

The Production Company and EY present

to Love & Murder

— A Musical Comedy –

Book and Lyrics by ROBERT L. FREEDMAN STEVEN LUTVAK

Music and Lyrics by

Based on a novel by ROY HORNIMAN

Orchestrations by JONATHAN TUNICK

Vocal Arrangements by DIANNE ADAMS MCDOWELL & STEVEN LUTVAK

Original Broadway Production Produced by

Joey Parnes, S.D.Wagner, John Johnson, 50 Church Street Productions, Joan Raffe & Jhett Tolentino, Jay Alix & Una Jackman, Catherine & Fred Adler, Rhoda Herrick, Kathleen K. Johnson, Megan Savage, ShoadowCatcher Entertainment, Ron Simons, True Love Productions, Jamie deRoy, Four Ladies & One Gent, John Arthur Pinckard, Greg Nobile, Stewart Lane & Bonnie Comley, Exeter Capital/Ted Snowdon, Ryan Hugh Mackey, Cricket-CTM Media/Mano-Horn Productions, Dennis Grimaldi/Margot Astrachan, Hello Entertainment/Jamie Bendell, Michael T. Cohen/Joe Sirola, Joseph & Carson Gleberman/ William Megevick and

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PLAYHOUSE, ARTS CENTRE MELBOURNE • 27 OCT – 18 NOV 2018

MITCHELL BUTEL CHRIS RYAN **ALINTA CHIDZEY GENEVIEVE KINGSFORD NANCYE HAYES**

ANNIE AITKEN JOHANNA ALLEN MATT HEYWARD PAUL HUGHES JENNIFER PEERS MATTHEW PREDNY

> Director ROGER HODGMAN Musical Director KELLIE DICKERSON Choreographer DANA JOLLY

Set Designer CHRISTINA SMITH Costume Designer ISAAC LUMMIS Lighting Designer MATT SCOTT Sound Design SYSTEM SOUND Sound Design Associates PETER GRUBB KELVIN GEDYE **JOHN SCANDRETT**

> Assistant Director JEREMY STANFORD Assistant Musical Director ANDREW PATTERSON

Technical Director **DAVID MILLER** Production Manager MEL ROBERTSON Company Manager MICHAEL NORMAN Stage Manager MEG DEYELL Assistant Stage Managers KATE PETERS ERIN MARTIN

Head of Wardrobe KIM BISHOP Wigs by **TRENT WHITMORE** Wigs Assistant ANDREW DESSMANN Wardrobe Makers MELINDA BRODIE JANICE CHALMERS JO FOLEY DEB HALLAM BRYN MEREDITH TIRION RODWELL TRISTAN SEEBOHM SUE SKINNER MADELINE SOMERS Millinery PHILLIP RHODES

Repetiteur **DANIELE BUATTI** Sound Mix Engineer DAVID GREASLEY Stage Sound Technicians JACK SCANDRETT CARLEY GAGLIARDI Sound Equipment supplied by SYSTEM SOUND PTY LTD Scenic Artist SANDRA DRUMMOND

Set Construction MALTHOUSE and SHOW WORKS

THE PRODUCTION COMPANY ORCHESTRA



A WARNING TO THE AUDIENCE: You are going to love this show.

I was enchanted when I saw *A Gentleman's Guide to Love & Murder* on Broadway at the beginning of its three-year run and am so pleased to be presenting its Australian premiere. After seeing this you won't be surprised to hear that *A Gentleman's Guide to Love & Murder* was nominated for ten Tony Awards in 2014 and won four, including Best Musical.

Who better to play all eight D'Ysquiths than one of my favourite performers Mitchell Butel? Our subscribers will remember his brilliant portrayal of six characters in *Little Me*. He's added two more hilarious characters this time, including a couple of very eccentric women! Making his debut with us, as the perfect leading man Monty Navarro, is Chris Ryan. Welcome back to three more of my favourites Nancye Hayes as Miss Shingle, Alinta Chidzey as Sibella Hallward and Genevieve Kingsford as Phoebe D'Ysquith. And there is a treat in store with the many other roles played by our versatile ensemble.

This is yet another Australian premiere for us directed by TPC Founding Director, Roger Hodgman with musical direction by Kellie Dickerson and choreography by Dana Jolly. Our toy theatre sets are by Christina Smith, vivid costumes by Isaac Lummis, lighting by Matt Scott and sound by the expert team at System Sound - and all accompanied superbly by our own Production Company Orchestra.

EY have been our loyal sponsor since the very early days of this Company. We couldn't have survived for twenty years without our sponsors, patrons and donors. Without them, and you, our loyal audience, as Sibella sings early in Act One, *I Don't Know What I'd Do.*

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Jeanne Pratt AC
Chairman
The Production Company

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Evan Robert (Bob) Taylor



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- . The company reserves the right to add, withdraw or substitute artists and to vary the program as necessary • The management reserves the right of refusing admission.
 - Recording devices, cameras and mobile telephones must not be operated during the performance.









