

AND I ALWAYS THOUGHT

And I always thought the very simplest of words  
Must be enough. When I say what things are like  
Everyone's heart must be torn to shreds.  
That you'll go down if you don't stand up for yourself  
Surely you see that.

Bertolt Brecht

Last Poems 1953-1956

[TRANSLATED BY MICHAEL HAMBURGER]



THE  
THREEPENNY  
OPERA

COMPANY

B

BELVOIR ST THEATRE

25 BELVOIR STREET SURRY HILLS NSW 2010

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# COMPANY 8 PRESENTS THE THREEPENNY OPERA

Music by Kurt Weill  
Book and Lyrics by  
Bertolt Brecht

Based upon  
Elisabeth Hauptmann's  
translation of John Gay's  
*The Beggar's Opera*

English translation of the lyrics by  
Jeremy Sams

English translation of the book by  
Ramondo Cortese

USED BY ARRANGEMENT WITH EUROPEAN  
AMERICAN MUSIC CORPORATION, AGENT FOR  
THE KURT WEILL FOUNDATION FOR MUSIC,  
INC., AND AGENT FOR STEFAN BRECHT

Directed by  
Benedict Andrews

Music Director Alan John

Set Design Robert Cousins

Costume Design Jodie Fried

Lighting Design Damien Cooper

Literal Translation Laura Ginters

Tango and First Finale

Choreography John O'Connell

Stage Manager Juliette Kingcott

Assistant Stage Manager Lizzy Doyle

Sound Consultant Michael Wilkie (Coda)

Sound Operator Jeremy Silver

Rehearsal Room Observer

Miranda Heckenberg

with  
Jonathan Jeremiah Peachum Robert Menzies  
Celia Peachum Kris McQuade  
Polly Peachum Ursula Yovich  
Macheath aka Mac the Knife Robert Morgan  
Slim Mitch Matt Whittett  
Bobby Saw-Off Nicholas Coghlan\* / Justin Smith\*\*  
Jimmy Razor Wayne Pygram  
Dogs Walter Bob Bertles  
Ede Wayne Freer

Tiger Brown Terry Serio  
Lucy Brown Pippa Grandison  
Smith the Jailor Wayne Pygram

Jenny Diver Paula Arundell  
Tiffany Anni Finsterer  
Vivien Blazey Best

Traci Pippa Grandison

Candy Matt Whittett

Charles Flitch Matt Whittett

Reverend Kimball Alan John

Beggars Ensemble

THE STRAWBERRY HILLS SEPTET

Bob Bertles Saxophones Clarinet, Flute

Craig Driscoll Saxophones, Clarinet, Piccolo

Wayne Freer Banjo, Guitars, Accordion, Bass

Alan John Piano, Harmonium

Justin Kearin Trombone

Simon Sweeney Trumpet

Wayne Pygram Drums

\* Fridays, Saturdays, Sundays except Sunday 2nd Nov. \*\* Sunday 2nd Nov. Tuesdays, Wednesdays, Thursdays

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BILLY DARTNELL,  
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AT THE APPLIANCE AND LIMB CENTRE - REDFERN,  
DAVID MILROY, BRIAN MOONEY - NESTLE,  
SIMON WRIGHT - STACKS OF WAX

THE COMPANY B  
PRESENTATION OF  
THE THREEPENNY OPERA  
OPENED AT BELVOIR ST  
THEATRE ON WEDNESDAY  
5 NOVEMBER, 2003.

CORPORATE  
PARTNER

'yes'  
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COVER PHOTO: URSULA YOVICH PHOTO BY JULIAN WATT

## A NOTE FROM THE DIRECTOR

### You have to kill your neighbour to survive

"Utopia always exists at the expense of real life."

Heiner Müller

When *The Threepenny Opera* premiered in 1928, Brecht was the enfant terrible of German theatre, a self-styled renegade and poet. His early plays (including *Baal*, *Drums in the Night*, and *Jungle of the Cities*) brought a feverish lawlessness into the theatre. His characters swagger and stalk the bars and backstreets of his romanticised city jungle: thugs, boxers, lovers, whores, crooks, and gangsters borrowed from dime novels, movies, jazz heard across the radio waves. Their language is a violent, scorching poetry, often written in local dialect. Hunger and desire fuel them beyond the bounds of accepted behaviour. Revolution is still a blind force - adrift from ideology as pure jouissance.

Brecht's early model for the theatre was the boxing ring: a savage combat between tough protagonists. The audience were to watch with the same relaxation and investment as a sport's spectator: leaning back, cigar between lips. Brecht wanted a theatre that was transparent, naive, and popular. He wanted to strip theatre bare and use it to x-ray society. He began reading Marx in the late 20s while researching a play based around the Chicago stock exchange. This reading

would develop into an aesthetic theory based on the Marxist dialectic - a use of theatre and literature as a tool in analysing economic systems, of reading history and power, and of reaching towards utopia.

His work demonstrated that the state of things should not be taken for granted. That society was capable of transformation. And that theatre was capable of effecting change. A character or a

society was not to be governed by an immutable law of destiny, as in the tragic line of an Oedipus or an Ibsen heroine ruled by unseen gods. Brecht's gods were material and rooted in physical conditions. His people were built from contradiction, capable of choice, and above all of change.

