



"The ending's not the story..."

By special arrangement with Dominie
Pty Ltd, SINGular Productions & Six Foot
Something Productions present the
Adelaide premiere of

Elegies

: a song cycle

Director: David Lampard
Musical Director: Timothy Sexton

By **William Finn**

28 November – 7 December 2008
The Opera Studio

www.singularproductions.com.au

www.sixfootsomething.com

Six Foot Something Productions

Six Foot Something Productions was formed in late 2006 by Paul Talbot and David Lampard with the intent of presenting 'small cast', mostly contemporary, ensemble musicals. The company seeks to mount lesser known (and performed) works, premieres and new works and provide professional opportunities for local artists – including performers, designers, directors and production personnel. Their first production, Jason Robert Brown's *The Last Five Years* garnered critical acclaim, numerous awards and award nominations and was remounted for a tour of Adelaide suburban theatres through the 'Out Of The Square' program.

www.sixfootsomething.com

SINGular Productions

SINGular and was primarily created to present challenging and entertaining ensemble musical theatre works that would not otherwise be seen in South Australia.

However, the company also aims to provide participants (singers, actors, musicians, directors, designers and producers) with the opportunity to develop additional non-performance skills outside their expertise by developing and managing professional productions. This breadth of experience is generally not available to participants who fill designated roles in traditional productions i.e. an actor solely cast to fill a part.

The skills gained through this process will assist participants in creating ongoing work for themselves when opportunities to perform professionally in Adelaide are scarce.

www.singularproductions.com.au

State Opera South Australia

An important part of State Opera's mission as an opera company is to encourage collaborations with local theatre companies and community groups that provide opportunities to stage opera and music theatre rarities.

Although probably not fully understood, State Opera boasts the best rehearsal facilities of any performing arts company in Australia, so good in fact that we were able in 1998 to adapt our rehearsal studio into a new performance space, to be named The Opera Studio, specifically for the presentation of low budget, and therefore low risk, opera and music theatre productions featuring the best of SA emerging singers, directors, designers and musicians.

This development has provided unprecedented professional development opportunities for many talented younger generation SA artists and theatre practitioners. Of course the Company still utilises the studio for rehearsing its major productions, but during the intermediate periods we use the space for the presentation of our own specialist productions and co-productions but also make it available to other local companies and community theatre groups free of charge. In addition to providing the studio and all its facilities for set building, rehearsal and performance purposes at no cost we are also able to provide office facilities, financial and box office management, marketing, media and public relations support, front of house staffing and provision of bar facilities managed by The Friends of State Opera.

We are delighted to be supporting this production of *Elegies* in association with SINGular Productions and Six Foot Something Productions.

Stephen Phillips

General Director, State Opera South Australia



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&
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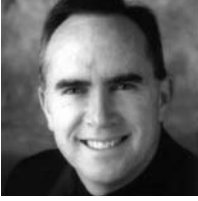
“The living was the prize. The ending’s not the story...”



**David Lampard** PRODUCER / DIRECTOR / PRODUCTION DESIGNER

As a performer, David's professional theatre credits include *South Pacific* for Seabiscuit Productions (Festival Theatre), *A Wild Evening With Andrew Lippa*, *Take Flight* and *The Beauty Spot* for the Adelaide Cabaret Festival and *Cinderella* for Mighty Good Productions. He is the co-creator, writer and one half of the duo 'Rock Chick & Science Geek' (he's the Geek!), an interactive, scientific rock concert series, which performs for festivals as well as corporate and theatre events. He also created and runs his own science communication company, That Science Gang, which performs science shows for students throughout South Australia and Tasmania. He is a co-founder of Six Foot Something Productions, co-producing, directing and designing their critically acclaimed, awarded

and award-nominated debut production of *The Last Five Years*. As a director, David has been nominated for two Adelaide Critic's Circle Awards, been awarded two Adelaide Oscarts and a Messenger Light Year Award. David is also a critically acclaimed production designer (sets and costumes). David is perhaps best known as the presenter of the children's television program *Y?*. Other television credits include *Nexus* (ABC Asia-Pacific), *Behind The News* and *AM Adelaide*.

