

A NOTE FROM REG LIVERMORE



Nancye and I have keenly anticipated this chance to work together again, throughout the course of our extensive careers our paths have crossed too rarely. While playing in Opera Australia's 2008 production of *My Fair Lady* we talked of devising a kind of autobiographical entertainment that might catch us an audience. Almost two years ago I began to write a show that is now called *Turns*, it isn't exactly the show we discussed but it does I think give us a chance to show what we're made of, show what we like to do on stage and what we think we do best, a series of theatrical turns tailored especially for this occasion.

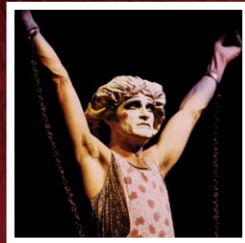
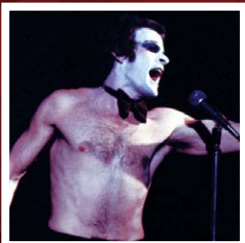
More than that it salutes the particular traditions in the theatre to which we are significant links; what we've done and observed in show business for so long now informs the nature and essence of our performances.

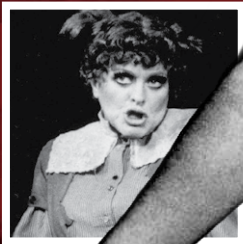
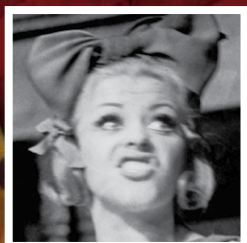
Turns is a broad reflection on show business, matters of identity, of family and dependency, of the memory, and the commonality of an experience that lies ahead for most of us. Intertwined are some outrageous fun and games, elements of mystery, echoes of slapstick, 1940's film noir gets a nod as does the music-hall, vaudeville, cabaret, above all traditional pantomime. This kaleidoscopic rainbow of theatrical styles underscores our storyline and makes for an evening in the theatre we hope is appealing and moving.

We wouldn't be standing up in front of you at all but for our producer, Christine Dunstan who has been enthusiastic from the outset; she is a rare breed, a commercial producer prepared to initiate, encourage and develop a show from scratch, she is one whose great love of the theatre has always emboldened her to take the risks. Our thanks to her and to all the wonderful people who have had a hand in guiding our show, Nancye and I are truly beholden.

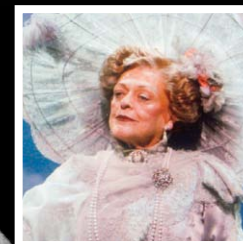
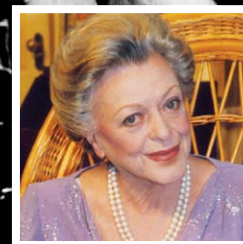