MUSICAL NUMBERS

ACT 1

OVERTURE/PROLOGUE: A WARNING TO THE AUDIENCE Ensemble YOU'RE A D'YSQUITH Miss Shingle and Monty I DON'T KNOW WHAT I'D DO WITHOUT YOU Sibella FOOLISH TO THINK Monty A WARNING TO MONTY Ensemble I DON'T UNDERSTAND THE POORLord Adalbert and Ensemble FOOLISH TO THINK (REPRISE) Monty POISON IN MY POCKET Monty, Asquith Jr. and Miss Barley POOR MONTY Sibella and Ensemble BETTER WITH A MAN Henry and Monty INSIDE OUT ______Phoebe and Monty LADY HYACINTH ABROAD Lady Hyacinth and Ensemble THE LAST ONE YOU'D EXPECT Company

ACT 2

WHY ARE ALL THE D'YSOUITHS DYING? Ensemble WHY ARE ALL THE D'YSQUITHS DYING? (REPRISE) Lord Adalbert and Ensemble SIBELLA Monty I'VE DECIDED TO MARRY YOU Phoebe, Sibella and Monty FINAL WARNING Monty, Eugenia and Ensemble LOOKING DOWN THE BARREL OF A GUN Lord Adalbert and Ensemble STOP! WAIT! WHAT?! Monty THAT HORRIBLE WOMAN Sibella. Phoebe. **Chief Inspector Pinckney, Magistrate and Guard** FINALE Company



CHARACTBRS

CHRIS RYAN Montague "Monty" Navarro

NANCYE HAYES Miss Shingle - his unexpected visitor

ALINTA CHIDZEY Sibella Hallward - the girl he loves

GENEVIEVE KINGSFORD Phoebe D'Ysquith - a cousin

MITCHELL BUTEL

Asquith D'Ysquith Jr. - a dandy Lord Adalbert D'Ysquith - Eighth Earl of Highhurst Reverend Lord Ezekial D'Ysquith - a clergyman Lord Asquith D'Ysquith Sr. - an elderly banker Henry D'Ysquith - a county squire Lady Hyacinth D'Ysquith - a benefactress Major Lord Bartholomew D'Ysquith - a bodybuilder Lady Salome D'Ysquith Pumphrey - an actress

BUSBURBUR

JENNIFER PEERS **Tour Guide**

ANNIE AITKEN Miss Evangeline Barley, a chorus girl

> PAUL HUGHES Tom Copley, a farmer

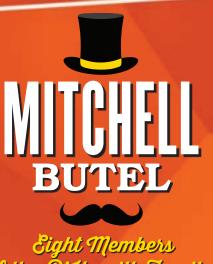
JOHANNA ALLEN Lady Eugenia D'Ysquith, **Countess of Highhurst**

MATTHEW PREDNY Chief Inspector Pinckney of Scotland Yard

> **MATT HEYWARD** Magistrate

DREW WESTON Standby





of the DYsquith Family*

Mitchell holds four Helpmann Awards, three Sydney Theatre Awards and two Green Room Awards for his work as an actor, singer and director. For The Production Company he has previously appeared in The Producers, Kismet, Sugar, Little Me, Oklahoma! and Hair.

His other performing credits include The Merchant of Venice, Othello (Bell Shakespeare), Mr Burns, The Government Inspector, Angels In America, Strange Interlude, Snugglepot and Cuddlepie, The Laramie Project. A View From The Bridge. Dead Heart (Belvoir). Arms and the Man. Romeo and Juliet, Summer Rain, Mourning Becomes Electra, Tartuffe, Six Degrees of Separation (STC), Disgraced, Tomfoolery, Urine Town, Piaf (MTC), Stones In His Pockets, The Venetian Twins (QTC), Meow Meow's Little Match Girl (Malthouse), Emerald City (Griffin), South Pacific, Orpheus In The Underworld, The Mikado (Opera Australia), An Act Of God (Darlinghurst Theatre Co) and commercial musical productions of A Funny Thing Happened On The Way To The Forum, Avenue Q and Little Shop Of Horrors. He holds two AFI nominations for his work in Australian feature films. His film and TV highlights include Dance Academy, Holding The Man, Getting Square, The Bank, Strange Fits of Passion, Dark City, Deep Water, Hiding, Janet King, The Broken Shore, Rake, Grass Roots, Wildside, GP and Bordertown. His live album Killing Time is available on iTunes. He was also the voice of the Playschool theme song.

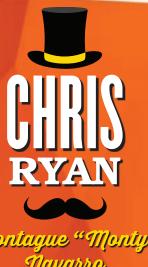
Mitchell's directing credits include Violet (Hayes/Blue Saint) which received three Sydney Theatre Awards including Best Director of a Musical and Best Production of an Independent Musical, Spring Awakening (ATYP) (Sydney Theatre Award's Best Production), Porgy and Bess (Sydney Symphony Orchestra), An Act of God (Darlinghurst Theatre Company, co-director), Marjorie Prime (Ensemble Theatre), Funny Girl In Concert (SSO) and Candide (Sydney Philharmonia Choir).

Mitchell is a proud member of Actors Equity.

*Eight Members of the D'Ysquith Family:

Asquith D'Ysquith Jr. Lord Adalbert D'Ysquith, Reverend Lord Ezekial D'Ysquith Lord Asquith D'Ysquith Sr.

Henry D'Ysquith Lady Hyacinth D'Ysquith Major Lord Bartholomew D'Ysquith Lady Salome D'Ysquith Pumphrey







Chris is a graduate of the VCA in both Music (Voice) and Acting.

His theatre credits include King Kong for Global Creatures, Three Sisters, All My Sons, The Present, Cyrano De Bergerac. Children of the Sun, Gross Und Klein, Baal and Concussion for the Sydney Theatre Company; Thyestes, Measure for Measure and The Promise for Belvoir St; The Call for Griffin Theatre Company; The Little Mermaid, Little Match Girl (London Tour); Tis Pity She's a Whore, Thyestes and Elizabeth for Malthouse Theatre; The Hypocrite for MTC; Hamlet and Othello for the Bell Shakespeare Company and *Platonov* for The Hayloft Project.

In 2016/17 Chris made his Broadway debut in *The Present* (STC/Thompson Turner Productions) and has toured internationally with Thyestes Nanterre-Amandiers (France) 2015, Holland Festival/ Theater Der Welt Festival (Germany) 2014, Gross Und Klein Paris (Theatre de la Ville), London (Barbican). Vienna Festwochen, Recklinghausen 2012, Meow Meow's The Little Mermaid (Edinburgh International Festival 2017) and Little Match Girl (London Southbank Centre Winter Festival 2012). His film and television credits include *The Jammed. Rake* and the short films Numurkah and Skeletons.

