

A Little Night Music

MUSIC & LYRICS BY
Stephen
Sondheim

BOOK BY
Hugh Wheeler

SUGGESTED BY A FILM BY
Ingmar
Bergman

DIRECTOR
Pam O'Grady

ASSOCIATE DIRECTOR
Richard Trevaskis

MUSIC DIRECTOR
Christine Hodgen

ORIGINALLY PRODUCED AND
DIRECTED ON BROADWAY BY
Harold Prince

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*A story of Love and Sex...
...set to a Waltz*



2018 SEASON

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In Memory of Brian Moore

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The use of cameras and audiovisual equipment
is strictly prohibited in this theatre. Offenders may
be asked to leave the theatre or their cameras may be
removed for the duration of the performance.

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Mobile phones must be **TURNED OFF** for
the duration of the performance as they may
interfere with the amplification system, and many
include cameras.



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A Little Night Music

Director: Pam O'Grady
Associate Director: Richard Trevaskis
Musical Director: Christine Hodgen

26 April 2018 – 5 May 2018

The Arts Theatre, Adelaide



DIRECTORS' NOTES

Known for the startling complexity of his lyricism and music, Stephen Sondheim first presented *A Little Night Music* in 1973, with his collaborator and writer, Hugh Wheeler, winning four Tony Awards including Best Musical. It was inspired by the 1955 film *Smiles of a Summer Night*, directed by Ingmar Bergman.

Sondheim believes that songs should be like one-act plays, that they should have a beginning, a middle, and an end. They should set up a situation, have a development, and then a conclusion . . . exactly like a classically constructed play, and *A Little Night Music* exemplifies this ideal. Text, music and lyrics are perfectly balanced.

A Little Night Music is a story about what happens to love when it is entangled with our foolishness and time that passes... or... our foolishness throughout time, no matter who we love... or... about time passing, no matter how foolishly we spend our love. It is these ideas which make *Night Music* so dense and special. The witty, perceptive book by Hugh Wheeler, perfectly transitions into Sondheim's lyrics and glorious waltzes.

The score, devilishly complicated, includes Sondheim's only 'hit tune', *Send in the Clowns*. The tag line, as has often been explained, is a reference to the circus. You send in the clowns when someone falls off a trapeze or a tightrope or gets mauled by a lion. It's damage control in the face of total disaster. To see the song performed by Desiree, in context of the highly emotional and heart-breaking scene, makes it all the more poignant.

A more intricate example, is the emotional *Now/Soon/Later*, the three interwoven soliloquies of Frederik, Anne, and Henrik who are all in the throes of private erotic frustration. Sondheim celebrates the art of writing in variations of waltz time and compound meter. This song in particular, showcases his mastery of simultaneous and complex layering of differing musical themes.

There is more than a little homage paid to the elegant and harmonically progressive music of Maurice Ravel, an admired composer of the era and we are presenting *A Little Night Music* with the use of the sophisticated 'salon orchestra', popular at the time.

We would like to acknowledge all of the many contributors in the creative and production teams, particularly our beautiful cast for their extraordinary skills and commitment to this production, the inimitable Ric Trevaskis, our Associate Director, for his wisdom as confidante and collaborator, and Tim de Jong, our Production Manager, friend, organiser and supporter, and the G&S Board. Also, Peta Davis, for her musical genius as patient rehearsal pianist and lead musician in the Orchestra.

We hope you enjoy our efforts in bringing you Stephen Sondheim's *A Little Night Music*.

**Pam
O'Grady**
Director

**Christine
Hodgen**
Musical Director

CAST LIST

Desiree Armfeldt	Bronwen James
Fredrik Egerman	Robin Schmelzkopf
Madame Armfeldt	Norma Knight
Count Carl-Magnus Malcolm	Nicholas Bishop
Countess Charlotte Malcolm.	Deborah Caddy
Anne Egerman.	Emilene Whitehead
Henrik Egerman.	William Richards
Fredrika Armfeldt	Henny Walters
Petra.	Megan Doherty
Frid (Madame's Butler)	Laurence Croft
Mr Lindquist	Macintyre Howie Reeves
Mrs Norstrom.	Monique Watson
Mrs Anderssen	Vanessa Lee Shirley
Mr Erlanson	James Nicholson
Mrs Segstrom	Josine Talbot
Malla (Desiree's Maid)	Renie Walker
Osa	Catherine Marlin

ORCHESTRA

Piano	Peta Davis
Piccolo / Flute / Alto Flute	Cassandra Boath
Clarinet / Bass Clarinet	Kim Gray
Oboe / Cor Anglais.	Hannah Kovilpillai
Harp.	Liesl Warner
Violin 1	Lois Fong
Violin 2	Beth Brady
Viola.	Catie Haynes
Cello.	Heather Lander
Double Bass	Ella Conboy