REG

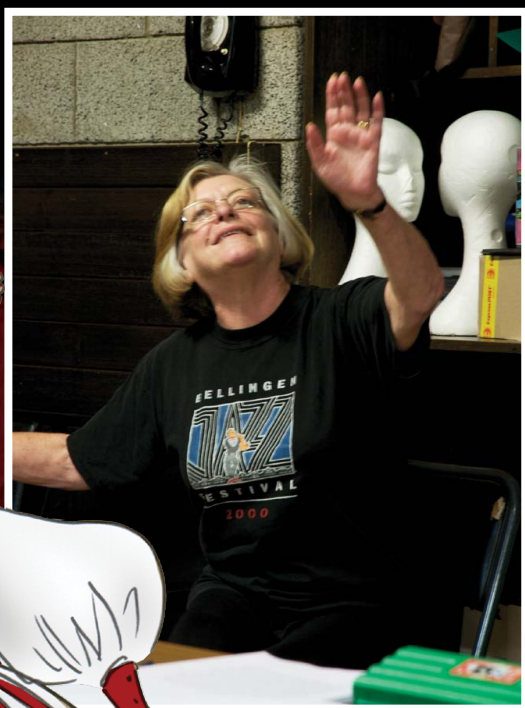




NANCYE



MARJORY JOY COSTUME DESIGN / REHEARSAL SHOTS



NANCYE HAYES OAM

Nancye is an actor, dancer, singer, choreographer and director who began her career in JC Williamson's production of *My Fair Lady* in 1961 and who established her name in the title role in *Sweet Charity* in 1967. Since then she has sung and danced her way through a cavalcade of musical successes. She won a Victorian Green Room Award, the Norman Kessell Memorial Award and the Sydney Theatre Critics' Circle Award for Best Actress for her performance in *Guys and Dolls* and a MO Award for *42nd Street*. In 2007 Nancye toured with the enormously successful production of *Six Dance Lessons in Six Weeks* (Ensemble Theatre/Christine Dunstan Productions) which co-starred Todd McKenney and delighted audiences throughout Australia.

Nancye also wowed audiences in 2008 in Opera Australia's *My Fair Lady* playing the role of Mrs Higgins for which she won the 2009 Helpmann Award for best female actor in a supporting role in a musical.

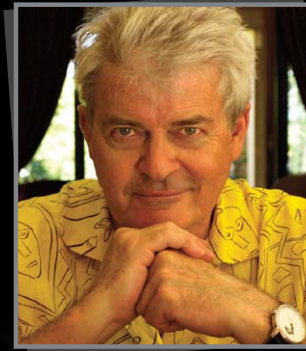
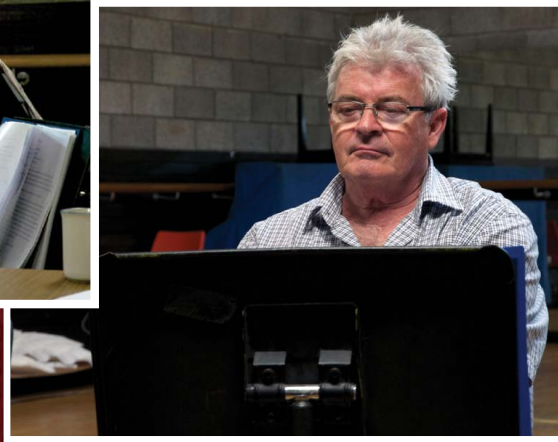
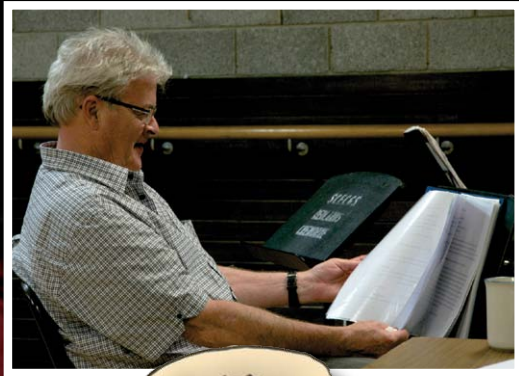
As a director, her credits include *The Boy from Oz* (The Production Company), *Australia's Leading Ladies Concert* (Brisbane Festival), *The Wizard of Oz* (GFO/SEL/Macks Entertainment), *The 3 Divas* (Christine Dunstan Productions), *Annie* (The Frost Organisation) and *Gypsy* starring Judi Connelli and *Sweet Charity* starring Sharon Millerchip, both part of the Encore Series for The Production Company.

Choreographic credits include *My Fair Lady* for Victorian State Opera (Melbourne, Sydney and Brisbane seasons), *Falsettos* for Sydney Theatre Company and *Guys and Dolls* for NIDA.

Nancye has also made numerous television appearances including guest roles in *Home & Away*, *Blue Heelers*, *The Dismissal*, *The Last Bastion*, *The Sullivans*, *Carson's Law*, *Rafferty's Rules* and *GP* and hosted the ABC's *Once In A Blue Moon* featuring songs for Australian musicals. Her life story and career have also been honoured by *This is Your Life* and *Talking Heads*. Nancye's first cabaret show *Nancye with An E*, written and directed by Tony Sheldon, has played throughout Australia and is available on CD.

Nancye is honoured to have received three Lifetime Achievement awards – from the Variety Club in 1997, from the Green Room Awards Association in 2003 and from the Sydney Theatre Awards in 2009 and has also been named one of Australia's Top 100 Entertainers of the 20th Century. She was nominated as 2010 Best Supporting Actress for *A Little Night Music* by the Sydney Theatre Awards.

