

WARRAGUL THEATRE COMPANY INC.  
PRESENTS

# CARMEN

- the musical



  
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## WELCOME TO CARMEN THE MUSICAL

**T**hank you for coming to see our marvellous 2012 production, *Carmen the Musical!*

Whether this is your first time seeing one of our shows or you are a regular fan, we trust you enjoy the drama and wonderful music of this epic story. When we set out to do the show, we knew it would be full of challenges, but as always we have built a team of on and off stage talent to create a visual and musical masterpiece. This is a work rarely performed in English, and translates beautifully from its traditional Opera format into the more accessible musical you will witness at our performance.

If you love what you see tonight... get involved! We are always welcoming to anyone with a desire to learn and contribute, and the journey is very satisfying as we collaborate with talented people to craft something from written words and notes on a page into a living, breathing story.

Thanks to our wonderful creative and production team for their vision and diligence. Also to the committee, our valued sponsors, many, many volunteers and our partners at the West Gippsland Arts Centre, who year after year provide support that we truly appreciate.

**Steve Howe**  
President WTC

WARRAGUL THEATRE COMPANY INC.  
presents

## CARMEN THE MUSICAL

A Musical in Two Acts

Music by GEORGES BIZET

Adapted and Arranged by BOBBIE FIELD

Book and Lyrics by DAVID BADGER

By arrangement with Hal Leonard Australia Pty Ltd  
on behalf of Josef Weinberger LTD London

Directed by Michelle Carrigy  
Musical Direction by David Williams OAM  
Choreography by Emmalee Meisels

18-26 May 2012

Produced by Warragul Theatre Company Inc.  
with local community talent and support

WARRAGUL THEATRE COMPANY INC  
PO Box 1262 Warragul VIC 3820

info@warragultheatrecompany.org.au  
www.warragultheatrecompany.org.au

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WARRAGUL THEATRE COMPANY

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## SPECIAL MENTION

Gary Blackwood MP for his support.

## A BIG THANKYOU

To all of the families of the cast, crew and production team -  
thank you for your patience and understanding.

## FROM THE DIRECTOR

Welcome everyone and thank you for supporting Warragul Theatre Company's 2012 production *Carmen the Musical*.

We have had a great time in putting our show together and we hope that it is reflected in the performance you see today. All those involved are passionate about bringing to the community the highest quality musical theatre. My job is about having a "Vision" for what you will see and hear and then making all the pieces fit together. With the expert help of David and Emmalee I believe we continue to uphold the standard that you, the audience, expect to see from WTC.

Where do you begin when you are trying to put together an adaption of such a famous Opera? Firstly you need to decide that this is just that, an adaption. In English, not French. Not all sung. This, I believe gives the opportunity to slow down and develop the characters more fully and puts a different spin on the whole production.

You begin by surrounding yourself with the most talented people you can find in all areas. This is a show of epic proportions and every area needs skill and dedication. As a team we have tried to remain true to the intensity of the Opera and to bring the passion to the stage in



this modern version. We hope that our audience will appreciate and enjoy our efforts.

There are so many people involved in putting a musical together and I fear naming them all in case I miss someone. Every single person's contribution is important. I want to thank everyone and let them know I appreciate every effort that has been made to bring "OUR" Vision to the stage because together we have all added to the overall show. The best thing about being the Director is that you get to work with such creative people, and as the rehearsal and production period progresses, the show evolves into the best of the joint "visions" of all involved. I know we have all created a show to be proud of. I am. I would like to thank WTC for giving me the opportunity to direct *Carmen the Musical*.

I would also like to dedicate my efforts to my friend Bobbie Neil who always believed in me and encouraged me to follow my dreams.

So everyone ... sit back, relax and enjoy our production of *Carmen the Musical*.

**Michelle Carrigy**

Director Carmen the Musical

## CARMEN – HISTORICAL BACKGROUND

**C**armen is an opera in four acts by the French composer Georges Bizet. The libretto was written by Henri Meilhac and Ludovic Halévy, based on a novella of the same title by Prosper Mérimée. The opera was first performed at the Opéra-Comique in Paris, on 3 March 1875, and was not at first particularly successful; its initial run extended to 36 performances. Before this run was concluded, Bizet died suddenly, and thus knew nothing of the opera's later celebrity.