As a writer, Chris was co-adaptor/writer of the award winning Thyestes for Malthouse/Belvoir (Green Room award for Best Adaptation and Best Main Stage Production 2010) and co- adaptor/ writer for the award winning *The Wild Duck* for Belvoir (Helpmann Award for Best Play 2011, Sydney Theatre Award for Best Main Stage Production 2011). He has also adapted Tis Pity She's a Whore (Malthouse Theatre) and co wrote the short film Skeletons. Chris was co writer of Thicker Than Water (TerryandTheCuz) that premiered at Joe's Pub at The Public Theater NYC in May 2018 and will return in summer 2019 for an extended season.

In 2016 Chris co-wrote and performed Andre Tonight! for The Melbourne Fringe Festival which won the Melbourne Festival Discovery award and was nominated for best comedy.

The Wild Duck has been performed internationally to critical acclaim at London's Barbican, Holland Festival, Vienna Festwochen and Oslo's International Ibsen Festival. Thyestes has received similar critical acclaim in France (Nanterre-Amandiers) Holland (Holland Festival) and Germany (Theater Der Welt).

Other awards and nominations include Green Room Awards for Best Ensemble for Thyestes (Malthouse Theatre), Best Adaptation for the Stage for *Thyestes* (Malthouse Theatre), and Best Male Performance for Andre Tonight!, Thyestes and Platonov (The Hayloft Project, a Helpmann Award nomination for Best Supporting Actor in a Musical for King Kong, Sydney Theatre Award for Best Actor in All My Sons, and a Sydney Theatre Award for Best Newcomer in Othello (Bell Shakespeare).



ALINTA CHIDZEY

Stbella Hallward

Alinta is one of Australia's most versatile leading ladies. She is well known for her sassy portrayal of Anita in *West Side Story*, for which she received nominations for a Helpmann Award, Green Room Award, Sydney Theatre Award, two GLUGS Award nominations and won the Australian Dance Award for Most Outstanding Performance.

For The Production Company, Alinta has played Magnolia in *Show Boat*, Kathy Selden in *Singin' In the Rain*, Svetlana in *Chess*, Niki in *Curtains* and, most recently, Mary Magdalene in *Jesus Christ Superstar*. For *Chess*, Alinta was honoured with a Green Room Award for Best Female Artist in a Supporting Role.

Alinta performed in *Hugh Jackman's - Broadway to Oz* tour. Other stage credits include, the Australasian Tour of *Mamma Mia!*, Mickey in *Leader of the Pack*, for which she received a Green Room Award for Best Featured Ensemble in a Musical, *Dusty: The Original Pop Diva*, Demeter in *Cats, Mary Poppins* for Free Rain Theatre, the Holland season of *Dirty Dancing*, a tour of *The Music of Andrew Lloyd Webber* and *Closer* at Chapel off Chapel.

Her screen credits include *Wentworth* (Foxtel), *Winners & Losers* (Channel 9), the U.S. Telemovie *The Frontier* (Sony), *The Dr Blake Mysteries* (ABC) and *Neighbours* (Fremantle).

Alinta frequently performs at special events and concerts including the Melbourne and Queensland Symphony Orchestras and with her bands *Alinta and the Jazz Emperors* and *Hook Turn Orchestra*.

Her recently recorded album will be available after the show and through her website: www.hookturnorchestra.com.

GENEVIEVE KINGSFORD

Phoebe D'Ysquith

Originally from Melbourne, Genevieve was accepted into the London School of Musical Theatre. Graduating in 2014 in London, she performed the title role in *Violet* at the Bridewell Theatre and Martine in *RSVP ASAP*.

Genevieve made her professional debut playing Johanna in *Sweeney Todd* at the Twickenham theatre, which won the 2015 What's On Stage Award for Best Off-West End Production. Since returning to live in Australia, Genevieve has performed in the Australian International Opera Company's China tour of *La Traviata* as well as in *Sing On Through Tomorrow*, a musical review by Australian composer Matthew Lee Robinson. Performing for the first time at Arts Centre Melbourne, Genevieve



played the central role of Clara in the Life Like Company's production of The Light in the Piazza.

In 2016 she was awarded the Melbourne's East End Theatre District Artist Development Award at the Rob Guest Endowment Grand Final Concert, held at the Sydney Lyric Theatre.

Last year, Genevieve made her production Company debut in *Brigadoon*. She is delighted to be returning for the 20th Anniversary season in *A Gentleman's Guide to Love & Murder*.







Nancye is one of Australia's favourite theatrical actresses. She is an accomplished actor, dancer, singer, choreographer and director. She began her career with J.C. Williamson Theatres Ltd as a chorus member in *My Fair Lady*. She went on to star in many major musical productions including *Sweet Charity, Chicago, Sweeney Todd, Guys and Dolls* and *42nd Street*.

Most recently Nancye performed in *Brigadoon* for The Production Company. Other credits include *Six Dance Lessons in Six Weeks* with Todd McKenney for the Ensemble Theatre, *Jerry's Girls* (The Production Company), *Sondheim on Sondheim* (Manilla Street Productions), as Ruth in *Pirates of Penzance* (Harvest Rain), as Lady Bracknell in *The Importance of Being Earnest* (State Theatre Company SA), in *Beyond Desire* (Neil Rutherford Productions/Hayes Theatre Co), as Miss Hannigan in the Australian Tour of *Annie* (The Gordon Frost Organisation), and in *Grey Gardens*, *Follies, Oklahomal, Music Man, Funny Girl* (The Production Company), *Murderers* (Ensemble), *A Little Night Music* and *My Fair Lady* (Opera Australia).