In the late 20s, Brecht met Kurt Weill, a young avant garde

composer. Both rejected the idea of the 'culinary' opera with its dated stories and decorative music. They wanted a new musical theatre form that was able to appeal to a new, young audience, and aligned with innovations in the theatre. Weill called this 'Zeitopera' - opera for the times. Both shared a passion for the new jazz sound coming across from black America and the bitter, sexy, political songs of the cabaret. Their first collaboration premiered in 1927 at the Baden-Baden Festival of German Chamber Music in 1927. *Songspiel Mahagonny* or *Das kleine Mahagonny*, is based on six poems in Brecht's



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Hauspostille. It was 30 minutes long and designed as an 'exercise in style' for the full length opera, *The Rise and Fall of the City of Mahagonny*. It is a setting of songs idealising degeneration in a fantasised New York. The songs are in a rough, vernacular style with a sweet-sour, jangling, jazz orchestration.

At the start of 1928, both Brecht and Weill were working individually on numerous projects, and continuing work on *Mahagonny*. In Spring, Brecht met Ernst-Josef Aufricht, a none-too-successful actor who had come into family money, and taken a lease on Das Theater am Schiffbauerdamm. He wanted a hit to open the theatre, and Brecht suggested a reworking of John Gay's *The Beggar's Opera*. The adaptation by Brecht, Weill (and collaborator Elizabeth Hauptmann) was viewed as a summer project, alongside the major work on *Mahagonny*. The show was a bastard child of many parents and thrown together in a frenzy. Rehearsals were a famous catalogue of disasters, massive cuts were made, casting was changed and music chopped or added. The work's most famous detachable song 'The Ballad of Mac the Knife' was written and inserted at the last minute to counteract the eccentric costume insistence of a stubborn leading man. It was barely in shape for its August premiere. After a shaky start, halfway through the play's second scene, a gangster's wedding in a stable, the audience began to cheer and scream after a wild song about soldiers on a slaughter spree turning their enemies into "beefsteak tartar." The next day and for months after, the show was sold

out. Within weeks the songs were being sung all over Europe, and Brecht and Weill had their most successful show.

*The Threepenny Opera* is not an opera. Its title is ironic, a piss-take. At the outset the audience were told "Tonight you are going to see an opera for beggars. Because this opera was so opulently conceived as only a beggar's imagination could make it, it is called *The Threepenny Opera*." For a while, the collaborators toyed with calling it SCUM.

It shares the bitterly satirical and scathing political intent of its model, *The Beggar's Opera*, as well as much of the plot. Written in 1728, *The Beggar's Opera* was conceived as a parody of Handel and 18th Century London's vogue for Italian opera. Gay conceived a 'Newgate Pastoral' - set around Newgate prison, with its



thugs, whores, thieves, strays, waifs, and pickpockets. He surrounded it with the artifice of formal opera and mocked the form's aristocratic airs. Brecht shifted the action to Victorian London (due to shortage of time) and moved his target from the aristocracy to bourgeois society.

Brecht was a great scavenger and incorporated texts by poet maudit Villon and Rudyard Kipling, as well as his own early poems. Literature was something practical, to be used and reused. Several songs, as well as Macheath's self proclaimed epitaph, are lifted from



Villon. Villon lived from the 1430s and vanishes from history when he was banished from Paris in 1463. He was a criminal, a vagabond and a poet. His ballads celebrate the lives of the people he lived with in

gutters, prisons and whorehouses. His figures are stalked by death, full of appetite for physical pleasure. Like the characters of *Threepenny's* fantasised Soho, they are tough survivors and full of dignity.

In *The Threepenny Opera*, the later Marxist Brecht is still at war with the younger primitive poet. His incorporation of Marxist ideas is naive and idiosyncratic, but informs the work's shotgun attacks on the bourgeoisie and the capitalist system. The underworld of *Threepenny* is governed by a dog eat dog law, a blunt materialist economy of survival, killing, and gratification: Erst kommt das Fressen, dann kommt die Moral (first comes hunger, then morality). It is tough, dirty, and

fuelled by an almost nihilist hunger for temporary pleasure. Everything is for sale: emotion, pity, appearance, bodies. Even the moon looks like a coin - a worn out old penny, exhausted from exchange. There is no paradise, no utopia, no Free World.

*Threepenny* displays ruthless exploitation and counterpoints it with a will to freedom and love as escapes in the glowing, otherly light of the songs. The story is shabby, dogeared, and veers out of control, but the songs form cracks in its surface. They separate the characters from their context, lifting them into a kind of "long, wondrous, momentary suspension" (Frederic Jameson). The songs are deeply erotic, carnal, and bitterly ironic. They generate an immense and contagious longing for an absolute and anarchic freedom.

Brecht's rewriting of Peachum from *The Beggar's Opera* puts a problem of theatre and a core model of the capitalist system in front of the audience.

