



THE PRODUCTION COMPANY
The Arts Centre – State Theatre

2012 SEASON DATES
11-15 JULY
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3-7 OCTOBER

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AUSTRALIAN PREMIERE SEASON



GREY GARDENS

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THE PRODUCTION COMPANY
presents

PAMELA RABE and NANCYE HAYES
in

GREY GARDENS

Book by
Doug Wright

Music by
Scott Frankel

Lyrics by
Michael Korie

Based on the film **Grey Gardens**

by David Maysles, Albert Maysles, Ellen Movde, Muffie Meyer & Susan Froemke

Originally produced on Broadway by

East of Doheny, Staunch Entertainment Randall L. Wreghitt/Mort Swinsky
Michael Alden Edwin W. Schloss In association with Playwrights Horizons

Playwrights Horizons Inc. New York City, produced the World Premiere of Grey Gardens

Off-Broadway on March 7, 2006

Developed with the assistance of The Sundance Institute

By arrangement with Hal Leonard Australia Pty Ltd.
exclusive agent for Dramatists Play Service, Inc.

BERT LaBONTE
ALEX RATHGEBER
LUCY-ROSE COYNE

JAMES MILLAR
LIZ STILES
CAITLIN VIPPOND

JOHN O'MAY
ARIEL KAPLAN
ALICE McDONALD

Director
Musical Director
Choreographer
Set Designer
Costume Designer
Lighting Designer
Sound Design
Stage Manager
Repetiteur
Assistant Director

ROGER HODGMAN
KELLIE DICKERSON
DANA JOLLY
RICHARD ROBERTS
FLEUR THIEMEYER
MATT SCOTT
MARK BENSON, JOHN SCANDRETT for SYSTEM SOUND
MEG DEYELL
LOCLAN MACKENZIE-SPENCER
EMMA CALLAGHAN

ORCHESTRA
VICTORIA

THE ARTS CENTRE - PLAYHOUSE
24 NOVEMBER to 4 DECEMBER 2011



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Frank Van Straten OAM for the program article
Jeff Busby and Colin Page for photography
Vocal coach, Anna McCrossin-Owen

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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.

Welcome to Grey Gardens



In 1976, film documentarians Albert and David Maysles captured, in remarkable close-up, the lives of the eccentric East Hampton recluses Big and Little Edie Beale. Their documentary went on to inspire this Broadway musical. I was fascinated by the Beale's story when I saw it on stage in New York in 2007. So naturally I am thrilled to be able to share this masterpiece with The Production Company audience. Who better to bring the extraordinary Beales to life for you than the jaw-dropping skills of two Australian theatre legends - Pamela Rabe and Nancye Hayes?

Of course, we have an enviable record in engaging the cream of Australia's creative talent. The last time we brought you an Australian premiere was *Dirty Rotten Scoundrels* in 2009. That was also directed by Roger Hodgman and choreographed by Dana Jolly, the creative duo for so many of our successes. I welcome them back and of course, our marvellous musical director Kellie Dickerson, costume designer Fleur Thiemeyer and lighting designer Matt Scott and the team from System Sound.

I am always so proud of the wonderful performances artists contribute to this company, and so I am thrilled to welcome back Bert LaBonte, James Millar, John O'May, Alex Rathgeber and Melle Stewart. And it is my pleasure to welcome the set designer Richard Roberts, Liz Stiles and Ariel Kaplan. It won't be long before our three children, Caitlin Vippond, Lucy-Rose Coyne and Alice McDonald, will be back in adult roles!

This is the first time we have performed in The Playhouse, the perfect venue to share the indomitable force of the two Edies. Their nonconformist spirits have made them enduring icons.

I hope you enjoy meeting them as much as I did.

Jeanne Pratt AC
CHAIRMAN
THE PRODUCTION COMPANY

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Musical Numbers

PROLOGUE (1973)

The Girl Who Has Everything
Edith Bouvier Beale

ACT ONE (1941)

The Girl Who Has Everything (Reprise)
Young 'Little' Edie Beale

The Five-Fifteen

Edith Bouvier Beale, Young 'Little' Edie Beale,
Jacqueline 'Jackie' Bouvier, Lee Bouvier,
Brooks, Sr.

Mother, Darling

'Little' Edie Beale, Edith Bouvier Beale,
George Gould Strong, Joseph Patrick Kennedy, Jr.

Goin' Places

Joseph Patrick Kennedy, Jr.
Young 'Little' Edie Beale

Marry Well

J.V. Major Bouvier, Brooks, Sr.
Jacqueline 'Jackie' Bouvier, Lee Bouvier,
Young 'Little' Edie Beale

Hominy Grits

Edith Bouvier Beale, George Gould Strong,
Jacqueline 'Jackie' Bouvier, Lee Bouvier

Peas In A Pod

Young 'Little' Edie Beale, Edith Bouvier Beale

Drift Away

George Gould Strong, Edith Bouvier Beale

The Five-Fifteen (Reprise)

Edith Bouvier Beale

Daddy's Girl

Young 'Little' Edie Beale

The Telegram

Young 'Little' Edie Beale

Will You?

Edith Bouvier Beale

ACT TWO (1973)

The Revolutionary Costume For Today
'Little' Edie Beale

The Cake I Had

Edith Bouvier Beale

Entering Grey Gardens

Company

The House We Live In

'Little' Edie Beale, Company

Jerry Likes My Corn

Edith Bouvier Beale

Around The World

'Little' Edie Beale

Will You? (Reprise)

'Little' Edie Beale, Edith Bouvier Beale

Choose To Be Happy

Norman Vincent Peale, Sister Marla, Company

Around The World (Reprise)

'Little' Edie Beale

Another Winter In A Summer Town

'Little' Edie Beale, Edith Bouvier Beale

ORCHESTRA VICTORIA

Conductor
Keyboard
Violin
Cello

Kellie Dickerson
Loclan Mackenzie-Spencer
Matthew Hassall
Kalina Krusteva

Reeds
French Horn
Trumpet/Flugelhorn
Percussion
Piano

Tony Hicks
Stuart Brownley
Linda Hewett
Patrick McMullin
Greg Sully
Andrew Patterson

CAST

(IN ORDER OF APPEARANCE)

PROLOGUE (1973)

Edith Bouvier Beale

'Little' Edie Beale

ACT ONE (1941)

Edith Bouvier Beale

Young 'Little' Edie Beale

George Gould Strong

Brooks, Sr.