Nancye Hayes has made a significant contribution as a theatre director. Her credits include *The Boy from Oz, Sweet Charity, Gypsy* (The Production Company), *Crazy for You* and *The World Goes Round* (Western Australian Academy of Performing Arts), *Australia's Leading Ladies Concert* (Brisbane Festival), *The Wizard of Oz* (GFO/SEL/Macks Entertainment), *Noel & Gertie* (Christine Dunstan Productions). Most recently Nancye directed *And the World Goes Around* for WAAPA.

Nancye has received Lifetime Achievement Awards from The Green Room Awards, The Sydney Theatre Awards and The Helpmann Awards.

ENSEMBLE



ANNIE AITKEN

Miss Barley

A graduate of the VCA (Music Theatre) in 2014, most recently Annie starred as Cunegonde in *Candide* alongside Alexander Lewis and Caroline O'Connor (Sydney Philharmonia Choir) and in the original cast of the World Premiere of *Muriel's Wedding: The Musical* (STC/Global Creatures). Prior to that she made her debut as a leading lady originating the role of young Nellie Melba in *Melba* at the Hayes Theatre with Emma Matthews. Annie was nominated for Best Female Actor in a Lead Role in a Musical at the Sydney Theatre Awards 2017 for her performance in this role.

Other professional credits include Bunny in the Helpmann Award winning Sweet Charity tour (Hayes Theatre Co./Tinderbox/Neil Gooding/Luckiest

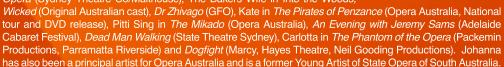
Productions), Reno's Angel: Chastity in *Anything Goes* (Opera Australia/GFO) and understudying the lead roles of Maria and Liesl Von Trapp in the London Palladium production of *The Sound of Music* (GFO/RUG/David Ian Productions).

Annie made her debut with The Production Company earlier this year in *Oklahoma!* and is thrilled to be making her return in *A Gentleman's Guide to Love & Murder.*

JOHANNA ALLEN Lady Eugenia D'Ysquith

Johanna works in musical theatre, theatre, opera, film, television and cabaret while also gaining credits as a director, writer and creative producer in theatre, television and festivals. She has a B.Mus.Perf (Hons) and B.A (Performance and Direction), with further training with Daniel Ferro in classical voice at the Juilliard School and the Actors Studio New York.

Recent credits include Mother Abbess in *The Sound of Music* National Tour (GFO), *Euromash* Melbourne Recital Centre Concert series, Charlotte in *A Little Night Music* (Watch This Melbourne), *Show Boat* (The Production Company), *Ode to Nonsense* (Slingsby/State Opera of SA), *The Threepenny Opera* (Sydney Theatre Co/Malthouse), The Bakers Wife in *Into the Woods*,



As writer and performer her credits include a national tour of *The Songs that Got Away – the music of Harold Arlen.* Her television and film credits include roles in *The Divorce* (ABC), *McCleod's Daughters* (Nine Network) and *Travelling Light* (Toi Toi Features).

Johanna is also an ABC radio presenter/producer, broadcasting nationally across Australia and a 2018 Adelaide Festival Centre Walk of Fame recipient. Her most recent conceptual work *Cake*, directed by Michael Ralph, premiered at the 2018 Adelaide Cabaret Festival. Her CD, *Calling Card*, was released in association with jazz pianist Mark Ferguson.



MATT HEYWARD

The Magistrate

Matt most recently appeared in the 60th Anniversary Production of My Fair Lady directed by Dame Julie Andrews. He made his professional debut in the original Australian production of Mamma Mia!. Other credits include Les Misérables, The Producers, Dirty Rotten Scoundrels, Monty Python's Spamalot, The Addams Family, Mary Poppins, The 25th Annual Putnam County Spelling Bee, The Boy From Oz, Eurobeat - Almost Eurovision, Damn Yankees, Mame, The Boyfriend, Oklahoma!, Only Heaven Knows and Sugar.



Matt is also an associate producer of *Out From Under*, a concert series aimed at raising mental health awareness in the entertainment industry.



PAUL HUGHES

Tom Lopley

For The Production Company, Paul has appeared as Caiaphas in *Jesus Christ Superstar* and Jeb in *Show Boat*. His engagements with Opera Australia include The Nazarene in *Salome* and the national tour of *Pirates Of Penzance*. Other credits include Seneca in *The Coronation Of Poppea*, Leporello in *Don Giovanni* and roles in *Ariadne Auf Naxos* for Victorian Opera, Morales in *Carmen* for Melbourne Opera, Baron Douphol in *La Traviata* for the Tasmanian Symphony Orchestra and Captain Elliot in *Opiume* at the Singapore Festival and in Hong Kong.

Concert appearances include Puccini's *Messe di Gloria* for Victorian Opera, *The Messiah* and Mozart's *Requiem* with Royal Melbourne Philharmonic, The

Verdi Requiem for Monash Chorale and Carmina Burana and Fauré's Requiem with the Australian Ballet.

JENNIFER PEERS

Tour Guide

A graduate of WAAPA (Music Theatre) and the Queensland Conservatorium (Voice), Jennifer most recently appeared as Sister Sophia in the Australian tour of *The Sound of Music*. For The Production Company, Jennifer has appeared in *Show Boat* and played Isabel in *The Pirates of Penzance*. Other credits include *Fiddler on the Roof, City of Angels*, Gertrude Stein in *Loving Repeating*, lead vocalist in *Shoes on the West End*, Miss Lark in *Mary Poppins*, the UK tour of *Master Class*, Peaches in *Jerry Springer the Opera*, *My Fair Lady*, Frieda/Betty in *Sunday In The Park With George* and Minnie Davies in the original Australian cast of *The Hatpin*.



