

BLACK SWAN STATE THEATRE COMPANY & BELVOIR ST THEATRE PRESENT

AUGUST: OSAGE COUNTY

BY TRACY LETTS

27 FEBRUARY – 16 MARCH
HEATH LEDGER THEATRE



BLACK SWAN
STATE THEATRE
COMPANY

A CO-PRODUCTION
WITH
BELVOIR ST
THEATRE

PRESENTED IN
ASSOCIATION WITH
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FESTIVAL



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Black Swan State Theatre Company of Western Australia acknowledges the Whadjuk people of the Nyoongar Nation as the Traditional Custodians of the land on which we work and live.

First Nations People have been telling stories on this country for many thousands of years, and we acknowledge their incredible contribution to the cultural and environmental landscape we reside in. In addition, we acknowledge and recognise all First Nations People with whom we work and whose lands we travel to in Western Australia. We pay our respects to all Elders past and present, and their ancestors that walked this country before them, as we stand united towards a shared future.

Total running time

Approx. 3 hours 30 minutes (including two 15-minute intervals)

Content warnings

Contains coarse language, mature themes, sexual references, drug and alcohol addiction, violence, and the use of herbal cigarettes.

Hero Image

Photography by Joel Barbitta & Daniel Boud,
Design by Troy Barbitta

Production Images

Photography by Brett Boardman

Program Design

Troy Barbitta

The World Premiere of *August: Osage County* was presented in June 2007 by Steppenwolf Theatre Company, Chicago, IL; Martha Lavey, Artistic Director and David Hawkanson, Executive Director.

August: Osage County opened on Broadway at the Imperial Theatre on December 4, 2007. It was produced by Jeffrey Richards, Jean Doumanian, Steve Traxler, Jerry Frankel, Ostar Productions, Jennifer Manocherian, The Weinstein Company, Debra Black, Daryl Roth, Ronald Frankel, Marc Frankel, Barbara Freitag, Rick Steiner and Staton Bell Group.

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A NOTE FROM THE DIRECTOR EAMON FLACK

THE GREAT PLAINS RUN THREE THOUSAND KILOMETRES LONG AND EIGHT HUNDRED WIDE FROM CENTRAL CANADA RIGHT DOWN THROUGH THIRTEEN OF THE UNITED STATES OF AMERICA AS FAR SOUTH AS TEXAS AND NEW MEXICO.

Once upon a time tens of millions of bison roamed the plains, and their hoofsteps and eating and shitting were almost as great a force as the weather in forming its ecology: grassland, savannah, prairie. For thousands of years dozens of tribal nations made their homes there - Arapaho, Blackfoot, Cheyenne, Choctaw, Nakota, Dakota, Pawnee, Osage... From the buffalo came their food, clothes, shelter, tools, and a whole way of life.

The arrival of English, French, Dutch, Spanish settlers from the sixteenth century on pushed the tribal nations into each other's lands and upended the old rhythms of life on the plains. For centuries the nations fought with the

settlers and with each other, relocated, converted to Christianity, signed treaties, formed their own governments - everything to keep hold of their world. All the while European settlement pressed on harder and tighter. In 1830 the Federal Government passed the Indian Removal Act, and in the decades that followed tens of thousands of Native Americans from almost forty tribes across the continent were driven, by violence or lies, into the newly formed Indian Territories on the southern Great Plains.

The Osage Nation, for one, had signed a treaty with the United States in 1825 ceding their traditional lands in what are now Missouri, Oklahoma and Arkansas in exchange for a reservation and protection in Kansas. There, smallpox, cholera, government paternalism and the loss of their way of life devastated their people. In 1870 the Osage sold their reservation in Kansas and bought a million and a half acres from the Cherokee Nation in the Indian Territories. This was the beginning of the Osage Nation Reservation.

The Cheyenne, on the other hand, twice signed treaties that were twice dishonoured by the government, and twice went to war with the United States Army to keep hold of their lands and life on the Plains. In 1864 the Army massacred hundreds of Cheyenne men, women and children at Sandy Creek. The Northern Cheyenne would continue to war against the US for another decade, but in 1867 most of the Southern Cheyenne were forced onto the new Cheyenne Arapaho Reservation in the Indian Territories.

At the same time, the mass slaughter of the buffalo began - for money, for fun, to clear the land for cattle and corn, to cut the plains with railways, and to drive the tribal nations from their lands. Thirty million bison filled the plains before European settlement; by 1890 only a few hundred remained.

For the next century the reservations of the Indian Territories were ruled by a regime of Federal Government "protection" which we would recognise from the mission regime here: languages banned, children taken, wages stolen, resources appropriated...

In 1907 the Indian Territories were merged with Oklahoma Territory and the new state of Oklahoma was decreed the 46th state of the United States. The largest of the state's 77 counties, running alongside the Osage Nation Reservation in the northeast, was Osage County.



In 1930, less than a century after Europeans replaced the thousands-year old ecology of the Plains with a new ecology of farming and agriculture, the new ecology collapsed and the Dust Bowl began. Without the buffalo and the grasses the topsoil blew away, the old cycles of drought intensified, blizzards of dust blocked the sun, crops failed, livestock starved. Half a million people lost or abandoned their homes and homesteads. Thousands died from dust-pneumonia and malnutrition. About three million people left the Plains altogether.

There was always a ring of Old Testament about the taking and settling of the Plains. It was a brutal, brutalising and vaunted foundation story - the epochal pursuit of a "manifest destiny". Those 19th century settlers who managed to claw a life out of the Plains had done so by force and grit and God and a fierce sense of the clan, of who belongs to who, who gets what.

Nothing or no one would take this away from them. The Dust Bowl taught their descendants the same lesson again, only harder: Hold tight to what you've got, because at any moment the Plains could turn into a pit of destitution, defeat, misery, loss. There's nothing worse than a loser. You do whatever you have to do to stop from sliding into the pit.

Eventually that meant electing Donald Trump. Twice. The American way of life has been in collapse for decades now. The lashing out is like nothing we've ever seen. Trump's MAGA movement, multiplied by the dementedness of social media, has licensed an insane outbreak

of blame, anger, self-pity, ignorance, paranoia, lies, delusions, revenges, hatreds... And now it has swept to power. "This will truly be the golden age of America," said Trump on election night, "We are going to help our country heal." It's hard to believe that the MAGA movement, even with all the instruments of the Federal Government at its command, will be able to satiate its own appetites let alone heal America. It's just as likely that MAGA is the last dance of dying way of life that refuses to accept its time is up, more willing to devour its children in the pursuit of some mad idea of revival than entertain the very real possibility that America is terminally fucked up.