The opera, written in the genre of opéra comique with musical numbers separated by dialogue, tells the story of the downfall of Don José, a naive soldier who is seduced by the wiles of the fiery gypsy Carmen. José abandons his childhood sweetheart and deserts from his military duties, yet loses Carmen's love to the glamorous torero Escamillo after which José kills her in a jealous rage. The depictions of proletarian life, immorality and lawlessness, and the tragic outcome in which the main character dies on stage, broke new ground in French opera and were highly controversial. After the premiere most notices were critical, and the French public was generally indifferent. Carmen initially gained its reputation through a series of productions outside France, and was not revived in Paris until 1883; thereafter it rapidly acquired celebrity at home and abroad, and has maintained its position as one of the most performed of all operas. Later commentators have asserted that Carmen forms the bridge between the tradition of opéra comique and the realism or verismo that characterised late 19th century Italian opera.

The music of Carmen has been widely acclaimed for its brilliance of melody, harmony and orchestration, and for the skill with which Bizet represented musically the emotions and suffering of his characters. After the composer's death the score was subject to significant amendment, including the introduction of recitative in place of the original dialogue; there is no standard edition of the opera, and differences of view exist as to what versions best express Bizet's intentions. The opera has been recorded many times since the first acoustical recording in 1908, and the story has been the subject of a large number of screen and stage adaptions.

In the Paris of the 1860s, although he was a Prix de Rome laureate, Bizet struggled to get his stage works performed. The capital's

two main state-funded opera houses—the Opéra and the Opéra-Comique—followed conservative repertoires which restricted opportunities for young native talent. Bizet's professional relationship with Léon Carvalho, manager of the independent Théâtre Lyrique company, enabled him to bring to the stage two full-scale operas, *Les pêcheurs de perles* (1863) and *La jolie fille de Perth* (1867), but neither enjoyed much public success.

When artistic life in Paris resumed after the Franco-Prussian War of 1870–71, Bizet found that some of the barriers against him had been lifted; his one-act opera, *Djamileh* opened at the Opéra-Comique in May 1872. Although this failed and was withdrawn after 11 performances, it led to a further commission from the theatre, this time for a full-length opera for which Henri Meilhac and Ludovic Halévy would provide the libretto. Halévy, who had written the text for Bizet's student opera *Le docteur Miracle* (1856), was a cousin of Bizet's wife, Geneviève; he and Meilhac had a solid reputation as the librettists of many of Jacques Offenbach's operettas.

Bizet was delighted with the Opéra-Comique commission, and expressed to his friend Edmund Galabert his satisfaction in "the absolute certainty of having found my path". The subject of the projected work was a matter of discussion between composer, librettists and the Opéra-Comique management; Adolphe de Leuven, on behalf of the theatre, made several suggestions that were politely rejected. It was Bizet who first proposed an adaptation of Prosper Mérimée's novella *Carmen*. Mérimée's story is a blend of travelogue and adventure yarn, probably inspired by the writer's lengthy travels in Spain in 1830, and had been originally published in 1845 in the journal *Revue des deux mondes*. It may have been influenced in part by Alexander Pushkin's 1824 poem *The Gypsies*, a work which Mérimée had translated into French it has also been suggested that the story was developed from an incident told to Mérimée by his friend the Countess Montijo. Bizet may first have encountered the story during his Rome sojourn of 1858–60, since his journals record Mérimée as one of the writers whose works he absorbed in those years.

Source32: Adapted from Wikipedia  
<http://en.wikipedia.org/wiki/Carmen> 25 March 2012

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## MICHELLE CARRIGY – CREATIVE DIRECTOR

**M**ichelle's love of musical theatre began watching old movies as a child. She has been involved in Local Theatre for the last 20 years working both on stage and behind the scenes. Michelle has been involved as a committee member for various theatre companies and has represented local theatre on the Local Arts Council at various times over these 20 years.

Beginning as a cast member in productions such as *Anything Goes*, *Wind in the Willows*, *Les Misérables*, *Singin' In The Rain* and *Joseph and his Technicolor Dreamcoat*, Michelle developed an interest in the

creation of the whole show which consequently led to an involvement in backstage production work.

She has been involved with costuming *My Fair Lady*, *Singin' In The Rain*, *Anything Goes* and *Oliver!* Michelle was Stage Manager for *Wind in the Willows*, *Oklahoma!*, *Oliver!*, *Annie* and *Les Misérables* and Assistant Director for *Joseph and his Technicolor Dreamcoat*, *Oliver!* and *Singin' In The Rain* just to name a few.