PRODUCTION TEAM



Pam O'Grady

**DIRECTOR/
CHOREOGRAPHER**

Pam has been involved in theatre since the age of ten, when dance training became her first obsession. Since then, she has directed, choreographed,

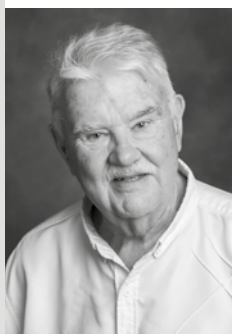
designed and performed in countless productions. She was also a founding member of the highly acclaimed Troika Theatre in Education Team.

Pam is very fortunate to have had some generous, inspirational mentors who have given her opportunities to play some extraordinary lead roles which have led to her winning seven Advertiser Best Actress Awards: Kate (*Brighton Beach Memoirs*) and Broadway Bound for Adelaide Repertory Theatre, Margaret (*Money and Friends*), Countess Rostova (*War and Peace*), Dolly Levi (*Hello Dolly!*) and Mrs Meers (*Thoroughly Modern Millie*). Other work includes Amanda Wingfield (*The Glass Menagerie*) and Desiree Armfeldt (*A Little Night Music*), Lady Bracknell (*The Importance of Being Earnest*) for U.T.G., among others. Pam joined Independent Theatre for *Les Parent Terribles* and has since played Tamara Sachs (*Taking Sides*), Countess Rostova (*War and Peace*), Mollie Molloy (*The Front Page*), Mistress Quickly (*Cry God for Harry*), Kitty (*Six Degrees of Separation*), and Miss Havisham (*Great Expectations*), before going on to her Oscart-winning role of Mrs Moore (*A Passage to India*).

In 2014, Pam was honoured to play Alice, in the Australian première (and second production world-wide) of John Logan's extraordinary play, *Peter and Alice* for Independent Theatre.

Apart from directing, designing and choreographing numerous productions for schools and Adelaide University, Pam directed the award -winning *The Goodbye Girl* for Therry and *Love Rides the Rails*, *Only an Orphan Girl* and *The Palace of Varieties* – three music hall shows that she devised and directed for the Adelaide Rep.





Richard Trevaskis

ASSOCIATE DIRECTOR

Following early vocal training as a scholarship student at the Elder Conservatorium, Richard has specialised in comedy and character roles, spanning G&S

(which holds a special place in his heart), music theatre and operetta, and the occasional play. Amongst many roles he has played all but one of the G&S patter roles, most more than once. He most recently appeared for G&S as Max Detweiler (*The Sound of Music*).

He has also directed many productions, including G&S, opera, operetta and music theatre for most Adelaide companies, including the State Opera schools' programme and the Elder Conservatorium, for whom he directed *Into the Woods* in 2010 and *The Magic Flute* in 2012. His 2007 production of G&S's *Into the Woods* won the Adelaide Critics Circle Award. He previously directed *A Little Night Music*, one of his favourite shows, for Therry.

He has also been tutor in opera performance and in stagecraft for the Elder Conservatorium and Flinders Street School of Music, as well as giving numerous master classes in interpretation and audition technique.

Bronwen James (left) as Desiree Armfeldt,
Henny Walters (right) as Fredrika Armfeldt and
Robin Schmelzkopf (far right) as Fredrik Egerman.



Christine Hodgen

MUSICAL DIRECTOR

Christine Hodgen is a choral director, accompanist, vocal coach, voice and piano teacher with 37 years' experience performing and

teaching both privately and in public and private schools R-12. She currently teaches at Walford Anglican School for Girls and Murray Bridge High School.

Christine has musically directed, played piano and provided vocal coaching for many musicals during her 30 years in musical theatre. She is passionate about striving for excellence in community/ amateur theatre and in fostering younger or inexperienced singers, actors and musicians in gaining a love for the genre.

Her highlights include productions of *Barnum*, *Fiddler on the Roof*, *The Music Man*, *Cats*, *Seussical*, *The Sound of Music*, *Anything Goes*, *West Side Story*, *Into the Woods* and *Chicago* (Murray Bridge Players and Singers) and *Wicked* (Shane Davidson Productions). This is her first production for the Society.