**Timothy Sexton** MUSICAL DIRECTOR

As a freelance composer, conductor, arranger, singer, writer, adjudicator and broadcaster, Timothy Sexton is one of the most prominent musicians in South Australia. Timothy has composed more than 200 works, ranging from opera through children's theatre to choral works, and has worked with most of SA's leading performing arts companies. He has sung in more than 30 productions for the State Opera of South Australia and conducting credits for that company include *Don Pasquale*, *The Mikado*, *Riders to the Sea*, *Mavra*, *Treemonisha*, *Mahagonny Songspiel*, *The Turn of the Screw*, Philip Glass's *Akhmaten* and *Einstein on the Beach*, *Sweeney Todd*, Elena Kats-Chernin's *Undertow* (with which he toured Hungary and Finland in August 2005), *The Station*, *Bastien and Bastienne*, *La*

Voix Humaine, *Little Women* and the critically acclaimed production of Philip Glass's *Satyagraha* with the Adelaide Vocal Project and Leigh Warren and Dancers. Most recently he conducted *Ingkara* for the 2008 Adelaide Festival of Arts and assisted on the Australian premiere of Golijov's *Anadamar*. He was Associate Chorus Master for Wagner's *Götterdämmerung* for the 2003 Perth Festival and Chorus Master and a Rehearsal Conductor for the 2004 *Ring* Cycle staged in Adelaide. Orchestral conducting credits include multiple performances with the Adelaide Symphony Orchestra, The Queensland Orchestra and the Auckland Philharmonia. In late 2001 Timothy founded the Adelaide Art Orchestra and with them has performed with such Australian music luminaries as Glenn Shorrock, Anthony Warlow, Judi Connelli, David Hobson, Rob Guest, David Campbell, Marina Prior, Julie Anthony, Andy Seymour and Rachael Beck. He is a two-time recipient of the Henry Krips Memorial Conducting Scholarship and in 2003 was awarded a Centenary Medal for Services to Music. This year, Timothy was awarded a prestigious Ruby Award for Sustained Contribution to the Arts by an individual.

**Adam Goodburn** PRODUCER / PERFORMER

Adam completed his Bachelor of Music degree for vocal performance at The Elder Conservatorium, Adelaide University in 2003. That year, he studied in London with vocal coaches at the Guildhall School of Music and Drama, with a grant from Arts SA and in 2005 received a grant from the Helpmann Academy to study voice with renowned tenor Thomas Edmonds. He has been involved with the State Opera Chorus for 10 years, making his opera debut as a principal in the role of Amon in Philip Glass's opera, *Akhmaten* (2002 and 2003). Since then, Adam has performed the role of Nanki Poo (*The Mikado*) for Opera Australia, as well as Benoit and Alcindoro (*La Bohème*), Gastone (*La Traviata*), Freddy (*The Station*) and Goro (*Madame Butterfly*). This year Adam has performed Pang

(*Turandot*), Don Basilio (*The Marriage of Figaro*), Orfeo (*Underneath* – Based on Monteverdi's *L'Orfeo*) and Borsa (*Rigoletto*) for the State Opera of South Australia. Last year, Adam performed the role of Mahatma Gandhi in Philip Glass's *Satyagraha* (State Opera/Adelaide Vocal Project and Leigh Warren & Dancers), which earned him a Helpmann Award nomination for best male performer in an opera. Adam is co-founder of SINGular Productions and the company's first project *I Love You, You're Perfect, Now Change* (Adelaide Fringe Festival, 2007) received public and critical acclaim. Adam appears in the successful children's television series *The Fairies*. Adam has been a proud member of Actors Equity since 2001.

**Paul Talbot** PRODUCER / PERFORMER

Paul has appeared as a soloist in a number of corporate concerts and stage performances. He has appeared in a touring production of *Loving Lloyd Weber* (Swamp Fairy) and sung for the Cancer Council (opening for Rhonda Burchmore at the Adelaide Entertainment Centre). He performed as part of *Fright Night* for CanDo4Kids and sang the national anthem from a diving board for the National Junior Diving Championships. He has also sung with the Adelaide Chamber Singers and the Adelaide Symphony Orchestra, including the first performance of Peter Sculthorpe's *Requiem* (Adelaide Fringe Festival). He has performed a number of principal roles with the G&S Society including an Adelaide Critic's Circle award nominated performance as Grosvenor (*Patience*),

opposite Denis Olsen, as well as Enjolras (*Les Misérables*), Jack (*Into The Woods*) and Marco (*The Gondoliers*). Paul co-founded Six Foot Something Productions, producing, building the sets and appearing as Jamie in their award-winning and award nominated debut production of *The Last Five Years*.