Jacqueline 'Jackie' Bouvier

Lee Bouvier

Joseph Patrick Kennedy, Jr.

J.V. 'Major' Bouvier

ACT TWO (1973)

Edith Bouvier Beale

'Little' Edie Beale

Brooks, Jr.

Jerry

Norman Vincent Peale

Sister Marla

SETTING

Act One takes place in July 1941 Grey Gardens, East Hampton, Long Island, New York.

Act Two takes place in 1973, Grey Gardens, East Hampton, Long Island, New York.

The events of the play are based on both fact and fiction.

PRODUCTION CREDITS

Technical Director
Stage Manager
Company Manager
Wardrobe Supervisor
Repetiteur

Production Manager
Asst Company Manager
Asst Stage Manager
Wigs and Hair

David Miller
Meg Deyell
Graeme Haddon
Kim Bishop
Loclan Mackenzie-Spencer
Mel Robertson
Tom Lambert
Tia Clark
Corrine Day
Phillip Sweeney

Make-up and Assistant
to Fleur Thiemeyer
Head Mechanist

Dialogue Coach

Chaperone
Sound Mix Engineer
Stage Radio Mic Tech
Radio Mic Engineer
Set Construction
Lighting Supplied by

Michelle Rieusset
Jack Grant

Anna McCrossin
Owen

Penelope Thompson

Simon Gregory

Jess Frost

Cameron Herbert

Malthouse
Resolution X



Pamela Rabe

'Little' Edie Beale/Edith Bouvier Beale

Pamela has worked extensively in theatre around Australia, as both an actress and a director.

She has directed the Sydney Theatre Company's productions of *In The Next Room or The Vibrator Play*, *Elling* and *The Serpent's Teeth – Citizens and Porn Cake* for the Malthouse Theatre.

As an actress, her recent credits with the MTC include *Hamlet*, *Boston Marriage*, *God Of Carnage*, *The Things We Do For Love*, *Dinner and Blithe Spirit*. For the STC, Richard III in *The War of the Roses*, *The Serpent's Teeth – Soldiers*, *Gallipoli*, *A Midsummer Night's Dream*, *The Art of War*, *Season at Sarsaparilla*, *Le Bourgeois Gentlemen*, *The Lost Echo*, *Mother Courage and Her Children*, and *The Cherry Orchard*. Other theatre credits include *Do Not Go Gentle* for Forty Five Downstairs, *Woman Bomb* for Malthouse, *The Wizard of Oz* for GFO, SEL and Macks Entertainment and recently as a guest artist in Moira Finicane's *The Burlesque Hour*.

Pamela has also appeared widely in television and film. Her film credits include Samantha Lang's *The Well*, honoured by its inclusion in official competition at the 1997 Cannes Film Festival and for which she won the 1997 Australian Film Institute Award for 'Best Actress in a Leading Role', Bruce Beresford's *Paradise Road*, Mark Joffe's film version of *Cosi*, Paul Cox's *Lust and Revenge*, John Dulgan's *Sirens* and Margot Nash's *Vacant Possession*. Her television credits include the acclaimed television series *Seven Deadly Sins*, the ABC/BBC co-production *The Bite* and the mini-series *The Leaving of Liverpool*.

Pamela played the role of Vera Charles in The Production Company's inaugural season of *Mame*.

Recently, Pamela was invited along with Robyn Nevin and Aidan Fennessy, to program the MTC's 2012 season.



Nancye Hayes OAM

Edith Bouvier Beale

Actor, dancer, singer, choreographer and director Nancye Hayes began her career in JC Williamson's production of *My Fair Lady* in 1961. However, it was the title role of *Sweet Charity* in 1967 that established her name. Her musical successes include *Promises Promises*, *Pippin*, *Irene*, *Annie*, *Chicago*, *Sweeney Todd*, *Nine*, *Show Boat* and *A Little Night Music*. Other stage credits include *Murderers*, *Metro Street*, *Broadway Bound*, *Same Time Next Year*, *The Glass Menagerie*, *Steel Magnolias*, *Stepping Out*, *Eureka* and the STC's production of *Summer Rain*. During 2006 and 2007, Nancye toured nationally with *Six Dance Lessons In Six Weeks* which co-starred Todd McKenney and in 2011 with Reg Livermore in *Turns*.

For The Production Company, Nancy has appeared in *Funny Girl*, *The Music Man*, *Oklahoma!* and *Follies*. Nancye has also directed several musicals for The Production Company – *The Boy From Oz*, starring Todd McKenney, *Gypsy*, starring Judi Connelli and *Sweet Charity*, starring Sharon Millerchip. For GFO/SEL/Macks Entertainment, Nancye directed *The Wizard of Oz*. She has directed *Crazy for You* and *The World Goes Round* (WAAPA), *Australia's Leading Ladies Concert* (Brisbane Festival), *The 3 Divas* (Christine Dunstan Productions).

Her television credits include *Home and Away*, *Blue Heelers*, *The Dismissal*, *The Last Bastion*, *The Sullivans*, *Carson's Law*, *Rafferty's Rules* and *GP*.

Nancye's awards include a Victorian Green Room Award, the Norman Kessell Memorial Award and the Sydney Theatre Critics' Award for her performances in *Guys and Dolls*, a MO Award for *42nd Street* and a 2009 Helpmann Award for her performances as Mrs. Higgins in Opera Australia's *My Fair Lady*.