A lot like Tracy Letts' play: great promise declined into pain and addiction; the old voice of humanism turned incoherent and gone AWOL; the hatred of vulnerability and responsibility and the worship of strength and winning; the distracted hubris of liberalism; the neglected habits of shared obligation... Letts wrote his play back in 2006, but the America of the Trump era is all there in prototype. The questions the play asks are the same questions we all face now as Trump begins his transition back to the White House:

How the hell can this play out in any way that isn't both ridiculous and terrible? How does a history of brutalisation, violence and lies bring itself to an end? Is there any way out? Or does the whole way of life have to be left to die?

Eamon Flack
Director



A NOTE FROM THE COSTUME DESIGNER ELLA BUTLER



WE LOOKED AT A RANGE OF SOURCE MATERIAL FOR THE COSTUMES OF .

Along with the usual points of reference, we looked at community pages of Pawhuska, Oklahoma, contacted their local police and observed family moments shared in obituaries. Eamon and I wanted to authentically craft these characters to be of America in 2007, whilst responding to the theatrical concepts of this Belvoir production.

Bob Cousins presents in the set design an artefact of a house, as the family home. To complement this concept, we refined detail of costume: an overstocked shirt pocket, faded seam lines in a dress that only now comes out for a funeral and dust worn boots that have travelled the plains. Most of the pieces are second hand / found pieces, few are store bought firsthand. My hope is that each piece feels it has belonged to the characters for a lifetime, embedded in their past and how they are embodied on stage.





CAST



CAROLINE BRAZIER MATTIE FAE AIKEN

Caroline Brazier is one of Australia's most accomplished actors working across film, television and theatre.

Caroline's notable television credits include *Rake*, *The Twelve S2*, *Mystery Road: Origin*, *Packed to the Rafters*, *Offspring*, *Miss Fisher's Murder Mysteries*, *Tidelands*, *Tropo*, *Joe Vs Carole*, *Wakefield*, *Wolf Like Me*, *Year Of*, *Silver* (*Scrublands S2*), and *Ten Pound Poms S2*.

Caroline's film work includes *Rogue*, *Runt*, *Locusts*, *Pulse*, *Three Summers*, *How to Please a Woman*, and *Blacklight*.

Caroline's multi award winning theatre credits include *The Children* and *Things I Know To Be True* for Black Swan, and *Mary Stuart* for the Perth Festival and Sydney Theatre Company. She has also appeared in various productions for the Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre Company, Ensemble Theatre Company, Griffin, Belvoir St, La Mama, and Perth Theatre Company.



BEE CRUSE JOHNNA MONEVATA

Born of Aboriginal, American Indian and Chinese descent, Bee Cruse is a Cultural Storyteller. Her family come from the Kamilaroi, Wiradjuri and Yuin-Monaro people of NSW. *August: Osage County* marks Bee's debut with Belvoir.

Bee's past screen credits include: *The Australian Wars*, *Total Control*, *Ten Pound Poms*, *The Shore*, *Nightwalkers*, *Dark Place*, *Las Rosas*, *After the Apology* and *Cleverman*. As well as working behind the camera as Associate Producer on the documentary *In My Blood it Runs* and as Director on *Kweenz of the Queer Underground*. Her live performance is diverse, she has fun in drag as BeeDazzled Shanks – the Prince of Redfern, and also loves dancing more traditional style as she has over the years with Buuja-Buuja Dance Group.



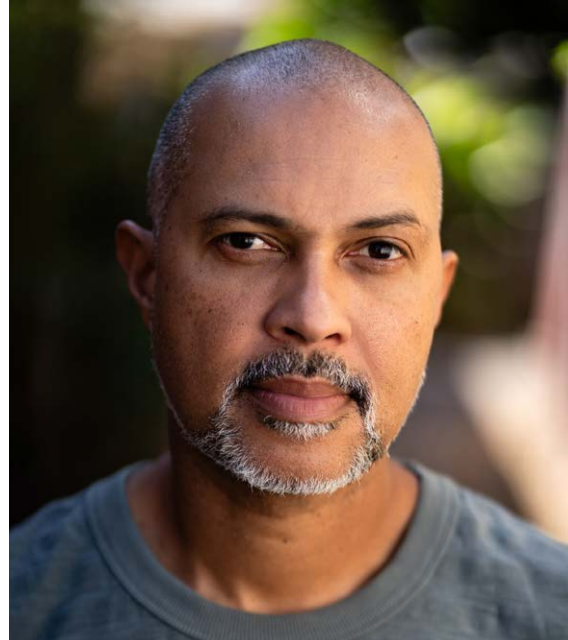
CAST



GEOFF KELSO BEVERLY WESTON

After graduating from NIDA Geoff played Tsar Ivan in Louis Nowra's *Inner Voices* for the Hole In The Wall Theatre and won a National Theatre Best Actor Award. He spent the 1980s in Sydney & Melbourne working as a comedian and writer with fellow humourists Doug Mulray, Flacco, Shane Bourne, Max Gillies and the late great John Clarke. Returning to Perth he played Malvolio in Black Swan's inaugural production *Twelfth Night* and won the Swan Gold Best Actor Award. For Sydney Theatre Company, Geoff played opposite Philip Quast in Michael Frayn's *Democracy* and in 2007 combined his comic and dramatic skills to play Spike Milligan in *Ying Tong – A Walk With Goons* which toured nationally to great acclaim.

Geoff has appeared in more than 20 plays for Black Swan and most recently played Brian in *The Seed*, Roy in *The Pool*, Azdak in *The Caucasian Chalk Circle*, Hamm in *Endgame* and Sam Byck in the Sondheim musical *Assassins*.



BERT LABONTÉ BILL FORDHAM

One of Australia's leading men, Bert LaBonté recently captivated audiences as Toulouse-Lautrec in *Moulin Rouge! The Musical*. Other musical theatre credits include: *The Book of Mormon* (Watchtower Productions), Helpmann Award Winner *An Officer and a Gentleman* (Gordon Frost Organisation), *Chess* (The Production Company), *Grey Gardens* (The Production Company), and others. His Melbourne Theatre Company credits include: *The Truth*, *Kiss of the Spider Woman*, *Lungs*, *Rupert*, *Birdland*, *The Mountaintop*, *Elling* and others. For Sydney Theatre Company, he has performed in *Fences*, *A Raisin in the Sun*, *All My Sons*, *The Grenade* and *Spelling Bee*, and his Malt-house Theatre credits include: *Cloudstreet*, *I am a Miracle*, *Time Share*.