Following his brutal Morning Hymn (with its echoes of the Last Judgement), Peachum's first words are "Something new's gotta happen... It's a hard job the one I've got trying to get people to feel pity." An actor speaking these words on an intimate stage, suddenly, nakedly lays bare his contract of empathy with the audience. Peachum's business is based on trading in pity, on selling misery, and keeping the customer's nerve-ending's raw. His system of exchange is a radical parallel with the desire-machine of



capitalist advertising which keeps the customer's wants fresh in order to keep consumption itself new. Peachum's industry is also based on the manipulation of appearance. Yet, unlike advertising which traffics in images of impossible desires and impossible wealth, his business is the manipulation of abjection. He displays the outcast, the cripple, the ones on the fringes of the dream. Watching Matt Whittet as Filch hand over coins to Robert Menzies as Peachum in the play's first deal, it became clear what a simple, shocking gesture Brecht had written: the homeless one handing over his coins in order to ask another for coins. Walking home along Elizabeth Street, being asked for money by people living on the streets or watching cops in their blue plastic gloves move people on, I saw the city fractured through Brecht's prism. He plays a dangerous game with appearances, which in

*Threepenny* offers no solutions as yet, but busts holes in our accepted reading of reality and the structures of opposites and externals we live by. He makes it harder to read the theatre of the streets. His work remains a tool: to be used and criticised: to bring life kicking and screaming, suffering and loving into the theatre: to attempt to understand, to see afresh, to DOUBT.

Benedict Andrews  
OCTOBER 2003



## A BED FOR THE NIGHT

I hear that in New York  
At the corner of 26th Street and Broadway  
A man stands every evening during the winter months  
And gets beds for the homeless there  
By appealing to passers-by  
It won't change the world  
It won't improve relations among men  
It will not shorten the age of exploitation  
But a few men have a bed for the night  
For a night the wind is kept from them  
The snow meant for them falls on the roadway.  
Don't put down the book on reading this, man.  
A few people have a bed for the night  
For a night the wind is kept from them  
The snow meant for them falls on the roadway  
But it won't change the world  
It won't improve relations among men  
It will not shorten the age of exploitation.

Bertolt Brecht

Poems of the Crisis Years 1929 – 1933

[TRANSLATED BY GEORG RAPP FROM *BERTOLT BRECHT  
POEMS 1913 – 1956*, METHUEN]

## A NOTE FROM THE MUSIC DIRECTOR

Kurt Weill loved working with jazz musicians – “for orchestral musicians music making is work...for the jazz musician music making is a joyful experience” – and spoke warmly of their flexibility and capacity to play the same set of notes in entirely different ways. Our band includes some of Sydney’s finest jazz players and as I write this we are experimenting with some improvised underscoring and incidental pieces. Sketches reveal that this was standard practice in the first production.



Apart from the sampled timpani and the bass guitar (which replaces the double bass for reasons of space, convenience and its contemporary look) we are presenting the music in its original form as

written for the seven-piece Lewis Ruth jazz band. Some of the optional parts (for ‘cello and bassoon) are omitted or assigned to other instruments, a few transpositions have been made to suit the singers and the *Song of Inadequacy* has been arranged for acapella chorus, based on the instrumental parts.

The stylistic journey from Weill’s uncompromising atonal pieces of the early 1920’s when he was Busoni’s pupil in Berlin to the music of *Threepenny* represents

one of the most remarkable about faces in the history of composed music. Schoenberg never forgave him this (nor, apparently, the vast royalties that came his way as a result) and consigned him to a particularly nasty corner of hell: despite managing a kind word for Franz Lehar and even Gershwin, he described Weill’s music as “the only music in the world in which I can find no quality at all”. For Webern, the young acolyte’s sin was less the betrayal of modernism, as they defined it, and more the abandonment of the great Austro-Germanic tradition. As I’ve worked on this score

I’ve found that it abounds with references to this tradition, and by no means are all of them ironic. From Schumann and Schubert back to Bach, the line is very much there in piano texture, modulation and melodic shape.



Far less respect is paid in fact to the ‘rules’ of jazz and popular song. *Easy Life* is the closest it gets to a dance band tune but the gorgeous thick chords and deliberate ‘wrong notes’ are Fats Waller via Scriabin or Ravel. Numbers almost always end in keys other than they start (so the return verse feels like a further progression), bass lines jump around independently of the harmonies. Conventional ‘chord charts’ are almost impossible to notate, melodies constantly surprise and,

apart from *Mac the Knife*, are far from easy to whistle as you leave the theatre.

*The Threepenny Opera* is probably the most influential music-theatre work of the 20th century and yet no imitator comes close. For all their 'toughness' *Cabaret* and *Chicago* are based around banal rhythmic riffs and sweet triadic harmonies. Similar lean scoring and slightly askew vaudeville vamps turn up in Sondheim, but not the prodigious melodic invention. I imagine Nick Cave would admire the peculiar merry-go-



round mould in which the *Socrates Song* is cast, but his version would be unlikely to stray from one key, let alone wander sinuously through nine as does Weill's.

What is on display here is neither a serious composer

slumming it nor a budding Broadway tunesmith sneaking art in by the backdoor. Whether in the savage foxtrot of *The Cannon Song* or the cool beauty of the *Tango's* 'wrong key' dance break, it is compositional craft of the highest order.