Nancye is honoured to have received four Lifetime Achievement Awards - from the Variety Club in 1997, the Green Room Awards Association in 2003, the Sydney Theatre Awards in 2009, and the prestigious JC Williamson Award in 2011.

'With love always, Edie.'

Frank Van Straten explores the meandering pathways of *Grey Gardens*.

Almost exactly 40 years ago, readers of *The National Enquirer* – that ubiquitously scandalous American supermarket tabloid – were regaled with a story about a mother and daughter who were living as hermits in unbelievable squalor. Not all that remarkable, except that the sprawling mansion that was crumbling around them was in Georgica Pond, an East Hampton haven for the rich around 175 km from New York, that *National Geographic* had called 'the most beautiful village in America'. Oh, and the women – 'Little' Edie – Edith Bouvier Beale – and her similarly named mother, were cousins of Jacqueline Kennedy Onassis.

New York Magazine made a cover story out of it and before long officers of the Suffolk County Board of Health were knocking on the door. What they found was incredible. The women were not alone. There were countless cats and raccoons sharing the house's 28 rooms, and the whole place was alive with fleas. Upstairs there were piles of rotting rubbish and a metre-high mountain of empty tin cans, while the once gracious gardens were a jungle of weeds and debris. 'Grey Gardens', once one of the area's most elegant homes, was fit only for demolition.

Inevitably an eviction notice was served and, just as inevitably, the resulting publicity forced the women's relatives to step in. Jackie Onassis and her sister, Lee Radziwill, provided the \$32,000 necessary to cart away 1000 bags of rubbish, clean the house and install a new furnace and plumbing.

All this tweaked the imagination of brothers Albert and David Maysles. They had already achieved considerable success with their documentary film studies of Orson Welles, the Beatles and the Rolling Stones; now they wanted to chronicle life at 'Grey Gardens'. That the women agreed to the Maysles' six-week 'invasion' may have been partly due to the \$5000 cash that each received in return for their participation. In the event both were very happy with the result, Edie calling it 'a masterpiece' even though she was slightly surprised to hear how idiosyncratic her accent had become.

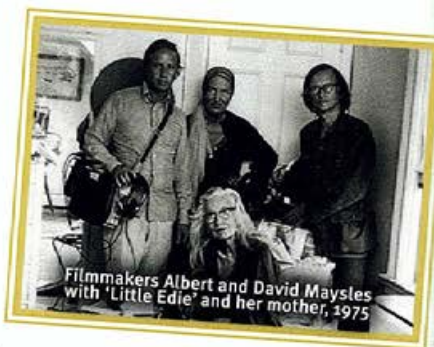
The film that emerged was truly remarkable – a superb example of what was then a fairly new style of filmmaking, 'cinéma vérité', the predecessor



'Grey Gardens' in 1915



'Grey Gardens' in 1975



Filmmakers Albert and David Maysles with 'Little Edie' and her mother, 1975

of today's 'reality' TV genre. For the cameras the Beales sang, danced and reminisced, just as they did every day while their home disintegrated around them. The resulting *Grey Gardens* documentary provided a portrait of two extraordinary women that was acutely intimate, and sometimes distressingly uncomfortable. Today it retains a proud place in the International Documentary Association's 'Top Ten of All Time' list.

The elder Edith was born in 1895. Her parents, John and Maude Bouvier, were Jackie Kennedy's paternal grandparents. Edith was an enthusiastic amateur singer and at one stage thought of becoming a surgeon. Instead she married a lawyer, Phelan Beale, and bore two sons and one daughter – 'Little Edie', born in 1917. The Beales purchased 'Grey Gardens' in 1923. The house, built in 1901, had been named for the colour of the surrounding sand dunes, the cement garden walls and the pervading sea mist.



'Little Edie' and her mother, 1975

The Beales separated in 1931, when 'Little Edie' was 14. Mother and daughter continued to live in the house. Phelan Beale provided no alimony and only meagre child support; later Edith received \$300 a month from her parents' estate. In 1946 Phelan notified her – by telegram – that he had divorced her. Though her sons urged her to sell 'Grey Gardens', she and her daughter refused to leave, gradually selling their antiques, jewellery and furniture. They struggled on in increasingly straightened circumstances while the house and garden deteriorated around them. Following the death of their caretaker, Tom 'Tex' Logan, and a robbery in 1968, Edith rarely ventured from the house.

The Board of Health raids made things worse; after them she did not leave 'Grey Gardens' until a fall necessitated a trip to the local hospital, where she died in 1977, aged 81.



'Little Edie' in cabaret, 1978

A year later 'Little Edie' blundered into a short-lived career as a cabaret artiste with what *The New York Times* called 'a public display of ineptitude'. In 1979 she sold 'Grey Gardens' for \$220,000 on the condition that the buyers, former newspaper man Ben Bradlee and his partner, Sally Quinn, would not demolish the house, instead undertaking to make what she disarmingly described as 'a few small repairs'. Bradlee and Quinn honoured their agreement, painstakingly restoring the house and gardens to their former splendour. Today they are used frequently for fundraising events.

'Little Edie' whiled away her last days writing poetry and living quietly in an apartment in Bal Harbour, Florida. She died there in 2002, aged 84.

By then, of course the 'Grey Gardens' saga had become a unique phenomenon.



'Little Edie' in 1940



'Little Edie' in 1975

There have been books – around a dozen so far – exploring every nook and cranny of the ‘Grey Gardens’ story, and it continues to live on stage and screen.