In 2009, Michelle was Artistic Director for Latrobe Theatre Company's production of *Beauty and the Beast*, before returning to WTC as Director of the very popular *Guys and Dolls* in 2011.



## DAVID WILLIAMS OAM – MUSICAL DIRECTOR

**D**avid graduated from Melbourne University Institute of Education with a Bachelor of Education in Music Pedagogy and later completed a *Master of Arts in Performance* on double bass from Monash University. David spent most of his performing career in the area of jazz, more specifically big band jazz, where he performed with some of Australia's finest band leaders including John Hawker Big Band, Kevin Hocking Band and Motown arranger Gil Askey. He played in bands that accompanied Debra Byrne, Rhonda Burchmore, Dame Kiri Te Kanawa and Peter Allen as well as playing with the State Orchestra of Victoria. David played with the Cotton Club Orchestra for 10 years and recorded three CDs. He has been sessional bassist for recordings by contemporary Australian composer Felix Werder and for television and radio jingles and the feature film *Romper Stomper*. He has extensive experience in touring, having toured Europe on two occasions where he performed with the Australian Heidelberg Orchestra. David also conducted concerts in Italy, Germany and Austria and studied conducting with Peter Clinch, Barry Bignall and John Hopkins OBE.

David's musical direction includes *Oliver! Fiddler on The Roof*, *Wizard of Oz*, *The Mikado*, *My Fair Lady*, *Singin' In The Rain*, *Oklahoma!*, *CATS*, *Seussical* and

*Les Misérables*. He is also involved as Musical Director with Class Act Productions, a youth theatre company in Latrobe City. He was founder and Musical Director of the Latrobe City Youth Band and conducted the band on two successful tours of China and Japan.

David's involvement in music education and community music since coming to Gippsland has been extensive including being a member of the Orchestra Victoria mOvE workshop steering committee and the Melbourne Symphony Orchestra's Regional Music Teachers' Forum.

David passionately pursues his interests in all aspects of music and performance and has completed a *Master of Arts in Performance* and has studied the singing pedagogy of Jo Estill. David is employed as Director of Music at Lowanna College in Newborough where he teaches classroom music and singing.

David was awarded the Medal of the Order of Australia in the 2012 Australia Day Honours for services to "Music Education as a teacher and to the performing arts"; he would like to acknowledge the support and encouragement of his family and close friends Mandie Black, Jan Pickburn and the late David Pickburn.



## EMMALEE MEISELS – CHOREOGRAPHER

**C**ommencing her dance training at age three, Emmalee has pursued her passion for dance and choreography industriously. In her final years of high school, Emmalee managed to graduate, complete a Certificate II in Dance Performance and go on tour to the UK and USA with the original musical *Spirit*.

Emmalee has since completed an extensive year of Fulltime Dance Training at Isolation Performing Arts Studio, was accepted into the Australian Dance Institute (where she obtained a Certificate IV in Dance Teaching and Management), and returned to the United States to take on the role of Dance Specialist in Maine, USA.

As a performer Emmalee has performed at events such as; The AFL Grand-Final (MCG), Melbourne Moomba Waterfest-Parade, Australia Grand Prix Opening Gala, *Candy Man the Musical* (Melbourne Arts Centre),

*Monster Ball* (Lady Gaga tribute), The Cranbourne National Rodeo, Sugar Lounge, Heaven's Door, Sandringham House (London), The Australian Embassy (Washington), Melbourne Town Hall, The Malthouse Theatre, Zinc at Federation Square, Studio 3 & The Palms (Crown Casino) and Peninsula (Docklands) to name a few, and is a coveted dance teacher in Victoria.

Emmalee made her choreographic debut to amateur theatre with *Grease* (ARC), has received a Lyrebird Awards nomination for her choreography in *13* (BUSTCo), and is very proud to have worked with such professional teams of cast, crew, production, artistic and committee for the WTC production of *Carmen the Musical*. She would like to thank them all for working together to create a wonderful musical.

## SYNOPSIS - ACT ONE

A square in Seville.

A group of soldiers relaxes in the square, waiting for the change of guard and commenting on the passers-by. Micaëla appears, seeking José; Moralès tells her José is not yet on duty, and invites her to wait with them. She declines, saying she will return later. José arrives with the new guard, which is greeted and imitated by a crowd of urchins.

