faded wreaths of plastic flowers marking death on the highway are ephemeral. Other cultures have camped here a while and disappeared. Only earth and sky matter. Only the endlessly repeated flood of morning light. You begin to see that God does not owe us much beyond that.

(theatre) demands a powerful movement in society which is interested to see vital questions aired freely with a view to their solution, and can defend this interest against every contrary trend.

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CAST

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LYNETTE CURRAN
RUSSELL DYKSTRA
ELIZA LOGAN
TARA MORICE
ANTHONY PHELAN
AND ALICIA TALBOT

SET DESIGN BRIAN THOMSON
COSTUME DESIGN JENNY IRWIN
LIGHTING DESIGN RORY DEMPSTER
COMPOSER/SOUND DESIGN GARTH PAINE
STAGE MANAGER REBECCA ANDERSON, ASSISTANT STAGE MANAGER KYLIE MASCOLO
SINGING COACH DARYL WALLIS, AMERICAN DIALECT COACH JOHN HIGGINS

WARR SECONDMENT ROMA SYMONOS, GUITARIST SIMON PATTERSON

PHOTOGRAPHER HEORUN LOHR

SPECIAL PRODUCTION THANKS TO: BETH LOFFREDA,

HARRY WOODS, REBECCA HILLIKER, TRISH STEIGAR,
DIVERSION PRODUCTIONS, JEDADIAH SCHULTZ, MOISÉS KAUFMAN,
JEFF LAHOSTE, THE MEMBERS OF THE TECTONIC THEATER PROJECT, BEN WINSPEAR,
CENTRE VIDEO, DAVID TWANAN AND JEREMY GILROY





**Moisés
KAUFFMAN**

AUTHOR

Moisés is the founder and Artistic Director of Tectonic Theater Project, a New York City based theater company. For Tectonic he wrote and directed *Gross Indecency: The Three Trials of Oscar Wilde*, which ran for over 600 performances in New York. He also directed it in Los Angeles (Mark Taper Forum), San Francisco (Theater on the Square), Toronto (Canadian Stage) and London's West End (Griegud Theatre). The play has been produced in over 40 cities in the U.S. and in dozens of cities abroad. For *Gross Indecency*, Moisés won the Lucille Lortel Award for Best Play, the Outer Critics Circle Award for Best Off-Broadway Play, the Garland Award (Los Angeles) for Best Play, the Carbonell Award (Florida) for Best Play, the Bay Area Theater Critics Circle Award for Direction, the GLAAD Media Award for New York Theater, and the prestigious Joe A. Callaway Award for Direction given by his peers in the Society of Stage Directors and Choreographers. Tectonic Theater Project also won an Outer Critics Circle Award as original producers of the play, and the published version of *Gross Indecency* won the Lambda Book Award. Other directing credits: *Women in Beckett*, the collection of Samuel Beckett's short plays for women, performed by actresses aged 65-80; *In the Winter of Cities*, his adaptation of Tennessee Williams' later one-acts; *The Nest* by Franz Xaver Kroetz, named by the Village Voice as one of the top 10 theatrical works of 1994-95; *Marlowe's Eye* by Naomi Iizuka, among others. Moisés is a member of Theatricals, the foremost experimental theater company in his native Venezuela. In June 1999 he was named Artist of the Year by Venezuela's Casa del Artista, a national award voted by artists from a wide variety of fields.

Kate is a graduate of the National Institute of Dramatic Art Directing Course (1996). Theatre credits include *The Mauve Sheep* (Adelaide Festival Fringe 1996), *Buried Child* (Old Nick Co, Tasmania), *The Beggars' Opera* (Sydney Conservatorium), *Love Bites* (Sydney Festival Fringe) and *I'm a Stranger Here Myself* (Café Nine, Sydney/Adelaide Festival Fringe 2000). Kate is the Artistic Director of Siren Theatre Co - productions include *Hard Swallow*, *Polly Blue* and *Wanna Go Home, Baby?* Later this year Kate will direct *Connie* and *Kevin* and the *Secret Life of Groceries* by Noelle Janaszewska for Siren Theatre Co as part of B Sharp 2001.