Screen credits include *Colin From Accounts* (Binge), *Erotic Stories* (SBS), *Five Bedrooms* (Networks Ten), *Pieces of Her* (Netflix), *Lie With Me* (Freemantle), *FISK* (ABC), *The Newsreader* (ABC), *Surviving Summer* (Netflix/Werner Film Productions), *More Than This* (Baby Banksia), *Jack Irish* (ABC), *Wentworth* (Foxtel), *Playing for Keeps* (Network Ten), *Upper Middle Bogan* (ABC), *Tomorrow When The War Began* (ABC), *Lowdown* (ABC), *Wilfred* (ABC), *The Let Down* (ABC/Netflix), and *Squinters* (SBS). Film credits including *Animal Kingdom* (Porchlight Films) and *The Very Excellent Mr. Dundee* (Kathy Morgan International).

Bert had also just made is Directorial debut with Melbourne Theatre Company's *Topdog Underdog*.



CAST



AMY MATHEWS IVY WESTON

This is Amy's first show for Belvoir Street Theatre.

Notable theatre productions include *Toast*, *Water*, *Summer of the Seventeenth Doll* and *Comaland* (for Black Swan State Theatre Company), *Bite The Hand* (for Last Great Hunt), *Othello*, *The Comedy of Errors*, *The Tempest*, *Macbeth*, *Taming of the Shrew* (for Sport for Jove), *The Anzac Project*, *Richard III* (for Ensemble Theatre).

Amy will appear as Rachel Olsen in the upcoming feature film, *The Rising* (Sony Pictures). Other films include, *I Met A Girl* (Monsoon Pictures) and *Gabriel* (Redline Films).

Her recent television credits include the lead role as Sasha Price in *The Twelve* season two, *NCIS: Sydney* season two and *Claremont Murders*.

Amy has received the following awards for her work, The Performing Arts WA Award for Best Actress for *Summer of the Seventeenth Doll* 2018, The Blue Room Award for Best Performance for *Toast* 2017, and Logie Award for Most Popular New Female Talent for *Home and Away* 2006.



HAYLEY MCELHINNEY BARBARA FORDHAM

Hayley is a WAAPA graduate. Television credits include *Invisible Boys* (*Stan*), *The Twelve* S3 (Easy Tiger), *Mystery Road: Origin* S1 (Bunya) (series regular), *Upright* S2 (Lingo Pictures), Penny in *Doctor Doctor* S1-5 (Nine), *Peter Allen: Not the Boy Next Door* (Seven), *Rizzoli & Isles* (TNT), *My Place* (Penny Chapman/Little Leaf), *Twentyfourseven* (*Hal & Di McElroy*), *Always Greener* (Seven), *All Saints* (Southern Star), *Blue Heelers* (Seven), *Love is a Four Letter Word* (ABC), *Backburner* (Cracker), *Water Rats* (Nine) and *Good Guys Bad Guys* (Beyond International).

On the big screen, Hayley can be seen in *Proclivitas*, *How to Please a Woman*, *Hearts & Bones*, *Rams*, *Love You Twice*, *The Babadook*, *Redd Inc*, *My Mother Frank* and *City Loop*.

As a member of the Sydney Theatre Company from 2006-2009, Hayley performed in *Uncle Vanya*, *The War of the Roses*, *Gallipoli*, *The Serpent's Teeth*, *Tales from the Vienna Woods*, *A Midsummer Night's Dream*, *The Art of War*, *The Season at Sarsaparilla*, *The Bourgeois Gentleman*, *The Lost Echo*, *Bed and Mother Courage and Her Children*, for which she received the Sydney Theatre Award for *Best Supporting Actress* in 2006.

Her other stage credits include *Dirty Birds* (writer/performer), *Oil*, *The Cherry Orchard*, *Uncle Vanya*, *Proof*, *Buried*, *Darling Oscar*, *Family Running for Mr Whippy* (Black Swan); *You Animal You* (Force Majeure); *Pride and Prejudice* and *Life After George* (Melbourne Theatre Company); *A Moment on the Lips* (Old Fitzroy Theatre); *Noir* and *Don't Stare Too Much* (Darlinghurst Theatre); *Medea* (Steamworks); and *The Danger Age* (Deckchair Theatre).



CAST



BEN MORTLEY SHERIFF DEON GILBEAU

Ben is an actor and film maker. He has performed in theatres around Australia including works for The Perth International Arts Festival (*The Smallest Stage*), Black Swan Theatre Company (*York, The Cherry Orchard, Laughter on the 23rd Floor, The Seagull, Dust*), Company B Belvoir (*The Lieutenant of Innishmore*), Sydney Theatre Company, Bell Shakespeare Company (Barry Kosky's *King Lear*), The Ensemble Theatre, Barking Gecko, Spare Parts Puppet Theatre, Griffin Theatre Company, and The Blue Room Theatre.

His screen credits include the feature films *Dingo, Lantana, Drift, Pinch, The Gateway, Before Dawn*, and award-winning performances in *Zelos*, and *The Decadent and the Depraved*.

His television credits include *McLeod's Daughter's*, *Cloudstreet*, *Home & Away*, *A Place to Call Home*, and *Itch*.

Recently, Ben starred in the short film *Carmentis* which had its world premiere at the Tribeca Film Festival, as well as winning best film awards at CinefestOz, the San José International Short Film Festival, and numerous awards at the St Kilda Film Festival including Best Actor.