ALISTAR COSTUME DESIGNS / REHEARSAL SHOTS



REG LIVERMORE AO

Reg's first paid job was at Sydney's Phillip Street Theatre understudying Gordon Chater and Barry Humphries, subsequently sharing the limelight with Ruth Cracknell, June Salter and John Meillon. During this period he studied with Hayes Gordon, becoming one of the foundation members of the Ensemble Theatre. Thereafter Reg was with the Union Repertory Company in Melbourne (later to become Melbourne Theatre Company), the Sydney Old Tote, the South Australian Theatre Company before joining the line-up for another Phillip St Theatre show *A Cup of Tea, A Bex and a Good Lie Down* featuring Gloria Dawn and Ruth Cracknell. ABC Television invited him to compare the children's program *CrackerJack* then his own Saturday night Variety show called *I'm Alright Now*.

Having played major roles in *HAIR* and *Jesus Christ Superstar*, 1974 handed him Dr Frank'n'Furter in the original Australian production of *The Rocky Horror Show*. In 1975 at the request of producer Eric Dare he devised *Betty Blokk Buster Follies*, followed by *Wonder Woman*, *Sacred Cow*, *Son of Betty* and *Firing Squad*. His 1980 appearance in London's West End created an unexpected sensation when the audience tried to boo him off the stage: Reg stood fast, while back home Sydney's Daily Telegraph lamented that his London appearance had given Australia a bad name. The Telegraph asked why Reg couldn't be more like The Seekers who offended nobody.

In 1982 he played the title role in the Broadway Musical *Barnum*, then returned to television for *Burke's Backyard*, and the long running *Our House*, concurrently writing and performing for the Clarendon Dinner Theatre in Katoomba. In 1996 Reg became an Officer in the Order of Australia (AO).

His autobiography 'Chapters and Chances' was released in 2003; a follow-up volume has been completed, "there are things I haven't told you", it remains unpublished. Anybody out there?

Mid 2003 Reg won the lead role of Max Bialystock in the new Mel Brooks Musical *The Producers*. More recently he has appeared for Opera Australia in various Gilbert and Sullivan revivals, and was Henry Higgins in OA's *My Fair Lady*. At a special ceremony in Melbourne's Docklands during 2006, Reg was listed amongst 100 Australian Entertainers of the 20th Century. His last stage appearance was in 2008 at the Ensemble Theatre in his own play *The Thank You Dinner – A Feast to Remember*.

Christine Dunstan Productions
proudly presents a starry starry night

Nancye Hayes and Reg Livermore

in

TURNS

A PANTOMIME WITH A TWIST

Devised and Written by Reg Livermore

Turns is approximately 90 minutes in duration and is played without an interval

The action takes place on public stages throughout Australia, sometimes in a wild imagination, at other times in a pre-war 20th century maisonette somewhere between North Sydney and Neutral Bay on the foreshore of Sydney Harbour

Director	Tom Healey
Musical Accompanist	Vincent Colagiuri
Musical Consultant	Michael Tyack
Choreographer	Karen Johnson Mortimer
Lighting Designer	Trudy Dagleish
Set Design	James Browne
Costume Design & Realisation	Matthew Aberline
Production Manager	Greg Davis
Stage Manager	Casey Norton
Technical Manager	Jo Elliott
Set Construction	Thomas Creative

The producer acknowledges and thanks **Cliff Simcox**
for his early contribution to the set concept

Marketing by **Millmaine Entertainment Marketing**
National and Sydney publicity by **Bruce Pollack Consulting**
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CDP wishes to thank the following, who have provided
valuable assistance to this production

Adelaide Festival Centre
Art Series Hotel Group, Melbourne
Blink Video, **James Taggart**
Orange Civic Theatre
Sleepish, **Fiona Ferguson**
State Theatre Centre of WA
the Arts Centre Melbourne

And, profound thanks to **Stephen Sondheim**



Australian Government
Playing Australia

The Australian Government is proud to be associated with this tour through the national performing arts touring program, Playing Australia, which gives Australians across the country the opportunity to see some of our best performing arts



Communities
arts nsw

The tour of Turns is supported by the NSW Government through Arts NSW

KAWAI
THE FUTURE OF THE PIANO

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VAMPT VINTAGE DESIGN

NOTE FROM THE PRODUCER CHRISTINE DUNSTAN



When Reg and Nancye first approached me with an idea for a show for the two of them, I was immediately bewitched. I couldn't believe my luck. These two iconic artists, each with remarkable performing careers under their belts, are Australian theatrical royalty. To work with either of them is a privilege; to work with them in tandem is a dream.