As the factory bell rings the cigar girls emerge and exchange banter with young men in the crowd. Carmen enters and sings provocatively of the untameable nature of love. The men plead with her to choose a lover; after some teasing she throws a flower to Don José, who thus far has been ignoring her.

As the women go back to the factory, Micaëla returns and gives José a letter from his mother. In this he reads that his mother wants him to return home and marry Micaëla. As José declares that he is ready to heed his mother's wishes, the women stream from the factory in great agitation. Zuniga, the officer of the guard, learns that Carmen has attacked a woman with a knife; when challenged, Carmen answers with mocking defiance. Zuniga orders José to tie her hands while he prepares the prison warrant. Left alone with José, Carmen beguiles him with a seguidilla, in which she sings of a night of dancing and passion with her lover—whatever that may be—in Lillas Pastia's tavern. Confused yet mesmerised, José agrees to free her hands, after which she quickly slips away from him. José is arrested for dereliction of duty.

Lillas Pastia's Inn

A month has passed. Carmen and her friends Frasquita and Mercédès are entertaining Zuniga and other officers in Pastia's Inn; Carmen learns of José's release from a month's detention. Outside, a chorus and procession announces the arrival of the torero Escamillo. He introduces himself with his signature song, and sets his sights on Carmen who brushes him aside. Lillas Pastia hustles the crowds and the soldiers away.

When only Carmen, Frasquita and Mercédès remain, the smugglers Dancaïre and Remendado arrive and reveal their plans to dispose of their recently-acquired contraband. Frasquita and Mercédès are keen to help them, but Carmen refuses as she wishes to wait

for José. After the smugglers leave, José arrives; Carmen treats him to a private exotic dance, but is interrupted by a distant bugle call from the barracks. When José says he must return to duty she mocks him; he answers by showing her the flower that she threw to him in the square. Unconvinced, Carmen demands he shows his love by leaving with her. José refuses to desert, but as he prepares to depart Zuniga enters, looking for Carmen. He and José fight, and are separated by the returning smugglers who restrain Zuniga. Having attacked a superior officer, José now has no choice but to join Carmen and the smugglers.

## SYNOPSIS - ACT TWO

A wild spot in the mountains

Carmen and José enter with the smugglers and their booty. Carmen has now become bored with José, and tells him scornfully he should go back to his mother. Frasquita and Mercédès amuse themselves by reading their fortunes from the cards; Carmen joins them, and finds that the cards are foretelling her death. The women depart to suborn the customs officers who are watching the locality, while José is placed on guard duty.

Micaëla enters with a guide, seeking José and determined to rescue him from Carmen. On hearing a gunshot she hides in fear; it is José, who has fired at an intruder who proves to be Escamillo. José's pleasure at meeting the bullfighter turns to anger when Escamillo declares his infatuation with Carmen. The pair fight, but are interrupted by the returning smugglers and girls. As Escamillo leaves he invites everyone to his next bullfight in Seville. Micaëla is discovered; at first, José will not leave with her despite Carmen's mockery, but he agrees to go when told that his mother is dying. As he departs, vowing he will return, Escamillo is heard in the distance, singing the torero's song.

A square in Seville. At the back, the entrance of the bullring.

Zuniga, Frasquita and Mercédès are among the crowd awaiting the arrival of the bullfighters. Escamillo enters with Carmen, and they express their mutual love. As Escamillo goes into the arena Frasquita warns Carmen that José is nearby, but Carmen is prepared to accept her fate. Alone, she is confronted by the desperate José. While he pleads in

## MUSICAL NUMBERS - ACT ONE

Prelude .....	Instrumental
Chorus of Soldiers .....	Morales & Dragoons
The Relieving Guard .....	Boys
Only Smoke .....	Cigar Factory Girls
Habanera .....	Carmen
Memories .....	Micaela & Don José
Defiance .....	Carmen
Seguidilla .....	Carmen & Don José
Habanera (Reprise).....	Carmen
Gypsy Air .....	Frasquita, Mercedes, Carmen
Toreador's Song.....	Escamillo
Toreador's Exit.....	Instrumental
The Enticement.....	Carmen
The Flower.....	Don José
Come Follow Us.....	Smugglers