CAST



Bronwen James

Desiree Armfeldt

Bronwen's professional performing life spans in excess of 35 years both here and overseas. She worked with Patch Theatre Company over a 17 year period which

included both statewide and national tours and the State Theatre Company of South Australia during the mid '90's. Bronwen's most recent appearances in Adelaide have included Judy Garland (*The Boy from Oz*, The Met), Ivy (*August: Osage County*, The Rep) and the title role in the Hills' award winning *The Drowsy Chaperone*. For Independent Theatre she appeared in *All About My Mother*, *Indian Ink* and *Schippel the Plumber*. Bronwen was a regular chorus member for the G&S Society in the '80s. In 2007 she won a Theatre Critics Circle Award as the Baker's Wife (*Into the Woods*, G&S Society). Bronwen played Desiree for the Hills Musical Society in 2013, with her mother as Madame Armfeldt and her daughter as Fredrika. Bronwen has conducted countless drama workshops for children and adults of all ages, works as a voice-over artist for radio and television and is a Civil Marriage and Funeral Celebrant.

include Bill (*The Sentimental Bloke*), Nicely Nicely Johnson (*Guys & Dolls*), Billy Flynn (*Chicago*) and both Teyve and Lazar Wolfe (*Fiddler On The Roof*). In 2004 Robin played Arthur with Deborah Caddy as Guinevere in *Camelot* for the Society. Sondheim credits include Pseudolus (*A Funny Thing Happened On The Way To The Forum*) in both 1986 and 2006, Bobby (*Company*) in 1983 and 1999, Frederick Egerman (*A Little Night Music*) in 1996 and *Side by Side by Sondheim* in 1989. Robin is thrilled to be working again with Bronwen James, after playing opposite each other in *Mack and Mabel* in 1990. Aside from theatre, Robin also performed at the Hotel Enfield for three years and was even Mr FlimFlam the singing telegram man!



Norma Knight

Madame Armfeldt

First performing on stage aged 7, Norma can count close to 100 roles in opera, oratorio, operetta and musicals. Studying with Arnold Matters,

James Christiansen, and Walther Grüner, Norma was the recipient of *The Advertiser* Aria in 1974. She sang principal roles for 5 years in the 70's with State Opera of SA and then took up teaching, which has been and continues to be her passion for nearly 40 years. Early roles with the Society were Rosalinda (*Die Fledermaus*), the Fairy Queen (*Iolanthe*), Duchess of Plaza Toro (*The Gondoliers*). Recent Society roles include Venus (*Orpheus in the Underworld*), Little Red's Grandmother, Cinderella's Mother, and the Giantess (*Into the Woods*).



Robin Schmeltz

Fredrik Egerman

Robin has sung and performed for over 50 years, in over 50 productions with various theatre companies in Adelaide. Roles played

In the 2015 Cabaret Festival Norma appeared as an aging opera singer in Stephen Sheehan's *Tristan and Isolde*. Last year she joined the Adelaide Philharmonia Chorale to sing in Orff's *Carmina Burana*, (because it was only 50 years since she had last performed it).



Deborah Caddy

Countess Charlotte Malcolm

Deborah has recently returned from an interstate tour of Opera Australia's *My Fair Lady*, directed by Julie Andrews. She has previously performed in

various productions of *The Phantom of the Opera* as an ensemble member, off-stage swing and Madame Giry cover. This included two World tours, particularly in Asia, and two Australian tours. A regular performer with the State Opera of South Australia for a number of years, Deborah performed First Lady (*The Magic Flute*), Flora (*La Traviata*), Queen Tye (*Akhnaten*) and Miss Schlesen (*Satyagraha*) in the *Philip Glass Trilogy*. Other roles were Diana (*Orpheus in the Underworld*), Frasquita (*Carmen*), Berta (*The Barber of Seville*), Kate Pinkerton (*Madama Butterfly*), Sister Catherine (*Dead Man Walking*), and Elle in Poulenc's one-woman opera *La Voix Humaine*. Deborah is a producer with SINGular Productions which is currently in the process of creating two new operas. Writing a one-woman cabaret show featuring the music of Rogers and Hart, entitled *Have you met Miss Jones?* Deborah performed the show in the 2016 Cabaret Fringe.



Nicholas Bishop

Count Carl-Magnus Malcolm

Nicholas commenced vocal studies with Guila Tiver at the Elder Conservatorium in 1988. He began in theatre

playing Motel (*Fiddler on the Roof*, The Met) paired with Deborah Caddy as Tzeitel. Almost 30 years on, they are reunited as a couple. Having performed in over 30 productions, highlights include playing Ernest Piaste (*Daphne Laureola*), Nathan Leopold (*Never the Sinner*), Mr. Hyde (*The Strange Case of Dr. Jekyll and Mr. Hyde*) and Iago (*Othello*) for Independent Theatre, Frank Cioffi (*Curtains*, Therry) and the dual roles of Beverly Weston and Sheriff Dion Gilbeau (*August: Osage County*, the Rep). For the Society, roles include Strephon (*Iolanthe*), Ralph Rackstraw, and later Sir Joseph Porter (*HMS Pinafore*), Henry Higgins (*My Fair Lady*) and most recently Nicely Nicely Johnson (*Guys and Dolls*). Working in the zoo world for the past 20 years in Australia and overseas, Nicholas has worked internationally in the field of nature theatre, with a focus on birds. Nicholas' company *Behaviourtects* has delivered workshops and consultations in animal training and keeper presentations in Australia, New Zealand and the USA. Natural history illustration and writing are also core passions. He is currently the Manager of Nature Theatre at Zoos South Australia.