In writing *Turns*, Reg's fertile imagination has taken us on quite a journey; one which has always been peppered with delight, laughter and an overarching sense of tradition. The road we've been on has been a circuitous one. We threw away the notion of the straight and narrow, and we've turned corners, made choices as the road forked and even executed a few u-turns along the way to bring us where we are today.

We have been blessed with wonderful colleagues who have aided and abetted our progress, from an initial workshop early last year, and throughout the development process. My profound and heartfelt thanks go to Michael Tyack for his contribution to the musical style of *Turns*; Cliff Simcox, who has designed so many of Reg's previous works, for his ideas towards the original set concept; James Browne for his inspired set design which brings a contemporary touch to a traditional feel; Matthew Aberline who has contributed so much with his whimsical costume designs and execution; Karen Johnson Mortimer who has worked so often with Nancye and Reg over the years and who gives them the spring in their on stage steps; Vincent Colagiuri and his magical keyboard fingers; Australia's legendary lighting designer Trudy Dalglish; and the captain of this ship, our director Tom Healey. What a joy it has been to have them all on board with us. This voyage has been one of the highlights of my long theatrical career, and I thank Nancye and Reg for their invitation to partake. Like a fine wine, these two just keep improving with age.

Please hand yourself over to the *Turns* experience and enjoy the ride!

Christine

NOTE FROM THE DIRECTOR TOM HEALEY

For as long as I can remember, Reg Livermore and Nancye Hayes have been legends in our cultural landscape. I first worked with both of them on a concert version of *Mack and Mabel* where they were part of a glittering array of stars and I was a chorus boy trying to hide up the back in the dance numbers. I remember thinking then how down to earth they were – and noticing how hard they worked; a salient lesson for someone as green as I then was.

I can remember being taken to *Firing Squad*, having heard people talk about *Betty Blokk Buster* - and all of Reg's solo shows - and being so moved, not just by Reg himself, but by the scale of the large theatre and the solo (and therefore utterly exposed) performer in front of me.

When the offer to direct *Turns* came to me I leapt at it not just because it gave me the chance to work with Nancye and Reg again (without having to hide up the back this time) but also because it is so totally and unequivocally theatrical. Here are all of Reg's hallmarks; vaudeville, huge character, comedy, music – and lurking underneath all the showbiz clutter, the frail, gasping and terrifyingly vulnerable humanity that we all share.



SET DESIGNS



VINCENT COLAGIURI **Musical Accompanist**



Vincent Colagiuri completed his piano studies at Sydney Conservatorium and has become widely known as a conductor, pianist and vocal coach in opera, operetta and music theatre. He has been engaged as répétiteur with the Western Australian Opera Company, Opera Queensland and with Opera Australia, working with many international singers and conductors. Vincent has also played keyboard in many major musicals including *The Phantom of the Opera*, *Showboat*, *Les Misérables*, *Annie*, *Oliver!*, *Mamma Mia!*, *The Lion King*, *The Producers* and *Miss Saigon*. In the last three years he has competed in three European conducting competitions: the *Blue Danube*

International Opera-Conducting Competition in Bourgas, Bulgaria, the *Emmerich Kálmán International Conducting Competition* in Budapest and the *Béla Bartók International Opera Conducting Competition* in Cluj-Napoca, Romania, where he reached the semi-finals. Most recently he was associate musical director of *Wicked* and musical director of the Australasian tour of *The Phantom of the Opera*.