## MUSICAL NUMBERS - ACT TWO

ENTR'ACTE .....	Instrumental
Risky Our Game .....	Smugglers
Fate .....	Carmen
Passing The Guard.....	Carmen, Frasquita & Mercedes
Air .....	Micaela
Gypsy Air (Reprise) .....	Frasquita, Mercedes, Carmen
Toreador's Song (Reprise) ....	Escamillo
Memories (Reprise) .....	Micaela & Don José
ENTR'ACTE.....	Instrumental
March & Chorus.....	Boys, Chorus
Duet .....	Escamillo & Carmen
Finale.....	Don José, Carmen & Chorus
Bows.....	Instrumental

vain for her to return to him, cheers are heard from the arena. As José makes his last entreaty, Carmen contemptuously throws down the ring he gave her. He then stabs her, and as Escamillo is acclaimed in the ring, Carmen dies. In José arms.

Source: Wikipedia  
<http://en.wikipedia.org/wiki/Carmen> accessed  
25 March 2012





#### CAST - PRINCIPALS

Kate Taylor	Carmen
Josiah Brooks	Don José
Dom Ryan	Escamillo
Brodie Dorling	Micaela
Rebecca Bickerton	Frasquita
Helen Lowe	Mercedes
Tristan Vanyai	Morales
Steve Howe	Zuniga
Michael Winterton	Lillas Pastia
David Cafiso	Guide
Phil Coombs	Dancairo
Ryan McAllister	Ramendardo

#### ENSEMBLE

Caroline Allen
Paul Beaumont
Lauren Burns
Fiona Camp
Nicole Coombs
Leanne Johnson
Liz Lubberink
Kim Miller
Rachel O'Dwyer
Clive Rogers
Emily Sullivan
Jade Talbot
Jordan Trumper
Tammy Tily
Paul Tyson
Stephanie Vanderkoogh
Tobias Willem

#### CHILDREN'S ENSEMBLE

Grace Attard
Georgia Bransgrove
Bridget Chilver
Sam Chilver
Laura Cook
Caitlin Irwin
Ebony Johnson
Jessica Monk
Abbey Peterson
Kaley Ward

#### PRODUCTION TEAM NOTES

The fabulous work of the Production Team is evident in areas such as set design, construction, costumes, program, advertising, sound, lighting and much, much, more. Many able and creative individuals have contributed to the show's success be it behind the scenes, at working bees or during show preparations. See the adjacent lists and notes below.

Carole Harvey's film and television credits include 12 years with *Neighbours*, *A Country Practice*, *Enid Blyton-childrens series*, The Film Awards, *Father*, a drama with Max Von Sydow, *The Bit Part* with Nicole Kidman and *Golden Pennies*, an Australian period drama which she won the Penguin award for excellence in Production Design. She has designed many light entertainment and musical comedy shows including work for The Australian Ballet and The Melbourne Symphony Orchestra.

Craig Fison is a talented sculptor and propsmaker with experience in set building and set finishing. His credits include *Don't be Afraid of the Dark*, *House of Wax*, *Peter Pan*, *The Matrix Revolution*, *Where the Wild Things Are*, and *Moulin Rouge*.

Clive Sell has had nearly 40 years of experience in film and television. He has lit programs for Comedy, Music, Rock and Roll and Drama. He has won many awards for shows such as *Phoenix*, *Janus*, *Mercury*, *Correlli* and *Countdown*. He has worked with many directors and actors such as Max Gillies, Wendy Hughes, Sam Neal, Hugh Jackman and Geoffrey Rush.





#### CREATIVE TEAM

Creative Director	Michelle Carrigy
Music Director	David Williams OAM
Choreographer	Emmalee Meisels
Assistant to the Creative Director	Warwick Loveless

