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The Production Company and

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proudly present

CAMELOT

Music by **FREDERICK LOEWE**

Book and Lyrics by **ALAN JAY LERNER**

Based on 'The Once and Future King' by **T H WHITE**

by arrangement with Warner/Chappell Music Ltd

Scott Irwin Katrina Retallick
Dennis Olsen Rhys McConnochie
Melissa Madden Gray Nick Christo
and introducing **Alex Rathgeber**

Paul Biencourt Andrew Broadbent Nicholas Cannon Lisa Chamberlain
Rebecca Collafella Zoe Gertz Ross Hannaford David Harris
David Harrison Lelda Kapsis Louise Kelly Elise McCann
Angus McLaren Nicholas McMahon Pia Morley Sharni Page
Monique Chanel Pitsikas Shaun Rennie Graeme Russell Ranjeet Starr
Eliza Tarpey Glaston Toft

with

Orchestra Victoria

DIRECTOR George Ogilvie

MUSICAL DIRECTOR Guy Simpson

CHOREOGRAPHER & ASSISTANT DIRECTOR Stephen Colyer

SET & COSTUME DESIGNER Richard Jeziorny

LIGHTING DESIGNER Paul Jackson

SOUND DESIGN Mark Benson & Julian Spink for System Sound

TECHNICAL DIRECTOR David Miller

State Theatre, The Arts Centre 23 – 27 August 2006

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Welcome to Camelot, the centrepiece of our 2006 Season

*Don't let it be forgot, that once there
was a spot, for one brief shining
moment, that was known
as Camelot.*

This exquisite description of *Camelot* conjures up the magic of this beautiful and tragic love story written by Alan Jay Lerner with an unforgettable score by Frederick Loewe. Based on the T.H. White novel, *The Once and Future King*, it is a tale of chivalry, evil plotting, magical happenings, betrayal and tragedy - all themes that feature in our lives in 2006.

For the duration of this performance of *Camelot*, let's escape the reality of our modern lives and relive moments from the imagined age of the Arthurian legends.

With this production, the eminent stage director, George Ogilvie is making his long overdue debut with our company. He also has the added distinction of having directed my husband, Richard when he was a young actor. The outstanding choreographer, Stephen Colyer whom we welcome most warmly, assists George.

Our musical director is Guy Simpson, who amidst his crammed international career finds time to come home to us each season.

Our distinguished cast includes two wonderful senior stars of our industry, Dennis Olsen and Rhys McConnochie; three young stars at the height of their abilities, Scott Irwin, Katrina Retallick and Melissa Madden Gray; and also two young stars who are emerging from their peers, Nick Christo who plays Mordred and Alex Rathgeber who is Lancelot.

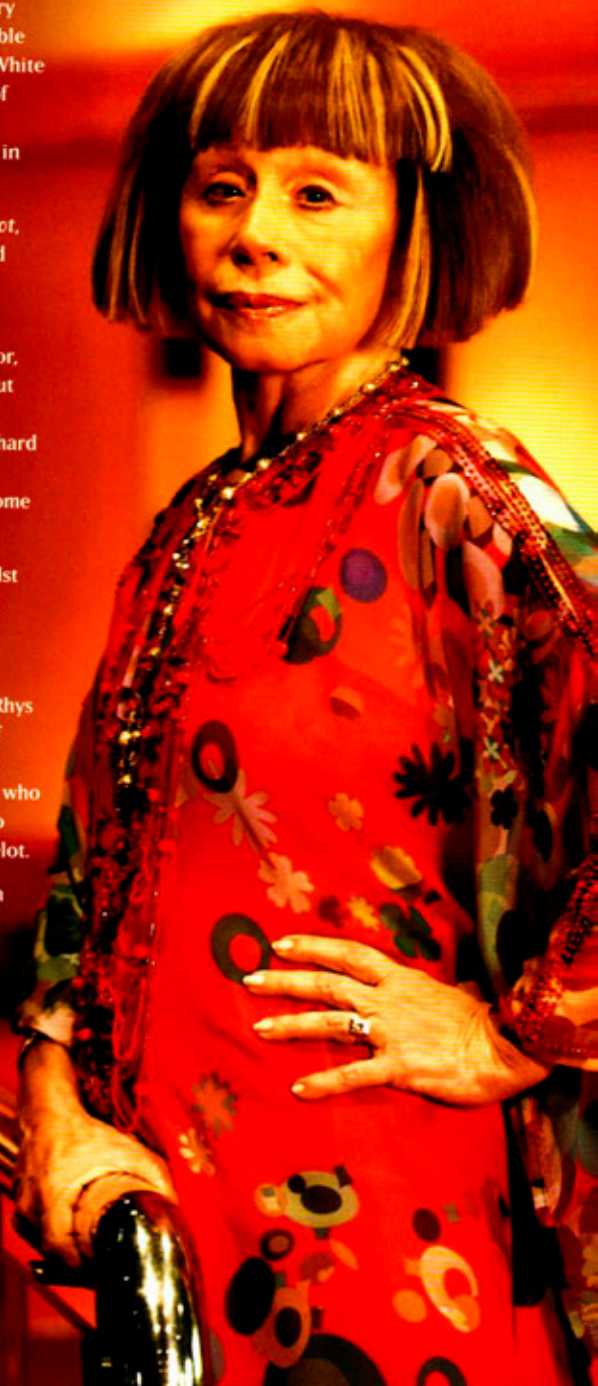
Ernst and Young are our sponsors. I thank them most warmly for their generous sponsorship of this season.

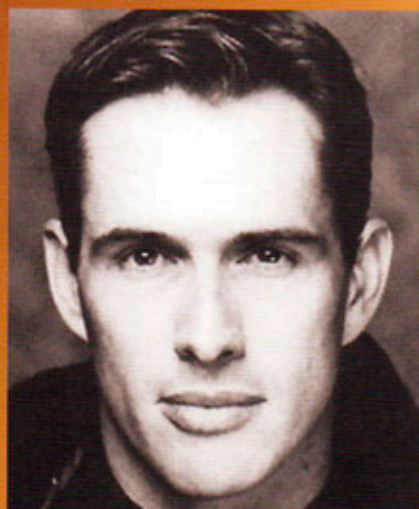
Enjoy our performance, for

*In short, there's simply not
A more congenial spot
For happ'y-ever-aftering than here
In Camelot*



Jeanne Pratt AC
Chairman





SCOTT IRWIN

King Arthur

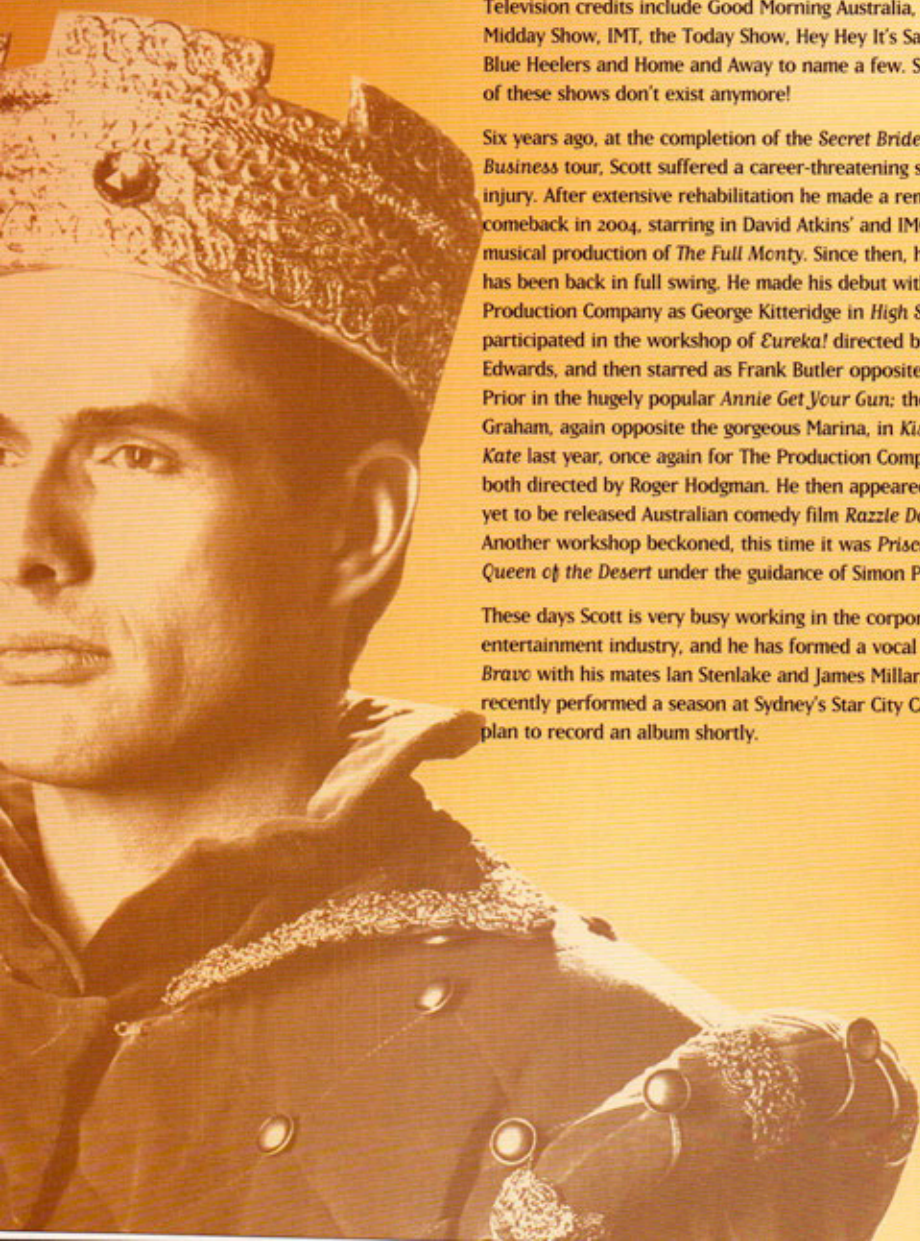
Fifteen years ago David Atkins, together with John Frost, plucked Scott Irwin from relative obscurity to understudy Guy Pearce as Danny Zuko in *Grease*. It was his first ever audition.