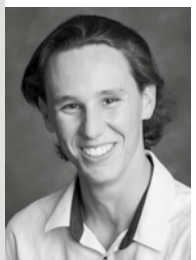


Emilene Whitehead

Anne Egerman

From an early age Emilene has always loved singing. She found her love for music theatre when, at the age of 11, she was cast as Ida in her primary school musical

Honk! Jr. Since then Emilene began vocal tuition with Rosanne Hosking who has helped her further develop a wide range of vocal skills. Emilene was part of the Society's 2013 and 2014 productions of *Oliver!* as a member of Fagin's Gang. As a student at Concordia College she had lead roles in their productions of *The Sound of Music* (2014), *Godspell* (2015) and most notably Tracy in *Hairspray* (2016). Emilene has also participated in Pelican Productions Music Theatre Camp for four. This is her first role since leaving high school.



William Richards

Henrik Egerman

Will's first taste of theatre was when he was cast as the lead male role in his high school's 2014 production of the musical *Aida*. Since then Will has embraced this world

wholeheartedly. This will be Will's second musical with the Society after performing as part of the ensemble in their production of *Les Misérables* last year. Prior to that, Will had performed in several youth theatre productions, including playing the Wizard

(*Wicked*, Shane Davidson), Emmett (*Legally Blonde*) and Francis Fryer (*Calamity Jane*). Other credits include Promise Adelaide's *All is Calm*, Adelaide Cabaret Festival's *Class of Cabaret* and *Brief Encounters*, a cabaret show as part of the Fringe Festival this year.



Henny Walters

Fredrika Armfeldt

Henny made her professional stage debut in 2013, in the children's ensemble in TML Enterprises' production of *Chitty Chitty Bang*

Bang. In 2014, she played Ariel (*The Little Mermaid*, Pelican Productions) and Briggitta in the Society's *The Sound of Music*. Returning to the Festival Theatre she was in the opera *Amahl and the Night Visitors*, produced by Karen Lettice and Emma Knights Productions. Since then Henny has played Lucy McFadden (*The Goodbye Girl*) for which she was nominated for the Curtain Call Best Young Actor Award by Adelaide Theatre Guide, and Dinah Lord (*The Philadelphia Story*) both with Therry. Playing the title role of the Rep's 2017 *The Diary of Anne Frank*, Henny was nominated by the Adelaide Critics Circle for Emerging Artist of the Year and the Theatre Association of South Australia's CAL Award for Best Youth Female Actor. She most recently received the Director's Award for her performance in Pelican Production's *Seize the Day*.



Megan Doherty

Petra

Megan is a graduate of the Music Theatre program at the University of Ballarat (now Federation University) Arts Academy and studied classical voice

at the University of Adelaide. An acclaimed Cabaret artist, Megan wrote and performed four seasons of *The Girl Who Won't Grow Up*, including a season in the United Kingdom. Subsequent shows include *Dirty Thirty* (Cabaret Fringe 2014), *Bittersweet & Song*, and this year a new piece, *Cbrysalis*, for the 2018 Adelaide Fringe. Megan has produced and performed *Sing On Through Tomorrow* and directed the parody musical *Buffy Kills Edward* (Emma Knights Productions). Theatre credits include Laurey (*Oklahoma!*), Phoebe (*The Yeomen of the Guard*), and Sister Margaretta (*The Sound of Music*) for the Society, with whom she has been performing since 2002. She has performed with a number of Adelaide's companies, most recently as Eliza Doolittle (*My Fair Lady*, The Met). For Emma Knights Productions, Megan has performed both roles in the children's opera, *Space Encounters*, and played Kate in the sell-out Adelaide Fringe production of *The Pirates Of Penzance on the Popeye*.



Laurence Croft

Frid

Laurence's creative pursuits tug him in many directions from writing unfinished music to writing unfinished plays. But soon enough

he always returns to the world of performance where he can employ his moustache to striking effect. In Laurence's acting life he has appeared as various supporting roles in the University of Adelaide Theatre Guild's 2012 production of *The Merchant of Venice*, and in Independent Theatre's 2014 and 2016 productions of *Peter and Alice* and *Ross: The Lives of Lawrence of Arabia* respectively.