#### PRODUCTION TEAM

Production Manager	Michelle Carrigy
Production Designer	Carole Harvey
Set Construction Coordinator	Carole Harvey
Set Construction & Finishing	Craig Fison, Jim Neil, Michael Winterton, Phill Coombs, Cast & Friends of WTC
Transport	Bransgrove Contracting, Warwick Loveless
Costume Design	Helen Lindton
Backstage Dressing	Naomi McLean, Grace Nelson
Props Team	Michelle Carrigy, Glen Carrigy, Brittany Coombs, Steve Howe, Julie Mansfield, Tammy Tily, Michael Winterton
Lighting Design	Clive Sell ACS
Lighting Director	Jimmi Jones-Ellis
Follow Spot Operator	Ron Bishop
Sound Design	Greg Ginger
Sound Equipment	Outlook Communications
Post Production Sound Editing	Samuel Sim
Graphic Design & Multimedia	PropAGANDA Workshop - Steve Kirkbright
Publicity	Steve Howe, Paul Tyson
Sponsorship	Steve Howe, John Kennon
Program Coordinator	Jenni Kirkbright
Program Photography	Satin Edge Photographers, Michael Winterton, Steve Kirkbright
Program Design	PropAGANDA Workshop - Steve Kirkbright
Front of House Team	Alan & Chris Wright, Jan Pickburn, Members and Friends of WTC
Makeup Coordinator	Kylie Sinclair
Fight Scene Choreography	Kirk Millan, Kate Taylor
Rehearsal Pianists	Graeme Patterson, Deanna Tabensky
Stage Manager	Janine Howe
Floor Manager	Warwick Loveless
Backstage Crew	Glen Carrigy, Cecilia Hayes, Sharon Shaw, Luke Tracey
Flys	Paul Beaumont

#### PRODUCTION BAND

Flute / Piccolo	Aimee Bridgman
Flute / Piccolo	Beth Morgan
Oboe / Cor Anglais	Jill Lawrence
Clarinet / Alto Sax	David Steele
Bass Clarinet	Amy McCormack
Trumpet	Bradley Cruickshank
Trumpet	Paul Sylarski
Trumpet	Tina Thompson
Trombone 1	Glenn Barry
Piano	Graeme Patterson
Keyboard 1	Deanna Tabensky
Keyboard 2	Kylie Bawden
Drums	Joe Licciardello
Guitar	Jay Burchell
Violin 1	Liz Barry
Violin 1	Adelle McArdle
Violin 1	Howard Davies
Violin 2	Caroline Hocking
Violin 2	Nicole Dunn
Violin 2	Harriet Kulich
Viola	Tony Boulton
Cello	Christine Mack
Double Bass	Brenden Morris
Double Bass	Lisa Maloney
Booth Vocalist	Vanessa Barry





## KATE TAYLOR – CARMEN

**K**ate completed a Performing Arts Degree at Monash University, studied singing with Anna Connelly (Melbourne) and Mary Hammond (London), and dance at Dance Factory (Melbourne) and Pineapple Studios (London). Whilst in Melbourne, Kate performed lead roles with many amateur musical societies, before making her professional debut as the soprano soloist for the Melbourne Concert Hall's Gilbert and Sullivan *Morning Melodies* series. Kate moved to London and pursued a career as a performer. Whilst there Kate worked as a singer/dancer on several cruise ships, performed in many UK tours (*The Rat Pack*, *The Mikado*, *Pirates of Penzance*, *Iolanthe* and *The Best of the West End*), toured Holland and Ireland with *The Rat Pack* and also worked in the Pantomime season (the Wicked Queen in *Snow White*). Her television credits include the role of Alison on the Sky TV television series *Mile High*, as well as presenting a series of commercial quiz games for UK and Australian television. With WTC Kate has played Grizabella in *CATS*, Fantine in *Les Misérables* and choreographed last year's production of *Guys and Dolls* along with husband, Kirk Millan.



## HELEN LOWE – MERCEDES

**H**elen has thoroughly enjoyed performing in the chorus of WTC productions *Oliver!*, *Singin' In The Rain*, *Annie* and *CATS*.

Since childhood Helen has studied classical ballet, jazz dance, contemporary dance, and voice. Principal roles in dance productions have included the Genie in *Aladdin*, the Caterpillar in *Alice in Wonderland*, Glove Seller in *Coppélia*, and Scuttle the Seagull in *The Little Mermaid*.

Helen has a love of theatre that has seen her perform in numerous dance productions, school musicals and church performances including the lead role of Narrator in *Joseph and His Technicolor Dream Coat* and Adelaide in *Guys and Dolls*. Her ultimate wish is to sing and dance in a celestial choir to glorify her God and Savior. Many thanks to her boys for enabling her to perform the role of Mercedes; it has been a thrill and delight.