MICHAEL TYACK **Musical Consultant**



Michael Tyack is one of Australia's most esteemed Musical Directors. He began his professional life as a musician in 1974 for JC Williamsons. He conducted the STC's production of *Chicago* then was Musical Director for their productions of *The Stripper*, *Four Lady Bowlers in a Golden Holden*, *Jonah*, *Company*, *Merrily We Roll Along*, *Falsetto*, *Miracle City* and *Summer Rain* as well as providing music for several of their plays. He has been Musical Director for many other major Australian productions including *The Boy From Oz*, *The Witches of Eastwick*, *Eureka*, *Spamalot* and *Mary Poppins*. Michael's cabaret and concert credits are extensive, having worked

with Australian and overseas artists including David Campbell, Caroline O'Connor, Tim Draxl and Judi Connelli both here and abroad. Michael has played on many Australian cast albums, been Musical Director for an album of Sondheim songs with Geraldine Turner, Judi Connelli's last two CDs and the debut CDs of David Campbell, Chelsea Plumley, Rhonda Burchmore, Margi de Ferranti and Delia Hannah.

TOM HEALY **Director**



Tom Healey is a freelance director who recently directed Shaun Micallef and Stephen Curry in *Good Evening: The Sketches of Peter Cook & Dudley Moore*. Other directing credits include *Inside Out* (CDP), *The Man in Black* (Folsom Prison Productions), *The Kid* (Griffin), *The Spook* (Malthouse), *The Shape of Things* (Red Stitch) and Eddie Perfect's two solo shows *Drink Pepsi Bitch* and *Angry Eddie*. As a resident director Tom has worked with Neil Armfield on *Shane Warne the Musical*, Lindy Hume on *Carmina Burana* for the Australian Ballet and with Robin Nevin on *Summer of the 17th Doll* for Melbourne Theatre Company. Tom is currently Literary Manager for

the Australian Script Centre and has been Curator of the Australian National Playwrights conference, Casting Consultant and Artistic Counsel for Malthouse, Artistic Associate at Playbox and a member of the Artistic Directorate of Hot House Theatre in Albury Wodonga.

KAREN JOHNSON MORTIMER **Choreographer**



Karen Johnson Mortimer began her professional career at age 15 and has continued to be involved in all facets of the industry as a performer, choreographer, director, producer, artistic director and resident director. Throughout the past 20 years she has regularly been engaged as a personal creative consultant to various industry stars in both theatre and television.

As a performer, Karen played Cassie in the original Australian production of *A Chorus Line* and has appeared in numerous productions for such companies as J.C. Williamsons, Sydney Theatre Company and the Gordon Frost Organisation. Her choreographic credits are many and include *Grease* - (GFO), *Stones in His Pocket* (STC), *Leader of The Pack* (Star City), *Kelly's Republic* (Sydney Festival), *Wonder Woman* and *Sacred Cow* (Reg Livermore), *Norman Gunston Show* and *Farnham & Byrne* (ABC TV), as well as many sporting Opening Ceremonies and Special Events. Karen was Resident Director for *Grease -The Arena Spectacular* in 2005, *Chicago* in 2009 and 2010 and is currently Resident Director on *Wicked*.

MATTHEW ABERLINE **Costume Design & Realisation**

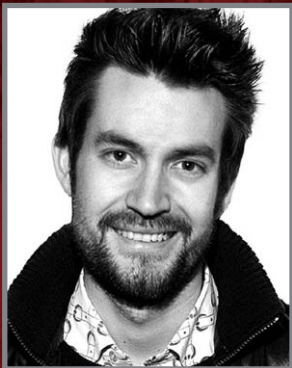


Matthew Aberline has two Masters in Design from the Australian Film Television and Radio School and originally trained in fashion design. Highlights of his career include costume design for *Hamlet* for Bell Shakespeare, being the principal costume designer for Mardi Gras Parade and Parties for five years, being listed as an Icon of the Australian Style by Harpers Bazaar, being an assistant to the designer of Rio's Carnivale 2009 winning entry, working with intellectually disabled actors in a range of productions in Melbourne, and having his work shown at the Melbourne Museum and the National Galleries

of Victoria and Australia.

He has designed for Cyndi Lauper, Olivia Newton-John, Sacha Baron Cohen (with stylist Jason Alper), Natalie Bassingthwaite, Tina Arena, Kate Cebrano, and Bob Downe. His previous productions for CDP include styling and costumes for *Lotte's Gift* and costumes for *Inside Out*. His most recent credits are *Drag!* for the Sydney Opera House and *Retrieval*, a massive installation for the National Library in Canberra.