The Maysles’ 1975 film triggered spreads in *Vogue* and other magazines, and inspired a further documentary, *Ghosts of Grey Gardens* (2005), directed by Liliana Greenfield-Sanders; this was, in effect, a documentary about the original documentary. Albert Maysles took another bite of the proverbial cherry in 2006 with *The Beales of Grey Gardens*, which included never-before-seen footage that had missed the final cut of his earlier film. The year 2011 brought two more ‘Grey Gardens’ films: *Grey Gardens – Get on the Ghost List*, in which attempts were made to manifest the house’s ghosts so they could attend a séance marking the 35th anniversary of the Maysles film; and *The Marble Faun of Grey Gardens*, in which directors Jason Hay and Stephen Pelizza follow the convoluted story of Jerry Torre who, as a teenager, had appeared in the 1975 film.

Two years ago HBO unveiled *Grey Gardens*, a lavish made-for-TV feature with Drew Barrymore as ‘Little Edie’, Jessica Lange as her mother, and Jeanne Tripplehorn as Jacqueline Kennedy Onassis. Michael Susskind directed. It won six Emmy awards and two Golden Globes.



Stage adaptations have been similarly prolific. New York socialite Rebecca Pavlovics created an idiosyncratic piece in which she portrayed all the ‘Grey Gardens’ characters, aided only by a supporting cast of 20 cats. David Robson chose to quote ‘Little Edie’ for the title for his play: *A Few Small Repairs*. It premiered to good reviews in Philadelphia in 2007, and two years later turned up as a festival offering in Belfast, Northern Ireland. In 2008 David Lally’s *Little Edie and the Marble Faun* was presented as part of the Metropolitan Playhouse’s annual Author Fest, ‘Hawthornucopia’. Lally’s work melded evocations of ‘Grey Gardens’ with elements of Nathaniel Hawthorne’s bizarre 1860 novel *The Marble Faun*.

Which brings us, at last, to *Grey Gardens* – the musical.



Though composer Scott Frankel had been a long-time fan of the original documentary, the idea of turning it into a musical did not occur to him until 2000. It seemed such a logical subject he couldn’t figure out why nobody else had thought of it. As it turned out, someone had. Frankel found himself competing for the rights with a French composer who wanted to make it the basis for an opera. After two years of tortuous negotiations, Frankel won the day with his argument that the Beales, with their love of popular song and dance, would have much preferred his approach. Albert Maysles approached ‘Little Edie’ on Frankel’s behalf; happily she gave the project her endorsement.

To write the lyrics Frankel teamed up with Michael Korie, with whom he’d already worked on two minor musicals, *Doll* and *Meet Mr Future*. Korie had written the lyrics for Ricky Ian Gordon’s operatic version of *The Grapes of Wrath*. He also co-wrote the lyrics for composer Lucy Simon’s musical *Zhivago*; this premiered

at the La Jolla Playhouse in San Diego in 2006 and re-emerged as *Doctor Zhivago* in Australia in 2011.

Finding someone to write the book was not as easy. Frankel wanted Doug Wright, whom he knew from his college days. Wright received a Pulitzer Prize and a Tony Award for his 2003 play *I Am My Own Wife*. Its star, Jefferson Mays, who also won a Tony, reprised his performance in Australia in 2006. Wright’s 1995 play *Quills* won an Obie; he later adapted it for the screen as a starring vehicle for Geoffrey Rush. Wright’s most recent work includes the book for the 2007 stage version of Disney’s *The Little Mermaid*. But back in 2002 he was ambivalent about *Grey Gardens*, pointing out that the documentary had no narrative, and merely encapsulated a moment in time. It was only when Korie came up with the idea of placing the two acts of the musical in different eras – 1941 and 1973 – that Wright came on board.

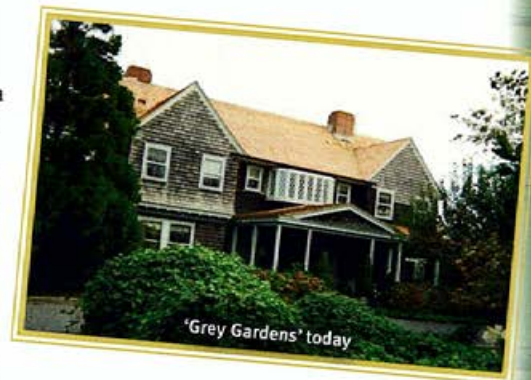
The result was an innovative entertainment that brilliantly channelled the extraordinary Beales with humour and compassion – but there still was some way to go.

In 2004 an early draft of the *Grey Gardens* musical was presented for the Sundance Institute Theatre Institute Laboratory at White Oak in Florida. Among the artists taking part were Christine Ebersole and Mary Louise Wilson. In October 2005 there were ‘developmental readings’ at Playwrights Horizons in New York, an organisation dedicated to foster new American theatre writing. After more refinements, *Grey Gardens* had its official ‘off Broadway’ premiere at Playwrights Horizons on 10 February 2006. The piece attracted only mixed reviews, but Christine Ebersole and Mary Louise Wilson, who had remained loyal to the production, were rewarded with accolades. It was on the strength of these the show headed for Broadway, bolstered by considerable refining, rewriting, the excision of several songs and the addition of new ones.

Ebersole and Wilson recreated their original roles when the reworked show opened on Broadway at the Walter Kerr Theatre on 2 November 2006. This time the reviewers raved. *Grey Gardens* was nominated for ten Tony Awards and won three. *Time* magazine named it the year’s Number One Show. The production clocked up 307 performances. There was no national tour; instead, numerous companies have staged *Grey Gardens* right across the United States. A Japanese production opened in Tokyo in November 2009 and went on to play Osaka and Nagasaki.

And, in an extraordinary twist, Albert Maysles made yet another ‘Grey Gardens’ documentary. This time his cameras documented the musical’s creative journey: a documentary about a musical based on a documentary! The result, *Grey Gardens: From East Hampton to Broadway*, was screened at the 2007 East Hampton Film Festival and was subsequently seen on the American PBS network.

And what would ‘Little Edie’ think of all this? Shortly before her death she wrote to Albert Maysles expressing her delight in the idea of a ‘Grey Gardens’ musical. ‘I am thrilled by what you wrote about the musical,’ she said. ‘My whole life was music and song! It made up for everything! Thrilled – thrilled – thrilled! I have all of Mother’s sheet music and her songs she sang. With all I didn’t have, my life was joyous! With love always, Edie’.