## STEVE HOWE – ZUNIGA

**S**teve has enjoyed performing in the local area since moving here several years ago, mainly in WTC productions but also in recent times, competing in Eisteddfods and occasionally even singing in community 'variety' shows. With WTC Steve has performed in every show since joining WTC in 2004's *Oliver!* as Mr Brownlow. Since then he has played a range of ensemble and principal roles including Lord Evelyn Oakleigh in *Anything Goes*, President Roosevelt in *Annie*, the Mayor of Whoville in *Seussical* and both the saintly Bishop of Digne and the brutish thug Brujon in *Les Misérables*. Steve was also part of the off-stage choir for *CATS* in 2008. Most recently Steve played the ever-thwarted Lieutenant Brannigan in the WTC production of *Guys and Dolls* in 2011.



## JOSIAH BROOKS – DON JOSÉ

**J**osiah made his theatre debut last year in the WTC production of *Guys and Dolls*, as Sky Masterson. He enjoyed the experience so much he nabbed a role as Bill Sykes in *Oliver!* later that year, and has returned to WTC this year for *Carmen the Musical*. Aside from his very recent involvement in local theatre Josiah has a wealth of experience in entertainment, being a professional animator and game designer, with experience in voice acting and audio production. He has been awarded several international and national prizes for his work in online entertainment. His passion is and always will be entertaining audiences wherever possible.



## DOM RYAN – ESCAMILLO

**D**om began his involvement in the performing arts quite late in life, much to the complete amazement of family and friends who had no idea that he had had a burning desire to perform on stage since a very early age.

Hearing that WTC needed a few more male voices for their 2006 production of *Anything Goes* Dom joined the ensemble and a dream was fulfilled. Enjoying that experience immensely, he continued his ensemble work for WTC in the productions of *CATS* and *Les Misérables* before taking on the supporting role of Harry the Horse in *Guys and Dolls* last year. In 2012 Dom is looking forward to performing as Escamillo and singing the Toreador song, a piece he was first introduced to in 1975 on the classic ABC Schools Radio program *Sing*.



## REBECCA BICKERTON – FRASQUITA

**R**ebecca began dance lessons at age 5 under the direction of Judy Gray and completed examinations in classical ballet, jazz and tap. She has won several major awards in local eisteddfods.

Rebecca performed in many productions with Latrobe Theatre Company: *Fiddler on the Roof*; *My Fair Lady*; *Annie* (Duffy); *42nd Street* (Lorraine Fleming) and *West Side Story*. In 2001, Rebecca played the role of Tuptim in *The King and I*, for which she received a GAT nomination. Rebecca also performed the role of Hodel in the Class Act Productions production of *Fiddler on the Roof Jr* in 2003. She played Miss Adelaide in the WTC production of *Guys and Dolls* for which she received a GAT nomination and commendation from the Music Theatre Guild of Victoria.

In 2007, Rebecca completed a Bachelor of Arts/Bachelor of Education at Monash University majoring in English and Drama. In 2008, she completed a year of intensive dance and performing arts training at Dance World Studios in South Melbourne. She performed in showcases in Melbourne and interstate and was taught by many renowned dance and musical theatre professionals.

Rebecca is a Middle School teacher at Chairo Christian School and is the owner/director of Dance Stream Victoria based in Pakenham.





### TRISTAN VANYAI – MORALES

**T**ristan's involvement in amateur theatre began in 2000, when he played the role of Gavroche in the WTC production of *Les Misérables*. For this role, Tristan was nominated for multiple awards with GAT and Music Theatre Guild of Victoria. Since then, Tristan has performed multiple times with Class Act Productions culminating with the lead roles of Harold Hill in *The Music Man* (2004) and Macduff in *Macbeth: A Rock Opera* (2005). Tristan continued performing with WTC in the roles of the Artful Dodger in *Oliver!* (2004), Feuilly in *Les Misérables* (2010) and Nathan Detroit in *Guys and Dolls* (2011). For his performance as Nathan Detroit, Tristan received a commendation from the Music Theatre Guild of Victoria. Tristan would like to thank his family and friends for all their support throughout the rehearsal period, as well as the members of WTC, who have had an enormous influence on the past twelve years of his life.



### BRODIE DORLING – MICAELA

**B**rodie has been in the world of theatre from a very young age, and has never looked back! Now, at the age of 20, she is studying a double degree of Music for Classical Voice and Performing Arts at Monash University. She has recently moved to Melbourne and is looking forward to exploring its vast array of theatre experiences!