ROHAN NICHOL STEVE HEIDEBRECHT

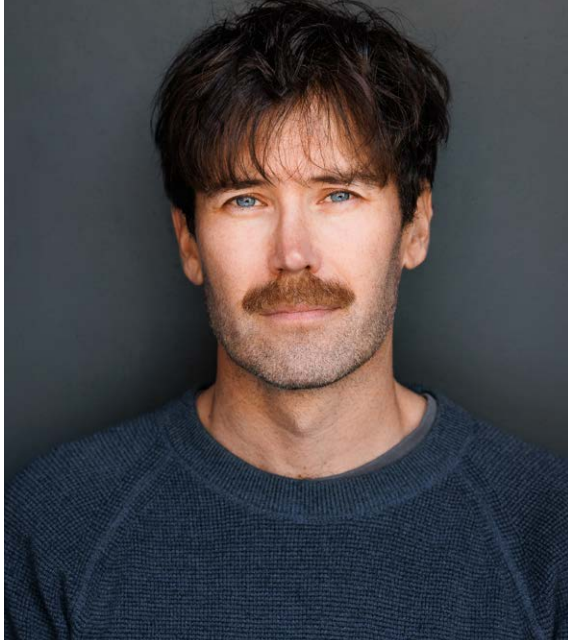
Rohan graduated from WAAPA in 1999. His theatre credits include *A Cheery Soul* for Belvoir Street Theatre/Sydney Theatre Company, *The Beast* for Ambassador Theatre Group, *Shane Warne The Musical* for GWB Entertainment, *Queen Lear* for Melbourne Theatre Company, *Taming of the Shrew* for Sydney Theatre Company and *Plainsong* for Black Swan State Theatre Company / Perth Festival.

Rohan's film work includes *Pirates of the Caribbean: Dead Man Tell No Tales* directed by Espen Sanberg, *Red Dog* directed by Kriv Stenders, *The Appleton Ladies Potato Race* directed by Lynn Hegarty, *South Solitary* directed by Shirley Barrett; along with major releases *Star Wars Episode 3* directed by George Lucas, and *Fool's Gold* for Warner Bros Films. Rohan also appeared in *The Pacific*, produced by Steven Spielberg and Tom Hanks.

TV credits include ABC series *Maverix*, *Home and Away*, *A Place to Call Home*, *Upper Middle Bogan*, *Eddie Perfect: The Future is Expensive*, *Reef Doctors*, *Terra Nova*, *Miss Fisher's Murder Mysteries* and *Underbelly*.



CAST



WILL O'MAHONY LITTLE CHARLES AIKEN

Will O'Mahony is an actor, writer and director practicing on Noongar country in Perth, Western Australia. Acting credits include *Things I Know To Be True*; *Oil*; *The Tempest*; *Assassins*; *Hir*; *Angels In America, Part One*; *Glengarry Glen Ross*; *Flood*; *Twelfth Night*; *Pool (no water)*; and *The Dark Room* – all for Black Swan State Theatre Company.

Will has written six plays, with both *Tonsils+Tweezers* (2016) and *Coma Land* (2017) receiving mainstage presentation with Black Swan. His other presented works include *Great White* (2013), *The Mars Project* (2015), and *Minneapolis*, which was shortlisted for the Griffin Award in 2018.

Will also teaches acting and playwriting at the Western Australian Academy of Performing Arts. He has twice won the Performing Arts of WA Best Supporting Actor Award for his work on *Assassins* (2018) and *Red* (2011); and his plays *Great White* (2014) and *Coma Land* (2017) have both been awarded the PAWA for Best New Work.



PAMELA RABE VIOLET WESTON

Pamela's most recent Belvoir credits include *The Cherry Orchard*, *Dance of Death*, *Ghosts* and *The Glass Menagerie*. From over 100 productions, other theatre highlights include *The Children*, *Les Liaisons Dangereuses*, *Grey Gardens*, *The Beauty Queen of Leenane*, *A Little Night Music*, *Private Lives*, *A Room Of One's Own*, *Much Ado About Nothing*, *The Wizard Of Oz* and, while a founding member of the Sydney Theatre Company's Actors' Ensemble, several acclaimed productions including *Mother Courage and Her Children*, Benedict Andrews' *The War Of The Roses*, *The Season At Sarsaparilla*, and Barry Kosky's *The Lost Echo*. She has recently returned from performing in the National Theatre UK/Alexander Zeldin Company's production of *The Confessions* in London and throughout Europe. Pamela has also directed plays for the Sydney Theatre Company, Melbourne Theatre Company and the Malthouse Theatre.

Her work in television includes *The Secret Life of Us*, *Fucking Adelaide*, *Rosehaven*, *Deadloch*, *Bay of Fires* and *Wentworth*. She has appeared in several feature films including *Sirens*, *Paradise Road*, *Vacant Possession*, *Cosi*, and *The Well*.

Pamela has received many accolades for her theatre, film and television work, including Helpmann, Green Room, Logie, Variety Club, Stockholm Film Festival and AFI/AACTRA awards and she was recently recognised as a Member of the Order of Australia (AM) for her distinguished services to the Arts.



CAST



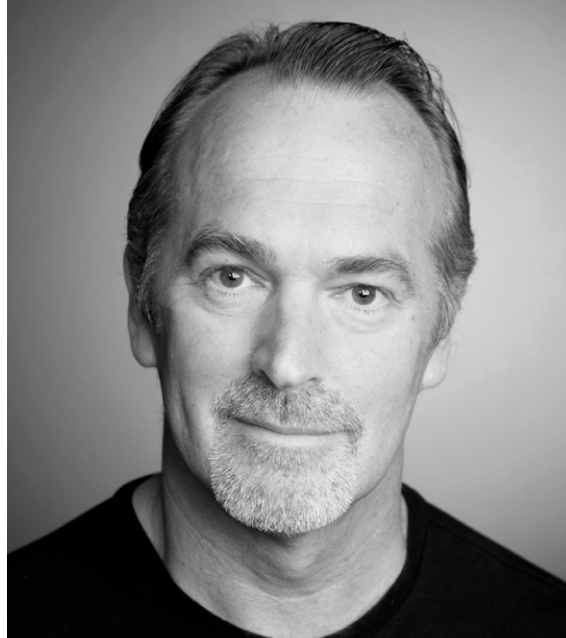
ANNA SAMSON KAREN WESTON

A graduate of the Victorian College of the Arts, Anna has gone on to perform extensively in theatre, film and television.

Anna's theatre credits include *The Master and Margarita* for Belvoir and *Bliss* for Belvoir and Malthouse Theatre. *Skylight*, *Birdland*, *The Sublime* and *The Heretic* for Melbourne Theatre Company, *Pompeii L.A* at Malthouse Theatre, *Love* for Darlinghurst Theatre, *Anatomy of a Suicide* for The Old Fitz and Seymour Centre, *Consent* at the Seymour Centre, *Day One*, *A Hotel*, *Evening*, *Ruben Guthrie* and *Wet House* for Red Stitch, *Arden V Arden* for The Hayloft Project, and *The Bitter Tears Of Petra Von Kant* for Theatre Works.