Bec graduated from the Centre for the Performing Arts in 1994. Since graduating Bec has stage managed productions at State Theatre South Australia and State Opera of South Australia. She has also been employed as production coordinator on the 1996 and 1998 Adelaide Festivals and the 1995 and 1999 Come Out Youth Arts Festivals. Since moving to Sydney Bec has stage managed Benedict Andrews' production of *Urfaust* during its season in Germany and Adelaide and Company B's production of *The Small Poppies* during its Sydney, Dublin and Melbourne seasons. More recently, Bec stage managed the DV8 Physical Theatre production during the Olympic Arts Festival, *The Cost of Living* and assistant stage managed Company B's production of *Twelfth Night*. This year Bec stage managed Kate Champion's creative development of *Same, Same but Different*.



**Kate
GAUL**
DIRECTOR



**Rebecca
ANDERSON**
STAGE MANAGER

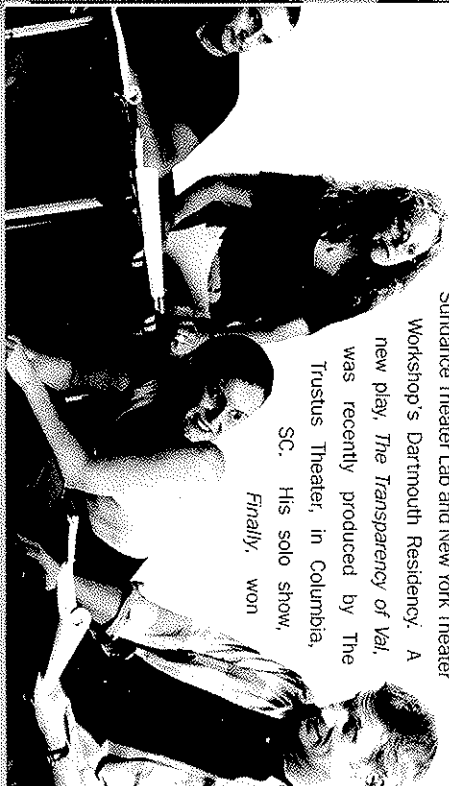


**Stephen
BELBER**
PLAYWRIGHT

Stephen was most recently part of Tectonic Theater Project's, *The Laramie Project* which ran off-Broadway for four months following a run at the Denver Theater Center. He was one of three associate writers on the piece, as well as an actor in it. His play, *Tape*, was produced at Actors Theater of Louisville as part of The Humana Festival 2000.

The film, directed by Richard Linklater and starring Ethan Hawke, Uma Thurman and Robert Sean Leonard, was presented at Sundance as part of the American Spectrum Series in January 2001. His other full-length plays have been produced by Soho Rep, Via Theater, Juilliard, The 78 St. Theater Lab, Lincoln Center Living Room, Expanded Arts, Goldsmith Productions (Beckett Theater), Urban Stages (Playwrights Horizons upstairs), Gable Stage (FL) and Yale Cabaret. His plays have been workshopped and read at New York Stage & Film, Second Stage, New York Theater Workshop, Juilliard, the Chautauqua Institute and Brandeis University. *The Laramie Project* was worked on at the

Sundance Theater Lab and New York Theater Workshop's Dartmouth Residency. A new play, *The Transparency of Val*, was recently produced by The Trustus Theater, in Columbia, SC. His solo show, *Finally*, won



the Best Playwright's Award for the New York Fringe Festival 2000, and is currently under option for a French production next summer. Stephen has also written the book for the new rock musical, *Sugar Mountain*, which is to be produced next summer by Via Theater, in New York. Stephen is a graduate of Juilliard's Playwrights Program.

MOISÉS KAUFMAN, RULON STACEY, PHIL LABRIE,
JON PEACOCK, CAL RERUCHA, AARON MCKINNEY,
JOHN MCAODAMS, ANONYMOUS,
REVEREND DAVIS - BAPTIST MINISTER

The Laramie Project is **Josef's** first production with Company B. He is a graduate of the National Institute of Dramatic Art. Other theatre credits include *Grease*, *Pan* and for Siren Theatre Co *Polly Blue* and *Wanna Go Home*, *Baby?* Film and Television credits include *Wildside*, *Water Rats*, *Murder Call*, *Powder Burn* and *Hoppin' Mad*.