Macintyre Howie Reeves

Mr Lindstrom

Macintyre Howie Reeves is a Lady Anne Miller and Frederick Bevan Scholarship winning baritone who has been

a soloist in Mozart's *Requiem* at St Peters Cathedral, Bach's *Matthäus-Passion* and guest soloist for Adelaide *Carols by Candlelight* 70th anniversary in 2014. Stage credits include

"He gave me a wooden ring... it had been in his family for centuries... but I said to myself: a wooden ring? What sort of man would give you a wooden ring, so I tossed him out there and then. And now... who knows? He might have been the love of my life."

Madame Armfeldt, Act 2



Lieutenant Barri (Sondheim's *Passion*, Swell Productions), The Major General (*The Pirates of Penzance*), the Father (*Hansel and Gretel*, the Elder Conservatorium), Page and understudy for the King (*Amahl and the Night Visitors*), Pish-Tush (*The Mikado*) and Publio (*La clemenza di Tito*) for Co*Opera, understudy for Dr Falke and chorus (*Die Fledermaus*, State Opera SA) and chorus in Brett Dean's new opera version of *Hamlet* directed by Neil Armfield for the 2018 Adelaide Festival.



Vanessa Lee Shirley

Mrs Anderssen

Vanessa holds an Advanced Diploma of Design for makeup, specialising in film, TV, theatre and SFX. She

has been Head Makeup Artist for various feature length and short films and theatre productions, including Society productions. An experienced singer and performer, Vanessa studied a Bachelor of Music at the Elder Conservatorium. She toured with Co*Opera's *The Magic Flute* throughout Australia and Europe in 2009. Vanessa has played many roles for the Society including Mrs Sowerberry (*Oliver!*), Tessa (*The Gondoliers*), Fairy Queen (*Iolanthe*), Annas (*Jesus Christ Superstar*), Rapunzel (*Into The Woods*) and most recently, Madame Thenardier (*Les Misérables*). Vanessa has been involved with Walford School's Musicals for the past nine years, directing and designing *CATS* 2013, the *Musical Theatre Showcase* 2014 and 2016 and *The Addams Family* 2015. Vanessa produced and directed *Ordinary Days* with her company Little World Media in October 2017. She is currently directing *The Addams Family Musical* for Pulteney Grammar.



Monique Watson

Mrs Nordstrom

Monique holds a Bachelor of Music Performance (Elder Conservatorium of Music) and a Master of Speech Pathology (Flinders University).

In 2014 Monique received coaching at the Royal Conservatoire of Scotland under Kathleen Ferguson. After joining Co*Opera in 2012 she has toured regional Australia and performed multiple roles in *Suor Angelica* (2012-2013), Suzuki and Kate Pinkerton (*Madama Butterfly*, 2014-2015), *Il Traviatore* (2015) and *Eugene Onegin* (2017), Peep-Bo (*The Mikado*, 2016) and Annio (*La clemenza Di Tito*, 2016). In 2016, Monique played the First Witch and the Spirit in Mopoke Theatre Production's *Dido and Aeneas*. She has recently collaborated with Adelaide based composers, completing recordings for Jodie O'Regan and debuting the role of the Owl in Andrew Wiering's opera for children *Lallo Bird*. Monique first worked with the Society in their 2011 production of *The Mikado*.



James Nicholson

Mr Erlanson

James has been performing in various concerts and musical theatre productions since the age of 9 with highlights including a choral performance in *Opera by the*

Loch and playing Randolph MacAfee (*Bye Bye Birdie*), Angel (*RENT*), and Tony (*West Side Story*). James also achieved several first places, prizes and honourable mentions in voice at Eisteddfods. Relocating from Mildura in 2010, James completed a music degree at Elder Conservatorium as well as performing in the ensemble of *Dirty Rotten Scoundrels* for Opus Performing Arts and as Hero (*A Funny Thing Happened on the Way to the Forum*), Albert Lennox (*The Secret Garden*), and knife grinder (*Oliver!*) for the Society. James played Tony (*Maria Callas Masterclass*) and Box (*Cox and Box*) for Elder Hall Lunch time concerts and sang in the Chorus (*Otello*) for the State Opera. Most recently James played Nanki-Poo (*The Mikado*, Co*Opera/G&S).



Josine Talbot

Mrs Segstrom

Josine's first involvement in musical theatre was in *A Little Night Music* with the Hills Musical Company where she played the role of Malla. Since then she has gone on to perform

in several other theatre productions including *She Loves Me* (Therry Dramatic Society), *My Fair Lady* (The Met), *G&S Fest* (G&S Society) and *Aida* (Hills Musical Company).