Scott spent the next nine years forging a career as one of Australia's leading men. Roles such as Enjolras in *Les Misérables* – The 10th Anniversary Tour and replacing Hugh Jackman as Gaston in Disney's *Beauty and the Beast* (which earned him a Mo Award nomination) have been highlights. Other theatre credits include *The New Rocky Horror Show* (Paul Dainty), *Secret Bridesmaid's Business* (Playbox) and *The Sign of the Seahorse* (Playbox).

Television credits include *Good Morning Australia*, *The Midday Show*, *IMT*, *the Today Show*, *Hey Hey It's Saturday*, *Blue Heelers* and *Home and Away* to name a few. Sadly, most of these shows don't exist anymore!

Six years ago, at the completion of the *Secret Bridesmaid's Business* tour, Scott suffered a career-threatening spinal injury. After extensive rehabilitation he made a remarkable comeback in 2004, starring in David Atkins' and IMG's musical production of *The Full Monty*. Since then, his career has been back in full swing. He made his debut with The Production Company as George Kitteridge in *High Society*, participated in the workshop of *Eureka!* directed by Gale Edwards, and then starred as Frank Butler opposite Marina Prior in the hugely popular *Annie Get Your Gun*; then as Fred Graham, again opposite the gorgeous Marina, in *Kiss Me, Kate* last year, once again for The Production Company and both directed by Roger Hodgman. He then appeared in the yet to be released Australian comedy film *Razzle Dazzle*. Another workshop beckoned, this time it was *Prisella, Queen of the Desert* under the guidance of Simon Phillips.

These days Scott is very busy working in the corporate entertainment industry, and he has formed a vocal group *Bravo* with his mates Ian Stenlake and James Millar. They recently performed a season at Sydney's Star City Casino and plan to record an album shortly.



KATRINA RETALLICK

Guenevere

After completing a Bachelor of Arts degree at Sydney University and appearing in over 15 shows with dramatic society (SUDS), Katrina travelled to London to study acting at the Central School of Speech and Drama. Completing this in 1994, she then worked with Richard O'Brien in his Edinburgh Festival cabaret *Mephistopheles Smith* before returning to Australia.

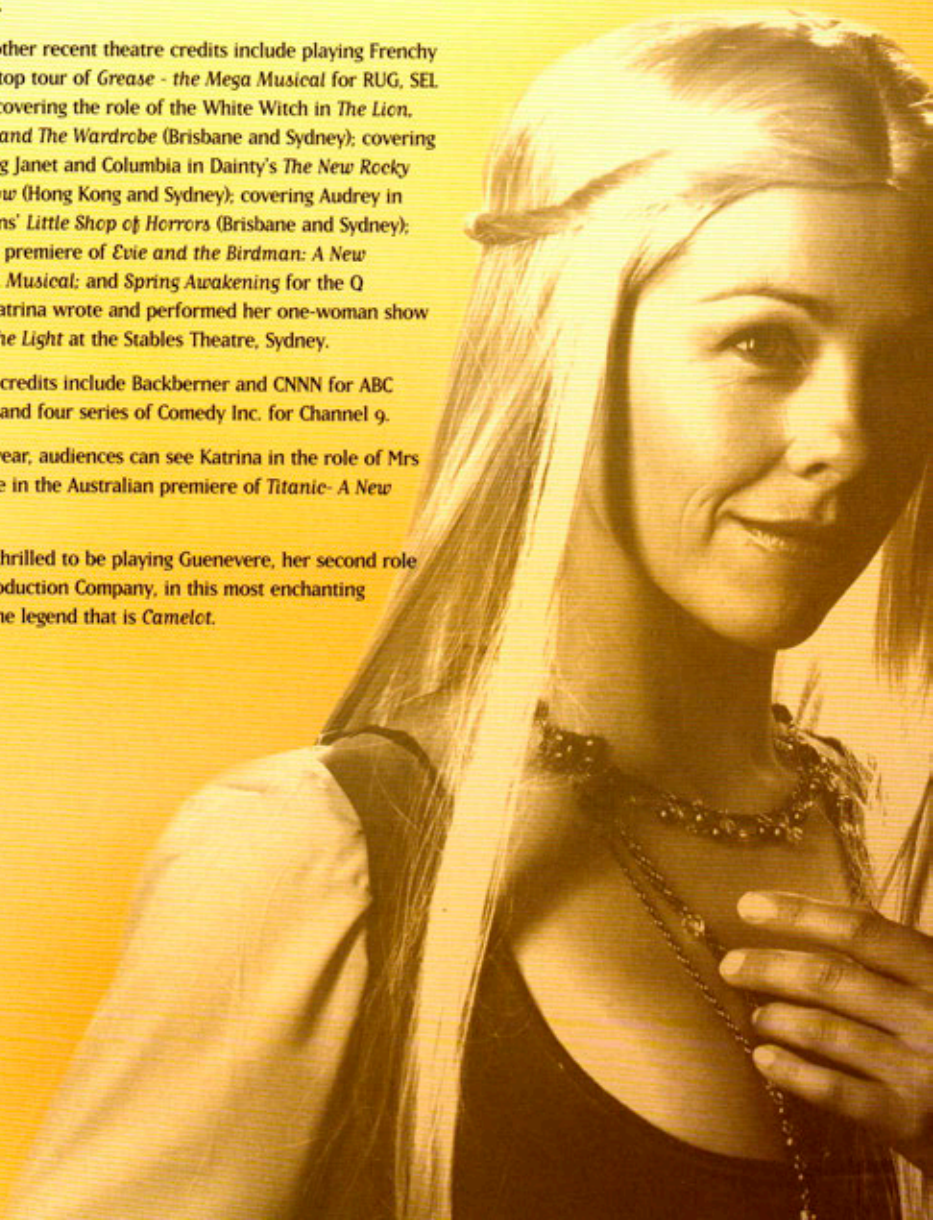
In 2003 she played Nellie Forbush in the highly acclaimed production of *South Pacific* for The Production Company. She then went on to reprise the role for Sea Biscuit Productions in Sydney in 2004 and in Adelaide the following year. For her performances of Nellie, Katrina received the Jeffrey Joynton-Smith Memorial Award: Performer On The Way, 2004.

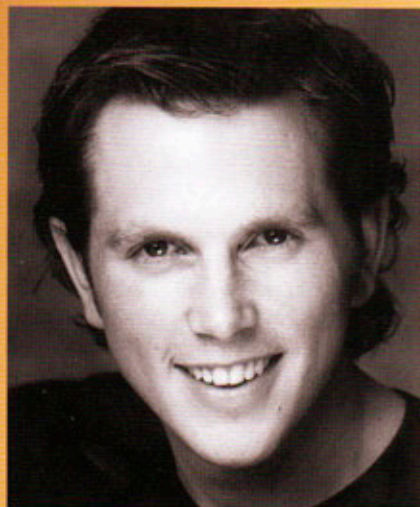
Katrina's other recent theatre credits include playing Frenchy in the big top tour of *Grease - the Mega Musical* for RUG, SEL and GFO, covering the role of the White Witch in *The Lion, The Witch and The Wardrobe* (Brisbane and Sydney); covering and playing Janet and Columbia in Dainty's *The New Rocky Horror Show* (Hong Kong and Sydney); covering Audrey in David Atkins' *Little Shop of Horrors* (Brisbane and Sydney); Evie in the premiere of *Evie and the Birdman: A New Australian Musical*; and *Spring Awakening* for the Q Theatre. Katrina wrote and performed her one-woman show *Catching the Light* at the Stables Theatre, Sydney.

Television credits include *Backberner* and *CNNN* for ABC Television and four series of *Comedy Inc.* for Channel 9.

Later this year, audiences can see Katrina in the role of Mrs Alice Beane in the Australian premiere of *Titanic: A New Musical*.

Katrina is thrilled to be playing Guenevere, her second role for The Production Company, in this most enchanting telling of the legend that is *Camelot*.





ALEX RATHGEBER

Lancelot

Alex Rathgeber has showcased a broad range of performance across a variety of disciplines, making him a most versatile young leading man. He graduated from the Western Australian Academy of Performing Arts (WAAPA) in 2003. Whilst at WAAPA he played the role of Black in the Australian premiere of Andrew Lipka's *The Wild Party* as well as being directed by Nancye Hayes in the Frank Loesser revue *Perfectly Frank*, and featuring as Rev Hale in Miller's *The Crucible*. Further WAAPA highlights included the late Nick Enright's *Spurboard*, Sondheim's *Pacific Overtures*, Eddie Perfect's *UP*, Mordcha in *Fiddler on the Roof*, *The Pajama Game* and the opera *Susannah*.