Jennifer is also in demand as a voice teacher. She is on the vocal faculty at NIDA and Brent Street, as well as teaching many of Australia's premier musical theatre performers.



MATTHEW PREDNY

Inspector Pinckney

Shortly after graduating from NIDA, Matthew won the lead role of Princeton and Rod in Avenue Q. Other musical credits include Fiddler on the Roof, Kinky Boots, High Fidelity, Gypsy and Yarramadoon The Musical. On screen, he has appeared in the series Blue Water Empire and the short Problem Play.

A talented writer, composer and director, Matthew's work includes the film *Did I Tell You 'Bout Jasper?* and on stage, *An Atheist's Guide to the Galaxy, Vampire Lesbians of Sodom, Space Cats, Hunger* and *Yarramadoon.* Matthew co-wrote and was Musical Director for *On Hold,* the winner of the Best Australian Short Film at Flickerfest and Finalist at the 2018 Sydney Film Festival.

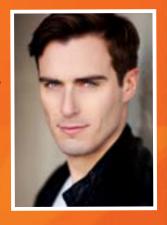
This is Matthew's first appearance with The Production Company.

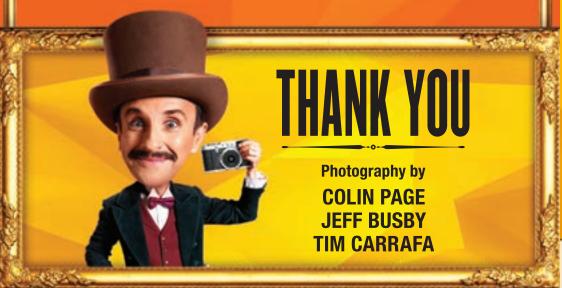
DREW WESTON

gitundby

Drew Weston was born in Melbourne and is a WAAPA graduate. He has worked extensively in Australia and internationally. His roles include Sandy Tyrell in MTC's *Hay Fever*, GFO's productions of *Dream Lover* and *The Rocky Horror Show*, Danny in Harvest Rain's *Grease*, GWB/ATG's *Ghost*, The Production Company's *Gypsy*, Macintosh/Disney's *Mary Poppins*, IAJ's *Oklahoma!* and GWB's *Ultimate Broadway* in Shanghai.

While living in London, Drew's credits included *Apartment 40c*, where he originated the role of Ed and featured in the US television series *Galavant* (ABC). Drew's other television credits include *Winners & Losers* for Channel 7 and *The Housemate* (Princess Pictures).







MUSICAL DIRECTOR: KELLIE DICKERSON

Assistant Musical Director and Piano: ANDREW PATTERSON

Concertmaster and Violin 1: ROY THEAKER

Violin 2 JESSICA ODDIE

Viola MATTHEW LAING

Cello KALINA KRUSTEVA

Bass SHANNON BIRCHALL

Clarinet ROBIN HENRY

Oboe/Cor Anglais SUSAN BATTEN

Bassoon HUGH PONNUTHURAL

Trumpet PATRICK McMULLIN

Horn DEBORAH HART

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CUE BLOOD AND GUTS...

John Hay-Mackenzie on the theatre-within-a-theatre world of the D'Ysquiths.

Quite often in the theatre, they talk of a 'busy' show — meaning lots of action, people, props and special effects. A Gentleman's Guide to Love & Murder is not a busy show: it is a frenetic one.

To take just one example: Mitchell Butell, one of the two leading men in this cast of eleven, plays six men and two women. These characters comprise the entire D'Ysquith family. Mitchell has more than sixteen costume and wig and makeup changes (often in under thirty seconds) plus a dedicated backstage team of three to help him with his lightning transformations.

















But that's not all. Now add forty-five scenes, the longest of which is just short of ten minutes, sixty projections on the front and rear cloths, countless sound cues, and the technical ingenuity of the staging of the murders, each of which is devilishly different. Little wonder a New York critic described the show as 'morbidly hilarious'.

But out of such chaos comes order. Director Roger Hodgman and his creative team have left nothing to chance. As Roger said on day one of rehearsals, 'While most of the physical elements for this production have been resolved in advance of today, we will work out everything else as we go.'

So they have.

What's also long been determined was the production budget, which is, of course, nothing like the one for *A Gentleman's Guide to Love & Murder* on Broadway. But cutting corners, as Roger says, can also bring clarity and subtlety. 'Simple things mean telling the story in a really economic way. We aim for intimate, witty, broad brush stokes, but not splodge. The space of the Playhouse lends itself beautifully to that. I know it's silly, but let's have fun being silly.'

This is the sixth all-Australian premiere of a Broadway musical that Roger has directed for The Production Company. He is joined by his frequent collaborators conductor Kellie Dickerson, choreographer Dana Jolly and designers Christina Smith (set), Isaac Lummis (costumes), Matt Scott (lighting) and System Sound.

The production design utilises the theatre-withina-theatre effect, inspired by the quintessentially Victorian tradition of cutout toy theatres. As Christina says, 'In the first chat I had with Roger we discussed Pollock's Toy Theatres.' Pollock's toyshop and museum in central London is an enchanting place. Robert Louis Stevenson, no less, wrote, 'If you love art, folly, or the bright eyes of children speed to Pollock's'. It was Stevenson who penned the phrase 'Penny plain, twopence coloured', which referred to the respective toytheatre prices of his childhood.

'Roger and I share a passion for the aesthetic of toy theatres', Christina says. 'It is the ideal way of presenting the story of the murders in a very theatrical and comical way. Indeed, the whole premise of the show requires a theatrical presentation — a conceit suggested, for example, by having all of the D'Ysquiths played by one quick-changing actor. The Pollock's theatre — basically a paper cut-out toy — is appropriate to the era but also the playful and fantastical feel of the piece.'