The Performers

Cherie Boogaart Elizabeth Campbell
Adam Goodburn Mark Oates
Paul Talbot Dale Ringland (PIANO)

The Song Cycle

Looking Up Quintet	All
Mister Choi and Madame G	Adam with Cherie and Paul
Looking In	Cherie and Paul
Mark's All-Male Thanksgiving	Mark
Only One	Elizabeth
Joe Papp	Adam with Paul and Mark
Peggy Hewitt and Mysty Del Giorno	Paul with Elizabeth, Cherie, Adam and Mark
Passover	Cherie
Infinite Joy	Elizabeth
Jack Eric Williams	Mark with Adam and Paul
Fred	Paul
Elevator Transition	All
Dear Reader	Elizabeth and Cherie
Monica and Mark	Adam, Paul and Mark
Anytime (I Am There)	Cherie
My Dogs	Paul
Venice	Mark
14 Dwight Ave., Natick, Massachusetts	Elizabeth and Paul
When The Earth Stopped Turning	Paul
Thanksgiving (Reprise)	Mark
Saying My Goodbyes (Part I)	Adam
Boom Boom (Part I)	Cherie
Saying My Goodbyes (Part II)	Adam
Boom Boom (Part II)	Cherie with Adam, Paul and Mark
Looking Up	Elizabeth
Saying Our Goodbyes (Finale)	All

The Composer – William Finn

William Finn is an independent playwright and composer as well as serving as Adjunct Faculty Composer/Lyricist in the Graduate Musical Theatre Writing Program at New York University. Majoring in music at Williams College in Williamstown, Finn was awarded the Hutchinson Fellowship in Musical Composition. In the early 1990s Finn wrote a trilogy of off-Broadway musical shows – *Trousers*, *March of the Falsettos* and *Falsettoland*, which follow the lives of a gay man, his family, lover and psychiatrist. The latter two of the trilogy were combined into the musical *Falsettos*, which opened on Broadway and won Tony Awards for Best Original Score and Best Book of a Musical (with James Lapine) in 1992.

Suffering a near-death experience following brain surgery, Finn drew on the event to write *A New Brain* (also with James Lapine), where the principle character struggles with possible terminal brain cancer.

In 2005, Finn achieved success and a Tony Award (Best Book of A Musical) for *The 25th Annual Putnam County Spelling Bee*. Other works include revues – *Infinite Joy*, *Make Me a Song* and, of course, *Elegies*.

With BSC Artistic Director, Julianne Boyd, Finn has created The Musical Theatre Lab (MTL), which is an annual summer lab where young artists are supported and new musical works are created, fine-tuned and produced.

Finn continues to write and develop new musicals and reviews.



Cherie Boogaart PERFORMER

Cherie Boogaart graduated from the Elder Conservatorium in 1998 and has since been a regular soloist in concert and stage performances. For Co*Opera, Cherie has appeared as Third Lady (*The Magic Flute*), Peaseblossom (*A Midsummer Night's Dream*), Dorabella (*Così fan Tutte*) and Orlofsky (*Die Fledermaus*). She was Young Artist with SA State Opera in 1999 and has worked with the Company since as a regular chorus member and soloist in such roles as Nefertiti (*Akhnaten*), Phil (*The Station*), and Kasturbai (*Satyagraha*). For Bel-Canto Opera she has performed the roles of Carmen (*Carmencita*) and Alisha (*Lucia di Lammermoor*). Her credits also include *South Pacific* and *The Mikado* for the Festival Theatre, *He and She Don't Go Together* for the Perth Cabaret Festival, the alto in *The*

Messiah, King David and Pergolesi's *Stabat Mater*, *Guys and Dolls* (Adelaide Symphony Orchestra), *Sisters of Motown* (Adelaide Fringe Festival), *Ainadamar* (Telstra Adelaide Festival) and *The Beauty Spot* (Adelaide Cabaret Festival). Cherie also had success with her sell-out show *Hugs to Make You Feel Sexy* in the Adelaide Cabaret Festival. Her recent credits include her portrayal of the Messenger in Lindy Hume's production of *Underneath* (State Opera SA), *I Love You, You're Perfect Now Change* (Singular Productions) and Giovanna in *Rigoletto* (State Opera SA).