©Frank van Straten OAM 2011



Bert LaBonte

Brooks, Sr./Brooks, Jr.

Bert's theatre credits include *Clybourne Park*, *Next to Normal*, *A Behanding in Spokane*, *Richard III*, *The Hypocrite*, *Don Juan in Soho*, *The Madwoman of Chaillot*, *Tom Foolery*, and *A Female of the Species* for MTC. *The Grenade* for STC and *25th Annual Putnam County Spelling Bee* (nomination for Helpmann Award) for MTC/STC, *Much Ado About Nothing* and *A Midsummer Night's Dream* for Essential Theatre and *The Inner Sanctum* for La Mama. Musical theatre credits include *South Pacific* and *Kismet* for The Production Company, *Pippin*

for Kookaburra, *The Full Monty* for IMG, the RUG UK tour of *Jesus Christ Superstar*, *Show Boat* for Marriner/Livent and *Guys and Dolls* for Shows Management.

For Adelaide Cabaret Festival Bert performed in *Songs for a New World* by Jason Robert Brown and *A Wild Party* by Andrew Lipa. In 2011 Bert performed his critically acclaimed one man show written by Ross Mueller, *When I Fall in Love; the Nat King Cole story*.

Film credits include *Animal Kingdom*, *Nightmares and Dreamscapes*, *Rats and Cats*, *Evil Never Dies*, *Salem's Lot*, *The Cook* and *The Pugilist at Rest*!

Television credits include *Sea Patrol IV*, *Wilfred II*, *Lowdown*, *Neighbours*, *Good Guys Bad Guys*, *Blue Heelers*, *Simone De Beauvoir's Babies*, *Backbencher*, *Flipper*, *City Homicide*, *Bogan Pride* and *Pirate Island: The Lost treasure of Fiji*.



James Millar

George Gould Strong

James is a graduate of WAAPA. His performance credits include *Oklahoma!* for The Production Company, *Snugglepot and Cuddlepie* for Company B Belvoir, *Eureka* for the Melbourne International Arts Festival, *The Little Dog Laughed* for the Ensemble Theatre, the Sydney and Melbourne seasons of *Gutenberg the Musical*, for which he was nominated for both a Sydney Theatre Award and Green Room Award, Company, *Jerry Springer: The Opera* for the Sydney Opera House and *Love Bites*, which enjoyed two seasons in Sydney and in Perth. In 2006 James won the Green Room Award for Best Supporting

Actor in the role of Jud Fry in *Oklahoma!* In the same year, he was selected to perform in Cardiff for BBC Radio 2's Voice of Musical Theatre.

Also trained in writing, James wrote the book and lyrics for *The Hatpin*, which played seasons in Sydney, New York in 2008 and Melbourne in 2011 and *Lovebites: A Song Cycle*, both of which were nominated for Sydney Theatre Awards in 2009. In 2011, he was commissioned to write the book and lyrics for *A Little Touch of Chaos* and is currently completing his new musical *Nelson Started A Group* to be premiered in 2012.

His television credits include *A Country Practice*, *Water Rats*, *Naked: Coral Island*, *Home And Away*, *Police Rescue* and his film credits include *The Eternity Man*, directed by Julien Temple. James is thrilled to return to The Production Company for the Australian premiere of *Grey Gardens*.



John O'May

Major Bouvier/Norman Vincent Peale

John has worked in all areas of the entertainment industry encompassing music theatre, cabaret, drama, opera, concerts, comedy, radio, writing and directing.

For The Production Company John has played Elisha Whitney in *Anything Goes*, General Harrison Howell/ Harry Trevor in *Kiss Me, Kate*, and Nicky Arnstein in *Funny Girl*.

His music theatre credits include *Godspell*, *The 20's And All That Jazz*, *Seven Little Australians* (which he also directed), *HMS Pinafore*, *Crazy For You*, *The Merry Widow*, *A Little Night Music* (for which he won his first Green Room Award for Leading Male Performer), *The Phantom Of The Opera* (in the roles of both M. Firmin and M. Andre), *Mamma Mia!* and the only Australian production of *The Light In The Piazza* (which he produced, directed and starred in).

John has worked extensively with the Melbourne and Sydney Theatre Companys. His film and TV credits include *A Heartbeat Away*, *City Homicide*, *The Games*, *Carson's Law*, *Between Wars* and *Starstruck*.

John has been a proud and active member of Actor's Equity since November 1972.



Alex Rathgeber

Joseph Patrick Kennedy, Jr./Jerry

Alex's theatre credits include Raoul on London's West End in Cameron Mackintosh's *The Phantom of the Opera*, Robert Martin in MTC's *The Drowsy Chaperone* and Older Patrick in The Production Company's *Mame*, for which he received a Green Room Award nomination. Most recently, Alex starred as Billy Crocker in *Anything Goes*. Other roles for The Production Company include Peter Allen's partner Greg Connell in *The Boy From Oz*, Tony in *The Boy Friend*, Lancelot in *Camelot*, Gremio in

Kiss Me, Kate and appearances in *Annie Get Your Gun* and *The Pajama Game*.

Further theatre credits include Brad Majors in the New Zealand and Korean tour of *The Rocky Horror Show* (TML), *Fiddler on the Roof* (TML), *Sideshow Alley* (QPAC), solo shows *A Momentary Act* and, for the Adelaide Cabaret Festival, *Experiment*. Alex has appeared in a range of concert and benefit appearances including the City of Stonnington's *Musical Melodies* in the park and Very Special Kids remembrance days. On television, Alex has had roles on Channel Ten's *Rush* and the ABC's *Miss Fisher's Murder Mysteries*.