GREG PIEROTTI, JEDADIAH SCHULTZ, SERGEANT HING,
DOUGLAS LAWS, MATT MICKELSON, BILL MCKINNEY, MORMON

Mitchell has previously appeared for Company B in *A View from the Bridge* and *Dead Heart*. For Sydney Theatre Company he has performed in *Six Degrees of Separation*, *Summer of the Aliens*, *The Café Latte Kid*, *Dead White Males*, *Two Weeks with the Queen*, *Tartuffe* and *Mourning Becomes Electra*. His other theatre credits include: *Piaf* (Melbourne Theatre Company) for which he received a Green Room nomination; *Laughter on the 23rd Floor* (Ensemble); *Unidentified Human*



**Josef
BER**



**Mitchell
BUTEL**

Remains and the True Nature of Love (State Theatre South Australia); *Follies in Concert* (Sydney Opera House); *Blue Remembered Hills* (O Punksky's); *Grease* (Gordon Frost); *The Fantasticks* (Newtown Actors Group); *Mitchell Butel's Excellent Adventure* (Café Nine) and the role of Seymour in the national tour of *Little Shop of Horrors* (David Atkins Enterprises). His television credits include *G.P.*, *Twisted Tales*, *Murder Call*, *All Saints*, *The Battlefield of Kuruksetra* (ABC Close-up series), *Wildside*, *Grass Roots*, the role of Nino in the ABC series *Borderline* and the upcoming SBS sitcom *In the Swim*. Mitchell's film credits include *Dark City*, *Two Hands*, *Virtual Nightmare*, *Strange Fits of Passion* (for which he was nominated for an AFI Best Supporting Actor Award) and the forthcoming feature *The Bank*.

BARBARA PITTS, EILEEN ENGEN, MARGE MURRAY.

SHERRY JOHNSON, MURDOCK COOPER

Lynette Curran has previously performed with Company B in *Suddenly Last Summer*, *The Seagull*, *Aftershocks*, *Words of One Syllable* and *Whore in a Madhouse*. Other theatre credits include *Pride and Prejudice* (Sydney Theatre Company); *Tilly's Turn* (Griffin Theatre Co) and *The Real Thing* (The Gordon/Frost Organisation). She has worked for most theatre companies in Australia. Lynette has also worked extensively in television with credits including *Water Rats*, *Blue Heelers*, *All Saints*, *Aftershocks* and *Murder Call*. Her many feature film credits include *My Mother Frank*, *Praise*, *The Boys*, *Bliss*, *Oscar* and *Lucinda and Road to Nhili*.



**Lynette
CURRAN**

Rory's lighting career covers over 250 productions spanning drama, opera and dance in Europe and the USA. Productions in Australia include Jim Sharman's production of *Death in Venice*, Neil Armfield's *Tristan und Isolde* and *The Eighth Wonder* for Opera Australia, *The Great Man* for Sydney Theatre Company, *Angels in America* for Melbourne Theatre Company, *Hamlet*, *The Alchemist*, *The Governor's Family*, *The Judas Kiss* and *The Marriage of Figaro* for Company B. For Queensland Theatre Company Robyn Nevin's production of *Honour and the musical The Secret Garden* for the Gordon Frost Organisation. Rory is currently working on *The Marriage of Figaro* for the Welsh National Opera, *Batavia* for Opera Australia and *Three Days of Rain* for Melbourne Theatre Company.

ANDY PARIS, PHILLIP DUBOIS, MAIT GALLOWAY, STEPHEN

MEAD JOHNSON, JONAS SLOMAKER, JEFFREY LOCKWOOD.

ANDREW GOMEZ, GOV. GERINGER, RUSSELL HENDERSON

Russell graduated from the University of Southern Queensland and trained at Ecole Jacques Lecoq in Paris and Ecole Phillippe Gaulier in London. *The Laramie Project* is Russell's second show with Company B, the first being *The Ham Funeral*. Theatre credits include *Below* (Griffin Theatre Company); *The Millennium Project* (Glen Street Theatre); *The Imaginary Invalid* (Ensemble Theatre); *Taming of the Shrew* (EHJ Productions); *A Beautiful Life* and *Snapshot from Home* (Brisbane Festival); his one man show *Children of the Devil* for which he received a Victorian Green Room Nomination for Best Actor and a



**Russell
DYKSTRA**



**RORY
DEMPSTER
LIGHTING DESIGN**

Matilda Award; *Miss Bosnia* (La Boite Theatre); *Carmen* (Lyric Opera) and *Gigi*, *The Winters Tale*, *Shinada*, *And A Nightingale Sang* and *Worlds Apart* (Queensland Theatre Company). He also performed in the national tour of *Body Siam* with Rock'n Roll Circus. In 1999 he was awarded the Australian Film Industry Award for Best Actor in the film *Soft Fruit*. Television credits include *Bondi Barquet* and *Water Rats*.