This feeling is emphasised by the structure of the play, which is related in flashback as the murderous narrator, Monty Navarro (performed by Chris Ryan), is writing his memoirs. 'The pages of his diary come to life in a cut-out illustrated presentation,' Christina says. The plot is set in motion when Monty is visited by Miss Shingle (Production Company veteran, Nancye Hayes). Cue blood and guts...









The Victorian theatre atmosphere is highlighted by the sets, which, although predominantly black-and-white, utilise vivid colour as a form of dramatic emphasis. Isaac Lummis' costume designs, he says, clearly define the characters. 'The ensemble are dressed in black and white and neutral tones and they blend in with the monochrome set. Then the key characters have each been given a strong colour so that they really stand out. For me, they are like hand-coloured Edwardian photographs.' These characters include Mitchell's eight D'Ysquiths, Monty, and the two rivals for his affection (Sibella Hallward, played by Alinta Chidzey, and Phoebe D'Ysquith, played by Genevieve Kingsford).



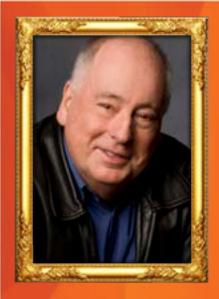


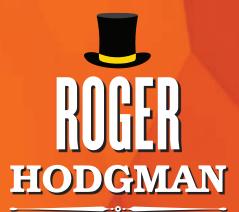
Those of us old enough to remember the 1949 Ealing comedy, *Kind Hearts and Coronets*, will recognise the story of *A Gentleman's Guide to Love & Murder*. In the original film, Dennis Price was the most gentlemanly of serial killers and Alec Guinness the most obliging set of victims. More than sixty years later, we have a musical based on this beloved film, although the producers were unable to use the original title.

A Gentleman's Guide to Love & Murder opened on Broadway at the Walter Kerr Theatre; it won four 2014 Tony Awards, including Best Musical and Best Book, seven Drama Desk Awards, three Outer Critics Circle Awards, and the Drama League Award for a distinguished production of a musical. The show was directed by Darko Tresnjak with choreography by Peggy Hickey, scenic design by Alexander Dodge, costumes by Linda Cho, lighting design by Philip S Rosenberg and sound design by Dan Moses Schreier. It starred Jefferson Mays as every D'Ysquith, who won the Tony that year for Best Performance by a Leading Actor in a Musical.

The critics loved the show too. Charles Isherwood of *The New York Times* described it as one of the shows 'that match streams of memorable melody with fizzily witty turns of phrase'. Now it's Melbourne's turn to enjoy *A Gentleman's Guide to Love & Murder.* I am sure we will agree with the New York Times that this show 'lifts the hearts of all those who've been pining for what sometimes seems a lost art form'.

The illustrations in this article are Isaac Lummis' drawings of his costume designs





Director

Roger has directed over a hundred plays, musicals and operas in Australia and internationally and many hours of television drama.

He was Artistic Director of MTC for twelve years during which time he received two Green Room Awards for Best Director and a Sydney Critics' Award for Best Musical Production. Before the MTC he was Dean of Drama at the VCA and Artistic Director of the Vancouver Playhouse, where he twice collaborated with Tennessee Williams on productions of new plays. Roger has directed productions for STC, QTC, State Theatre Company of South Australia, Black Swan Theatre Company and Shaw Festival (Canada). His telemovie *Stepfather of the Bride* (ABC) won a Silver Bear Award as best telemovie at the Chicago Film Festival.

For The Production Company, Roger has directed fourteen productions, including the Australian premieres of *Dirty Rotten Scoundrels, Grey Gardens* (Helpmann Award for Best Director), *Nice Work If You Can Get It* and *Curtains*. His productions for Opera Australia and Victorian Opera have toured nationally and internationally and include *Don Pasquale* (Opera Australia), *Xerxes* (Victorian and New Zealand Opera) and *Rigoletto* (Opera Australia). Other operas include *Nixon in China* (Victorian Opera, Green Room Award Best Production), *La Cenerentola* (Queensland Opera), *Lakmé* (Opera Australia), *Baroque Triple Bill* (Victorian Opera) and *The Flying Dutchman* (Vic Opera, Green Room Award Best Director).

Recent theatre highlights include the touring production of *Fiddler on the Roof* and Victorian Opera's critically acclaimed premiere of Steve Vizard and Paul Grabowsky's musical *Banquet of Secrets*.

His television credits include *The Secret Life of Us* (AFI nominated episode); *Packed to the Rafters;* the first episode of *A Place To Call Home* (Seven Network), *Wentworth* (Foxtel), *Mustangs* FC (ABC); musical theatre: *Chitty Chitty Bang Bang; Dirty Rotten Scoundrels* (Sydney Critics Award for Best Musical); *Show Boat* (The Production Company); *Light in the Piazza* (NIDA drama) and drama: *As You Like It* (Black Swan Theatre Company) and *Mother and Son*.





Musical Director

Kellie is recipient of a Bachelor of Music (Honours), Piano Performance from Sydney University; the Donald Peart Memorial Award for Music; a place in the Symphony Australia Young Conductor's Programme; the Brian Stacey Memorial Trust Scholarship for Young Conductors; Three Green Room Awards for Musical Direction of *Wicked*, *Once* and *City of Angels*; and a Churchill Fellowship (musical direction of original works).

Professional credits include, as pianist, *The Phantom of the Opera, Miss Saigon* (both Cameron Mackintosh), *Turandot* (Opera Australia), *The Three Divas* and *Beauty and the Beast* (Disney/ Jacobsen Entertainment).