JAMES BROWNE **Set Designer**



James Browne is a graduate in set and costume design from WAAPA as well as from the Australian Film Television and Radio School in Art Direction. He has designed in all facets of the field in theatre, film and events as well as an internship at Covent Garden. James designed the sets for *Love Cooking Festival* which toured the United Kingdom in 2009 as well as *Jamie Oliver's* live stadium show in Melbourne and *Rick Stein's* show in New Zealand. Other theatre credits include a development production of *Faust* for the Sydney Theatre Company, *New Breed* for Sydney Dance, *Love Bites*, the Singapore Theatre

Practice, Human Nature's *Dancing in the Street* and *The Chronic Ills of Robert Zimmerman aka Bob Dylan*.

TRUDY DALGLEISH **Lighting Designer**

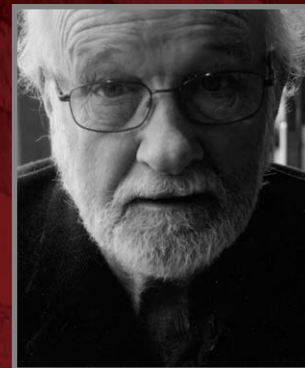


Trudy Dalgleish studied technical production at NIDA and has won numerous awards including the 2000 Helpmann Award for *White Devil*, 2002 'Entech' Award and the John Truscott Design Award for Excellence and for Best Lighting Design for *Eureka* at the Green Room Awards. Trudy's extensive lighting credits include major productions for Opera Australia, Sydney Dance Company, Legs on the Wall, Sydney Festival, Sydney Theatre Company, Kim Carpenter's Theatre of Image as well as many large scale musicals such as *The Man From Snowy River*, *Singin' in the Rain*, *Shout*, *The Boy from Oz*, *Man of La Mancha*, *Wizard*

of Oz, *Annie*, *Grease*, *The Sound of Music*, *Cabaret*, *The New Rocky Horror Show*, *Steel City*, *Beauty and the Beast*, *The Producers*, *A Little Night Music*, *Hairspray* and *Fame*.

Other recent engagements include The Chooky Dancers *Ngurrumilmarrmeriyu (Wrong Skin)* at 2010 Adelaide Festival and in Melbourne and Sydney; David Campbell's *Good Lovin'* tour, a commercial tour of *Breast Wishes*, and *God of Carnage* for Sydney Theatre Company.

CLIFF SIMCOX



Cliff Simcox trained as a display/graphic artist in the retail industry and moved into television production as a graphic artist and set designer in the 1960's. His first foray into the theatrical arts occurred in 1970 when he was appointed Resident Designer with the newly formed Queensland Theatre Company, where he designed 23 productions over three years. The following year he joined the Australian Opera as an artisan and produced 'grand trumpetry' on demand! As a freelance artist he has worked with the Sydney Theatre Company, Sydney Dance, Belvoir Street Theatre, the Q at Penrith and many others. For Reg Livermore, Cliff has designed *Wish You Were Here*, *Santa on The Planet of The Apes*, *Mother*

Goose, *Red Riding Hood* *The Speed Hump* and *the Wolf*, *Home Sweet Home (Leonard's Last Hurrah)* and *The Thank You Dinner*.

REHEARSALS



CASEY NORTON Stage Manager



Casey has been Stage Managing for the past 15 years. Most recently for *The Wiggles Greatest Hits Tour 2010*, *Quack* for Griffin Theatre Company, *Lady Grey* for Inscription. Other Theatre includes: Opera Australia – *A Little Night Music*, *My Fair Lady*, *La Traviata*, *The Marriage of Figaro*, *The Barber of Seville*, *Il Trittico*, *The Gondoliers*, *Abduction from the Seraglio*, *Don Giovanni*, New Theatricals - *The Rocky Horror Show*, Grange Park Opera (England) - *South Pacific*, Opera Ireland – *Tosca*, *The Silver Tassie*, *Rigoletto*, *Aida*, *Lady MacBeth of Mtensk*, *Boris Godunov*, Storytellers Theatre Company (Ireland) – *The Star Child & Other Stories*, *Oedipus*, *Antigone*, *Hansel and Gretel*, *Women in Arms*, *Hard to Believe*, *King Lear*, Cois Ceim Dance Theatre (Ireland)– *Nutcracker*, *Mermaids*, Calypso Productions (Ireland) – *Five Kinds of Silence*, *Stolen Child*, *Cell*.