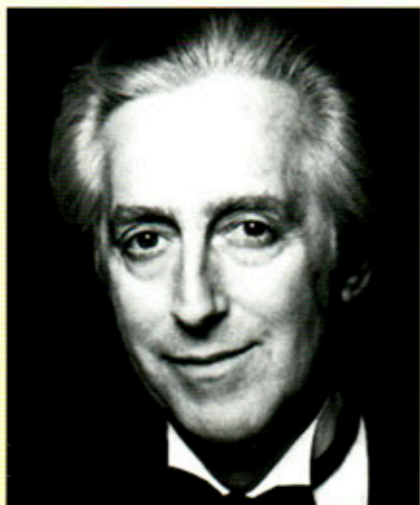
In 2004, Alex staged his one-man show *Momentary Act* under the direction of Martin Croft and Matthew Robinson. He has travelled extensively in Asia performing for the new Hong Kong Disneyland and in Nickelodeon's *The Blue's Clues Musical*. That same year Alex made his Production Company debut in *Annie Get Your Gun*, followed by the role of Gremio in *Kiss Me Kate* in 2005.

Alex appeared in the recent production of *Fiddler on the Roof* (TML Enterprises) and most recently performed in The Production Company's *The Pajama Game*.

Earlier this year Alex recorded preliminary material with Sylvie Paladino for the birth of a new Australian musical, *Artemisia*, written by Gary Young and Paul Keelan; in 2007 he will appear in a new production of the Pratt Prize-winning *Sideshow Alley*.

Alex is delighted to be playing Lancelot in this Production Company staging of *Camelot*.





DENNIS OLSEN

Pellinore

Dennis originally trained for a professional career as a pianist but decided to take up acting as a career and entered the National Institute of Dramatic Art. Since graduating from NIDA he has built up an enviable record of stage successes playing major roles with leading companies such as the Old Tote Company, the State Theatre Company of South Australia, the Melbourne Theatre Company (MTC) and the Sydney Theatre Company (STC). He has appeared in productions as diverse as *The Crucible*, *Private Lives*, *Six Characters in Search of an Author*, *The Three Sisters*, *Kačka Dances*, *Oedipus Rex*, *The Venetian Twins* and *Cabaret*. He has appeared in a number of Adelaide Festival of Arts productions including *Perey* and *Rose* in which he played Percy Grainger and *Master Class* in which he played Prokofiev. Dennis joined the D'Oyly Carte Opera Company and toured England and Europe; 12 months later he was asked by the newly formed Australian Opera company to star in its new productions of *HMS Pinafore*, *Iolanthe*, *The Mikado* and *The Gondoliers*. Since then his name has become synonymous with Gilbert & Sullivan in this country.

In 1985 Dennis gained a Churchill Fellowship to study operetta production in Europe. His directing credits in opera include *HMS Pinafore*, *The Abduction From the Seraglio*, *Countess Maritza*, *The Czardas Princess* and *Così fan Tutte*.

He has appeared in family and prom concerts as singer, pianist or narrator. Dennis has worked in television (including the mini-series 3-4 Ever), film (including the feature *Struck By Lightning*) and radio, and has recorded albums of G & S Highlights and songs of Coward and Novello.

In 1994 Dennis was asked to appear in cabaret at Sydney's Tilbury Hotel as a first in their Male Living Legend series. This led to further one man shows in all the major capital cities and regional centres.

Dennis played the role of Giacomo Puccini (narrator) in Victoria State Opera's presentation of *The Puccini Spectacular* in Melbourne and Sydney. He also directed and played the role of the Judge in *Trial by Jury* for the 1998 Sydney Festival, appeared in *Old Wicked Songs* for Marian Street Theatre, *Kačka Dances* for the SA Theatre Company, *Patience* for the WA Opera Company, the concert version of *She Loves Me* for The Production Company, a season of *The Burnt Piano* for MTC, *Brief Lives* for Marian Street Theatre and *The Gondoliers* for Opera Australia. Most recently he has appeared in *Design For Living* for MTC, *The Lady in the Van* for STC, *Iolanthe* for Opera Australia and *The Lion, The Witch and The Wardrobe* on a national tour. Dennis appeared with Amanda Muggleton in *We Were Dancing* for the Queensland Theatre Company; they toured together with *Darling It's Noel* (and the cabaret version *Marvellous Party*). Dennis has most recently appeared in *Noises Off* for the SATC, *Candide* for the Perth Festival and as Salieri in *Amadeus* for Perth Theatre Company.

In 1987 Dennis was made a Member of the Order of Australia (AM) for Services to the Performing Arts.



RHYS MCCONNOCHIE

Merlyn

Rhys has a career spanning over four decades on stage and screen in Australia, New Zealand and in England, both as an actor and a director. On stage, he has appeared in many productions for the Melbourne Theatre Company, *King Lear*, *Inheritance*, *The Seagull*, *Life After George*, *Measure for Measure*, *Death of a Salesman* and *Misalliance*; for the Sydney Theatre Company, *The Herbal Bed*, *A Dream Play*, *Dance of Death*, *Measure for Measure* and *Amadeus*; for the Auckland Theatre Company, *Twelve Angry Men*; for the Royal Shakespeare Company, *Henry IV Parts 1 & 2*; and at the Old Vic, *St Joan*.

Rhys also has directing credits including *The Gin Game* for Hit Productions and *Blackrock* for the Black Swan Theatre Co. In addition, he has done many productions at the National Institute of Dramatic Art, the Victorian College of the Arts School of Drama and the Western Australian Academy of Performing Arts, where he was Head of the Theatre Department. On television, Rhys has appeared in *Stingers*, *MDA*, *Mother and Son*, *Brides of Christ*, *Come in Spinner*, *Bodyline*, *Coronation Street* and *Doctor Who*.

Rhys has also appeared in feature films including *The Man from Snowy River II*, *Black & White*, *Hunting* and most recently, *Romulus My Father*.



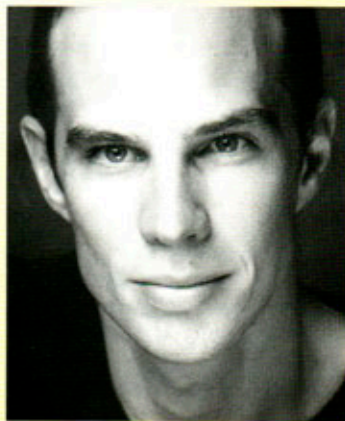
MELISSA MADDEN GRAY

Morgan Le Fey

Melissa's work ranges from 'main-stage' theatre and film to contemporary opera to improvised 'new music' to cabaret and musicals, performance art, dance and choreography. She graduated from the Western Australian Academy of Performing Arts (Music Theatre) in 1997 and has a Bachelor of Laws (Hons)/Bachelor of Arts (Hons) from Melbourne University. She has been the recipient of a number of awards, including two Berlin Theatre scholarships, the Australia Council Dance Board Paris Residency and the Franklin Furnace Performance Art grant (New York) 2005.

Recent performance credits include: at the Berlin Philharmonic and *Paris Theatre de la Ville* (Robin Orlin Company), *Meow Meow* (her French alter-ego) in sell-out season of *Beyond Glamour* (Melbourne Festival, Adelaide Cabaret Festival, Brighton UK, Sydney Opera House, Glamour Room Shanghai), *Shanghai Song Palace* (2006 Adelaide Festival), 'talk-show opera' *Dennis Cleveland* (NYC Lincoln Centre), Elisa Ensemble's Chinese Ritual Opera *Moon Spirit Feasting* (Adelaide, Melbourne, Berlin, Zurich, Tokyo Festivals), David Chesworth's opera *Cosmonaut*, *And the Snake Sheds its Skin* (London and UK tour); the Australian premiere of Richard Foreman's *My Head was a Sledgehammer*; the national tour of *Masterclass: Design for Living* (MTC); *Hello Dolly!* (as Minnie Faye); *How to Succeed in Business Without Really Trying* (as Hedy La Rue), the Australian feature films *Risk*, *The Honourable Wally Norman* and the comedy TV series, *Big Bite*.

Melissa was a soloist with the Young Dancers' Theatre (Vic) for six years. She has performed the works of graduate composers at the invitation of Princeton University in New York, and a commissioned solo theatre piece for the US Time Based Arts Festival.



NICK CHRISTO

Mordred

Camelot marks Nick Christo's debut with The Production Company since his graduation from the Western Australian Academy of Performing Arts in 2005.

2006 is a busy year for Nick: he most recently appeared onstage as Mendel in *Fiddler on the Roof*, alongside Topol, and performed as Bill Snibson in *Me and My Girl* for His Majesty's Theatre in his home state of Western Australia. This year will also see him playing notorious card sharp Jay Yates in *Titanic – A New Musical* opening at the Theatre Royal in Sydney.

Nick has worked as co writer on *Shopping Centre Santa* for James Millar at the Seymour Centre, 2 *Downstairs at the Maj'* Cabaret Soiree seasons (Loesser and Sondheim) and as writer/director on the satirical revue *Doorknockers* (Sydney/Perth seasons). He was subsequently named the winner of the Third Annual Sydney Cabaret Showcase Competition in 2005.

Nick's television credits include *The Adventures of Bush Patrol* (Network 7), *The Shark Net* (ABC) and the short film *Perfect Pale Blue* – a ScreenWest/SBS initiative – which received the prestigious Dendy Award at the 2000 Sydney Film Festival.

His Western Australian performance highlights include *Romeo and Juliet* directed by Angela Chaplin and *A Swell Party* directed by John Milson – for which he won the Western Australian Equity Award for Best Newcomer (2002).

It SOUNDS A Bit BIZARRE...

FRANK VAN STRATEN explores the story behind a legendary musical

On 1 October 1960 Frank Tait, the supremo of the Australian theatrical colossus JC Williamson Theatres Ltd, was an invited guest when Toronto's spectacular new O'Keefe Centre for the Performing Arts staged its first performance.

He was still in his seat four hours later, as the curtain fell amid tumultuous applause from an audience exhausted but amazed. They had been the first to witness a miracle called *Camelot*.