Elizabeth Campbell PERFORMER

Elizabeth Campbell's busy career encompasses opera, concert and recital work. She has performed leading roles for all the Australian opera companies, symphony orchestras and major concert organisations, and her recital repertoire spans all styles with a major commitment to Australian repertoire. She graduated from the Sydney Conservatorium of Music and furthered her studies in London and Europe. Awards include the Ely Ameling Prize and the Bayreuth Scholarship in 1977. International performances include *Messiah* at the Royal Opera House, Covent Garden, USA tour with the Sydney Symphony Orchestra and recitals in Den Haag, Antwerp and Jakarta. Recent engagements include Niobe in the world premiere seasons of *The Love of the Nightingale* in Perth, Brisbane and Melbourne; *Rusalka* and *Il Trittico* for Opera Australia; *Little Women* for State Opera of South Australia and *Dead Man Walking* in Sydney. This year she appears in workshops for the new opera *Inkata* at the Adelaide Festival; *The Marriage of Figaro* and *Rigoletto* for State Opera of South Australia and with the Sydney Philharmonia for Durufle's *Requiem*. Recordings include *Poems of Byron*, Mahler's 2nd Symphony and Elgar's *Sea Pictures* for ABC Classics and *Woman's Song* for Tall Poppies.



Mark Oates PERFORMER

Mark Oates is a product of the Elder Conservatorium of Music, majoring in vocal studies with Guilda Tiver. Mark was a member of the State Opera Chorus in the late 80s and early 90s, performing in most of their productions including the Australian Opera's Adelaide Festival production of Wagner's *Tristan und Isolde*. After 14 years break from singing, Mark returned to the amateur stage in the role of Jesus in Northern Light Theatre Company's award winning 2004 production of *Jesus Christ Superstar*. Since then he has played principle roles in many award winning productions for Northern Light, Hills Musical Company, Gilbert & Sullivan Society, the MS Society and Therry, returning to the State Opera

of South Australia to play the role of Freddy in their 2006 Studio production of Howard Blake's *The Station*. In the last 12 months he has performed with the Adelaide Vocal Project, SINGular Productions and the Adelaide Art Orchestra (both in touring productions for Country Arts SA), Ding Productions, the State Opera (chorus *The Marriage of Figaro*), received a Curtain Call Award for Best Male Performance (Amateur) and is nominated for the Adelaide Critics' Circle Coopers Award for his portrayal of Jean Valjean in the G&S Society's recent production of *Les Misérables*, a role that he is excited to reprise for the society in January 2009. Mark is also producing his own show for the 2009 Adelaide Fringe Festival – *The Daniel Brunner Pretty Big Band* featuring Mark Oates.



Harmony Nicholas PHOTOGRAPHER

Born and raised in Adelaide, Harmony completed a Bachelor of Visual Arts degree specialising in Painting at the University of South Australia's School of Art in 2002. The following year saw her switch mediums to undertake her Honours degree in Photography, and in 2004 she was chosen as one of the students representing SASA at the PICA National Graduate Exhibition *Hatched* held at the Perth Institute of Contemporary Art in Western Australia. In 2005 Harmony was accepted into the Helpmann Academy Optus Mentorship Scheme, working with Brisbane-based contemporary fine art photographer, Sharon Green. In the same year, she joined AP Bond Art Dealer where she helped

curate numerous exhibitions of contemporary Aboriginal art. In 2007 Adele Boag Gallery hosted an exhibition of her work titled *Strange Little Girls* alongside Melbourne's David Frazer, and in 2008 featured her work during the South Australian Living Artists [SALA] Festival. In February of this year, Harmony and her photography were showcased on ABC TV's *Sunday Arts* program as part of *Australian Artists of Tomorrow*, a series of short films exploring emerging artists around Australia, produced by Damien Estall. Her work has been featured on the cover of *Artlink* Magazine and is held in private collections across Australia. You can find out more about Harmony and her photography at www.myspace.com/dalaiharna.



Dale Ringland PIANIST

For over four decades, Dale Ringland has been one of Australia's leading Musical Directors and accompanists. In that time he has been associated with almost every major professional musical produced in Australia. In a list far too long to reproduce fully, some of the outstanding premiere productions for which he was responsible includes *Sweet Charity*, *Man of La Mancha*, *A Little Night Music*, *Gypsy*, *They're Playing Our Song*, *La Cage aux Folles*, *Sugar Babies*, *Anything Goes* and *Me and My Girl*. Now resident in Adelaide, Dale performs regularly as pianist and keyboard player with the Adelaide Symphony Orchestra, The Adelaide Art Orchestra, State Opera of SA, is a regular performer at The Adelaide Cabaret Festival and is in constant demand as an accompanist in Adelaide's busy music scene.

