NEWMAN COLLEGE DRAMA COMMITTEE

PRESENTS

ENRON

BY LUCY PREBBLE

"THE ONLY DIFFERENCE BETWEEN ME AND THE PEOPLE JUDGING ME IS THAT THEY WEREN'T SMART ENOUGH TO DO WHAT WE DID"

BY ARRANGEMENT WITH ORiGiN THEATRICAL™ ON BEHALF OF SAMUEL FRENCH, LTD.
A Note From The Producer
Andrew Mills

As producer I've been asked innumerable times what it is a producer actually does. I myself still don't have much of an idea, but usually like to throw words around like 'budgets' and 'producing'. In reality, it involves a lot of telling other people to do things, as well as the onerous task of filling out a lot of forms. Sounds like the workforce, am I right parents?

Like every other year, this year's play is special. But seriously, this year's production is special, particularly in one regard. It continues on the promise made by last year's production. The promise that a student director can deliver quality. This new precedent was set by last year's director Joanna Pidcock, whom I have on record caused Rory to say, "Well, if she can do it, then I sure as hell can."

It is also the first production in theatre history to deliberately use Billy Ray Cyrus's 1992 hit, "Achy Breaky Heart." And we're paying $66 for the privilege. So congrats to Mr Cyrus, I'm sure this is exciting for him.

This production could not have possible without Rory at the creative helm. It takes courage to only expect the best, and I'm sure it will show in tonight's performance. Rory is an actor's director. For those of you not in the biz, this usually means they have extensive experience as actors themselves. This production marks Rory's recognised status among the Clint Eastwoods, Ben Affleck's, and now apparently the Angelina Jolies of the directing world. I would also like to thank Georgia Chisholm for her tireless efforts outside of her prescribed roles. This production was only made possible by people going beyond their job descriptions, and for this, I'm exceedingly thankful.

Andrew is a third-year Arts student majoring in English Literature and Philosophy at the University of Melbourne.

A Note From The Director
Rory Keenan

ENRON is a tragedy. And what a beautiful tragedy it is. A great tragedy doesn't just examine the weaknesses of the human condition; it dares to show us our immense strength, courage, intelligence and humour, and how sometimes it cannot be enough against the corruptions of the world.

ENRON is about a group of flawed human beings who dared to redefine the Corporate World. It is told with such brutal honesty and savage hilarity it can be easy to forget how serious the consequences of the infamously ENRON scandal were. Despite what we may believe our lives are complex and twisted; they can be filled with hope and despair simultaneously. No one is the pure epitome of good or evil, it is the choices we make every day that decide us.

ENRON is also fun, energetic and hilarious. I want ENRON to have your heart beating out of your chest and your mind questioning whether you have been teleported back into the corporate heart of the 90's.

ENRON is here today because of the help of some amazing people. Thank you to Tom, Isobel, Dan, Liam, Mai and Julia for working hard behind the scenes to help bring the play alive. Thank you to my amazing and talented cast; I'll never be able to repay you for all your hard work and talent.

Special thanks to Andy Mills and Georgia Chisholm, without you guys there wouldn't have been a play for us to perform. I sometimes felt like we were in a sassy 80's sitcom about 3 parents raising an angstgy 14 year old called Rodrique (he's a bad boy but secretly has a heart of gold).

Rory is currently in his third-year of a Bachelor of Science at Melbourne University, majoring in Neuroscience.
PRODUCTION TEAM

Management
Director: Rory Keenan
Producer: Andrew Mills
Stage Manager: Isobel Carmody

Creative Team
Set Designer: Georgia Chisholm
Costume Design: Mai Mitsumori-Miller
Lighting Design: Julia Barry
Projection Design: Dan Chattoor
Sound Design: Liam Torney
Properties: Tom Attard
Hair and Make-Up: Georgia Chisholm

Publicity
Poster Design: Georgia Chisholm
Programme Layout: Ruth Blair
Publicity Assistant: Clare DeSilva

Front of House
Bar Staff: Penny Latham

Michael Woodburn
Michelle “She Doesn’t Even Go Here” Woodburn took on a more masculine role as Jeffrey Skilling in this year’s play. Michaella Woodburn, hailed as the star of previous shows in such roles as “Ophealia Pernell”, refused to work in any weather but Claud-ia. He penetrates the audiences hearts (that’s FIVE times now Clowdia), in a performance so moving you may need a Kleenex. We wish Marion well on her journey to Canada, and hope that people don’t think he’s as much of a Deutsche Bank as we do.

Steph Pidcock
Claudia Roe
Steph Pidcock, a “very attractive blonde woman of forty, who brings the party with her”. Her lines are dripping with sharp, sardonic wit - bring your kleenex! Many people (Tartuffe) feared that Steph was the second coming of Jo. Despite claims of nepotism, Steph held her own so much so that it was said to be called “The Claudia Rowe show”. This caused great consternation amongst the class, who formed a faction intent on exporting her to Dahbol. Let’s address the elephant in the room. She’s just too good for a college play.

Sam Dent
Andy Fastow
Sam gets around on the play scene. Participating in musicals beyond count (estimated at 2). Some say he is the Jonny Depp of Newman College. So versatile, in fact that many question who is Sam Dent? Is he just another character in this actor’s portfolio of roles? Did he indeed come to Newman in 2012 to play Sam Dent? Is he, as rumoured, just another of Melbourne’s washed up drug addicted methodone actors? A forthcoming documentary expose, titled “Two Men In A Room” should shed light on these allegations.