Camelot was the fifth major collaboration between lyricist Alan Jay Lerner and composer Frederick Loewe. Their previous successes, *Brigadoon*, *Paint Your Wagon*, *My Fair Lady* and the movie *Gigi*, had established them as masters of the musical. As Broadway guru Stanley Green observed: 'By dealing with themes of substance, by their adherence to the concept of the integrated musical, and by their ability to make the past come vividly alive to modern audiences, Lerner and Loewe established their special niche in the musical theatre, while still laying claim to being the stylistic heirs of Rodgers and Hammerstein.'

Camelot was a lush, forceful musicalisation of *The Once and Future King*, T H White's best-selling four-part chronicle of King Arthur and the Knights of the Round Table. It took Lerner, Loewe, and director Moss Hart 21 months of intense work to complete the score and cast the show. The leading roles of King Arthur, Guenevere and Lancelot went to Richard Burton, Julie Andrews and Robert Goulet; Andrews had scored a personal triumph as

Eliza in the same team's *My Fair Lady* in both New York and London. The scenic designs were entrusted to the inventive Oliver Smith and the costumes to famous Hollywood couturier Adrian, the husband of Janet Gaynor. Tragically, Adrian died halfway through the project, and his work was completed by his disciple, Tony Duquette.

There was no doubt that Lerner and Loewe had the makings of another masterpiece, but obviously there was much to do before *Camelot* was sufficiently trim to make its Broadway debut. A second tryout season in Boston solved most of the show's problems, but not the animosity that had developed between the two men. 'In the end we were arguing in a vacuum,' recalled Lerner, 'and in a vacuum we remained.'

In New York *Camelot* garnered a record advance booking of more than US\$3 million, reflecting the earlier triumph of *My Fair Lady*, but its premiere at the Majestic Theatre on 3 December 1960 resulted in worryingly mixed reviews. The box office wilted, but a premature closing was narrowly averted when highlights were seen nationally on *The Ed Sullivan Show*. Almost overnight *Camelot* was a hit. It went on to notch up a respectable 873 performances. Burton, Oliver Smith, Adrian, Tony Duquette and musical director Franz Allers received coveted Tony Awards but, to the disappointment of Lerner and Loewe, *Camelot* was not nominated for Best Musical, missing out to winner *Bye Bye Birdie* and nominees *Irma La Douce* and *Do Re Mi*.



Touring production, 1984: Richard Harris as King Arthur



Original New York production: Richard Burton and Julie Andrews

On 22 November 1963, when *Camelot* was on its two-year cross country national tour with Louis Hayward in the lead, President John F Kennedy was assassinated. In a revealing *Life* interview his widow confided that he had treasured the lyrics of the show's title song: 'Don't let it be forgot, that once there was a spot, for one brief shining moment that was known as Camelot.' 'Suddenly,' recalled Lerner, 'Camelot became the symbol of those thousand days when people saw a bright new light of hope shining from the White House. For myself, I was never able to see a performance of *Camelot* again.'

After *Camelot*, Lerner and Loewe collaborated on the score for the film *The Little Prince*, but the magic had gone. Lerner related, 'There were no formal farewells, no goodbyes, nothing to mark the end of the long voyage we had been on together. He went to Palm Springs. I went to Europe. And that was that.' Loewe retired, and died in 1988, aged 89. Lerner tried working with several other composers, but the results were lacklustre. He died in 1986, aged 78.

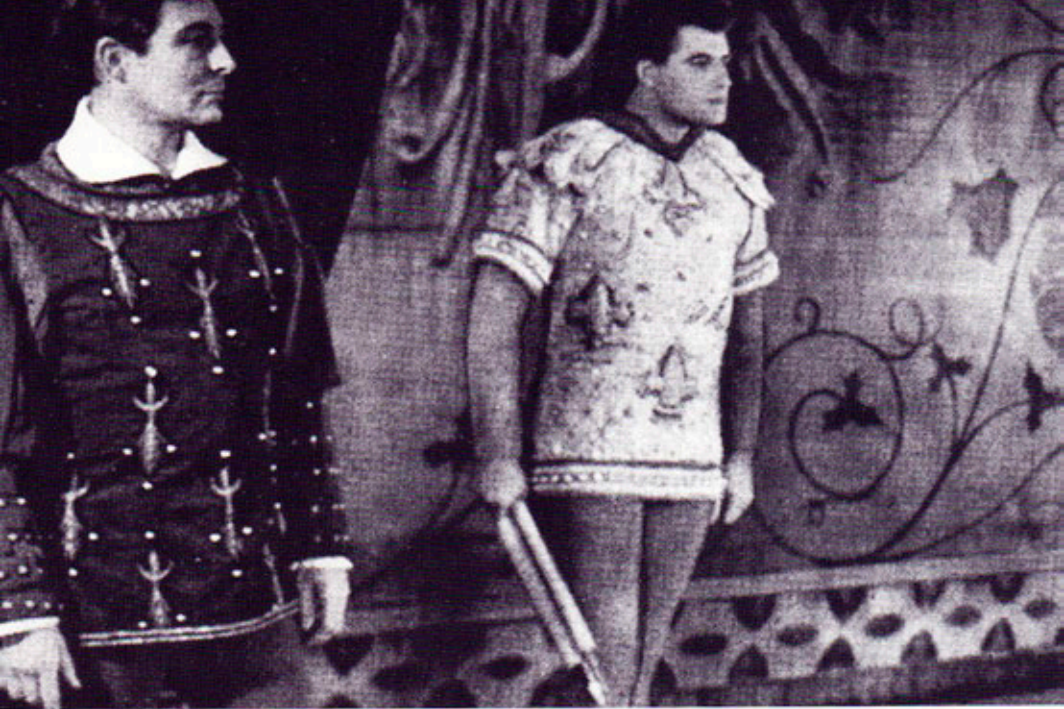
Long before this, however, *Camelot* had reached Australia. It was John McCallum, then joint managing director of JC Williamson's, who conducted the negotiations with Alan Jay Lerner. 'We had made him a small fortune with our two productions of *My Fair Lady*,' recalled McCallum. 'I suggested he let us have the rights of the book, score and lyrics, but allow us to do our own production — to use original designs for sets and costumes, and different choreography. I think the deal was £10,000 (\$20,000) down payment

against a royalty of 11% of gross receipts.

'When I got back to Melbourne we immediately started preparations for an even bigger and more costly production than *My Fair Lady*. I knew that the production had to be more romantic than the American one, the sets and costumes even more sumptuous. I was determined that this was to be by far the most beautiful production ever seen in Australia.

'I had seen the work of a young designer called John Truscott at the small St Martin's Theatre in South Yarra, where he had done wonders on the tiny stage with the means and money at his disposal. Could he handle *Camelot*? I was convinced he had the imagination and the talent for what was wanted. He did more than that. Having designed all the sets and costumes, he took a big part in executing the painting and making of them, and spent weeks in the paint frame with our scenic artists, and in the wardrobe department.' Truscott's tally was 400 costumes and thirteen different settings, transforming magically one into the next.

While Williamson's may have chosen an Australian designer and entrusted the adaptation of Hanya Holm's original choreography to their brilliant ballet mistress, Betty Pounder, they were not so adventurous with the casting: Arthur and Pellinore were played by Britishers Paul Daneman and Desmond Walter-Ellis, with Americans Jacqueline McKeever and Tom Larson as Guenevere and Lancelot.



Locals in the cast included Jon Ewing, Bettina Welch, Don Crosby, Brian Hannan and John Gregg. John Diedrich was one of the youngsters who alternated the role of a page. Visiting Englishman Raymond Westwell directed.

It wasn't only in design and choreography that Australia's *Camelot* broke new ground. Two songs that had been cut 'on the road' before New York – 'Fie On Goodness' and 'Take Me To The Fair' – were reinstated, and Betty Pounder's thrilling Insect Ballet with its stage-filling spider's web entirely original.

After twelve months' preparation, Australia's *Camelot* premiered 'out of town' – at Her Majesty's in Adelaide on 30 November 1963. It played at Her Majesty's in Melbourne from 22 February 1964 and went on to tour the rest of the country. 'It cost us more than *My Fair Lady*,' recalled John McCallum, 'just over £100,000 (\$200,000). It was a big gamble, but it came off. It was seen by 750,000 people, and showed a profit of nearly 100% on its investment.'

Soon after *Camelot* opened in Melbourne, John Truscott ventured overseas 'to further his studies'. In London he was swiftly engaged by Robert Helpmann to reproduce his Australian designs for the Drury Lane production of *Camelot*, which Helpmann was directing. The leads were Laurence Harvey, who had auditioned unsuccessfully for the role of Arthur in New York, and Elizabeth Larner. The show opened on 19

August 1964 and had a run of 518 performances, during which Australia's Arthur, Paul Daneman, took over from Harvey.

So warmly was Truscott's work received that he was engaged by Jack Warner to create the sets and costumes for the film version, the rights for which had cost Warner Brothers \$2 million. Released in 1967, this stunningly beautiful production starred Richard Harris, Vanessa Redgrave, Franco Nero and David Hemmings. Truscott garnered two Academy Awards: for Art Direction and for Costume Design. He went on to design the 1969 film version of the Lerner and Loewe musical *Paint Your Wagon*, and later returned to Australia where his talents enhanced the Victorian Arts Centre interiors, Expo 88 in Brisbane, the Melbourne International Festival, and several notable stage productions.

A major remounting of *Camelot* opened in New York in 1981 with new designs by Desmond Heeley. Burton was again Arthur, with Christine Ebersole as Guenevere, Richard Muenz as Lancelot and James Valentine as Merlyn. Richard Harris replaced Burton during the subsequent national tour and the return run on Broadway, after which it was filmed for HBO. The following year this production played at the Apollo Victoria in London and, with some refurbishment, toured Australia in 1984 under the Kevin Jacobsen–Pat Condon banner.