The People

An intensely biographical work, William Finn refers to many friends and family (and assorted others) over the course of *Elegies*. However, it is not important to be personally and intimately acquainted with each of these people to enjoy the show.

Finn is telling us stories. Introducing us to the people that made and still make his life matter. The people that have loved him, tolerated him, shaped him or simply affected him in some small way. He'll introduce you to lots of people during the show. You won't know them. But, you'll know them.

Friends who simply vanished for no reason. Partners of ex-lovers who won't go away, eventually becoming part of your life as well. Teachers, mothers, mentors, critics, pet dogs and total strangers – faceless victims of terrorism.

Finn may have written the piece to remember the lives of those around him, but, if I may be so arrogant, that's not necessarily the principal focus of this production. How could it be? We're about as removed physically and emotionally from William Finn as you can possibly get. He's a gay, Jewish composer and lyricist working in New York. And we are... well, whoever you might be.

But, the stories that Finn spins, and the insight that unravels from them are recklessly beautiful and universally significant. The themes of his songs cross all borders – deftly navigating notions of family, friendship, joy, sickness and heartfelt loss.

Elegies achieves what 'good' theatre is supposed to. It provokes and evokes emotion. You'll recognise and be moved by the people who have passed through Finn's life – it is more than likely that some of them have passed through yours.

But, for those of you who can't help but want to connect the dots, here's a little background on some of the 'characters' (living or otherwise) that populate this work...

William Alan Finn (1952–) Award-winning American composer and lyricist.

Arthur Salvatore William Finn's partner.

Mark Thalen Lawyer and gay-rights advocate.

Bill Sherwood (1952–1990) The director, editor and screenwriter of the film *Parting Glances* (1986) about the New York gay scene. Sherwood was also a talented violinist.

Joe Papp (1921–1991) Joseph Papp was an American theatrical producer and director. In 1957 he was granted the use of Central Park to produce free productions of Shakespeare plays.

Robert Moses (1888–1981) Was the 'master builder' of mid-20th century New York. He vehemently opposed Joseph Papp's free *Shakespeare in the Park* proposal.

Peggy Hewitt (?–2002) A character actress. In her own words, she specialised in playing "ugly old broads".

Mysty Del Giorno Chiropractor to the stars. Peggy Hewitt's partner.

Monica Andress A close friend of William Finn.

Bolek Greczynski An art therapist and creator of the Living Museum.

Ricky Ian Gordon (1956–) An American stage musical composer and lyricist. His most recent composition, *Green Sneakers* (2008), is a one hour song cycle for baritone, string quartet, empty chair and piano (played by the singer).

Jack Eric Williams A composer and performer. He was the original Beadle in Stephen Sondheim's *Sweeney Todd*.

Quentin Crisp (1908–1999) Born Denis Charles Pratt, Crisp was an English writer, artist's model, actor and raconteur. He refused to hide his homosexuality at a time homosexual acts were illegal in the United Kingdom (such laws were repealed in 1967).

Barbara Finn William Finn's mother.

Elegies

Director's Notes – DAVID LAMPARD

I discovered William Finn at the very impressionable age of 21. I remember the moment well. I had recently begun a concentrated quest to listen to as much music theatre as possible (yes, I was that kind of kid). Sondheim was a staple – the epic complexities of *Pacific Overtures* and whimsical brassiness of *Anyone Can Whistle* simply blew me away.

And then I found *Falsettos*. In a bargain bin at Burnside Village.

I had no idea who William Finn was or what *Falsettos* was. I also had no idea that music theatre could be like that – small, emotional, honest and beautifully poignant.

But most of all, I loved the melodies – and the way these melodies complemented and deftly enhanced each emotional moment. *Falsettos* is a musical, but to me it feels more like a sung-through play. Finn's music somehow magically uses a surreal medium to create a rich sequence of very real and recognisable moments.

Finn's really good at that. His tunes head in odd directions, but they work. They are distinctly Finn. I have fallen in love with all his subsequent shows, but never thought I'd get the opportunity to produce one – let alone the oddity that it is *Elegies: A Song Cycle*.