Kellie has been associate musical director of *Show Boat* (LiveEnt/Marriner Productions), *The Sound of Music, The Wizard of Oz* and *The Producers* (Gordon Frost Organisation), *The Mikado* (Carl Rosa Opera Company), *The Witches of Eastwick* (Cameron Macintosh/Jacobsen Entertainment) and *My Fair Lady* (Opera Australia).

For the Production Company, Kellie has been musical director of *Annie Get Your Gun*, *Thoroughly Modern Millie*, *Grey Gardens* and *Show Boat*. Other engagements as musical director include *Amici Forever* and *Babies Proms* (Sydney Opera House), *Die Fledermaus* and *The Merry Widow* (Opera Queensland), *Australia Plays Broadway* (Carnegie Hall), *City of Angels* (Life Like Company), *Wicked* (Gordon Frost Organisation/Marc Platt/Universal), *Dr. Zhivago* (GFO), *Legally Blonde* (Howard Panter), Once (MTC/GFO), *Fiddler on the Roof* (Tim Lawson/The Works Entertainment), and *The Book of Mormon* (Stuart Thompson). As the late Rob Guest's musical director Kellie toured Australia and New Zealand extensively.

Kellie was musical supervisor of the Korean language productions of *Dr. Zhivago, Wicked* (Seol & Co) and *Once* (Seensee) and English language productions in Korea for *Wicked* and *Once* (Once International/Irish Landmark Productions).

Symphonic concerts include *Witches* with the Sydney Symphony Orchestra, the West Australian Symphony Orchestra (Working Management), a recording of the same concert with The Australian Opera and Ballet Orchestra (ABC Classics), the Sydney Symphony education series and concerts for Opera Australia with Dr. Handa (Tokyo).

Kellie sits on industry panels for the Helpmann Awards, the Australia Council, New Musicals Australia, the Rob Guest Endowment and consults for the AMEB musical theatre syllabus.

DANA JÜLLY Choreographer

For The Production Company Dana has choreographed Anything Goes, Kiss Me Kate, Thoroughly Modern Millie, Little Me, Follies, Dirty Rotten Scoundrels, Grey Gardens, Show Boat, Nice Work If You Can Get It and Curtains.

Dana's career began at age nine in *Gypsy* at Her Majesty's Theatre in Melbourne. She then studied at the VCA, before performing with Victoria State Opera and the Australian Contemporary Dance Company.

Some of Dana's overseas credits include Andrew Lloyd Webber's *Song* and *Dance, The Royal Variety Performance, British Music Awards, National Music Express Awards.* the Winter Olympics in Norway and *Shall We Dance UK.*

Dana's Musical Theatre credits include *Everybody Loves Rhonda* (Adelaide Cabaret Festival), *Respect* (Rhonda Burchmore), the Australian premiere of *Chitty Chitty Bang Bang* (TML Enterprises), *Dirty Rotten Scoundrels* at Sydney's Theatre Royal, the new Australian musical *Sexercise*, two productions for MTC, *Jumpy* starring Marina Prior and Jane Turner, and the new Australian work *Last Man Standing* by Steve Vizard, *Fiddler On The Roof* staring Anthony Warlow and the Australian premiere of *You're A Good Man Charlie Brown*.

Dana was inducted into the Victorian College of the Arts Hall Of Fame in 2015. She is thrilled to be back at The Production Company and would like to thank her family, students, fellow colleagues, and Emma Raciti Management for their support.



CHRISTINA SMITH

Set Designer

Christina trained at WAAPA, and has worked extensively as a set and costume designer for the stage for the last twenty years. For The Production Company she has designed the sets for *The Boy From Oz, Brigadoon, Curtains* and *Nice Work if You Can Get It.*

Opera credits include *Madama Butterfly* (Seattle Opera), *La Traviata* (New Zealand Opera), *The Flying Dutchman* (set), *The Magic Flute* (costumes), *Banquet of Secrets, Voyage to the Moon, The Turn of the Screw* and *Cosi fan tutte* (Victorian Opera).

Christina's drama credits include *Gloria, The Architect, Hay Fever, The Odd Couple, Elling, Clybourne Park, A Behanding In Spokane, Boston Marriage, Blackbird, Who's Afraid Of Virginia Woolf* (Melbourne Theatre Company), *Angels in America – Part One: Millenium Approaches, A Streetcar Named Desire, As You Like It, Other Desert Cities, Rising Water* and *The Year Of Magical Thinking* (Black Swan State Theatre Company), *Porn.Cake, Black Medea* (Malthouse Theatre), *Troupers* (STC), *Mother Courage and her Children* (QTC), *Personal Best* (costumes) (Australian Ballet), *Ruby Moon* and *Inside 01* (Playbox).

Christina is an APDG, Green Room and Matilda Award Nominee. In 2005 she won the Green Room Award for Theatre Design for *Honour, Daylight Atheist* (MTC) and *Julia 3* (Playbox).



ISAAC LUMMIS

Costume Designer

Isaac graduated in 2005 from Curtin University with a Bachelor's degree in Fashion and Textile design. For The Production Company his design credits include *Oklahoma!*, *Brigadoon*, *Hello Dolly!*, *Dusty*, *Nice Work If You Can Get It*, *Show Boat* and *Promises*, *Promises*. Isaac's other design credits include *Georgy Girl*, the new Australian musical based on the story of The Seekers, *Rush Hour* for Victorian Opera, *La Cage Aux Folles* for Quirky Productions, *Melbourne Loves the Burlesque Hour*, *Glory Box* and *Caravan Burlesque* for Finucane and Smith, *My Life in the Nude* for Maude Davey, *Waltzing the Wilarra* for Yirra Yaakin, *Down Pour* for A4 Circus, *Oliver!* and *Anything Goes*

for WTG, As You Like It and Memmie LeBlanc for Deckchair Theatre and Dash, Powder Monkey & KissXX STEPS Youth Dance Company.