Original Australian production: Paul Daneman (Arthur), Robert McPhee (Lancelot), Jacquelyn McKeever (Guenevere), (The Page), Desmond Walter-Ellis (Pellinore)

For the Australian visit Harris not only played Arthur, he assumed credit for staging and direction. Richard Muenz and James Valentine recreated their Broadway roles of Lancelot and Merlyn. The plum role of Guenevere went to 21-year-old Marina Prior, whose only previous professional stage experience was as Mabel in *The Pirates of Penzance*. Other young locals in the cast included Peter Cousens (Mordred), Adele Johnston (Nimue), Todd McKenney (the jester), Tim Page (Sir Dinaden's Squire), Hilton Bonner (Sir Castor) and Jodie Gillies (a wench). The stage manager was Brett Randall, later to become general manager of the Victorian Arts Centre, and Christine Dunstan, now a prominent independent producer, was production director. The tour opened at Her Majesty's in Sydney in September 1984, before seasons in Perth, Adelaide and at the Palais in Melbourne.

There was a further Broadway production in 1993 with Robert Goulet, the original Lancelot, this time playing Arthur. An al fresco version played at London's Open Air Theatre in Regent's Park in 2004.

And here we are with an exciting new staging of *Camelot*, overflowing, as always, with melody and spectacle, and offering us its unique amalgam of hope and joy and inspiration – just when we need them!

©Frank Van Straten OAM

Frank Van Straten is a theatre historian, author, broadcaster and former director of the Arts Centre's Performing Arts Museum. His recent books include *Tivoli*, a colourful history of the much loved Australian variety circuit, and *Huge Deal*, a biography of controversial entrepreneur Hugh D McIntosh, both published by Lothian Books.

MUSICAL NUMBERS

ACT I

Overture
ORCHESTRA

I Wonder What the King
Is Doing Tonight
ARTHUR

The Simple Joys of
Maidenhood
GUENEVERE

Camelot
ARTHUR

End of Scene
– Reprise: Camelot
GUENEVERE

Follow Me
NIMUE, MERLYN
AND ENSEMBLE

C'est Moi
LANCELOT

The Lusty Month of May
GUENEVERE AND ENSEMBLE

Take Me to the Fair
GUENEVERE, LIONEL,
SAGRAMORE AND DINADEN

How to Handle A Woman
ARTHUR

The Jousts
ENSEMBLE

Before I Gaze At
You Again
GUENEVERE

Finale - Act I
COMPANY

ACT II

Entr'acte
ORCHESTRA

Fie on Goodness
DINADEN AND MALE ENSEMBLE

Guenevere's Entrance and
If Ever I Would Leave You
LANCELOT

The Seven Deadly Virtues
MORDRED

What Do the Simple Folk Do
ARTHUR AND GUENEVERE

The Persuasion
MORDRED AND MORGAN LE FEY

If Ever I Would Leave you
– Reprise
LANCELOT AND GUENEVERE


Guenevere
BALLAD SINGER AND ENSEMBLE

Farewell
ARTHUR, TOM AND ENSEMBLE

Finale



CAST OF CHARACTERS



KING ARTHUR	Scott Irwin
GUENEVERE	Katrina Retallick
LANCELOT	Alex Rathgeber
PELLINORE	Dennis Olsen
MERLYN	Rhys McConnochie
MORDRED	Nick Christo
MORGAN LE FEY	Melissa Madden Gray
TOM OF WARWICK	Angus McLaren
LADY ANNE	Lia Chamberlain
LADY SYBIL	Louise Kelly
LADY MAUDE	Eliza Tarpey
LADIES OF THE COURT	Sharni Page
	Lelda Kapsis
	Zoe Gertz
	Elise McCann
MORGAN'S COURT DANCERS	Rebecca Collafella
	Pia Morley
	Ross Hannaford
	Ranjeet Starr
NIMUE	Monique Chanel Pitsikas
SIR LIONEL	Shaun Rennie
SIR CLARIUS	Ross Hannaford
SIR SAGRAMORE	Graeme Russell
SIR DINADAN	Andrew Broadbent
GUILLIAM & MONK	David Harris
SQUIRE DAP	Nicholas McMahon
HERALD	Paul Biencourt
BLIANT & PRIEST	Glaston Toft
BALLAD SINGER & COLGREVANCE	Nicholas Cannon
CASTOR & SCOT	Ranjeet Starr
A PAGE	David Harrison

THE ONCE & FUTURE KING



The Once and Future King, on which *Camelot* is based, is an Arthurian fantasy written by T H White. It was first published in 1958 and is mostly a composite of earlier works. The title comes from the supposed inscription of the marker over King Arthur's grave: HIC IACET ARTORIVS REX QVONDAM REXQVE FVTVRVS — "Here lies Arthur, the once and future king".

T H White uses *The Once and Future King* as his own personal view of the ideal society. The book, most of which "takes place on the isle of Gramarye," chronicles the raising and education of King Arthur, his rule as a king, and the romance between his best knight Sir Lancelot and his Queen Guenevere (which he spells Guenever). It ends immediately prior to King Arthur's final battle against his illegitimate son Mordred. Though White admits his book's source material is loosely derived from Sir Thomas Malory's *Le Morte d'Arthur (The Death of Arthur)*, he creates a personal reinterpretation of the epic events, filling them with renewed meaning for a world enduring the Second World War.

The book is divided into four parts: *The Sword in the Stone* (1938), *The Queen of Air and Darkness* (1939) (originally titled *The Witch in the Wood*), *The Ill-Made Knight* (1940), *The Candle in the Wind* (first published in the composite edition, 1958).

A final part called *The Book of Merlyn* was published separately following White's death. It chronicles Arthur's final lessons from Merlyn before his death, although some parts of it were incorporated into the final editions of the previous books.

The Sword in the Stone chronicles Arthur's (called Wart) raising by his foster father Sir Ector, his rivalry with his foster brother Kay, and his initial training by Merlyn, a wizard who lives through time backwards. Merlyn, knowing the boy's destiny, teaches Wart (which is Kay's nick-name for Arthur) what it means to be a good king by turning him into various kinds of animals: fish, ants, birds, etc. Most importantly, before he takes the throne, Wart learns to challenge the concept that "might makes right." In fact, Merlyn instills in Arthur the concept that the only justifiable reason for war is to prevent another from going to war then, and that contemporary human governments and powerful people exemplify the worst aspects of the rule of Might.

In *The Queen of Air and Darkness*, White sets the stage for Arthur's demise by introducing the Orkney clan and detailing Arthur's seduction by their mother, his half-sister Morgause. While the young king suppresses initial rebellions, Merlyn leads him to envision a means of harnessing potentially destructive Might for the cause of Right: the Round Table.

The third part, *The Ill-Made Knight*, shifts focus from King Arthur to the story of Sir Lancelot and Queen Guenevere's forbidden love and its effect on the mother of Lancelot's son, Elaine, and the King.

The Candle in the Wind unites these narrative threads by telling how Mordred's hatred of his father and Agravaire's hatred of Sir Lancelot caused the eventual downfall of King Arthur, Queen Guenevere, Sir Lancelot, and the entire ideal kingdom of Camelot.

ORCHESTRA

CONDUCTOR	GUY SIMPSON
FIRST VIOLINS	ELLEN MENTIPLAY PHILIPPA WEST
SECOND VIOLINS	MATTHEW HASSALL PHILIP NIXON
THIRD VIOLINS	RACHEL GAMER LUBINO FERNANDES
VIOLAS	JASON BUNN LAUREN TURTON
CELLI	ROHAN DE KORTE ANDREA TAYLOR
BASS	MATTHEW THORNE
FLUTE/PICCOLO	MICHAEL SMITH
OBOE/COR ANGLAIS	AMELIA COLEMAN
CLARINETS	DAVID GRIFFITHS DIANA TOLMIE
HORN	DEBORAH HART
TRUMPETS	COLIN DOLEY ROBERT SMITHIES
TROMBONES	SCOTT EVANS PETER BROSAN
PERCUSSION	CONRAD NILSSON PAUL SABLINSKIS

PRODUCTION CREDITS

Technical Director	DAVID MILLER
Company Administrator	FRANCA SMARRELLI
Stage Manager	KIRSTEN MARR
Assistant Stage Manager	BONNIE WALSH
Rehearsal Repetiteur	GREG ROBERTS
Wardrobe Supervisor	SARA DOUGLAS
Hair and Make up	GAY GALLACHER
Sound Engineering	SYSTEM SOUND PTY LTD
Sound Designers	MARK BENSON JULIAN SPINK
Mix Engineer	DAVID GREASLEY
Radio Mic Technicians	KERILL EZZY HAZEL SIMPSON
Marketing and Design	SIMON BRYCE CATRIONA RABL AMY CORNELL for MOLLISON COMMUNICATIONS
Publicity	MICHAEL J WILKIE SARAH GREEN for Make A Difference PR
Set Construction	MALTHOUSE THEATRE
Lighting supplied by	BYTECRAFT



PAUL BIENCOURT

Paul recently appeared in The Production Company's seasons of *Kiss Me Kate* and *Annie Get Your Gun* as an all-singing all-dancing thespian and cowboy respectively. He is a National Theatre graduate and has performed in theatre productions in Singapore, Britain and Australia. His Australian credits include Noel from the Delltones in *Shout!* and Constable Locke in *The Music Man* (Production Company). Paul was an opera-singing beggar in the film *One Perfect Day* and has sung on the ABC's nationally televised series *Quest '95* backed by the Melbourne Symphony, and on Channel Seven programmes *Denise Drysdale*, *AM Adelaide* and the Perth telethon.