JO ELLIOTT Technical Manager



Jo has a Masters of Design Science, Illumination (USYD) and a Bachelor of Dramatic Art, Technical Production (NIDA). As a lighting designer Jo's credits include IESANZ 2010 *Architectural Lighting Design Awards*, Sydney Mardi Gras 2009 Gay and Lesbian Choir *Fairy Queen*, Theatre of Image: *Happy Prince*, *Pixel and Friends*, *Tales from the Arabian Nights*, *Robinson Crusoe*, *Go Pinocchio* and *Snow on Mars*, Sydney Festival 2007 & 2008 including *Triffids A Secret in the Shape of a Song & House of the Holy Afro*, Pieter Dirk Uys *Elections and Erections*, Lingalayam Dance Company's *The Serpent Woman* and *The Tempest*, *Credo Canvas* (Stables Theatre) and the *Tracking Kultja Festival*. Jo has also worked as an Architectural Lighting Designer and has been involved with projects such as the *Griffith Duncan Theatre* (Newcastle University), exterior lighting *St Barnabas Church*, *Macquarie Cultural Centre*, *Belvoir St Theatre* and *Sydney Opera House* upgrades.

Christine Dunstan Productions Pty Ltd

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Cherrie McDonald

Executive Producer **Andrew Threlfall**

Production Administrator **Meagan Caratti**

Accounts **Jennifer Hall**

Website **Paramount Graphics**

Graphic Design **Sleepish**

Accountants **Rosenfeld Kant & Co**

URNS 2011 TOUR

11 & 12 February	Orange Civic Theatre NSW
14 & 15 February	Bathurst Memorial Entertainment Centre NSW
17 & 18 February	Dubbo Regional Theatre and Convention Centre NSW
22 February – 12 March	Seymour Centre Sydney NSW
15 – 26 March	Glen Street Theatre Belrose NSW
29 March	Casula Powerhouse NSW
31 March & 1 April	Wagga Wagga Civic Theatre NSW
4 – 16 April	Her Majesty's Theatre Adelaide SA
19 & 20 April	Glasshouse Arts Centre Port Macquarie NSW
26 & 27 April	Capitol Theatre Tamworth NSW
29 & 30 April	Manning Entertainment Centre Taree NSW
3 – 5 May	Laycock Street Theatre Gosford NSW
6 & 7 May	Civic Theatre Newcastle NSW
10 – 14 May	Q Theatre Penrith NSW
17 & 18 May	Albury Entertainment Centre NSW
20 & 21 May	Drum Theatre Dandenong VIC
24 & 25 May	Esso BHP Billiton Wellington Entertainment Centre Sale VIC
27 & 28 May	Karralyka Centre Ringwood East VIC
1 – 4 June	Geelong Performing Arts Centre VIC
7 & 8 June	Her Majesty's Theatre Ballarat VIC
10 & 11 June	West Gippsland Arts Centre Warragul VIC
14 & 15 June	Princess Theatre Launceston TAS
16 – 18 June	Theatre Royal Hobart TAS
21 – 25 June	Canberra Theatre Centre ACT
29 June – 9 July	the Arts Centre Melbourne VIC
13 & 14 July	Civic Theatre Townsville QLD
16 & 17 July	Mackay Entertainment & Convention Centre QLD
19 & 20 July	The Arts Centre Gold Coast QLD
22 & 23 July	The Events Centre Caloundra QLD
26 – 30 July	Queensland Performing Arts Centre Brisbane QLD
3 – 13 August	State Theatre Centre Perth WA
16 August	Mandurah Performing Arts Centre WA
18 August	Bunbury Entertainment Centre WA
20 August	Queens Park Theatre Geraldton WA