Madame Leonra Armfeldt

"Of course the summer night smiles. Three times"

Fredrika Armfeldt

"But why does it smile, Grandmother?"

Madame Leonra Armfeldt

"At the follies of human beings, of course. The first smile smiles at the young, who know nothing. The second, at the fools who know too little, like Desiree. And the third at the old who know too much - like me"

Madame Leonra Armfeldt
to Fredrika Armfeldt. Act 1

THE STORY

Act 1

A small Swedish town (1900)

We are introduced to the main characters of the piece – Desiree Armfeldt, a famous and glamorous actress; her mother, Madame Armfeldt, a retired courtesan; Desiree's thirteen year old daughter, Fredrika, who lives with her grandmother; Fredrik Egerman, a successful lawyer; Anne, his 18 year old wife; Henrik his 20 year old son from a previous marriage who is studying for the priesthood; Petra, Anne's worldly-wise maid; Count Carl-Magnus Malcolm, a dragoon officer and Desiree's current lover; Countess Charlotte Malcolm, his long suffering wife; Frid, Madame Armfeldt's servant, and a quintet of singers.

Fredrik and Anne have been married for eleven months but Anne has yet to consummate the marriage. To complicate matters, Henrik is in love with his younger stepmother.

As she has grown older, Desiree's star has faded and she is now reduced to touring small towns. One night she notices a former lover, Fredrik, in the audience with Anne. Sensing something between Desiree and Fredrik, Anne demands to be taken home, where they find Henrik. Whilst the Egerman's have been at the theatre, Anne's maid, Petra, has been attempting to seduce the serious young man.

Fredrik decides to visit Desiree in her dressing room and they reminisce about their lives. When Fredrik confesses that he has gone without sex for eleven months, Desiree agrees to accommodate him as a favour, saying "What are friends for?" They are interrupted by the Count and whilst they manage to convince the jealous man that nothing

untoward has occurred, he remains suspicious and returns to the Countess, to whom he relates the whole encounter.

The Countess knows Anne through her younger sister and visits her to relate Desiree's encounter with her husband. Anne receives an invitation for her and Fredrik to visit Madame Armfeldt at her country estate for the weekend. The Countess convinces Anne to attend and the Count decides that he and his wife will attend despite their not being invited.

All the characters prepare to attend, each with a hidden agenda.

Act 2

Madame Armfeldt's estate

Everyone arrives at the country estate and each starts to set their plans into action. At dinner arguments erupt as the lovers and would-be lovers' emotions are strained. Unable to tolerate the situation any longer, Henrik erupts, denouncing them all for being immoral. Everyone wanders off to intimate encounters. Henrik declares his love for Anne and after an amorous encounter, they run off together. Fredrik tells Desiree that he loves her, but only as a dream. Desiree is devastated and reflects on the sad state of her life. (*'Send in the Clowns'*) The Countess and Fredrik commiserate on their situations and are found by the Count, who jealously challenges Fredrik to Russian Roulette. Fredrik misses and grazes his ear. Victorious, the Count begins to woo his wife. Fredrik finally confesses his love to Desiree and they agree to start a new life together. Fredrika and her grandmother reflect on the chaos that has occurred and the nature of love on a summer's night.

PRODUCTION CREW

Production Manager	Tim de Jong
Pre-Production Manager	Tim Blackshaw
Line Management	David Williams
Director/Choreographer	Pam O'Grady
Waltz Workshop	Paul Rodda and Jaymi Humphreys
Associate Director	Richard Trevaskis
Musical Director	Christine Hodgen
Répétiteurs	Peta Davis, Christine Hodgen
Stage Manager.	Anthea Harold
Theatre Technician	Jason Groves
Stage Crew	Jessika Browne, Josh Browne, Zac Heynen, John McTier, Bronte McQueen, Daniel O'Donohue, Matt Smith
Set Design	Pam O'Grady, Tim de Jong
Scenic Artist.	Brian Budgen
Set Construction.	John Axe
Lighting Design	Pam O'Grady with Jason Groves
Lighting Operator	Alicia McCluskey
Follow Spot Operator	David Hall
Sound Engineer	Cambell Lawrence
System Engineer.	Jamie Mensforth
Costume Co-Ordinator/Dressmaker	Helen Snoswell
Sewing/Assistance	Diana Shirley, Ariana Snoswell
Hair/Wig Design	Vanessa Lee Shirley
Property Co-ordination	Catherine Marlin
Publicity Committee	Margaret McLauchlan with Tim Blackshaw, Sue Franks, Susan Henderson, Patrick Marlin, Elizabeth Olsson, Paula Pamment
Graphic Design	Tim Blackshaw
Programme	Elizabeth Olsson with Tim Blackshaw
Photography.	David Haddy of Private Collections
Ticket Secretary	Paula Pamment
Front of House Managers	Tim de Jong and Vanessa Lee Shirley
Tea & Coffee, Raffle	Sue Franks and Margaret McLauchlan