NICHOLAS CANNON

Nicholas graduated from the Western Australian Academy of Performing Arts in 2003. Since then he has spent seven months in Japan singing for Tokyo Disney, performed the roles of Chris Barnes in Matthew Robinson's *Metro Street* in the Adelaide Cabaret Festival, Ralph the Stage Manager in *Kiss Me Kate* and Ensemble in *Carousel* for The Production Company, Frank/Frosch in *Die Fledermaus*, touring through regional SA, Vic, Tas, NSW and Qld, as well as Benoit and Alcindoro in *La Boheme* with Co-Opera; Borge in the world premiere of *I Do In Caroline Springs* in the Midsumma Festival, and Louis the Baker and Billy Webster in *Sunday in the Park with George* with the Young Artists of State Opera of SA. He devised a cabaret *Warm Scupy Heart*, which included original material and also performed as a gangster-rapper on an Autobarn TV commercial. Roles at WAAPA included Burrs in the Australian premiere of Lippa's *The Wild Party* and Manjiro in *Pacific Overtures*. In October, Nicholas will commence more Theatre study at L'ecole de Lecoq in Paris.



ANDREW BROADBENT

After graduating with a Music Education degree from Melbourne University and four years as a professional musician and high school teacher, Andrew moved to Perth to study Music Theatre at the Western Australian Academy of Performing Arts. Whilst at WAAPA, he starred in the world premiere of *Rendezvous: an opera noir* for the Black Swan Theatre Company and, after graduating and moving back to Melbourne, returned to perform with Black Swan again in *Merry-Go-round in the Sea*. Andrew last appeared for The Production Company in *South Pacific* in 2003; he reprised his performance for the 2004 Sydney season, before creating the role of Robbie Gould in the world premiere production and Australasian tour of *Dirty Dancing: The Classic Story On Stage*.



LIA CHAMBERLAIN

Originally from Auckland, New Zealand, Lia began training from an early age in piano, acting, singing and dancing. Before moving to Melbourne she was involved in local productions performing leading and supporting roles in *The Sound of Music*, *Irma la Douce*, *Joseph and the Amazing Technicolour Dreamcoat*, *Man of La Mancha*, *Fiddler on the Roof*, *Follies*, and *Berlin to Broadway*. She has performed in concerts, operettas and functions – a highlight includes the *Dame Malvina Major & Friends Concert*. Since moving to Melbourne in 2002, Lia joined the Satori Dance Company, performing in various professional promotions and corporate functions, as Velma Kelly and Sally Bowles in the *Chicago & Cabaret Tribute Show* and appeared as a dancer for the *Prime Minister's Olympic Dinner*. Last year she performed in *My Fair Lady* at the Comedy Theatre, and is thrilled to now be working on another wonderful Lerner & Loewe musical. Lia would like to thank her teachers, fiancé, family and friends for their love and support, and dedicates her performance to her Mum.



REBECCA COLAFELLA

Rebecca Colafella graduated from the Western Australian Academy of Performing Arts (Musical Theatre) in 2001. Music Theatre credits include the Australasian tour of *Mamma Mia!* from 2002 to 2005. Her Production Company debut was last year in the vibrant *Oklahoma!* She has been a television presenter of various programs and created her own cabaret performances at Capers Restaurant in 2002 and 2005. Rebecca is a professional dancer, singer and actor as well as a qualified professional Pilates instructor. She is currently completing her Graduate Diploma of Education in Drama and English at Melbourne University, which is both challenging and exciting. Rebecca would like to thank her family as well as her partner for their cherished support, guidance and love.



ZOE GERTZ

Zoe graduated from Western Australian Academy of Performing Arts in 2004 after featuring in roles which included Alex in *The Witches of Eastwick*, Pinkie in *Jonah*, and Blanche in *A Streetcar Named Desire*. Prior to "the big move out west," she attended the McDonald College of Performing Arts in Sydney and made her musical debut in the Melbourne season of *Shout* in 2002. Since graduating from Western Australian Academy of Performing Arts, she has appeared in *Emotional Baggage* at Bar Me, *Kiss Me Kate* and *The Pajama Game* for The Production Company, and recently appeared in the Australian tour of *Fiddler on the Roof*, understudying the role of Tzeitel. Zoe is thrilled to be working with The Production Company for a third show.



ROSS HANNAFORD

Ross commenced his professional career in musical theatre in the role of Tiny Tim in the Melbourne season of *Scooge* at the Princess Theatre. He was



subsequently cast in the role of Colin for the Australian Tour of *The Secret Garden* (SEL/GFO). Recently, Ross was part of the Australian and international touring cast of *We Will Rock You* and earlier this year was invited by Cirque du Soleil to attend their workshop in Montreal. As an accomplished performer, Ross has trained in dance, music and theatre, and achieved his Royal Academy of Dancing Solo Seal award in 2002. He is a graduate of the Victorian College of the Arts. He continues his training at Dance World Studios under the guidance of Dana Jolly. Ross would like to thank his mum, dad and family for their support and guidance.

DAVID HARRIS

David has most recently appeared on stage as Prez in The Production Company's *The Pajama Game* and Perchik in *Fiddler On The Roof*, alongside Topol. He was an original cast member in *The Boy From Oz*, in which he understudied and performed the role of Greg Connell. He also understudied and performed the role of Sky in *Mamma Mia!*, created the role of Malcolm in *The Full Monty* and played Rick in the Melbourne season of *Debbie Does Dallas – The Musical*. David toured with Michael Ball as backing vocalist on his recent Australian 'World Of Musicals' tour. He was privileged to work directly with Richard Maltby Jnr and David Shire on their new musical *Take Flight*, playing Orville Wright, and also with Andrew Lipka on *The Wild Party* playing Oscar, and John in *John & Jen* during Adelaide's annual Cabaret Festival. His television credits include *Blue Heelers*, *Neighbours* and numerous advertising campaigns for both Australia and the US. He made his film debut in *South Pacific* with Glenn Close and Harry Connick Jnr.



DAVID HARRISON

Fifteen-year-old David Harrison's first appearance on stage was in 2003, in the Cameron Mackintosh/IMG Production of *Oliver!* for its Melbourne and Singapore tour. David has been acting and dancing since the age of three and is currently in Year Ten. He is thrilled to be back on the stage and performing in such an amazing classic, and hopes you enjoy tonight's performance as much as he will.



LELDA KAPSIŠ

Lelda is a graduate of the Western Australian Academy of Performing Arts with a BA in Music Theatre. She was nominated for a Green Room Award for her work as Lisa Houseman in the world premiere season of *Dirty Dancing*. Lelda featured as young Alice in the short film *Leap Year*, and has worked in children's theatre as the host of the ABC/BBC's *Funtime with Friends*. Lelda began dance training at an early age; throughout her high school years she was a member of the Australian Girls Choir performing at events such as the Melbourne Cup and the Grand Prix. She is proud to be a member of the cast of *Camelot* and would like to thank her family for their limitless love and support.



LOUISE KELLY

Originally from Sydney where she was extremely involved in the community theatre circuit, Louise Kelly performed for two years in the long-running Australasian tour of *Mamma Mia!* as a member of the ensemble, understudy to the three Dynamos, and on many occasions playing the role of Donna. Louise made her Production Company debut in *Kiss Me, Kate* in 2005. Earlier this year she played Tzeitel in *Fiddler on the Roof*.



ELISE MCCANN

Elise is a graduate of NIDA's Music Theatre Course – Singer, Dancer, Actor (2003) and has performed at many events and venues including the Sydney Easter Parade, Sydney Cricket Ground, Carols in the Domain and The Australian MO Awards. A member of the Australian Youth Choir for five years, Elise sang extensively as a soloist and choralist; highlights included the 2004 Mission Australia Charity Gala Launch, the Awakening Concert, the Millennium Concert and the Jubilee 2000 Concert. Elise has performed in numerous shows including *Christmas Eve and Other Stories*, *City of Angels*, *The Pajama Game*, *Annie*, *The Winged Ones* and *Oliver!*.



Elise most recently toured Australia in the cast of *Fiddler on the Roof* (TML Enterprises), and is very excited to be making her Production Company Debut in *Camelot*.

ANGUS MCLAREN

Angus is a newcomer to The Production Company. At age 17 his acting career has already encompassed a diverse range of challenging television and stage roles. Angus first performed publicly at the age of ten in *The Wind in the Willows* with South Gippsland's Leongatha Lyric Theatre. In 1999 he was selected to play the recurring guest role of Jason Cassidy in the ABC's *Something in the Air* and has not looked back. Acting has been his highest priority throughout his teenage years. However, he has also managed to continue school, play in bands, participate in sport, travel and lend a hand on the family farm near Loch. His television credits include *Neighbours*, *Blue Heelers*, *Last Man Standing*, *Comedy Inc*, *Silversun*, *Worst Best Friends*, *Saddle Club* and *Fergus McPhail*; he is currently in the main cast of *H2o – Just Add Water*.



NICHOLAS MCMAHON

Nicholas is a graduate of the Western Australian Academy of Performing Arts (WAAPA), BA-Music Theatre. He began studying classical voice in 1994 and appeared in the Australian premiere of Villa Lobos' *Magdalena*, and in Verdi's *Othello* for Opera Australia, before furthering his studies at the Conservatorium of Music, University of Melbourne, and the National Theatre Drama School. At WAAPA, Nicholas performed in *The Witches of Eastwick* (Michael Spofford), *Jonah* (Waxy Collins), *Fiddler on the Roof* (Mendel), *The King Stag* (Pantaloone), Monteverdi's *L'Orfeo* and featured in *Jacques Brel is alive and well and living in Paris*, directed by Tony Sheldon. He played several supporting roles in Stephen Sondheim's *Merrily We Roll Along* under the direction of Ross Coleman. Recently he was assisting director in the world premiere of *Dusty-The Original Pop Diva*, and directed *Don't stop 'til you get enough* for Cabaret Latte at Chapel off Chapel.