Alan John

## BIOGRAPHIES

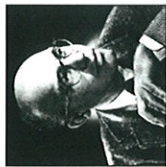
(1898 – 1956) poet, playwright, and theatre theoretician, Brecht was born in the medieval city of Augsburg, Germany. He is generally considered one of the great playwrights and directors of the 20th century. Even now, almost 50 years after his death, his plays - along with those of Chekhov - are the most frequently performed works in the modern repertoire. His early plays, such as *Baal* (1919) and *Drums in the Night* (1922), are examples of nihilistic expressionism and caused riots at their openings, bringing Brecht instant notoriety. In *Man is Man* (1926), he began to develop his theory of 'epic theatre', promoting a style of acting and staging that created estrangement or "Verfremdung" with an emphasis on reason and objectivity rather than emotion. Songs played an important part: for these Brecht wrote the lyrics for music by Hindemith, Kurt Weill, Hanns Eisler, and others. Under National Socialism, Brecht went into exile (1933), settling in Denmark and later in the United States. Works written in his most mature phase include *Mother Courage and her Children* (1941) and *The Good Woman of Setzuan* (1943), both concerned with ethical conduct. An outstanding example of epic theatre is *The Caucasian Chalk Circle* (1955). From 1948, Brecht lived in East Berlin. In 1949 he formed the state supported Berliner Ensemble, with his wife, actor Helen Weigel. Brecht died of a heart attack on August 14, 1956 while working on a response to Samuel Beckett's *Waiting for Godot*.



Bertolt  
BRECHT

BOOK and LYRICS

(1900-1950) was born in Dessau, Germany. His career began in the early 1920's, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser) was performed in April 1926, he was an established young German composer who had already decided to devote himself to the musical theatre. He married actress Lotte Lenya in 1926; they maintained a close relationship throughout his life despite their divorce in 1933 (they remarried in 1937). He fled the new Nazi leadership in March 1933 and continued working in Paris (1933-35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly-regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important European works include: *The Violin Concerto* (1925), *The Threepenny Opera* (Brecht, 1928), *Rise and Fall of the City of Mahagonny* (Brecht, 1930), *The Pledge* (Caspar Neher, 1932), and *The Seven Deadly Sins* (Brecht, 1933). Weill's American career saw eight shows brought to Broadway and three other stage works produced in the U.S. His two major successes were: *Lady in the Dark* (Moss Hart and Ira Gershwin, 1941) and *One Touch of Venus* (Ogden Nash and S.J. Perelman, 1943). Two influential Broadway works were *Street Scene* (Elmer Rice and Langston Hughes, 1947) and *Love Life* (Alan Jay Lerner, 1948). Weill considered *Street Scene* a 'Broadway opera' carrying forward his project of making opera more palatable to Broadway. At the time of his



**Kurt  
WEILL**  
MUSIC

death in 1950, he was working on a musical adaptation of *Huckleberry Finn*.

(REPRINTED WITH PERMISSION FROM THE KURT WEILL FOUNDATION FOR MUSIC, NEW YORK)

Theatre director, lyricist and translator of opera libretti as well as a composer, orchestrator and musical director, **Jeremy Sams** is the ultimate polymath. Born in 1957, Jeremy studied Music, French and German at Magdalene College, Cambridge and Piano at the Guildhall School of Music. Directorial credits include Michael Frayn's *Noises Off* (West End and Broadway); *Spend Spend Spend* (West End and national tour); *Two Pianos, Four Hands* (Birmingham Rep and West End); and *The Wind in the Willows* (Old Vic). Jeremy's many translations include *Figaro's Wedding*, *La Bohème*, *The Magic Flute* and *Wagner's The Ring Cycle* (ENO); *The Merry Widow* (Covent Garden); and *Les Parents Terribles*, *The Miser* and *Mary Stuart* (Royal National Theatre). He also created the stage adaptation of *Chitty Chitty Bang Bang* (London's Palladium Theatre). Jeremy's composing credits include the BBC film of Jane Austen's *Persuasion*, for which he won a BAFTA award. Other credits include the jazz-style score for the BBC feature *The Mother*. Jeremy has also written, arranged and directed music for around 50 theatre productions, including *The Wind in the Willows*, *Arcadia* (RNT) and *The Merry Wives of Windsor* (RSC).



**Jeremy  
SAMS**

ENGLISH  
TRANSLATION OF  
THE LYRICS



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**Raimondo  
CORTESE**  
ENGLISH  
TRANSLATION  
OF THE BOOK

**Raimondo** graduated from the VCA School of Drama in 1993 and is a founding member of Ranters Theatre Company. His plays include *The Room*, *The Fertility of Objects*, *Features of Blown Youth*, *St Kilda Tales*, *Roulette* – a series of 12 two-handers – and *The Wall*. His fiction includes a collection of short stories – *The Indestructible Corpse* (Text Pub.), a novel *Valerie Moss*, and he is currently working on a fairy tale book. He has also written for film, television and radio.