Anna can most recently be seen in the leading role on the television series *Return to Paradise* for the ABC and BBC. Other select television credits include *Wake in Fright*, *Dead Lucky*, *Jack Irish*, *The Leftovers*, *Hunters*, *Winners and Losers*, *Offspring*, *Halifax*, *Home and Away* and *The Doctor Blake Murder Mysteries*.

Film credits include *Children of the Corn*, *Crime & Punishment* and *What If It Works?*, for which she received an Ozflicks Independent Film Award. Anna has been nominated for Helpmann, Green Room and Sydney Theatre awards. Anna is a previous Australian Counsel for the Arts grant recipient and a Master's student at Sydney University.



GREG STONE CHARLIE AIKEN

Greg Stone has performed in over 90 theatre productions, recent theatre shows include *Hir* and *Hamlet* (Belvoir), *Jacky*, *A Doll's House Part 2* and *The Weir* (Melbourne Theatre Company), *Girl from the North Country* (GWB), *Cloudstreet* (Malthouse Theatre Company), *Oklahoma!* and *Funny Girl* (The Production Company) and *Ladies in Black* (Queensland Theatre Company).

Recent TV credits include *Ten Pound Poms S2*, *Fisk*, *Fake*, *White Fever*, *Utopia*, *Ms Fisher's Modern Murder Mysteries*, *Glitch*, *Jack Irish*, *Underbelly*, *Neighbours* and *Offspring*.

Film productions include *Disclosure*, *The Sunset Six*, *Is This The Real World*, *Oranges and Sunshine* and *Swerve*.

Greg has been nominated for Sydney Theatre, Helpmann and Green Room Awards and won The Helpmann and Green Room Award for Best Male Actor in *Stuff Happens*.

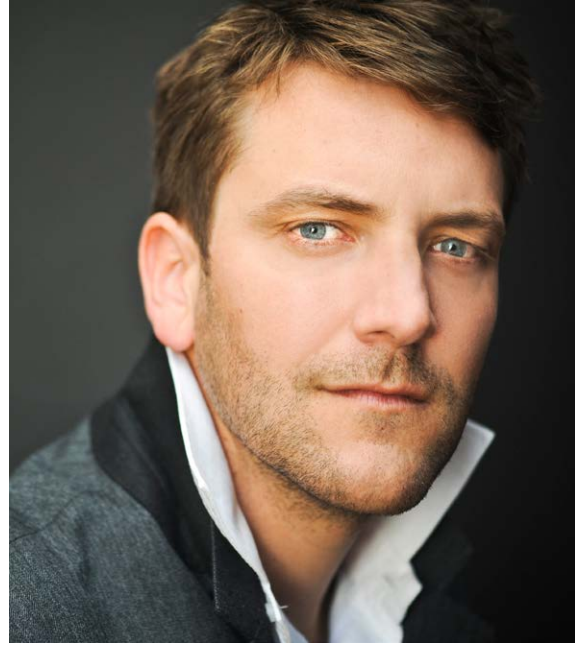


ESTHER WILLIAMS JEAN FORDHAM

Esther Williams graduated from Excelsia College in 2020 with a Bachelor of Dramatic Art.

Her theatre credits include *The Sweet Science of Bruising & Morning Star* (Flight Path Theatre). During her time at Excelsia, she performed in various plays such as *Clinchfield*, *The Tempest*, *The Lost Boys*, and her one-woman show *The Colored Museum*, which she proudly self-directed.

Esther also appeared in TV Series *Heartbreak High*, and short films *The Space In Between*, *Disarmed*, and *Standby*.



GIBSON NOLTE UNDERSTUDY – BILL FORDHAM

Gibson has worked as an actor, producer, and photographer in Perth, Melbourne, Sydney, and Los Angeles.

He has worked with the Perth International Arts Festival, Melbourne International Arts Festival, La Mama, Black Swan Theatre Co, Steamworks, Thinline, Perth Theatre Co, Barking Gecko, and Spare Parts Puppet Theatre.

His film credits include *Mao's Last Dancer* and *Ghost Rider*, and his voice credits include *Dive*, *Olly*, *Dive* and the Emmy-Award winning *Dirtgirlworld*.



TRACY LETTS WRITER

Tracy Letts is the author of the plays *The Minutes*, *Linda Vista*, *Mary Page Marlowe*, *Superior Donuts*, *August: Osage County*, *Killer Joe*, *Bug*, *Man From Nebraska* (Pulitzer Prize finalist and named one of Time Magazine's Top Ten Plays of 2003) and an adaptation of Chekov's *Three Sisters*. He is an ensemble member of the Steppenwolf Theatre Company. His appearances there include: *Who's Afraid of Virginia Woolf* (Tony Award) *Homebody/Kabul*, *The Dazzle*, *Glengarry Glen Ross*, *Three Days of Rain*, and *Picasso at the Lapin Agile*. Film appearances include: *Guinevere*, *U.S. Marshalls* and *Chicago Cab*. TV appearances include: *Homeland* (upcoming), *The District*, *Profiler*, *The Drew Carey Show*, *Home Improvement* and *Seinfeld*. Tracy Letts made his directing debut at the Lookingglass Theatre with Glen Berger's play *Great Men of Science*, No's 21 & 22.

He wrote the screenplay for *Bug* which was made into a feature film directed by William Friedkin and starred Ashley Judd. William Friedkin also directed the feature film adaptation of *Killer Joe* starring Matthew McConaughey with a screenplay by Letts. In addition, Letts has also written for Warner Bros, Dreamworks and HBO.

Tracy Letts was the recipient of the 2008 Pulitzer Prize and Tony Award for his play *August: Osage County*. The feature film version, which he also adapted, was produced by the Weinstein Company and starred Meryl Streep and Julia Roberts. The film received two Academy Award Nominations.



EAMON FLACK DIRECTOR

Eamon Flack grew up in Singapore, Darwin and Brisbane. He studied at the University of Queensland (Brisbane) and subsequently trained as an actor at the Western Australian Academy of Performing Arts (Perth).