Edward Nurse
Ken Lay
Ed’s character is an enigma. After his morning coffee Ken Lay twiddles his thumbs all day then rewards himself with a round of golf. Ed, quite the seasoned actor, has broken the mold yet again with Ken Lay. He has endowed the Southern gas and oil magnate with a down-to-earth Boston accent. His memory for lines has improved since we asked (threatened) him “Are we going to have to call Joanna Pidcock?” Some say Ed is only one who can ever reach us...as the son of a preacher man!
James Dooley
James Dooley wowed the entire cast from his first audition with his incredible range of African-American accents. A maverick of physicality on stage, Dooley is a firebrand who had to be reeled in after his impersonation of drunkenness confused the audience into thinking he was having a seizure. When Dooley's not hard at work, he can be found cuddled up with Chris Forster. They maintain a publicly platonic image.
Senator/Trader 3/Grubman/Lehman Brother

Lily Nalder
Lily plays Enron's angriest employee. Having been acquired on the cheap after a behind-closed-doors plea bargain for charges of assault, Lily came to the cast with high hopes to be again paired with on-again off-again play-mate James Hinton. When it was revealed that Hinton had gone on to bigger and better things, Lily's character took on some violent qualities. Despite her tough exterior, Lily is an angel who just wants to party. Jeff Plz?
Arthur Anderson/Trader 4/Else/Geek 2

Victoria Howard
"Hey baby, are you looking for a good time" – that was the promise Victoria made to the cast. The director found it necessary to explain to her that the play did not take place in Wodonga, Victoria, and she had to adjust her performance accordingly. She credits as inspirations for her role the following shows: Saturday Disney, Snow White, and Pretty Woman. She certainly brings a certain atmosphere to the rehearsals.
Woman/Trader 6/Congresswoman

Maddie Smith
Fresh from a pre-seasonal role in the movie Jurassic Park, Maddie entered the play with a single-minded ambition to play as many characters as possible. Perturbed by her meteoric rise, Rory Keenan feared she would soon set her eyes upon the role of Skilling, and there no telling what she wouldn't do to secure it. Eventually she was pacified when offered the role: top half of Arnold Schwarzenegger.
Little Arthur Anderson/Police Officer/Blind Mouse/Raptor/Geek 1

Jack Benet
Jack "Barry White" Benet brings the smooth, rich tones of a Mafia Boss to this play. Most actors strive to be heard by the back row; Jack Benet can be heard from a locked and soundproofed room. Those who want more out of the play should appreciate his drunken existential crises. Rory has often had to ask him to act less so as not to steal the scene. Benet owns the pauses in the play and if one phrase accurately describes him it is "irrational exuberance".
Lawyer/Trader 2/Deutsche Bank Consultant/Alan Greenspan

Chris Forster
Chris Forster offers a unique perspective on the play. He saw that the thematic focus of the play was not on Jeffrey Skilling or Andrew Fastow, but actually on the minor role of Clem (Trader 1, last name not specified). He did suggest early on that the play should be renamed Enron: The Story of Clem, Silence of the Clem, or "Clemron". He feels that a 'lead' is not necessarily defined by the number of lines spoken but by the actor depicting them.
Sloman/Trader 1/Hewitt/Employee 3/Bill Clinton/Lehman Brother

Erin Connellan
Erin's areas of expertise include drama, performing, the art of performance, and mime. She is familiar with Stanislavski's theory of method acting, but especially loves to verfremdungseffekt (alienate) her audience. She connects deeply to all the characters, especially Clem. You can follow her on twitter and/or Instagram with @theofficialerinC or with the hashtag #askerin.
Gayle/Trader 5/Irene Grant/Employee

Zoe Steiner
Zoe bursts onto stage with her larger-than-life characters. After hearing her angelic tones for the first time, Rory was gripped with a passionate fervour and exclaimed "I MUST WRITE FOR THIS VOICE, I MUST". There were misgivings, tears were shed. "This close to the play, I don't know, Rory...". But Rory persisted. "Sing the stock prices!" he demanded. "Sing them! You must!". And so Zoe did, and exceeded all expectations.
Skilling's Daughter/Trader 7/JP Morgan/Ramsay/Fastow's Lawyer
SYNOPSIS

'The only difference between me and the people judging me is they weren't smart enough to do what we did.'

One of the most infamous scandals in financial history becomes a theatrical epic. At once a case study and an allegory, the play charts the notorious rise and fall of Enron and its founding partners Ken Lay and Jeffrey Skilling, who became 'the most vilified figure from the financial scandal of the century.'

Mixing classical tragedy with savage comedy, Enron follows a group of flawed men and women in a narrative of greed and loss which reviews the tumultuous 1990s and casts a new light on the recent financial turmoil in which the world found itself.

SPECIAL THANKS

To the Provost of Newman College Sean Burke and to all the staff for their support.

To Gus, Clynton, Drew, Tom, Erin and all the casual staff at Union House Theatre for their advice.

To Ruth, for her work on the programme.

To the Production Team, for all their work behind the scenes to make this production possible.

To everyone else who helped during the production of the play not mentioned above, we truly appreciate all your hard work.

And to you, our audience, our beautiful friends and family. Your love and support means more than we could possibly ever express. Thank you for coming and sharing ENRON with us.