**Benedict  
ANDREWS**  
DIRECTOR

**Benedict** is a graduate of Flinders University Drama Centre, South Australia. He became the Artistic Director of Magpie2 (State Theatre South Australia's new generation theatre wing) in 1997. For this company he directed Raimondo Cortese's *Features of Blown Youth* and *Future Tense* – (a double bill of *In the Solitude of the Cotton Fields* and *Mercedes*). Other productions in Adelaide include *Mojo* (Brink Productions); *Wounds to the Face* and *Storm from Paradise* (Blueprint); *Closer* (State Theatre of South Australia); *Ur/faust* (produced by Performing Lines and toured to Munich, Weimar, and Adelaide Festival in 2000). As Resident Director at the Sydney Theatre Company between 2000 and early 2003, Benedict directed *Endgame*, *Life is a Dream*, *Old Masters*, *Three Sisters*, *La Dispute*, *Attempts on her Life*, *Fireface* and *Mr Kolpert*. Earlier this year, Benedict directed the premiere of the Mills/Porter chamber opera *The Eternity Man* in London for the Almeida Opera. For the last two seasons, Benedict was a guest director of



**Paula  
ARUNDELL**  
JENNY DIVER

rehearsed readings at the F.I.N.D (Festival International Neue Dramatik) at Berlin's Schaubühne where he will direct a production of Sarah Kane's *Cleansed* in 2004. In 1998, Benedict received a Gloria Dawn / Gloria Payten Fellowship to travel to the USA and Europe to observe contemporary theatre practices. For Company B, Benedict was previously assistant director on Neil Armfield's *Night on Bald Mountain*.

**Paula** graduated from the National Institute of Dramatic Art in 1995. Since this time her extensive theatre credits include; *Much Ado About Nothing*, *The Tempest*, *Henry V*, *Anthony and Cleopatra*, *Hippolytus*, and *The Servant of Two Masters* (Bell Shakespeare Company); *The Torrent's* (State Theatre Company South Australia); *Clark in Sarejevo* (Griffin Theatre Company); *Love for Love*, *The White Devil*, *Attempts on Her Life*, *The Three Sisters*, *Life is a Dream* (Sydney Theatre Company); *Measure for Measure* and *Company* (Melbourne Theatre Company). Television credits include *Water Rats*, *Children's Hospital*, *Murder Call*, *All Saints* and *Farscape*. For film, Paula's credits include *Diana and Me*, *Sample People* and *Bad Eggs*. This is Paula's first production with Company B.



**Bob** began playing professionally in 1956 and was involved with the modern jazz scene that grew out of such venues as the Mocambo in Newtown and El Rocco in Sydney's King Cross. Active in clubs, TV and the burgeoning rock scene, from 1958 to 1963 Bob toured with Johnny O'Keefe and the Dee Jays. He has also toured extensively within Australia and overseas, playing with numerous bands and jazz outfits including Sammy Lee's Latin Quarter, Jeff St John's The Id, Max Merrit & the Meteors and more recently with Ten Part Invention. Bob's work with The Meteors also took him to London where he became involved in session work with such performers as Cliff Richard, Cilla Black, Allan Price and many others. In 1977 Bob started teaching

jazz studies at the NSW Conservatorium of Music as well as forming the six piece band Moontrante and also the John Hofman Big Band. In 1981, returning from a study grant trip to Europe, he joined the long running stage musical *Chicago* and was also involved with the hit Broadway show *42nd Street*. Bob continues to follow a varied and extremely busy schedule of concerts, festivals, session work, theatre work and touring, maintaining a strong presence in the jazz arena. More recently, his own group, *The Bob Bertles Quintet* has released two CD's - *Rhythm*



# **Bob BERTLES**

MUSIC  
PERFORMER  
(SAXOPHONES,  
CLARINET,  
FLUTE),  
DOGS WALTER

of the Heart and Cool Beans (Rufus Jazz label). His most recent recording on ABC/EMI is a collaboration with vocalist Toni Lamond and the quartet *Moonlight Saving Time*.

**Blazey's** training includes the Shakespeare Course at The Royal Academy of Dramatic Art (RADA) as well as the Australian Theatre for Young People (ATYP). Her broad range of theatre credits include; *A Midsummer Night's Dream* (ATYP), *The Real Thing* (Marian St Theatre); *Macbeth* (Sydney Theatre Company); *The Imaginary Invalid* (Ensemble Theatre); *Trailous and Cressida*, *Richard III*, *Comedy of Errors*, and *The Servant of Two Masters* (Bell Shakespeare Company). For television, Blazey has appeared in *Police Rescue*, *Water Rats*, *Big Sky*, *Home and Away*, *Wildside*, and *All Saints*. Blazey's film credits include *Terra Nova*, *Man Banks Dog*, *Powder Burn*, *A Divided Heart* and *Get Rich Quick Schemes*. This is Blazey's debut production with Company B.

**Nicholas** graduated from the National Institute of Dramatic Art (NIDA) in 2002. His theatre credits include *Night, Summer of the Seventeenth Doll*, *The Seagull*, *The Dumb Waiter*, *Lady from Dubuque*, *Country Music* and *Jarrabin*. Television credits include *Comedy Inc.* and *Home and Away*. For Film, Nicholas recently completed *Star Wars Episode III*. This is his first production with Company B.