Alex is delighted to be playing the dual roles of Joe Kennedy Jr. and Jerry in *Grey Gardens* for The Production Company before he joins the Gordon Frost Organisation in 2012 to create the role of Sid Worley in the world premiere production of *An Officer and a Gentleman*.

Alex is a WAAPA graduate.



Liz Stiles

Young 'Little' Eddie Beale/Sister Marla

Liz graduated from WAAPA in 2007. She also completed a diploma in film acting at the New York Film Academy in 2010.

This year Liz has appeared in Channel 10's *Offspring* and Channel 7's *Winners and Losers* as Stacey Montague. She also played the role of Barbara in Magnormous's production of *Milk and Honey*.

Liz was in the original Australian cast of *Wicked*, performing in the ensemble in the Melbourne and Sydney seasons and

understudying and performing the role of Glinda the Good Witch. Other roles include Cinderella in a charity performance of *Into the Woods* for the Rob Guest Endowment, the Nurse in the Gaiety Theatre's production of *Hello Again* and Florrie Fanshaw in Nick Enright and David King's *The Good Fight* at the New York Music Theatre Festival.

Grey Gardens is Liz's first appearance with The Production Company. She is thrilled to be working with Roger Hodgman and Kellie Dickerson alongside this wonderful cast and creative team.

Liz would like to dedicate her performance to her grandfather, Brian Taylor.



Ariel Kaplan

Jacqueline 'Jackie' Bouvier

Ariel made her professional stage debut at the age of eight playing Florence in *Oliver!* for IMG, in both Melbourne and Singapore. She was then cast as Young Nala in *The Lion King* for both the Melbourne and Shanghai seasons.

Her television roles include the comedy sketch show *Skithouse*, *Hamish and Andy* and the lead role of Lisa in the tween series *The Saddle Club*.

Ariel has recorded several songs for The Saddle Club album *Best Friends* and starred in the accompanying music videos. She toured Australia, the USA and Canada to promote the album and the series. Her promotional appearances included the Royal Melbourne Show and the Breyerfest in the US. Ariel has had guest appearances on television chat shows including *Kids WB* in Queensland. Most recently, Ariel appeared on *Race Relations* for ABC TV and *Tangle* for Southern Star.

Ariel has trained extensively in many dance styles, having studied at the Jane Moore Academy of Ballet for over a decade. She has trained in voice under Harry Mullany since 2000.



Lucy-Rose Coyne

Lee Bouvier

Lucy-Rose attends Lowther Hall Anglican Grammar School.

Since the age of three, Lucy-Rose has been training in singing, dance and acting at her mum and dad's studio, Michelle Slater/Kevin Coyne Performing Arts Studio. She recently performed in *Candyman* with Wayne Scott Kermond.

Lucy Rose is proud and very excited to be performing in *Grey Gardens*. She would like to thank her family and friends for their love and support.



Alice McDonald

Lee Bouvier

Alice is eleven years old and attends Haileybury College.

She has been singing and dancing and performing since she was six and is currently training in Musical Theatre, Ballet and Jazz at Centrestage Performing Arts School in Brunswick with Ian and Leanne White. She is thrilled to be making her professional debut with The Production Company in *Grey Gardens*.



Caitlin Vippond

Lee Bouvier

Caitlin attends Dance World Studios, where she learns ballet, tap, jazz and contemporary

dance. She also studies singing with Greg Mills. She has performed in numerous dance and singing performances. This is her first professional engagement. She is thrilled to be working with The Production Company and would like to thank her family for their love and support.



Melle Stewart

'Little' Edie Beale/Edith Bouvier Beale understudy

Melle is a graduate of WAAPA. Most recently she has appeared in *Tick*

Boom for Newline Productions, *Dad and Dave* for Q Theatre and *Hitler's Daughter*, which played in both Florida and Sydney's Seymour Centre. Other theatre credits include playing Helena in *A Midsummer Night's Dream* in Centennial Park for Wild Rumpus, playing Lady Beaconsfield/Nellie in TML's international touring production of *Jekyll and Hyde*, Loreli in *Risky Lunar Love*, Amber in *The Hatpin* for Neil Gooding and Whitebox Productions, Catherine in *The Memory of Water* for Darlinghurst Theatre Company and Tzeitel in *Fiddler on the Roof* and *Oklahoma!* for The Production Company. She was also in the Australasian tour of *Mamma Mia!* and in *Leader of the Pack - The Ellie Greenwich Musical*.

Workshops include *The Good Fight* by David King and Nick Enright, *Jumpin' the Q* by Matthew Frank and Dean Bryant, *The Hatpin* by James Millar and Peter Rutherford and *Beauty Spot* by David Young. She has read short stories and dramas for ABC Radio National and appeared on *Home and Away* for the Seven network. In 2007 Melle won Best Actress of the Short and Sweet Festival. She has been a proud member of Equity since 2002.

Doug Wright

Book

Doug Wright received the Pulitzer Prize, a Tony Award, the Drama Desk Award, A GLAAD Media Award, an Outer Critics Circle Award, a Drama League Award and a Lucille Lortel Award for *I Am My Own Wife*, which premiered at Playwrights Horizons in 2003. For *Grey Gardens*, he was nominated for Drama Desk and Outer Critics awards for Best Book of a Musical. In 1995, he won an Obie Award for his play *Quills*. His screen adaption was named Best Picture by the National Board of Review and nominated for three Academy Awards. Plays include *The Stonewater Rapture*, *Interrogating the Nude*, *Watbanaland* and *Unwrap Your Candy*. For career achievement, Doug was cited by the American Academy of Arts and Letters and awarded the Tolerance Prize from the Kulturforum Europa. Currently, he serves on the board of the New York Theatre Workshop and the Dramatists Guild Council. He lives with singer/songwriter David Clement.