**Leigh
FONDAKOWSKI**
HEAD WRITER

Leigh has been a member of Tectonic Theater Project since 1995. With them, she has worked on the development of *Gross Indecency: The Three Trials of Oscar Wilde*, Naomi Iizuka's *Marlowe's Eye*, and all phases of *The Laramie Project* since its inception in November 1998. As writer and director, her most recent play *I Think I Like Girls* received its World Premiere at Thick House in San Francisco, co-produced by Encore Theatre and Black Sheep. Other original work includes: *Letters to Myself*, *Happenings*, and *The Resurrection Invention*, co-written with Maxwell Fraser. Directing credits include: Jean Cocteau's *La Voix Humaine* for Quantum Theater,



Pittsburgh, *Gwen John* (adapted from the novel by Jane Warrick) with the Lincoln Center Theater Directing Lab, *Agatha* by Marguerite Duras, and *Steve* by Stephen Belber.

Most recently **Jennifer** designed the costumes for the official Centenary of Federation Ceremony in Centennial Park Sydney. She has also designed costumes for Company B, Sydney Theatre Company, Western Australian Ballet, Sydney Dance Company and the Australian Ballet. In 1984 she was awarded an Australia Council grant to study at La Scala Opera in Milan. Other credits include *The Matrix*, *Mission Impossible II*, the Atlanta Olympic Hand-over Ceremony, the Festival of the Dreaming, the Opening Ceremony for the Sydney Olympics Arts Festival and the Indigenous component of the Sydney 2000 Olympic Opening Ceremony – *Awakening*. Jenny also co-designed the costumes for the Sydney 2000 Olympic Closing Ceremony.

**AMANDA GRONICH, ZUBAIDA ULA, LUCY THOMPSON,
ROMAINE PATTERSON, APRIL SILVA, AARON KREIFELDS**

This is **Eliza's** first production with Company B. She has performed in the Belvoir St Downstairs Theatre season, *B Sharp*, in three productions directed by Kate Gaul – *Wanna Go Home, Baby?*, *Polly Blue* and *Hard Swallow*. Other theatre credits include *Rope* (The Old Fitzroy); *Toad of Toad Hall* (One Blue Shoe), *He Died with a Felfel in his Hand* (Stem Productions) and *The Wild Party* (The Vashti Hughes Ensemble). Film and television credits include *Changi*, *Water Rats*, *Home and Away*, *Hit or Myth* and *If Seven People Wish It*. Eliza was also the voice of Jade in the radio drama *Sixpack* for Out FM and JJJ.



**Jennifer
IRWIN**
COSTUME DESIGN



**Eliza
LOGAN**



Kylie Mascord
ASSISTANT
STAGE MANAGER

Since completing the Technical Production course at the National Institute for Dramatic Art (NIDA) in 2000 **Kylie** has worked as production assistant for the Paralympic Arts Festival – Sydney Olympic Park Programme and recently worked as the assistant event coordinator for the 2001 Sydney City Australia Day celebrations. While at NIDA **Kylie's** secondments were production assistant for Symphony at the Superdome for the Olympic Arts Festival, production assistant for the 2000 Sydney City Australia Day celebrations, production secondment for the English Stage Company's production of *The Weir* which was part of the 2000 Sydney Festival programme and assistant stage manager for the Fox Studio Backlot opening. Before attending NIDA **Kylie** worked extensively with Sydney's New Theatre and many cooperative productions around Sydney in a wide variety of roles including stage manager, production manager and lighting and sound operation. This is **Kylie's** first production with Company B.

ZACKIE SALMON, REAGIE FLUTY, TISH STEER, KELLI SIMKINS, SHERY AENSONSON, KERRY DRAKE



Tara Morice

Tara is a graduate of the National Institute of Dramatic Art. Her theatre credits include *Sweet Road* and *Mongrels* (Ensemble); *Wolf Lullaby*, *Moonwalkers* and *After Dinner* (Griffin); *Love for Love*, *Rome Tremble* and *1841* (Sydney Theatre Company); *Secret Bridesmaid Business* (Playbox); *The Merchant of Venice* and *Richard III* (Bell Shakespeare Company); *Haricot*, *Strictly Ballroom* and *Angels* (Six Year Old Company) and *The Venetian Twins* (Queensland Theatre Company). Her film work includes Fran in *Strictly*

Ballroom (for which she received AFI, Film Critics Circle and BAFTA nominations), *Hotel Sorento*, *Metalskin*, *Square One* and the yet to be released *Jet Set* and *Hildegard*. Her television credits include *Dogwoman*, *Grassroots*, *Something in the Air*, *My Husband My Killer*, *Wildside*, *Water Rats*, *G.P.*, *A Difficult Woman*, *Big Sky*, *Police Rescue* and *Playschool*. She has also toured Australia as a singer with Pardon Me Boys and re-recorded *Time After Time* for the album *Something for Everybody*. *The Laramie Project* is **Tara's** first production with Company B.