# **Blazey BEST VIXEN, BEGGAR**



# **Nicholas COGHLAN BOBBY SAWN-OFF, BEGGAR**



**Craig  
DRISCOLL**  
MUSIC  
PERFORMER  
(SAXOPHONES,  
CLARINET,  
PICCOLLO)

**Craig** has been a professional musician for the past 13 years. He graduated from the Sydney Conservatorium of Music with a Diploma in Jazz Studies and a Bachelor of Music. He also studied in New York for 4 months with various performers including George Coleman from Miles Davis's band of the 50's. Craig has toured Europe, America, Asia and Australia with the Australian Wind Orchestra, the Brass Machine Big Band, and musicals *Miss Saigon*, *Oliver* and *Chicago*. He has also performed in the orchestras for *The Phantom of the Opera*, *Showboat*, *Crazy for You*, *West Side Story*, *The Wizard of Oz*, *Annie*, *Porgy and Bess*, *The Merry Widow*, *Cats* and various other productions. Craig appeared as a soloist with the Sydney Conservatorium Orchestra and plays regularly in the Jazz scene of Sydney. This is his first production with Company B.



**Wayne  
FREER**  
MUSIC  
PERFORMER  
(BANJO,  
GUITARS,  
ACCORDIAN,  
BASS), EDE

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



**Anni  
FINSTERER**  
TIFFANY,  
BEGGAR

**Anni** graduated from the University of Western Sydney with a B.A. in Performing Arts. She has completed a broad range of work across theatre television and film. Some include *Rabbit* (Griffin); several works for Keene/Taylor Theatre Project, touring with American Drama Group Europe, *Gilgamesh* (Queensland Theatre Company); *Poor Superman*, *The Women of Troy*, *Antony and Cleopatra* and *The Loaded Ute* (Sydney Theatre Company). Television credits include *All Saints*, *Stingers*, *Blue Heelers* and *Good Guys Bad Guys*. Films include *Accidents Will Happen*, *To Have And To Hold*, *Bigger Than Tina*, and *Strange Fits Of Passion*. This is Anni's Company B debut.



**Jodie  
FRIED**  
COSTUME DESIGN

**Jodie** graduated from NIDA with a Bachelor of Theatrical Design in 1998. Her most recent theatre design credits include set and costume design for *Tense Dave* (Chunky Move, Melbourne Festival 2003); costumes for the chamber opera *The Eternity Man* (directed by Benedict Andrews, Almeida Theatre, London); and David Bolger's *Mermaids* (Cois Ceim Dance Theatre, Dublin). Jodie was also the associate costume designer for *Dogtroep in Leidsche Rijn* (Dogtroep in Utrecht, Holland) and *Midnight's Children* (Royal Shakespeare Company, London). Before being based in London, Jodie also worked as a designer in film, television and dance for Darpana Productions in Ahmedabad, India. Some of Jodie's extensive design credits include costume

design for *Antony and Cleopatra* (Bell Shakespeare Company); the chamber opera *The Ghost Wife* (1999 Melbourne International Festival / 2000 Adelaide Festival / 2001 Sydney Festival / 2002 Bite Festival, London); *Arcade* (Chunky Move); *Below* (Griffin Theatre); *A Streetcar Named Desire*, *Shirley Valentine*, *Laughter on the 23<sup>rd</sup> Floor* and *The Lime Tree Bower* (Ensemble Theatre). Film credits include design assistant for *The Potato Factory* and *South Pacific*, costume design for feature animation *Duck Ugly* and production design for short films *Lady's Man*, *The Week*, *Vern's Update* and *Victor*. For Company B, Jodie has previously designed costumes for *Twelfth Night* and *Aliwa*.

Dr **Laura Ginters** is a lecturer in the Department of Performance Studies at the University of Sydney and has worked previously for Playworks, Opera Australia and the International Theatre Institute. She is a board member of Theatre Kantanka, De Quincey Company, the Rex Cramphorn Committee and the Sydney Arts Management Advisory Group. She has a doctorate in German and Performance Studies and her translations of contemporary German and Austrian plays have been both performed and published. Her translations (with Udo Borgert) of Margret Kreidl's *Grateful Women* and Marlene Streeruwitz' *New York, New York* were published in 2001 by Ariadne Press in a collection of contemporary Austrian plays by women. Their translation of *Isolde and Tristan* by Esther Vilar was nominated for two translation prizes and produced by Harlos Productions. She has assessed scripts for Playworks and Griffin Theatre Company and



**Laura  
GINTERS**  
LITERAL  
TRANSLATION

also works as a dramaturg on independent projects and for companies such as the Sydney University Dramatic Society, PACT Youth Theatre, Harlos Productions and the Australian National Playwrights' Centre.

**Pippa** is originally from Perth where she completed a theatre arts course in 1987. She then studied for two years in the United States. Theatre credits in Australia include *Into the Woods*, *Black Rock*, *A Little Night Music* (Sydney Theatre Company); *Mary Bryant* (Ensemble); *The Misanthrope* (Hair of the Dog); *Happy Days*; *The Arena Mega Musical* (Dainty Consolidated); *Witches of Eastwick* (Jacobson Entertainment). An extensive range of television credits include *Come in Spinner*, *Brides of Christ*, *E Street*, *Water Rats*, *All Saints*, *South Pacific* (Tele-movie) and *Crash Palace*. Film credits include *Muriel's Wedding*, *Hotel De Love*, *Dating the Enemy* and *Mr Accident*. This is Pippa's first production with Company B.