Scott Frankel

Music

Scott Frankel was nominated for Drama Desk and Outer Critics Circle awards for his work on *Grey Gardens*. He has composed the music for *Doll* (Ravina Festival; Richard Rodgers Award) and *Meet Mister Future* (winner, Global Search for New Musicals), both with lyricist/librettist Michael Korie. As a musical director, conductor and pianist, he has been associated with the original Broadway productions of *Into The Woods*, *Les Miserables*, *Jerome Robbins' Broadway*, *Rags* and *Falsettos*, as well as Off-Broadway's *Putting It Together* starring Julie Andrews. Motion Picture credits include Mike Nichols' *Postcards From The Edge*, where he can be seen (and heard) playing for Meryl Streep and Shirley Maclaine. His many recordings include Barbra Streisand's *Back To Broadway* and a slew of original cast albums.

Mr Frankel is the recipient of the ASCAP Foundation Richard Rodgers New Horizons Award, a two-time fellow of the MacDowell Colony and a graduate of Yale University.

Michael Korie

Lyrics

Michael Korie wrote the book and lyrics to Scott Frankel's music for *Doll* (Sundance Institute, Chicago's Ravina Festival; Richard Rodgers Award) and *Meet Mister Future* (Cardiff Festival, 2005). His librettos for operas composed by Stewart Wallace include *Harvey Milk* (San Francisco Opera), *Hopper's Wife* (Long Beach Opera; NYFA Award) both directed by Christopher Alden, *Kabbalah* (Next Wave Festival) directed by Anne Carlson and *Where's Dick?* directed by Richard Foreman (Houston Grand Opera). His libretto to composer Ricky Ian Gordon's *The Grapes of Wrath* premiered at Minnesota Opera, Utah Opera and Houston Grand Opera in 2007-2008 with direction by Eric Simonson, conducted by Grant Gershon. He co-wrote lyrics with Amy Powers to composer Lucy Simon's *Dr Zhivago*, book by Michael Weller, directed by Des McAnuff (La Jolla Playhouse 2006 and Sydney and Melbourne 2011). Korie's lyrics were awarded the Edward Kleban Award and Jonathan Larson Foundation Award. He lives in New York City with Ivan Sygoda.



Roger Hodgman

Director

Roger Hodgman began his career with the ABC in 1965. Between 1971 and 1983 he taught acting in England and Canada. After several years as Artistic Director of the Vancouver Festival, in 1983 he became Dean of the school of Drama at the Victorian College of the Arts. In 1988, he was appointed the Artistic Director of the MTC, where he spent a successful decade directing over forty productions.

Roger has directed for STC, QTC, STCSA, The Production Company, IMG, Black Swan, Queensland Opera, Oz Opera, Victorian Opera, Opera Australia, New Zealand Opera and Canada's Shaw Festival. His awards include two Green Room Awards, a Sydney Theatre Critics' Award for *Sweeney Todd* and the Sydney Morning Herald named his *Skylight* 'one of the best productions of the decade.'

Musicals Roger has directed include four Sondheim works for MTC, *She Loves Me*, *Guys and Dolls*, *Annie Get Your Gun*, *Kiss Me, Kate*, *Thoroughly Modern Millie*, *The Gilbert and Sullivan Show*, *Little Me*, *Follies* and *Dirty Rotten Scoundrels* for The Production Company. He has directed *She Loves Me* and *Wonderful Town* for the Shaw Festival.

For television, he has directed many episodes of *The Secret Life of Us*, *Lockie Leonard*, *City Homicide*, *Packed to the Rafters* and *Us* as well as many other television dramas. His *Stepfather of the Bride* won best telemovie at the Chicago Film Festival.



Kellie Dickerson

Musical Director

Kellie is recipient of a Bachelor of Music (Honours, Performance) from the University of Sydney, the Donald Peart Memorial Award for Music, the Brian Stacey Memorial Trust Scholarship to Young Conductors and a place in the Symphony Australia Young Conductors' Programme.

Her career began as pianist/keyboardist on *The Phantom of the Opera*, *Miss Saigon* (both Cameron Mackintosh), *Turandot* (Opera Australia) and *The Three Divas*, continuing as assistant or associate musical director with *Beauty and the Beast* (Disney/Jacobsen Entertainment), *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), and *The Witches of Eastwick* (Cameron Macintosh/Jacobsen Entertainment).

As musical director and/or conductor engagements include *Amici Forever* (Sydney Opera House), *Die Fledermaus* and *The Merry Widow* (Opera Queensland), *Respect* (Jim McPherson), *Annie Get Your Gun* and *Thoroughly Modern Millie* (The Production Company), *Australia Plays Broadway* (Carnegie Hall) and *Wicked* (Gordon Frost Organisation/Marc Platt/Universal) for which she won a Green Room Award. As the late Rob Guest's musical director and partner Kellie toured Australia and New Zealand extensively.

More recently she has been involved in the development of two new musicals, *Strange Bedfellows* and *Dr Zhivago*, and continues as a musical supervisor for *Wicked* and *Dr Zhivago* into 2012.



Dana Jolly **Choreographer**

Dana's career began at the age of nine, when she played Gypsy Rose Lee as a child in *Gypsy* at Her Majesty's Theatre in Melbourne. She received several scholarships to study at the Victorian College at the Arts. After graduation, she worked with the Victoria State Opera and Australian Contemporary Dance Company.

In 1989, Dana relocated to London and for the next ten years, performed extensively throughout Europe in musical theatre, television, film, commercials, Royal Variety Performances and world pop tours with The Kinks, Cliff Richard and East 17.

Dana returned to Australia as Resident Choreographer on Susan Stroman's *Show Boat*, for which she received a Green Room Award nomination, and went on to be Resident Choreographer on *We Will Rock You* and *The Producers*. Dana choreographed *Respect* starring Rhonda Burchmore, the Melbourne Moomba Parade and Festival, The Adelaide Cabaret Festival, *So You Think You Can Dance* and the opera, *Angelique*.

For The Production Company, Dana has choreographed *Anything Goes*, *Kiss Me, Kate*, *Thoroughly Modern Millie*, *Little Me*, *Follies* and *Dirty Rotten Scoundrels*.