PIA MORLEY

Pia Morley has an extraordinary performance history for one so young. From age nine, when she played young Cosette in the original *Les Miserables*, to her more recent credits when she played Liesl Von Trapp in the Australian tour of *The Sound of Music* and Kathy in the S E Asian Tour of *Singin' in the Rain*, Pia has gained a wide variety of film, television, theatre and dancing credits. Her television credits include *The Flying Doctors*, *Journey to the Centre of the Earth* and *The Secret Life of Us*. Other theatre credits include *Death in Venice*, with Opera Australia, *Beatrix Potter* and *Serooge*. Pia completed her Advanced Course in Dance Training at the Victorian College of the Arts in 1998, following several years at the Thelma Williams Dance Studio. This culminated in her receiving the Premiers Award for Dance (Victoria) in 1998. In the last few years, Pia took time off to travel around Europe and is looking forward to performing again.



SHARNI PAGE

It was as Lucy in *The Lion the Witch and the Wardrobe* at age 12 that opened Sharni's eyes to the world of performing. She completed a BA in Psychology and Media before moving to Perth to obtain her BA in Musical Theatre at the Western Australian Academy of Performing Arts in 2000. Stage credits include, Laura in *Dosostias*, Zoe in *The Gates*, Fougere in *The Four Twins*, Hermia in *A Midsummer Night's Dream*, touring Australia playing trumpet and performing as the kit kat girl Lulu in the Sam Mendes production of *Cabaret* for which she won a Green Room award for *Best Ensemble*; Irma Leopold in *Picnic at Hanging Rock*, Lucy in *Scratching for Answers*, and *How to Succeed in Business Without Really Trying*. Screen credits include *Blue Heelers*, Alison in *Big Reef*, as well as the feature film *Emulsion* and the short films *The Interview* (2004), *Love on a Roll* (2001), and *Clerks* (2000). Sharni has co-developed two new musicals, written a screenplay and a number of scripts.



MONIQUE CHANEL PITSIKAS

A graduate of the West Australian Academy of Performing Arts (WAAPA) in 2002 and Melbourne's National Theatre Drama School in 1999, Monique has worked in theatre, television, film and corporate events as an actor, singer and dancer. She appeared in The Really Useful Company's Australian production of *Joseph and the Amazing Technicolor Dreamcoat*, the TV series *State Coroner* and feature films *Nigel*, *Dead End* and *Japanese Story*. Monique has appeared as Cinderella in a New York production of *Into the Woods* directed by Tony Award nominee Sammy Dallas Bayes; as Mrs de Winter in *Rebecca the musical* by composer Kevin Purcell; in seasons of *South Pacific* and *They're Playing Our Song* at Melbourne's State Theatre and Sydney's Theatre Royal; in *An Evening of Music Theatre* directed by Mark Jones; in tours of *Children's Pantomimes* in Singapore and Melbourne; as Paula in *After Dinner*; and as the Young Wife in *Hello Again*. Monique is thrilled to be in *Camelot*.



SHAUN RENNIE

In 2001 Shaun Rennie went from being an unknown 19 year old from Sydney's south-west, to landing the feature role of Pepper in the hit musical *Mamma Mia!* At 21 he won the prestigious 2003 Sydney Cabaret Convention award and the following year was a 2004 Manhattan Association of Cabaret nominee for Best Male New York Debut. *Show Business Weekly New York* named Shaun the Most Outstanding Male Cabaret Debut for 2004 following a season of his show *Second Star To The Right*. In 2005 Shaun played the role of Fyedka in *Fiddler on the Roof* starring Topol, a role he reprised for the Melbourne season this year. Shaun's recent solo performance highlights are the 2005 Premier's Concert, and singing the National Anthem at the first State of Origin Rugby League match in 2006.



GRAEME RUSSELL

Graeme has performed in *The Phantom of the Opera* (original Australian Cast), *The Secret Garden* (original Australian Cast), *Crazy for You*, *My Fair Lady* and with Chamber Made Opera, State Opera of South Australia, Opera Australia, Victoria State Opera and now, in 2006, our exciting new state-based Victorian Opera. Graeme has previously appeared for The Production Company in *Call Me Madam* and *The Music Man*. He has proudly been a member of Actor's Equity for 17 years.



RANJEET STARR

Ranjeet is very excited to be swapping his Peter Alexander pyjamas for armour and chain mail for this season of *Camelot*. He has just finished *The Pajama Game*, also for The Production Company. Ranjeet played Sasha the Cossack-dancing Russian in the Australian tour of *Fiddler on the Roof* starring Topol. Prior to this he was a much-utilised swing on both the *CATS* world tour in Athens and the typhoon-ravaged *CATS* Big Top tour of South Korea. He appeared at times as Munkustrap, Skimbleshanks, Plato/McCavity and Alonzo to name a few. Previously with The Production Company, Ranjeet played the role of Tommy Keeler in *Annie Get Your Gun*, starring Marina Prior. He has also written his own cabaret show *...and the boy can cook?* which he performed at Capers, accompanied by Mark Jones. He has recently performed at this year's Helpmann Awards. It is Ranjeet's dream to one day be a presenter on the institution that is the ABC's Play School.



ELIZA TARPEY

Eliza Tarpey is a graduate of London's prestigious Royal Academy of Music, where she trained in Acting and Musical Theatre, and was awarded an RAM distinction. She also holds a Bachelor of Music from Melbourne University. Her stage credits include, Mae in *The Pajama Game* and also *Annie Get your Gun* and *Carousel* (The Production Company); and the recent Edinburgh Festival production, *I Love You, You're Perfect, Now Change* (Adam Dawson Productions UK). In the West End gala, *An Enchanted Evening*, Eliza performed alongside Dame Judi Dench (Theatre Royal Drury Lane, London), and in the *Queen's Golden Jubilee Concert* live for the BBC (Buckingham Palace). Her Royal Academy credits include Stella in *Ways and Means*, Fernand in *The 37 Souls*, Blanche Dubois in *A Street Car Named Desire*, Angel City Soprano/Madame Margie in *City of Angels*, Maria in *West Side Story* and in the cabaret, *Dick, Larry and Oscar*.



GLASTON TOFT

A graduate of the Western Australian Academy of Performing Arts (Music Theatre), Glaston's credits whilst at WAAPA include *Chess* (Molokov), *Crazy for You* (Lank Hawkins), *A Funny Thing Happened on the Way to the Forum* (Hysterium), *Road* (Eddie), *Witches of Eastwick* and the short film *Trick of the Moonlight* (Albert). Prior to WAAPA, Glaston studied at the QLD Conservatorium of Music, undergoing a Bachelor of Music in Classical Voice. He has also completed a Certificate IV in Commercial Dance and Music Theatre through the Davida Lind Dance Centre. Performance highlights include *The Staff Room* (Simon), *Working It Out - Boyfriends From Hell* (Jeremy), *Godspell* (Judas), *A Chorus Line* (Al) and backing vocals for Vanessa Amorosi, Bardot, and Debelah Morgan. Glaston would like to thank his family for their love and support.



GEORGE OGILVIE

Director

George Ogilvie's distinguished career began almost five decades ago as an actor with the Canberra Rep Theatre. Since then he has established a prestigious list of credits, firstly as an actor and from the early '60s as a teacher and director for theatre, television and film.

In 1965, George returned from training, teaching and acting in England and Europe to take up the position of Associate Director with the Melbourne Theatre Company. He was with the MTC for six years where he directed some 23 plays whilst continuing his workshop training for actors. During this time he won the Melbourne Theatre Critics' Award three times for Best Director. Following four years (1972-1975) as Artistic Director of the South Australian Theatre Company and 12 years as part of the subsidised theatre network, George became a freelance director working with The Australian Opera, The Australian Ballet and various Australian theatre companies. His television credits as a director include *The Dismissal*, *Bodyline*, *The Shiralee*, *Princess Kate*, *The Battlers* and *The Feds*. Film credits include, *Mad Max III*, *Short Changed*, *A Place at the Coast* and *The Crossing*. In recent years George has directed *The Garden of Granddaughters* for Playbox Theatre and Sydney Theatre Company, *The Quartet from Rigoletto* at the Q Theatre and the Ensemble Theatre, and *King Lear* for the STC Education programme.

Most recently, George has worked with the graduating students from the Victorian College of the Arts and with The Australian Ballet on the Sydney revival of his acclaimed production of *Coppélia*. George worked with the Sydney Theatre Company directing Nick Enright's play *The Man with Five Children*, starring Steve Bisley and *Proof*, starring Jacqueline McKenzie and Barry Otto. George directed a stunning version of *Norma* for Opera Australia in 2005 and was a regular director of the hit television show *Blue Heelers* for Network Seven. George regularly teaches and directs at NIDA and the Actors Centre in Sydney where the development of the next generation of theatre performers is a particular passion.



GUY SIMPSON

Musical Director and Conductor

Guy Simpson has worked in Australia and internationally as a Conductor/Musical Director and Musical Supervisor for 25 years.