**Pippa  
GRANDISON**  
LUCY BROWN,  
TRACI,  
BEGGAR



**Alan  
JOHN**  
MUSIC DIRECTOR,  
MUSIC PERFORMER  
(PIANO,  
HARMONIUM),  
REVEREND KIMBALL

**Alan** has a long association with Company B, especially the work of Neil Armfield, composing music for his productions of *The Tempest*, *Hate*, *The Diary of a Madman*, *Diving for Pearls*, *The Governor's Family*, *As You Like It*, *The Small Poppies*, *Twelfth Night*, *Emma's Nose*, *My Zinc Bed*, *Waiting for Godot* and *The Underpants*. Other music credits include: *The Country Wife*, *Blood Relations*, *The Government Inspector*, *Death and the Maiden*, *A Month in the Country*, *A Man with Five Children*, *A Doll's House* and *Major Barbara* (Sydney Theatre Company); *Confidentially Yours*

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(Playbox Theatre); *The Winters Tale*, *Henry IV*, *Henry V*, *Antony and Cleopatra*, *Hamlet* and *As You Like It* (Bell Shakespeare Company). Alan also writes and orchestrates for film and television. Credits include *Travelling North*, *Edens Lost*,

Bruce Petty's *Human Contraptions* and the ABC mini-series' *The Farm* and *The Shark Net*. His larger scale music-theatre pieces include the musical *Jonah* (with John Romeril), the opera for young people *Frankie* (with David Holman) for Come Out 87 and *The Eighth Wonder* (with Dennis Watkins) which Opera Australia premiered in 1995 and revived in 2000, winning the inaugural Helpmann Award for Best Opera. Alan also composed the original scores for the feature films *Looking for Alibrandi* and *The Bank*, which won the 2002 APRA/AGSC award for Best Music in a Feature Film.



**Justin  
KEARIN**  
MUSIC  
PERFORMER  
(TROMBONE)

**Justin** is a diverse musician who has been working as a freelance trombonist and orchestrator/arranger in the commercial, theatre and session scenes for over 15 years. He is currently completing orchestrations for the 2003 Schools' Spectacular, whilst writing a portfolio of pop songs with a variety of local artists. His work in the theatre scene fuels his main passion in songwriting, as it gives him the opportunity to meet and collaborate with new singers. What began as a hobby, is now his main focus, recording a diverse range of singers and

musicians as he believes very strongly that the talent in Australia is largely untapped and strives to promote his peers and colleagues with whom he works so closely. This is Justin's first production with Company B.

**Juliette** rejoins Company B after working as the Deputy Stage Manager for the 2001 return season of *Cloudstreet* as well as its 1999 international tour. She graduated from NIDA in 1998 and has since worked as Production Manager for Sydney Gay and Lesbian Mardi Gras Festival 2002, and as Stage Manager for *The Adventures of Snugglypot and Cuddiepie* (Canute Productions), *Eora Crossing* (a workshop for Legs on the Wall); *Awake, Summer of the 17th Doll* (Railway St Theatre); and Assistant Stage Manager for *These People* (Sydney Theatre Company).



**Juliette  
KINGCOTT**  
STAGE MANAGER

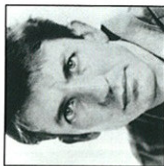


**Kris  
MCQUADE**  
CELIA PEACHUM

A graduate of the National Institute of Dramatic Art (NIDA), **Kris** has an extensive and impressive list of theatre, television and film credits. Her awards include AFI Best Supporting Actress, the National Theatre Critics' Award for Best Actress, and the Penguin Award for Best Supporting Actress. Some of Kris's theatre credits include *Cloudstreet* (Company B); *The One Day of the Year*, *A Cheery Soul*, *Mourning Becomes Electra*, *The Rain Dancers*, *Too Young for Ghosts* and *The Butterfly Man of Kalimantan* (Sydney Theatre Company); *Hamlet*, *The Marriage and The Ambassador* (Thalia Theatre Company); *King Lear*, *The Orestian Trilogy*, *Rockola*, and *Duchess of Malfi* (Nimrod). Kris' many television appearances include *Stingers*, *Grass*

Roots, Wildside, G.P., Blue Heelers, A Country Practice and Fields of Fire. Film credits include Ned Kelly, Mullet, Better Than Sex, Billy's Holiday and Strictly Ballroom. For Company B, Kris will next appear in the 2004 season production of Sebastian Barry's *Our Lady of Sligo*.

**Robert's** recent theatre work includes *The Ishmael Club* (Commonplace Productions); *The Three Sisters*, *Seneca's Oedipus*, *Betrayal* (Sydney Theatre Company); *The Visit*, *The Duchess of Malfi*, *Measure For Measure* (Melbourne Theatre Company); *Half And Half*, *Mysteries*, *The Ninth Moon* (Keene Taylor Theatre Project). He has many film and TV credits and is heard on ABC radio. He last appeared at Belvoir St in *Scenes from an Execution*.