SONG LIST

Act 1

Overture Orchestra and Quintet
Night Waltz Company
Now Fredrik Egerman
Later Henrik Egerman
Soon Anne Egerman
Soon/Later/Now Anne, Henrik & Fredrik
The Glamorous Life Fredrika Armfeldt,
 Desiree Armfeldt,
 Madame Armfeldt & Quintet
Remember? Quintet
You Must Meet My Wife Desiree & Fredrik
Liaisons Madame Armfeldt
In Praise of Women Count Carl-Magnus
 Malcolm

Every Day a Little Death Countess Charlotte
 Malcolm & Anne

Weekend in the Country Company

Act 2

Entr'acte Orchestra

Night Waltz I (The Sun Won't Set) Quintet

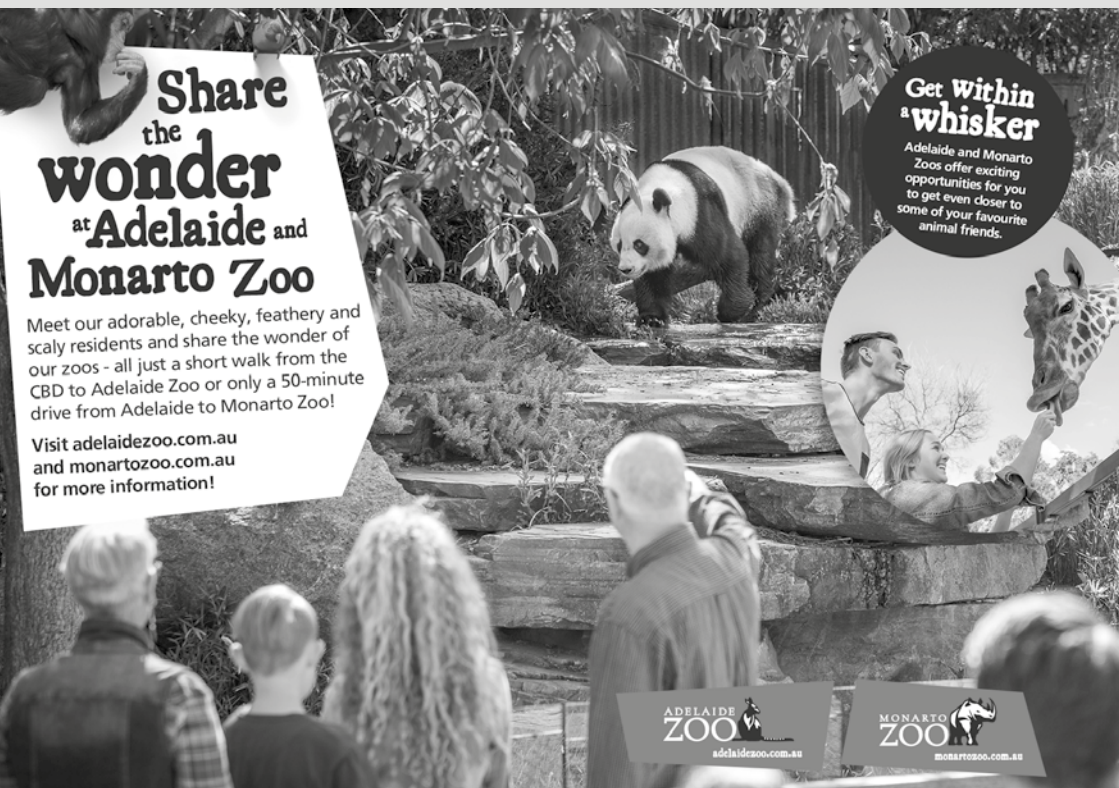
It Would Have Been Wonderful Fredrik &
 Carl-Magnus

Perpetual Anticipation Mrs. Nordstrom
 Mrs. Segstrom &
 Mrs. Anderssen

Send in the Clowns Desiree

The Miller's Son Petra

Last Waltz Orchestra



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HIGH SOCIETY

MUSIC AND LYRICS BY COLE PORTER

BOOK BY ARTHUR KOPIT

ADDITIONAL LYRICS BY SUSAN BIRKENHEAD

BASED ON THE PLAY "THE PHILADELPHIA STORY"
BY PHILIP BARRY. ALSO BASED ON THE TURNER
ENTERTAINMENT CO. MOTION PICTURE
"HIGH SOCIETY"