Isaac also created the *Adorable Florable* characters for Kings Park Botanical Gardens Wildflower Festivals. Since 2008, he has also been the resident costume designer and wardrobe coordinator at the DET Performing Arts Unit. Whilst with the Performing Arts Unit Isaac has designed the costumes for ten *Victorian State Schools Spectaculars*. He also designed the costumes for their 2009 production of *Barnum*.

MATT SCOTT Lighting Designer

Matt is one of Australia's leading lighting designers with twenty-three years experience in the industry designing more than two hundred productions for theatre, opera, dance and music theatre. His most recent work includes *The Pearl Fishers* (SOSA), *Madama Butterfly* (Seattle Opera), *The Pearl Fishers, The Marriage of Figaro* (Opera Australia), *Anything Goes* (GFO/Opera Australia), *The Riders*, (Western Australia Opera), *Aida* (Handa Opera on Sydney Harbour/Opera Australia), *The Flying Dutchman, Banquet of Secrets*, *Monine & Moon* (Victorian Opera), *The Rover, Jasper Jones* (Belvoir), *Minnie & Liraz, Born Vesterday* (MTC), *Open in Boyal David's City* (Opennal and



Liraz, Born Yesterday (MTC), Once in Royal David's City (Queensland Theatre and Black Swan State Theatre) and Angels in America (Black Swan State Theatre).

For The Production Company Matt has designed the lighting for the 2005 and 2018 productions of Oklahoma!, They're Playing Our Song, Annie Get Your Gun, Kiss Me Kate, Thoroughly Modern Millie, 42nd Street. Dirty Rotten Scoundrels, Grey Gardens, La Cage Aux Folles, Jerry's Girls, Curtains and Brigadoon.

Matt has received and been nominated for numerous awards, including a 2017 Green Room Award for *The Pearl Fishers* and a 2005 Helpmann Award for his lighting on *Urinetown the Musical* which followed his 2003 Helpmann Award for *The Blue Room*. Both productions were with The Melbourne Theatre Company.

SYSTEM SOUND



KELVIN GEDYE

Kelvin started with System Sound in 1982, mixing Candide, Oliver, Oklahomal, Cats, Les Misérables and The Phantom Of The Opera.

In 1991 he began supervising touring productions of *The Phantom of the Opera, Cats* and *Wicked* for System Sound.

His Sound Design credits include West Side Story, Fiddler On The Roof, Chitty Chitty Bang Bang, Mother and Son, Violet and Songs For A New World.

Kelvin has co-designed sixteen musicals for The Production Company including most recently Show Boat, Nice Work If You Can Get It, Curtains, Funny Girl, Dusty, Hello, Dolly!, Jesus Christ Superstar and Brigadoon.



PETER GRUBB

Co-director of System Sound, Peter supervised the original productions of We Will Rock You, The Phantom of the Opera, Starlight Express, Aspects Of Love, Joseph and the Amazing Technicolor Dreamcoat, Five Guys Named Mo, Cats, Les Misérables, Miss Saigon, Sunset Boulevard and Rent.

He was Associate Designer for Les Misérables, Spamalot, Mamma Mial and Matilda, and Designer for Cats, Witches of Eastwick, Oliver, Avenue Q, Miss Saigon, Mary Poppins, Moonshadow, and Strictly Ballroom. Peter has just returned from Korea after designing for the local language tour of Matilda.

For The Production Company he has co-designed She Loves Me, Call Me Madam, They're Playing Our Song, Sunset Boulevard, Follies, Chess, The Pirates of Penzance, Guys and Dolls, Jerry's Girls and Brigadoon.



JOHN SCANDREYY

John founded System Sound in 1979. Since then its teams have engineered the original Australasian production tours of Cats, The Phantom of the Opera, Les Misérables, Starlight Express, Mamma Mial, Rock Of Ages, Love Never Dies, Jersey Boys, Wicked, War Horse, King Kong, Once and others.

System recently completed world tours of Les Misérables, The Phantom of The Opera and Matilda The Musical and in Australia, Kinky Boots and Beautiful.

Currently they are touring *The Book of Mormon, Evita* and *Jersey Boys* with *School of Rock* starting soon. System Sound is proud to have been associated with The Production Company for twenty years.

ANDREW PATTERSON

Assistant Musical Director

This is the twelfth musical Andrew has worked on for The Production Company in as many years.

He has been Musical Director and pianist for productions of Last Man Standing for Melbourne Theatre Company and City Of Angels and Spring Awakening at the Victorian College of the Arts.

He has also been Musical Director, pianist and arranger for Taxithi: An Australian Odyssey, a new Australian work written by Helen Yotis-Patterson.

In recent years, Andrew has been the repetiteur for Australian seasons of the musicals Wicked, The Lion King, Legally Blonde, King Kong, Singin' In The Rain, Kinky Boots and The Book Of Mormon.

Andrew is Co-writer of five original musicals, including the highly successful Eurobeat, based on the phenomenon that is the Eurovision Song Contest.



JEREMY STANFORD

Assistant Director

Jeremy has a long history as a performer, playing lead roles in many shows including The Buddy Holly Story, Priscilla Queen of the Desert, High Society, Sweet Charity, Hello, Dolly!, South Pacific and The Light in the Piazza. In 1999 he retrained as a filmmaker and started his own media company, for which he co-wrote and directed his first feature film, The Sunset Six. Since then he has moved back into stage work, directing Into the Woods and Rent for BAPA, and Dr Miracle and First the Words, Then the Music for Gertrude Opera. He released his first novel. Rapture in February.

SECONDMENTS

Stage Management Natasha Noel (VCA)

Costume Stephanie Neoh (VCA) Set Design Thomas Bevans (VCA) Lighting Mungo Trumble (VCA)

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