Garth Paine is a freelance composer, sound designer and installation artist. He has been commissioned extensively in Australia, the United Kingdom and Germany, producing original compositions and sound designs for over 30 film, theatre, dance and installation works in the last ten years. In 1999 **Garth Paine** was composer in residence at the Staatliches Institut für Musikforschung (State Institute for Music Research - SIM) in Berlin, exhibiting his installation MAP1 in the Musical Instrument museum, Berlin during the residency. He was commissioned by SIM to produce MAP2, which was exhibited at the Museum for Musical Instruments, Berlin from December 30, 1999 to January 8, 2000. His installation work REEDS was presented by the Melbourne International Festival, 2000. **Garth** was awarded the RMIT New Media Fellowship by the



Garth Paine
COMPOSER /
SOUND DESIGN





the Tasmanian Conservatorium of Music, and a two year Sound Engineering Traineeship with the Australian Broadcasting Corporation. He has been Lecturer in Electronic Music at the Conservatorium of Tasmania and RMIT, Melbourne and will lecture this year at the University of Melbourne and the Victorian College of the Arts, Melbourne.

STEPHEN BELBER, DOC O'CONNOR, HARRY WOODS, ROB DEBREE, FATHER ROGER, DOCTOR CANTWAY, GIL ENGEL, FRED PHELPS, DENNIS SHEPARD, JUDGE, SHADOW, CONRAD



**Anthony
PHELAN**

This is **Anthony's** debut with Company B. In 1999 he performed in the award winning play by Adam Grossetti *Lost Lagoon* which was part of the B Sharp season at Belvoir St Theatre. For Sydney Theatre Company: *Fireface*, *Seneca's Oedipus*, *Mourning Becomes*

Electra, *The Herbal Bed* (National Tour), *Blackrock* (return season), *The Jungle*, *Coriolanus*, *Antony and Cleopatra* (Australian People's Theatre). For Griffin Theatre Company: *Wolf Lullaby* (and national tour) and *Short Sharp Shocks*. For Melbourne Theatre Company: *The Summer of the Seventeenth Doll* (40th anniversary tour). For Queensland Theatre Company, *The Shaughraun*, *Fuente Ovejuna* (and Melbourne International Festival), *A Cheery Soul* (and Adelaide Festival), *The Marriage of Figaro*, *The Game of Love and Chance*, *Essington Lewis: I Am Work*, *A Month in the Country*, *Top Silk*, *The Taming of the Shrew*, *The Merry Wives of Windsor*, *The Recruiting Officer* and *Hard Times*, *Elegies* and *My Night with Reg* for Threshold/Esoteric Productions. For TN Theatre Company: *Cloud Nine*, *Boys Own Macbeth*, *Accidental Death of an Anarchist*, *Popular Mechanicals*, *Private Lives*, *Design for Living*, *The Removalists*, *True West* and *Tartuffe*. For La Boite: *Occupations*, *On the Wallaby*, *The Venetian Twins* and *The Queensland Game*. Film and television credits include: *Home and Away*, *All Saints*, *Big Sky*, *Murder Call*, *Water Rats*, *Star Wars: Episode II, Babe: Pig in the City*, *Heaven's Burning* and *Great Falls*. Anthony has twice won the Matilda Award for excellence in performance from the Brisbane Theatre Critics Association.

Greg PIEROTTI
ASSOCIATE WRITER



Greg most recently served as dramaturg for the world premier of Leigh Fondakowski's *I Think I like Girls* in San Francisco. A member of Tectonic Theater Project since 1996 he also originated the roles of George Bernard Shaw and Alfred Wood in the world premier of *Gross Indecency*. He has performed in numerous contemporary and classical plays in NYC and around the states.