Richard Roberts **Set Designer**

Richard Roberts is a freelance theatre designer based in Melbourne. His design experience has included designs for drama, dance, film, television and opera.

Alongside his design practice, he has considerable experience in teaching. He established the design programme at the Western Australian Academy

of Performing Arts (1991-96) and more recently was Head of the School of Production at the Victorian College of the Arts (2000-07).

Most recently he has designed *The Magic Flute* for the Victorian Opera, *True West* for the STC, *La Sonnambula* for Opera Australia and *Next to Normal* and *The Gift* for the MTC. He is currently designing *Rigoletto* for The New Zealand Opera, *The Marriage of Figaro* for Victorian Opera, and the premiere of Jonathon Biggins's new play *Australia Day* for The MTC and the STC.

Richard is the recipient of four Green Room Awards. He won best design for Drama in 1998 for *Stolen* (Playbox Theatre Company), and in 2000 for *Life After George* (MTC) and best design in Dance in 2001 for *Requiem* (The Australian Ballet) and in 2004 for *Molto Vivace* (The Australian Ballet).



Fleur Thiemeyer **Costume Designer**

Fleur studied art as a young student in Melbourne, before moving overseas and working in London and America. While studying design in America, she received her A.A. Degree in fashion design at the Fashion Institute in Los Angeles. Fleur was also accepted as a member of the Costume Designers Guild, USA.

Fleur has designed for theatre, film, television and stage. Her international career spans from Australia to London, New York, Atlantic City, Las Vegas, Los Angeles, Asia.

Fleur has worked created costumes for many of the world's great entertainers including Liza Minnelli, Bette Midler, Raquel Welch, Olivia Newton-John, ABBA, Donna Summer, The Pointer Sisters, Dusty Springfield, The Jackson's, KISS, Sheena Easton, Lionel Ritchie, Rod Stewart, Ozzy Osbourne, Mick Jagger, Pat Benatar, Michael Bolton, Deborah Harry, Motley Crue and Van Halen.

Fleur has received Emmy nominations for her work on the television specials *Physical* with Olivia Newton-John and *Hollywood Nights* with Olivia Newton-John and guests Elton John, Tina Turner, Cliff Richard and Andy Gibb.

For The Production Company, Fleur has designed the costumes for *Sugar* and *Anything Goes*. She would like to thank everyone involved for all the help and support, especially her son Dylan for his patience and support.



Matt Scott **Lighting Designer**

For close to twenty years, Matt has worked as a lighting designer for most of Australia's leading performing arts companies. He returns to The Production Company having previously designed the lighting for *42nd Street*, *Thoroughly Modern Millie*, *Oklahoma!*, *Kiss Me, Kate*, *Annie*

Get Your Gun, *They're Playing our Song* and *Dirty Rotten Scoundrels*. Matt has designed over a hundred and fifty productions for companies including the MTC, STC, QTC, Queensland Ballet, State Theatre Company of South Australia, Bell Shakespeare, Black Swan Theatre Company, Company B, Opera Australia, Victorian Opera, QPAC and Opera Queensland. Highlights include *With Attitude* for Queensland Ballet, *The School of Arts* for QTC, *The God of Carnage*, *August: Osage County*, *The Birthday Party*, *Realism* and *Grace* for MTC, *Xerxes* for Victorian Opera, *The Year of Magical Thinking* for Belvoir Street and *The Alchemist* for Belvoir Street and Queensland Theatre Company.

Matt has won or been nominated for numerous awards, receiving Helpmann Awards for his lighting on *The Blue Room* in 2003 and *Urinetown the Musical* in 2005, both for MTC.



SOUND DESIGN BY SYSTEM SOUND ASSOCIATES

MARK BENSON, DAVID TONION, SIMON GREGORY, JOHN SCANDRETT

MARK BENSON is responsible for the orchestral sound and Supervision on The Production Company's shows. He has designed and mixed concerts throughout Australasia with the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra and others.

DAVID TONION is responsible for the electronic design and System Engineering for The Production Company's 2011 shows. David is currently Associate Designer for *Miss Saigon*, and *Mary Poppins*.

SIMON GREGORY is responsible for the live sound mix of the show and production of sound effects for *Grey Gardens*. Simon recently mixed *Chicago* for System Sound throughout Australia and Asia.

JOHN SCANDRETT, Managing Director of System Sound Pty Ltd is responsible for the loudspeaker system design and tuning, and was Sound Designer for the Australian tours of *Chicago*, *Man of La Mancha*, *Cabaret*, *The Producers* and *Guys and Dolls*.

SYSTEM SOUND has designed and engineered the sound for all of The Production Company's shows. Currently, they are sounding *Jersey Boys*, *Wicked*, *Love Never Dies*, *Rock of Ages*, *Mary Poppins* and *Phantom of the Opera* in South Africa.



Emma Callaghan Assistant Director

Emma is currently the vocal and drama director for the Elite Squad at Patrick Studios Australia and vocal director at East Ivanhoe School of Dance. She produced *She Loves Me* at the Newtown Theatre Sydney and wrote, produced and performed the musical *LUV* at the Stables Theatre Sydney. Emma was head touring chaperone on *Miss Saigon* and head

chaperone on *Priscilla Queen of the Desert*.

Her performing credits include *Thoroughly Modern Millie*, *Les Miserables*, *Miss Saigon*, *Joseph and The Amazing Technicolour Dreamcoat*, *The Buddy Holly Story*, *The Wedding Song*, *Devine Metropolis*, *The Hunting of the Snark*, *Earth Song*, *Evita*, *Chess* and *The Wizard of Oz*. Emma's television credits include *Blue Heelers*, *Stingers*, *Police Rescue* and *Big Sky*, *Good Morning Australia*, *The Midday Show*, *Hey Hey It's Saturday* and *CNN Live*.

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