International Productions - *The Phantom Of The Opera* (Australia, New Zealand, Sth Africa, China, Korea, Brazil, Taipei and Hong Kong); *Miss Saigon* (Australia, Hong Kong, Singapore, The Philippines, Korea); *Cats* (Australia, New Zealand); *We Will Rock You* (Australia, Japan)

Australian Productions - *Cabaret*; *Chicago*; *Les Miserables*; *My Fair Lady*; *Company*; *Little Shop Of Horrors*; *Best Little Whorehouse In Texas*; *West Side Story*; *Pirates Of Penzance*; *Snoopy*; *Seesaw*; *Crusade*; *Into The Woods*; *Zorba*.

The Production Company - *Funny Girl*; *Call Me Madam*; *Mack And Mabel*; *The Music Man*; *They're Playing Our Song*; *Carousel*, *Oklahoma!*.



STEPHEN COLYER

Choreographer & Assistant Director

Stephen Colyer is a graduate of the Victorian College of the Arts Secondary School, The Australian Ballet School and NIDA. He has danced with The Australian Ballet, The Royal Ballet of Flanders and Feld Ballets NY. He has worked in musical theatre throughout the United States, Australia, Asia and New Zealand. Show credits include *Joseph and the Amazing Technicolour Dreamcoat*, *Disney's Beauty and the Beast*, *My Fair Lady* and *The Wizard of Oz*. Stephen was resident director/choreographer on *Cabaret*, *The Full Monty* and *Dirty Dancing*. He has directed *Cabaret* on behalf of Rob Marshall and Sam Mendes in Madrid and Seoul and will be staging it in Paris later this year. This production of *Camelot* is Stephen's debut with The Production Company.



RICHARD JEZIORNY

Set & Costume Designer

This is Richard Jeziorny's fourth year designing for The Production Company – four years of working with great directors, artists, enjoyable performers and crews.

Richard has designed for drama, dance, musical theatre and puppetry throughout Australia. Recently he was responsible for the design of *The Beach* at the Arts Centre, the 2006 Moomba Waterfest Parade and the ten-year anniversary installation of *The Urban Dream Capsule* in the Myer Bourke Street Store windows.

Richard also lectures and workshops at the Victorian College of the Arts, the National Institute of Circus Artists and St Martins Youth Theatre where he co-devised and designed *When Sand Becomes Glass* with Anthony Crowley. A further collaboration will be the new St Martins production of *Pretty Little Lies and the Velvetten Undertow* in October.

Richard also designed *Eurobeat*, which is on a national tour and a new puppetry production for Terrapin Puppet Theatre, *The Legend of Ned Kelly*, which will premiere in Hobart in September.

For his set design of The Production Company's *Sunset Boulevard* in 2005, Richard received a Green Room Award for Best Set Design.



DON'T LET IT
BE FORGOTT,
THAT ONCE THERE

BRIEF SHINING MOMENT, THAT WAS KNOWN AS

PAUL JACKSON

Lighting Designer

Paul works for Melbourne based firm Traffilight as a theatre, architectural and events lighting designer. His design work for performance includes lighting designs for The Australian Ballet, Royal New Zealand Ballet, Melbourne Theatre Company, West Australian Ballet, Playbox, Malthouse, Ballet Lab, *not yet it's difficult performance group*, Oz Opera, Chamber Made Opera and many others.

He has lectured in design and associated studies at the University of Melbourne, RMIT University, NMIT and Victorian College of the Arts. He is a co-founder and management committee member of the award-winning *not yet it's difficult performance group* and was co-designer of their 'K', presented at the 2002 Melbourne Festival, the 2003 Vienna Festival and the 2005 Seoul Festival.

Paul has been nominated for numerous Victorian Green Room Awards for set and lighting design and was the recipient of the Best Lighting (Opera) Award for 2004 and Best Design (Cabaret) for 2005. A key creative team member on a number of award-winning shows, Paul was named in the Arts and Entertainment section of *The Bulletin's* 'Smart 100' for 2004.



SYSTEM

SOUND

Sound Design

System Sound has engineered such productions as *The Phantom of the Opera*, *Les Miserables*, *Joseph*, *RENT*, *CATS*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *Wizard of Oz*, *Man of La Mancha*, *Witches of Eastwick*, *Cabaret*, *Mamma Mia!*, *The Producers*, *We Will Rock You*, *Fiddler on the Roof* and currently *Miss Saigon* (Korea) and *Phantom* (Hong Kong).

Julian Spink joined System Sound in 1993 on *Les Miserables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*, and collaborated on sound design for the productions of *Chicago*, *Man of La Mancha*, *Cabaret*, *Footloose and Hair*, and *High Society* and *Carousel* for The Production Company. Julian has also designed and engineered many stadium and special events for System Sound such as the Mahler 'Symphony of a Thousand' for the Olympic Arts Festival, and the Y2K New Year's Eve celebrations on the Yarra River.

Associate Designer Mark Benson joined System Sound in 1996 and was the Deputy Sound Master for the Victorian Arts Centre. With System Sound, Mark has designed, supervised and mixed many concerts and special events, including all the Spray Farm Festivals, concerts for the Melbourne Symphony, the Australian Philharmonic Orchestra and the Hong Kong Philharmonic Orchestra. Bringing his orchestral experience to *The Pajama Game* Mark was also the Associate Sound Designer (orchestral) for The Production Company's *South Pacific* and *Sunset Boulevard*.



WAS A SPOT, FOR ONE
CAMELOT



A TRIBUTE TO JOHN TRUSCOTT AO

John Truscott was born in Melbourne in 1935 and established himself as a stage designer with The Little Theatre in St Martin's Lane in South Yarra. Working as resident designer with Irene Mitchell, George Fairfax and Peter Randall, Truscott helped create more than eighty productions. He then began to design for commercial musical productions including *The King and I*, which led to an invitation to design the sets and costumes in 1963 for *Camelot* for J C Williamson Theatres. It was this production that launched his international career. On the advice of Sir Robert Helpmann, the London producer engaged him to design the English production of *Camelot* and this led to an invitation from Jack Warner to design the film of the Hollywood musical for which he won two Academy Awards for Costume Design and for Art Direction. John Truscott stayed in Hollywood for fourteen years working on films such as *Paint Your Wagon*, which earned him an Oscar nomination, and *The Great Gatsby*.

In 1978, the Victoria State Opera invited John to return to Australia to design *Idomeneo* and *The Pearl Fishers*. Both productions, hailed as exquisite, were major successes for the VSO.

In 1980 he was persuaded to undertake the design of the interior finishes of the Victorian Arts Centre. His success in creating an environment where patrons experience a sense of occasion is an enduring legacy. Equally, his success in creating an atmosphere of enjoyment, challenge and of

theatrical excitement on the large World Expo '88 site in Brisbane was a singular achievement.

John Truscott was appointed Artistic Director of the Spoleto Melbourne Festival for three years, commencing in 1989, and introduced the new name of Melbourne International Festival of the Arts in 1990. John Truscott's legacy to the Melbourne International Festival was remarkable. His focus on presenting myriad quality outdoor events, of imaginatively decorating the Arts precinct, and of creating *Botanica*, changed forever Melbourne's perception of what might be achieved. He was responsible for a number of important newly commissioned works and in collaboration with Stephen McIntyre created a Lunchtime Chamber Music Series that showed Australian artists could achieve the same sort of success as the earlier international guests. He engaged a number of important international and Australian companies to appear at his Festivals and he showed in so many ways that it was possible to do it with style.

At the conclusion of his Festival appointment in 1991, he became Artist in Residence at the Victorian Arts Centre and an adviser to the Victorian Ministry for the Arts and the City of Melbourne. Many of his ideas for enhancing Melbourne's laneways and streetscapes have now been put into practice with great effect

Although he had been in ill health for some time, his death in September 1993 was unexpected and was mourned by the entire Arts community.

THE JOHN TRUSCOTT

DESIGN FOUNDATION INC.

The John Truscott Design Foundation was established in 1993 as an enduring tribute to the aspirations and achievements of John Truscott AO. The Foundation is dedicated to uphold, encourage and promote creative design at the highest level.

It is a small, independently run organisation with modest funds that continues to seek, as well as give, financial support. The Foundation uses its funds, often in partnership with others, to identify creative opportunities to promote the cause of good design. These are often in ways that are similar to the support John received early in his career. In many cases they promote interesting examples of designs that are enhancing the environment and, particularly, the streetscape of Melbourne.

The Foundation has strongly supported design students with financial assistance who were in need. It has also been involved in a number of awards, exhibitions and lectures.

Since 2000 the Foundation has participated in the Green Room Awards with an annual prize for excellence in design in theatre. In a project in conjunction with the Victorian Theatres Trust, the Foundation sponsors Design Dialogue in *On Stage Magazine*, which provides exposure for interviews with successful practitioners in various areas of design.

In 2002 the Foundation was the catalyst for the publication of *A Place Across the River*, the detailed history of the Victorian Arts Centre written by Vicki Fairfax. In 2005 it also sponsored Melbourne International Arts Festival 1986-2005, written by Paul Clarkson.

In 2005, the Foundation, in association with the National Design Centre at Federation Square, established the John Truscott Travel Award. The initial recipient, Marco Gjorgja will spend time touring Europe in 2006 visiting design institutions and leading designers, and looking for interesting and exciting examples of creative contemporary design. On his return he will undertake a series of presentations to design students.

For further information, contact the John Truscott Design Foundation Inc, PO Box 69, East Melbourne Victoria 3003. Telephone (03) 9415 6796





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For information about the Orchestra Victoria donation, bequest and sponsorship program, please contact Peter Garrick on 03 9694 3633 or email: peter.garrick@orchestravictoria.com.au www.orchestravictoria.com.au



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FOR YOUR INFORMATION

- The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.
- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, the Arts Centre is a smoke free area.

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