Brodie's past roles include Belle from *Beauty and the Beast* and Maria from *The Sound of Music*, both performed with Latrobe Theatre Company, and most recently Lucy Harris from *Jekyll and Hyde* with Leongatha Lyric Theatre. This year's production of *Carmen the Musical* was an opportunity Brodie couldn't miss because of her love for the Opera and its incredible music.

Brodie has loved the challenge that the musical score has provided, and although the constant travelling back and forth has brought on a major coffee addiction, she has thoroughly enjoyed her first show with WTC, and has loved working with the entire cast and production team.



### PHILL COOMBS – DANCAIRO

**P**hill was 12 years old when he started entertaining - he put on a magic show for the younger kids in the street! All was going well until he hit a kid in the head with a ping pong ball... and so much later Phill returned to the world of entertainment with WTC in 2010 playing many different characters in the *Les Misérables* ensemble. He loved the show and found the courage to get out there and have a go. In 2011 Phill played the role of the garage owner, Joey Biltmore in the WTC production of *Guys and Dolls*. He has also performed in Function at the Junction for the last two seasons. *Carmen the Musical* is Phill's third show with WTC and he has enjoyed the challenge of playing Dancairo the Smuggler. Phill is now well and truly hooked on musical theatre and hopes you enjoy the show as much as he does.



### RYAN MCALLISTER – RAMENDARDO

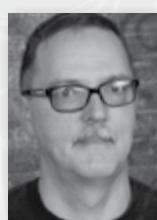
**R**yan has been involved in Music and Musical Theatre from quite a young age. Being raised by parents with a love for all things musical Ryan took up piano and saxophone lessons and started singing with the Victorian State Children's Choir. On starting high school at Lowanna College, he continued his music studies, having saxophone and vocal lessons with Jill Lawrence, David Williams and Cameron Nicholls. During his time at Lowanna he performed with several bands and discovered a new found love for jazz and big band music eventually earning himself the nick name 'Frank' after his hero Frank Sinatra. It was also here that Ryan first experienced musical theatre, performing lead roles in *Back to the 80's* (2004) and *Pirates of Penzance* (2005) and performing in several shows with youth theatre company Class Act Productions. Previously, Ryan has been involved in WTC's production of *CATS*, *Les Misérables* (Courfeyrac) and *Guys and Dolls*. Ryan is currently completing a Bachelor Degree of Applied Music at Box Hill Institute of TAFE. Ryan would like to say a huge thank you to all his friends and family who work tirelessly to motivate him and keep him smiling.



### MICHAEL WINTERTON – LILLAS PASTIA

**M**ichael has been involved with theatre since 1967, starting with school plays and then the Boy Scouts Moorabbin Showtime. He was accepted into the school of Drama at Melbourne State College in 1976 and studied Drama, Music and Film and TV for four years fulltime from 1976 to 1979. He appeared in two professional stage shows, seven TV series and four movies during the 1980s. He also acted and sang with amateur theatre companies Pickle Players and Moorabbin Theatre Company.

Michael moved to Gippsland in 1989 and worked with Centre Theatre Co, West Gippsland Performing Arts Society, West Gippsland Chorale and the Green Shed Theatre Company playing many roles in many shows, notably Sir Toby Belch in *Twelfth Night*, and Dave in *Dad and Dave – On Our Selection*. He was a foundation member of The Troubadors. He has worked on or appeared in nearly every WTC show in the last thirteen years, most recently playing Brandy Bottle Bates in *Guys and Dolls*. Michael until recently has been a long-standing committee member and Treasurer of WTC.



### DAVID CAFISO – GUIDE

**D**avid's first musical theatre experience was a Morwell West Primary School's Christmas pantomime at age six. It took another thirty years for David to return to the stage, performing in some ensemble roles with Latrobe Theatre Company. Last year David made his debut with WTC in their production *Guys and Dolls*, where he enjoyed playing various 'shady character' ensemble roles. David hopes you enjoy the show.





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The Company will endeavour to present quality performing arts events, utilising the talents and services of community members within the surrounding regions.

*In all of its endeavours the Company shall make opportunities for new members to perform, produce and be involved at every level of the organisation.*

We are always looking to welcome new people who may be interested in enjoying the experience of musical theatre and invite you to speak with a member of the committee, or visit our website at [www.warragultheatrecompany.org.au](http://www.warragultheatrecompany.org.au)

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