ORIGINAL BROADWAY PRODUCTION PRODUCED BY: LAUREN MITCHELL
AND ROBERT GAILUS, HAL LUFTIG AND RICHARD SAMSON.
DODGER ENDEMOL THEATRICALS IN ASSOCIATION WITH BILL HABER
ORIGINALLY PRODUCED BY AMERICAN CONSERVATORY THEATER,
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KITCHEN, MANAGING
DIRECTOR

10-12 & 15-19
MAY 2018

DIRECTOR
BARRY HILL

SPECIAL PRICE NIGHT
TUESDAY 15, 8PM

MUSICAL DIRECTOR
BEN SAUNDERS

MATINEE SATURDAYS
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CHOREOGRAPHER
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Front of House Staff.



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ABOUT THE G&S SOCIETY

The Gilbert and Sullivan Society of South Australia, has a long standing history in the theatre community of Adelaide. Established in 1937, the Society has grown from very humble beginnings to currently be one of the most successful amateur theatre companies in Adelaide.

Although dedicated to promoting the works of Gilbert and Sullivan, the Society also regularly stages non-G&S operettas and musicals ranging from *Die Fledermaus*, *Orpheus in the Underworld* and *The Merry Widow* to *My Fair Lady*, *Fiddler on the Roof*, *Camelot*, *Oklahoma!*, *The Sound of Music* and *The Secret Garden* to Sondheim's *Sweeney Todd* and *Into The Woods*. In 2008, the Society staged *Les Misérables*. The season was so successful that it led to an encore season in January 2009. Similarly, the 2013 season of *Oliver!* led to a return season in 2014. One of the Society's most ambitious productions to date was *Jesus Christ Superstar*, staged at Her Majesty's Theatre in 2010, starring Luke Kennedy as Jesus and in 2017 the Society staged *Les Misérables* again to critical acclaim and a sell out season! (there were posts on Gum Tree appealing for tickets).

Over the years, the Society has been very lucky to have the support of gifted professional performers, starting with Vincent McMurray (singing with both Australian and UK opera companies and JC Williamson), Richard Watson, who appeared with the D'Oyly Carte Company (the Operetta Company established by Gilbert & Sullivan in 1879), Kevin Miller (ex-Sadlers Wells/ Glyndebourne/ Elizabethan Opera Trust/English National Opera), June Bronhill (also Sadlers Wells and International Opera Star), Kevin Mills (Sadlers Wells) and most recently, Dennis Olsen – THE consummate G&S performer.

Based in Hindmarsh since 1983, the Society's home is The Shed, a property lovingly developed by Society members.

How you can get involved

The Society is run by volunteers. Not only the all-singing/all-dancing ones. Behind every production is team of motivated and capable volunteers that devotes many hours of their time supporting our performers.

Volunteering with the Society is a great way to make new friends and learn new skills, and become an important part of the mosaic that morphs into one of the Society's acclaimed productions.

We need people who can volunteer their time helping with everything from sewing to safety. Jobs vary enormously. Putting a production together requires people interested in costumes, makeup, props, lighting, audio, front of house, administration, marketing and publicity, set builders and painters, office skills, envelope stuffing, work health safety and so on. Not all of these jobs require specialist skills.

'Off production' we need house-keepers, record keepers, site/building maintenance and handy persons, props maintenance, stock controllers, archivists, fund raisers, publicists - the list goes on.

Commitments don't always have to be regular. On demand calls at peak production periods may suit you. And you won't be thrown in the deep end. You will work alongside our other committed, experienced volunteers.

Why not register your interests by emailing us: **contact@gandssa.com.au**

Calling all Directors

Additionally we are always looking for Directors, Musical Directors, Choreographers, Designers (set, lighting, sound, etc). If you are passionate about Music Theatre and have an ambition to direct or an idea for a show then please email: **contact@gandssa.com.au**

Join our E-mail List

If you would like to join our e-mail list to be kept up to date with the latest news of the Society and of up and coming shows then please contact: **database@gandssa.com.au**

Annual General Meeting

A notice to all our members, the Annual General Meeting will be held at:

The Shed, 3 George Street, Hindmarsh
on: **Wednesday 9th May 2018 at 7:30pm**

Only financial members of the Society are entitled to vote.



The Gilbert and Sullivan Society of SA Inc.
3 George Street, Hindmarsh, SA 5007
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Director
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Choreographer
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Bookings: Phone 8447 7239 or www.gandssa.com.au
Arts Theatre 53 Angus St.