Elegies probably isn't at the top of the 'we must produce this show' list for many Australian theatre companies. But for both SINGular Productions and Six Foot Something Productions, it was. Both companies were formed to produce shows that otherwise wouldn't be produced in Adelaide. Chamber, ensemble song-cycles and musicals that have been emerging overseas – that we've been missing out on here. There's an audience in Adelaide that wants to see new works – and both our companies are keen to produce and present them.

Elegies is a very personal work. It is one American man's meditation on loss. As such, there's many references to specific people, events and places unfamiliar to us Aussies. But, this far from vanquishes the relevance of the piece for Australian audiences. We have all experienced loss. Finn's stories will hopefully resonate with you in profound and meaningful ways.

We could offer you a detailed account of every song, but where's the fun in that? Theatre is about discovery – and interpretation. Your experience will undoubtedly be different to the person sitting next to you. I don't want to influence that too much. You'll find some notes in this program about the people, places and unfamiliar terms that populate this work, but I've resisted the urge to write an essay on every song (as tempting as it is!).

Almost every new song in *Elegies* presents us with a new scene. A new story. Most stories are based on fact. But Finn also treads a sometimes not so subtle line between fact and fabrication. But, at the end of the day, does it really matter?

We have placed our version of this show in an idealised, slightly 'theatrical' corner of New York's Central Park. The various aspects of William Finn (our cast) assemble to chat about, mourn and tell stories loved ones past.

There are so many people to thank and wax lyrical about (I'll try to keep the 'waxing' to a minimum). I would like to thank Adam Goodburn for proposing a collaboration between SINGular and Six Foot – a fusion that has provided both companies with much joy and myriad learning experiences. I look forward to doing it again. I would like to thank Tim Sexton for his invaluable musical and theatrical insight. I would like to thank our incredible cast – stars each and every one. I would like to thank Laraine Wheeler – for everything (and then some). I would like to thank our two brilliant pianists – Andrew Georg and Dale Ringland. I would like to thank our entire production team – Karen Mather, Mark Wickett, Harmony Nicholas, Paul Talbot, Daniel Barber, Michelle Wickett, Amanda Ward, Liz Olsson, Debra Pahl and everyone else. I would like to thank State Opera South Australia and ARTS SA.

And I would like to thank you. For taking a punt on an 'obscure' musical work. I am confident you will be rewarded.

Producer's Notes – ADAM GOODBURN

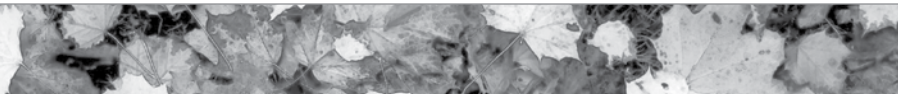
After *I Love You, You're Perfect, Now Change* I was left with a conundrum... what next? The rest of the SINGular team were either involved in professional musicals interstate or giving birth to twins; was SINGular Productions going to be exactly that, a singular production? Johanna Allen mentioned *Elegies* to me as a possible option; I bought the recording and I was hooked. The production is certainly different from *I Love You* and I was attracted to the ensemble feel of the music. I had spoken to David and Paul about the possibility of collaborating on a production and I mentioned *Elegies* to them; to my relief the show was on their 'to do' list as well. Everything seemed to fall into place. Call it fortuitous or fate but I am very pleased with the collaboration with Six Foot Something and extremely proud of everyone's efforts on this production. On a personal note, I would like to thank my family for their never ending support. As William Finn acknowledges in *Elegies*, the family plays an important role in influencing an individual; they are a very important part of my life.