LEIGH FONDAKOWSKI, CATHERINE CONNOLLY, REBECCA HILLNER, ALISON SEARS, MINISTER'S WIFE, KRISTEN PRICE, TIFFANY EDWARDS

This is **Alicia's** first production with Company B. She has performed solo works as part of the B Sharp programme. Her self-devised performances include *I Love You XXX* (written and performed by Alicia and created during a residency at the Performance Space), *Simply Irresistible*, *Mothers Ruin* and *Banks of Love*. Alicia also appeared in the film *Soft Fruit*. Alicia's directing credits include: *Subtopia* (Urban Theatre Projects) and *The Cement Garage* - at High St Youth Health Service where Alicia worked as an artist in residence with young people who are homeless or at risk.

Alicia TALBOT



Brian THOMPSON
SET DESIGN

An A to Z - Arcadia / Billy Budd / Coriolanus / Death in Venice / The Eighth wonder / Faissetos / Grease / Hair / Intimate and live (kylie minogue 98 concert tour) / Jesus christ superstar / King and I / Love burns / a Midsummer night's dream / 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

Stephen is a playwright, director and teacher of acting. His book *An Acrobat of the Heart: a physical approach to acting inspired by the work of Jerzy Grotowski*, was published by Vintage Books in September, 2000. He was the dramaturg for Moisés Kaufman's *Gross Indecency, the three trials of Oscar Wilde*. His plays include *Class!* (with Jon Lipsky), *Calamity!* (with Suzanne Baxresser), *The Dragon and Goin' Downtown*. He has directed in Boston, where he was Artistic Director of Reality Theatre, and in New York where he was Artistic Director of The New York Free Theater. In 1967 he studied acting with Jerzy Grotowski, and for many years now he has taught physical acting in Europe and in the United States. For the past ten years he has been Master Teacher at the Experimental Theatre Wing at N.Y.U. His productions there include *Ubu Roi*, *Mass Transit*, *Troilus and Cressida* and *The Ad/Dictio Project*, a play about advertising and addiction in American culture. His production of *The Merchant of Venice* will be performed at N.Y.U. in April. (photo - Noah Wangh)



Stephen WANGH
ASSOCIATE WRITER



COMPANY B BELVOIR

Belvoir St Theatre 25 Belvoir Street Surry Hills NSW 2010

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

Company B

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Brian Thomson

Belvoir St

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Karen Bland

Cleaner

Reedie Harter

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Acting Box Office Manager

Emma Harris

Acting Assistant

Box Office Manager

Anna Kamrathi

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 Arnfield, the company performs in major arts centres and festivals both nationally and internationally and from its home, Belvoir St Theatre in Surry Hills, Sydney. During the past few years artists of the calibre of Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Billie Brown, David Wenham, Deborah Mailman and Catherine McClements have performed on the Belvoir St Theatre stage.

Sell-out productions like *Cloudstreet*, *The Judds Kiss*, *The Alchemist*, *The Diary of a Madman*, *Hamlet*, *Suddenly Last Summer* 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.

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Shanahan Management

Brian Thomson and

Budi Hornowlowo

Mary Valentine

Edo de Waart

Sarah Watt.

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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BELVOIR ST THEATRE

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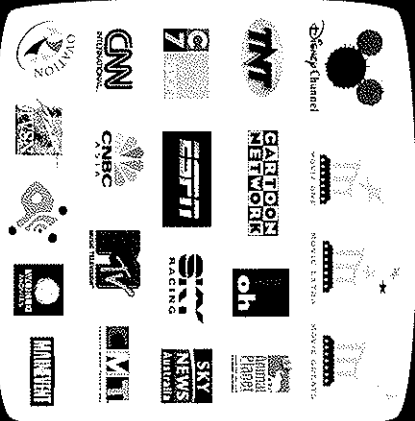
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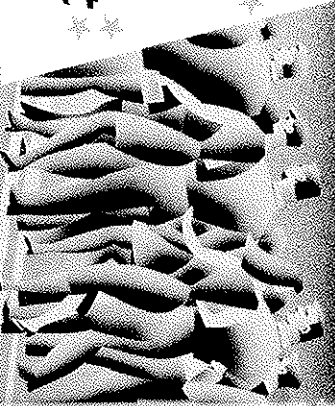
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The original production of *The Laramie Project*
was produced by The Denver Center Theater Company
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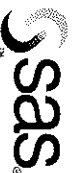
Originally produced in New York City by Roy Gaby
and Tectonic Theater Project

In association with Gayle Francis and Araca Group
Associate Producers: Mara Isaacs and Hart Sharp Entertainment

The Play was developed at The Sundance Theater Laboratory

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