Since 2003 he has worked as a director, writer, actor and dramaturg throughout Australia and internationally. He has been the Artistic Director of Belvoir since 2016, and his directing credits include *Counting and Cracking*, *Holding The Man*, *Angels in America*, *The Glass Menagerie*, *Packer and Sons*, *Ghosts*, *Ivanov*, *Babyteeth*, *Life of Galileo*, *As You Like It*, *The Rover*, *Twelfth Night* and *The Blind Giant is Dancing*. His adaptations include Chekhov's *Ivanov* and *The Cherry Orchard*, Gorky's *Summerfolk*, Sophocles' *Antigone* and Ibsen's *Ghosts*.

Ivanov won four Sydney Theatre Awards, including Best Mainstage Production and Best Direction. *The Glass Menagerie* and *Angels in America* won Helpmann Awards for Best Play. *Counting and Cracking* won Helpmann Awards for Best Play, Best Direction and Best New Work; the Nick Enright Prize for Playwriting at the NSW Premier's Literary Awards; and the Victorian Literary Prize and the Victorian Premier's Award for Drama.

His other credits include co-adapting Ruby Langford Ginibi's memoir *Don't Take Your Love to Town* with Leah Purcell, and co-devising *Beautiful One Day* with artists from the ILBIJERRI theatre company, version 1.0 and the community of Palm Island.



BOB COUSINS SET DESIGNER

Theatre design includes *Cloudstreet*, *Who's Afraid of Virginia Woolf*, *Strange Interlude*, *Waiting for Godot*, *Babyteeth*, *Mother Courage*, and *Mortido* for Belvoir; *Season at Sarsaparilla*, *War of the Roses*, *King Lear*, *The Resistible Rise of Arturo Ui* for Sydney Theatre Company; *Moving Target* for Malthouse Theatre; *Medea*, *Husbands and Wives* and *Flight 49* for Toneelgroep/International Theater Amsterdam; *Medea* for Burgtheater, Vienna; *Eine Griechische Trilogie* for Berliner Ensemble and *Peer Gynt* for Schauspielhaus, Hamburg; *Medea* for BAM, New York.

Opera includes *Lear* and *Médée* for Salzburg Festspiele and Polish national Opera; *La Traviata* for Opera National Paris and *Wiener Staatsoper* and *The Ring* for Opera Australia.

Dance includes *Weather*, *Conversation Piece* and *Motion Picture* for Lucy Guerin Inc Dance Company; *Complexity of Belonging* for Chunky Move Dance Company. Film designs include *Candy*, *Romulus My Father*, *Balibo* and *Ruben Guthrie*.



ELLA BUTLER COSTUME DESIGNER

Ella is a Sydney-based designer for theatre, film and live performance.

In film, Ella has worked as the series Set Decorator on *Born To Spy* (SBS, Aquarius), *While The Men Are Away* (SBS, Arcadia) and Art Director on the experimental, operatic film *A Delicate Fire* with Pinchgut Opera. In collaboration with CATS in AM, The Congress of Aboriginal and Torres Strait Nurses and Midwives, Ella designed the Wardrobe and Production Design for *In Our Own Right*; recounting *Black Australian Nurses and Midwives Stories*.

In theatre, Ella was nominated for Best Stage Design of A Mainstage Production at the Sydney Theatre Awards for her work as Set and Costume Designer on *First Love Is The Revolution* (Griffin Theatre Company). Previously, Ella has worked with Belvoir in costume design for *The Weekend* directed by Sarah Goodes, Scenes from the *Climate Era* directed by Carissa Licciardello, *Tell Me I'm Here* directed by Leticia Caceres and *The Rep Season* directed by Eamon Flack and Hannah Goodwin.

Ella styled Tim Minchin and his band for his return to the stage with the National Tour of *BACK*, as well as Styling and Production Designing Minchin's most recent album launch, a live recording of *Apart Together*. Ella's work in theatre has been received internationally after designing *Enter the Underworld* as part of the Piccolo Spoleto Festival in Charleston, South Carolina.

Ella is a graduate from the National Institute of Dramatic Art with a Bachelor of Fine Arts (Design for Performance).



MORGAN MORONEY LIGHTING DESIGNER

Morgan Moroney (he/him) is a lighting and video designer working across theatre, opera, dance and installation.

Morgan's work as Lighting Designer includes: *Nayika: A Dancing Girl* (Belvoir), *Shitty* (Belvoir 25A), *Dido & Aeneas* (Pinchgut Opera), *The Turn Of The Screw* (Hayes Theatre), *The Queen's Nanny*, *Suddenly Last Summer*, *Clyde's*, *Mr. Bailey's Minder*, *Colder Than Here* (Ensemble), *Cleansed* (Redline), *Girls In Boys' Cars* (NTofP), *The Wet*, *The Dry* (Circa Cairns), *Inferno* (Australian Brandenburg Orchestra), *The Barber Of Seville* (Opera Australia National Tour), *Anatomy Of A Suicide* (Sugary Rum), *Jali* (Jubilee Street), *Saplings* and *Shack* (ATYP). Work as Lighting and Video Designer includes: *Collapsible* (essential workers), *A Practical Guide To Self-Defence* (NTofP & Merri-gong) and *Camp* (Siren & WorldPride). Assistant and Associate Designer work includes: *The Phantom of The Opera* on Sydney Harbour (Opera Australia) and *Dracula* (Sydney Theatre Company).

Awards include the Michael Northen Award for Emerging Lighting Designers (ALPD UK 2024), Sydney Theatre Award for Best Independent Lighting Design (*Collapsible* 2023) APDG Lighting Design for Live Performance Award (*Cleansed* 2022), APDG Emerging Designer for Live Performance Award (*Ghosts* 2020).



RACHAEL DEASE COMPOSER & SOUND DESIGNER

Rachael is a composer and sound designer whose practice spans art music, dance, and theatre scoring, installation and song writing. Her music projects have garnered critical acclaim and multiple awards.

Belvoir credits include: *August: Osage County* (debut). Other credits include: for Black Swan State Theatre Company, *Dirty Birds*, *City of Gold* (with Sydney Theatre Company), *The Bleeding Tree*, *Animal Farm*, *You Know We Belong Together*, *Let The Right One In*, *Comaland*; for Yirra Yaakin Theatre Company, *Brothers Wreck*; for Brisbane Festival, *Salamander*; for Perth Festival, *Mary Stuart*; for Perth Institute of Contemporary Art, *At The End Of The Land*.