Elegies

Glossary of Terms, Places and Events Referred to in the Show

- Elegy** An elegy is, typically, a poem of loss and mourning – a lament for the dead. It may also refer to a musical work, with a typically sad or sombre tone. It is not to be confused with a Eulogy.
- Thanksgiving** In the United States, Thanksgiving is a secular holiday where thanks is expressed for one's material and spiritual possessions. Thanksgiving is celebrated on the fourth Thursday in November – this year the event falls (coincidentally!) on the same day as our preview performance for this show!
- Shtetl** A small town with a large Jewish population in pre-Holocaust Central and Eastern Europe.
- The Borgias** The Borgias were an Italian noble family famed for their corrupt rule of the Papacy during the Renaissance.
- Passover** According to the Bible (Exodus) God afflicted the people of Egypt with ten 'plagues' in order to convince Pharaoh to free the Israelite slaves. The tenth plague was the death of all Egyptian first born males (including the Pharaoh's own son). According to the Torah, the Israelites were warned about this final plague and told to mark their homes with the blood of a spring lamb. The Angel of Death 'passed over' these homes. Passover is an eight day festival that celebrates the escape of the Israelites from bondage when Pharaoh finally released them after the tenth plague.
- Matzo balls** It is said that, once freed, the Israelites fled Egypt so quickly that bread had no time to rise. During Passover, all leavening agents (such as yeast) are forbidden – only unleavened bread may be eaten. Matzo is a cracker-like flatbread. Ground matzo is used to make matzo balls – a kind of dumpling.
- Seder** This is the festival held in Jewish homes on the first night of Passover. Seder means 'order'. During the seder, the Passover story is read and symbolic foods are consumed (including four glasses of wine) to remind participants of the adversity suffered by Jewish people at the hands of Pharaoh.
- "Four old questions"** During the Passover seder, the youngest child at the table is prompted to ask a series of questions. "Why tonight do we eat only unleavened bread? Why tonight do we eat bitter herbs? Why tonight do we dip them twice? Why tonight do we all recline?"
- Shelter Island** A town in the U.S. state of New York.
- Carbuncle** An abscess consisting of several skin boils. They can be as small as a pea or as large as a golf ball.
- Phlebitis** An inflammation of a vein.
- Jean-Paul Sartre** (1905–1980) A French existentialist philosopher, playwright, novelist, screenwriter, political activist, biographer and literary critic. He was awarded the Nobel Prize for Literature in 1964, but declined it stating "It is not the same thing if I sign Jean-Paul Sartre or if I sign Jean-Paul Sartre, Nobel Prize winner. A writer must refuse to allow himself to be transformed into an institution, even if it takes place in the most honourable form."
- "Tie one on"** To intentionally get drunk.
- Dairy Queen** An international chain of ice cream and fast food restaurants.
- Tzimmes** A traditional Jewish dish, consisting principally of sliced carrots and flavoured with honey and sometimes cinnamon.
- Perogies** Semicircular, boiled dumplings of unleavened dough, stuffed with all sorts of ingredients.
- "Taps"** A bugle call composed by Union Army Brigadier General Daniel Butterfield in 1862. It is also known as Butterfield's lullaby. It is sounded by the U.S. military during flag ceremonies and funerals (played on a bugle or trumpet). The melody is composed solely from the notes of the C Major triad (C, E and G).



Production Team

Producers

Adam Goodburn (SINGular Productions)
Paul Talbot & David Lampard (Six Foot Something Productions)

Director

David Lampard

Musical Director

Timothy Sexton

Production Manager

Karen Mather

Lighting Designer and Operator

Laraine Wheeler

Lighting Assistant and Operator

Daniel Barber

Follow Spot Operator

Alia Guidace

Sound Design and Operation

Rodney Hutton

Costume Design and Construction

Rosie Ferguson

Set Design

David Lampard

Set Construction

Paul Talbot, David Lampard, Des Crocker, Kay Crocker,
Rosie Ferguson, Daniel Barber & Karen Mather

Projection and Poster Photography

Harmony Nicholas

Video Artist and Projection

Mark Wickett

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Michelle Wickett, Amanda Ward, Karen Mather & Elizabeth Olsson

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Elizabeth Olsson

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FRIENDS AND FAMILY, ESPECIALLY...

Des and Kay Crocker, Julie Goodburn, Adrian Nicholas, Margareta Nicholas, Pickle

PLUS ANYONE WE MAY HAVE INADVERTENTLY MISSED!



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25 Years of Les Misérables

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Rachel Rai
as Eponine
Best Performance Female

Matthew Curtis
Best Technical Sound Production

DIRECTOR
DAVID LAMPARD

MUSICAL DIRECTOR
ROSS CURTIS

A MUSICAL BY ALAIN BOUBOUË & CLAUDE MICHEL SCHÖNBERG
BASED ON THE NOVEL BY VICTOR HUGO
MUSIC BY CLAUDE MICHEL SCHÖNBERG
LIBRETTO BY HERBERT KRETZMER
ORIGINAL FRENCH TEXT BY ALAIN BOUBOUË & JEAN MARC NATEL
ADDITIONAL MATERIAL BY JAMES FANTON
ORIGINAL LONDON PRODUCTION DIRECTED AND SHIPPED BY TRAVISHE NIPSON AND JOHN CAHILL
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