**Robert  
MENZIES**

JONATHAN  
JEREMIAH  
PEACHUM



**Robert  
MORGAN**

MACHEATH (aka  
MAC THE KNIFE)

(Theatreworks/Melbourne Festival) and *Shadowboxing* (Budinski's Theatre) for which he received a Green Room Award nomination for Best Actor. Film credits include *He Died with a Felafel in His Hand*, *Muggers*, *The Craic*, *The Big Steal* and *Life* for which he received an AFI award nomination for Best Supporting Actor. Robert's television credits include *White Collar Blue*, *The Secret Life of Us*, *Seachange*, *Blue Heelers*, and *Stingers*. This is Robert's second performance with Company B after the 2001 Ranters production of *Roulette* for which he also received a Green Room Award Best Actor nomination for the 2003 Melbourne season. He has just returned from Europe with the Ranters tour of *St Kilda Tales* and *Roulette*.



**John** is an internationally acclaimed choreographer of numerous hit movies including *Moulin Rouge*, *Strictly Ballroom*, *Muriel's Wedding* and Baz Luhrmann's *Romeo & Juliet*. He has just completed work on Jennifer Lopez and Richard Gere's new movie *Shall we Dance*. He has worked extensively in television, cabaret and stage, showing a versatile and extensive choreographic and performance range. He staged the Gordon/Frost critically acclaimed international production of the stage musical *South Pacific* and also *A Midsummer Night's Dream* for Opera Australia which went to the Edinburgh Festival where the production was awarded the Edinburgh Festival Critics Award. He has



**John  
O'CONNELL**

TANGO and  
FIRST FINALE  
CHOREOGRAPHY

performed with such acts as Margaret Ulrich, Michael Crawford, Kylie Minogue, Silverchair, and Tina Arena. Simon has recorded themes for all the major television networks and many jingles. He has played on film soundtracks *The Bank*, and *Lantana* as well as ABC TV's *The Shark Net*. He is a member of Sydney Salsa band *Candela*. As a jazz musician Simon has performed with *The Mike Nock Big Small Band*, John Pochee's *Space Cadets*, the *Bobby Gebert Quintet*, as well as leading his own. His debut album, *Emerald City Blues* was released in November 2002 (Jazzgroove Records). In 2002 he won the pop song writing category at the Australian Screen Writers Guild Johnny Dennis song writing / composition competition. In 2003 Simon was selected as a finalist in the National Jazz Awards at the Wangaratta Jazz Festival.



**Matthew  
WHITTET**

CHARLES FILCH,  
SLIM MITCH,  
CANDY

**Ursula** has been singing and performing with local theatre groups including Corrugated Iron Youth Theatre and Darwin Theatre Company since her early teens. She graduated from the Aboriginal Centre for Performing Arts (ACPA) in 1996 and has since worked in theatre, television and film. Theatre credits include; *Natural Life* (Adelaide Festival/ Playbox Theatre) for which she was nominated for a 1998 Greenroom Award; *Corrugation Road* (Black Swan Theatre); both STC and QTC productions of *The Sunshine Club*; *Binnie's Backyard* (Kooemba Jdarra), *Visiting*

the *Relatives* (Darwin Theatre Co.), *The Butcher's Wife* (Mainstreet Theatre) and *My Girragundji* (Bell Shakespeare). Television credits include; *Blue Heelers*, *Songlines* (ABC TV) and the accompanying CD recording. Ursula is an accomplished singer, songwriter and musician and was resident singer at

the Wharf Restaurant's Festival Club *Bar Badu*, at Sydney Theatre Company. For Company B, Ursula performed in the 1997 production of *The Governor's Family*, the 2001 touring season of *The Small Poppies* and the 2002 production of *The Dreamers*.



**Ursula  
YOVICH**

POLLY PEACHUM

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

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

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

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

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

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

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

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Photo: Heidrun Löhr

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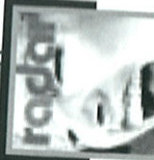
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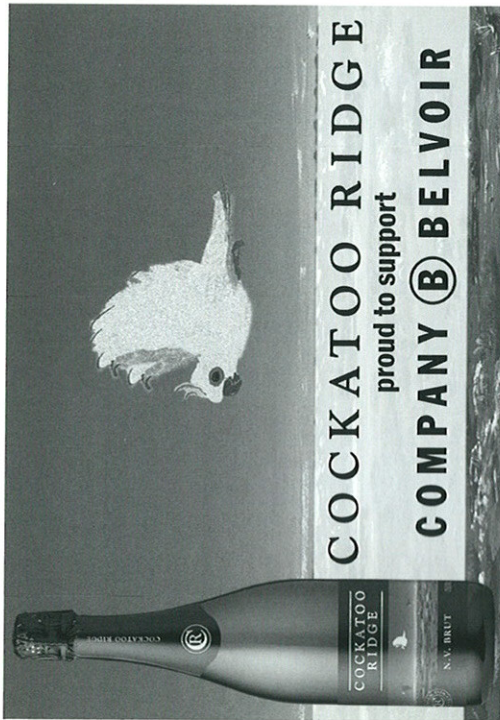
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