Installation design includes: for Fremantle Biennale, *Vespers*; for Perth Institute of Contemporary Art, *Black Mass*; for The Crypt Gallery London/Lumens Studios, *Immemorial*; for Dark Mofo, *Winter Feast* 2018-2024; for Perth Festival, *Museum of Water*.



GUY SIMON ASSISTANT DIRECTOR

Guy Simon is a proud Birripi, Worimi, Waddi Waddi and Walbunga man and is the 2024 Balnaves Fellowship recipient.

His theatre credits include: *My Brilliant Career* (Belvoir), *Jasper Jones* (Belvoir- Return Season & NSW Tour), *The Visitors* (Sydney Theatre Company), *Jacky* (Melbourne Theatre Company), *The Tempest* (STC), *White Yella Tree* (Griffin Theatre Company), *The Return* (Malthouse Theatre), *Grand Horizons* (STC), *Playing Beatie Bow* (STC), *First Love is the Revolution* (Griffin Theatre Company), *Cloudstreet* (Malthouse Theatre), *The Harp in the South* (STC), *Strangers in Between* (Cameron Lukey Presents), *Bright World*, (Theatre Works), *Jasper Jones* (MTC), *Blaque Showgirls* (Malthouse Theatre), *The Battle of Waterloo* (STC), *The Myth Project: Twin* (Arthur, A Theatre Company), *Black Diggers* (QLD Theatre Company), *This Fella, My Memory* (Mooghalin Performing Arts), *Yellamundie* (Mooghalin Performing Arts), *Junction* (Bakehouse Theatre), *Stolen* (STC), *Lucky* (IPAN Productions).

Film: *Undertow*, *Around the Block*. TV: *The Secret She Keeps S2*, *Wakefield*, *The Wrong Girl*, *Redfern Now 2*. Other: Online Series: *A Chance Affair*. Training: NIDA. Pronouns: He/Him.

Awards: 2017 Helpmann for best Male Actor in a Supporting Role in a Play.



MARGARET THANOS ASSISTANT DIRECTOR

Margaret Thanos is an award-winning Cypriot-Australian director, writer and actor for theatre and film. She is also the owner of Queen Hades Productions, a production company that works to bring together activism and art.

Margaret's directing credits include *Not Now, Not Ever: A Parliament of Women* (25A), the 5-star sell-out season of *I Hate People; or Timon of Athens* (Sport for Jove), *A Very Expensive Poison* (New Theatre), the Australian Premiere of *Labyrinth* (Dream Plane Productions) and world premiere of *A Grain of Sand* (KXT). In 2023, she was awarded the prestigious Sandra Bates Director's Award at Ensemble Theatre.

She has assistant directing credits on *Well-Behaved Women* and *The Curious Incident of the Dog in the Night-Time* (Belvoir St Theatre), *Benefactors* (Ensemble), *Mr Bailey's Minder* (Ensemble), *This Genuine Moment* (Old 505), *Animal Farm* (New Theatre), *Originate Project* (Q Theatre), *The Linden Solution* (Ratcatch) and *The Cherry Orchard* (Chippen St).

Her debut short *Life Beyond Christine* is currently in post-production.

Her acting credits include: *Beautiful Things* (Flickerfest Selection), *Dear Australia* (Spark Theatre), *Screen Shot* (Toronto Comedy Film Festival Selection), *Twinemies* (Australian Podcast Award Winner), *Spider in My Soup* (Shopfront Artslab and Bondi Feast), *My Creatures* (Tricky Feet), *Intersection: Chrysalis* (ATYP/Griffin).

In 2020, Margaret was a part of Montague Basement's Laboratory Program and in 2021 she was a part of ATYP's Fresh Ink.



LAURA FARRELL VOCAL/DIALECT COACH

Laura Farrell (she/her) is a Voice and Dialect Coach living and working on Gadigal land. She holds a Masters of Fine Arts in Voice from NIDA; a Post Graduate Diploma in Voice from the Victorian College of the Arts; and a Bachelor of Music Theatre from the Victorian College of the Arts. A current lecturer for NIDA's BFA, Laura has also taught on multiple Sydney actor training programs, including NIDA's Diploma of Stage and Screen and Diploma of Music Theatre, Actors Pulse, Sydney Acting Studio, Actors Centre Australia and The University of Wollongong.

For Belvoir, Laura's coaching credits include *Counting and Cracking* directed by Eamon Flack (2024), *Never Closer* directed by Hannah Goodwin (2024), *Lose to Win* directed by Jess Arthur (2024), *Holding the Man* directed by Eamon Flack (2024), *At What Cost?* directed by Isaac Drandic, *Miss Peony* directed by Courtney Stewart (2023), *The Master & Margarita*, *Into The Woods*, directed by Eamon Flack (2023), *Blue* directed by Deborah Brown (2023), *Jungle And The Sea* directed by Eamon Flack (2022), *Tell Me I'm Here* directed by Leticia Caceres (2022), *Fangirls* directed by Paige Rattray (2022) and *Counting And Cracking* directed by Eamon Flack (2022).

Other credits include *Pear Shaped*, directed by Miranda Middleton (Rogue Projects, 2023), *F*** It Bucket*, directed by Alyssa McClelland (LeftBank Productions UK, 2022), *Reluctant Sea Shanty for UNHCR*, directed by Kyra Bartley (FINCH, 2022), *Picnic At Hanging Rock*, directed by Claudia Osbourne (NIDA, 2022), *Paper Stars*, directed by Miranda Middleton (Salty Theatre, 2021) and *Revolt. She Said. Revolt Again.*, directed by Heather Fairbairn (NIDA, Sydney 2021).



NIGEL POULTON MOVEMENT AND FIGHT DIRECTOR, INTIMACY COORDINATOR

Nigel is an award-winning fight, movement, and intimacy director, SAG-AFTRA stunt performer and actor with over 17 years of national and international experience.

Stage work includes: *Never Closer*, *Holding the Man*, *Into the Woods*, *Blessed Union*, *The Jungle and the Sea*, *The Rep Season*, *At What Cost?*, *Stop Girl*, *Cursed!*, *Packer and Sons*, *Things I Know To Be True*, *Counting and Cracking*, *The Dance of Death*, *Sami in Paradise*, *The Sugar House*, *A Taste of Honey*, *Scorched* (Belvoir); *Prize Fighter* (Belvoir/La Boite); *Hamlet*, *Much Ado About Nothing*, *The Miser*, *Antony and Cleopatra*, *Romeo and Juliet*, *Richard III* (Bell Shakespeare); *Blithe Spirit*, *Triple X*, *Grand Horizons*, *Appropriate*, *Playing Beatie Bow*, *The Picture of Dorian Gray*, *The Deep Blue Sea*, *Beauty Queen of Leenane*, *Lord of the Flies*, *Cat on a Hot Tin Roof*, *How to Rule the World*, *Harp in the South*, *Mary Stuart*, *Blackie Blackie Brown*, *A Cheery Soul*, *Accidental Death of an Anarchist*, *The Long Forgotten Dream*, *Saint Joan*, *The Resistible Rise of Arturo Ui*, *Dinner*, *Black is the New White*, *Speed the Plow*, *The Golden Age*, *The Present*, *Cyrano de Bergerac*, *Switzerland*, *Macbeth*, *Romeo and Juliet*, *Noises Off* (Sydney Theatre Company); *Spartacus* (The Australian Ballet); *Romeo and Juliet* (New York City Ballet); *Faust*, *Carmen*, *Tosca*, *La Boheme*, *Krol Roger*, *Cavalleria Rusticana / Pagliacci* (Opera Australia); *Triple X*, *Hydra* (Queensland Theatre), *Jasper Jones*, *Noises Off* (Queensland Theatre/Melbourne Theatre Company); *Singin' in the Rain* (Dainty Group International), *Les Misérables* (Cameron Mackintosh); *Don Giovanni*, *Carmen*, *Il Trovatore* (The Metropolitan Opera).

Nigel's film and television work includes: *Pirates of the Caribbean V*, *Deadline Gallipoli*, *The Water Diviner*, *The Bourne Legacy*, *Vikings*, *The Good Wife* and *Boardwalk Empire*. Nigel was intimacy co-ordinator for the online series *Ding Dong*, *I'm Gay* and feature film *Spiderhead*.



KATY MALACARI STAGE MANAGER

Katy Malacari is a highly experienced stage manager and educator, currently serving as a sessional lecturer and mentor at the prestigious Western Australian Academy of Performing Arts (WAAPA). With a rich career in stage management, she has led productions for the West Australian Ballet as Production Stage Manager, and worked on high-profile shows such as *Wicked*, *Les Misérables* and *Legally Blonde the Musical*, in Australia. Katy has also contributed her expertise to international productions with Franco Dragone Entertainment Group on *The House of Dancing Water* in Macau, Blue Man Group, and *Walking With Dinosaurs* for Global Creatures. Katy has come to Black Swan directly from stage managing GWB Entertainment & Andrew Henry Presents' *Death of a Salesman* with Anthony LaPaglia at Crown Theatre Perth. This is Katy's second production with Black Swan, after working on our production of *The Seed* by Kate Mulvany last year.



HAYLEY MURPHY ASSISTANT STAGE MANAGER

Hayley is a recent graduate of from the Western Australian Academy of Performing Arts, holding a Bachelor of Performing Arts with a specialisation in Stage Management. She has gained valuable experience working across a diverse range of theatre productions including opera, musical theatre, plays and dance performances. Notably, she has worked on *RBG: Of Many, One*, a production showcased by Black Swan Theatre Company in partnership with Sydney Theatre Company.

Hayley looks forward to continuing her work with Black Swan Theatre Company and further progressing her career in the theatre industry.



HAYLEY NEIL ASSISTANT STAGE MANAGER

Hayley Neil is an emerging creative in the Performing Arts and Film industry. She has completed her Bachelor of Arts in Stage Management at the Western Australian Academy of Performing Arts (WAAPA), and Bachelor of Arts in Screen Arts at Curtin University. During her studies at WAAPA, she worked on the productions *Footloose*, *Godspell*, *Assassins*, and at Curtin University, the films *Kia Kaha* and *Road Dogs*. She is a national and international award-winning producer for the film *Road Dogs*, which debuted in film festivals from 2018 - 2020.

Professionally Hayley has worked on *Prima Facie* (Black Swan State Theatre Company), *Promises & Wild Beasts* (Mama Kin Spender), *Macbeth* (WAAPA), *The Pool* (Black Swan State Theatre Company).



REBECCA DILLEY TRANSFER ASSISTANT STAGE MANAGER

Hailing from Donnybrook, Western Australia, Bec Dilley is a freelance stage manager who made her professional debut with Belvoir St Theatre on *August: Osage County* in Sydney.

With a BPA in Stage Management from WAAPA, Bec graduated in 2023 as the inaugural winner of the Peter Hurford Award for Excellence. Since then, she has worked on a variety of productions varying in genre, style and scale.

Her recent ASM credits include: *La Bohème* (OA National Tour 2024), *Death of a Salesman* (GWB - Sydney Season 2024), *West Side Story* (Handa Opera on the Sydney Harbour 2024), *GURR ERA OP* (Force Majeure - Premiere Season 2024) and *The Barber of Seville* (OA National Tour 2023).

Passionate about the live entertainment industry, Bec has also maintained steady work in the festival circuit, working casually for Sydney Festival (2024), as Production Assistant for Perth Festival (2023) and as Site Manager for Perth Festival Special Project's *High Voltage* (2023).

Bec is thrilled to be back for the second season of *August: Osage County* with Black Swan.

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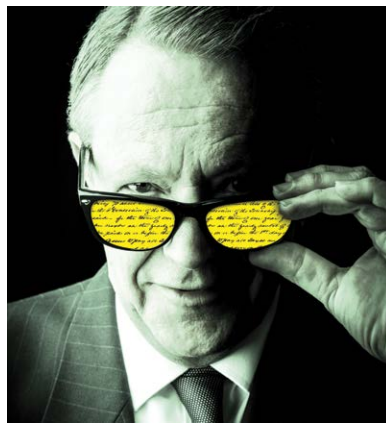
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Based in an old factory on Gadigal land, Sydney, Belvoir is one of Australia's most celebrated and beloved theatre companies.

Since 1984, when a group of 600 theatre-lovers came together to buy a theatre and save it from becoming an apartment block, Belvoir has been at the forefront of Australian storytelling for the stage. Each year the company presents an annual season of shows for this now-iconic corner stage. New work and new stories sit at the centre of Belvoir's programming, alongside a mix of reinvented classics and international writing, and a foundational commitment to Indigenous stories.

In short, Belvoir is about theatrical invention, an open society, and faith in humanity.

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