

ENS
THEATRE
MLE

FOR EVERYONE

REG LIVERMORE

A COMEDY

**THE WIDOW
UNPLUGGED**

OR

A FACTOR DEPLOYS

26 JULY – 1 SEPTEMBER 2018

WELCOME

WE HOPE YOU ENJOY THE WIDOW UNPLUGGED

There are three reasons I wanted to direct Reg Livermore in his brand new play:

1. Reg Livermore.
2. Reg Livermore
3. Reg Livermore.

As an actor Reg has that beautiful quality all the best actors have of making the art of acting look effortless; but you know every moment is considered and reconsidered, every phrase planned, every throwaway rehearsed.

As a writer he is as creative as Beckett and as absurd as Patrick White but all with his own brilliantly unique comedy voice.

As a human being he is inspirational in his drive, his excellence and his commitment to a theatrical life.

Reg Livermore doesn't need to prove anything; he has earned all the highest of accolades; his peers love him; he is a legendary performer. He writes plays like THE WIDOW UNPLUGGED and performs plays with characters like Arthur Kwick (with a KW) because he wants to. That's what he does. That is his life. And for me and for the many audiences who will experience this latest play from his wickedly funny imagination, we are grateful Reg is presenting his latest solo work for our 60th year. As part of our continuing commitment to new comedy I hope you will enjoy the master of them all: Reg Livermore.

Mark Kilmurry
Artistic Director

WRITER'S NOTE

Growing older, arriving at an age where one's sense of personal relevance is often dramatically tested is an ominous predicament for many, I'm sure. Nudging that inevitability myself, I thought to write a play about a jobbing actor, one Arthur Kwick, who having survived the unpredictable ups and downs associated with a career in the theatre, now confronts the fact he has probably reached that rocky plateau. But there is a reprieve. It comes as a late life job offer from an unexpected source, requiring all of his talents and previously tested abilities, plus a range of new challenges calling for much more specific skills. It also requires a sense of adventuring that I'm not sure I would be brave enough to countenance.

The play is not intended as a biographical statement, my own career has been much more successful than Arthur's particular journey, though there are commonalities. Amongst the array, we both possess vivid imaginations which is always helpful when you're plying your craft in show business. As a practising actor, therefore, I am qualified to examine his story, to expose his strengths and weaknesses and to empathise with his situation. I am well aware what the job entails and demands. I know what is expected of us from so many quarters. I can certainly imagine Arthur's existence, and for the purposes of this play, his deployment. I suppose in some ways I am a horse's mouth.

Reg Livermore

RUNNING TIME APPROX 90 MINUTES NO INTERVAL

Ensemble Theatre acknowledges the Cammeraiagal people of the Eora nation as customary owners of the land on which we work and share our stories. We pay our respects to Elders past and present.

REG LIVERMORE
A COMEDY
THE WIDOW
UNPLUGGED
OR
AN ACTOR DEPLOYS

26 JULY – 1 SEPTEMBER

SYNOPSIS

Actor, comedian and raconteur Arthur Kwick's career has been largely unremarkable despite a surprisingly notable performance playing Widow Twankey in a landmark production of the pantomime ALADDIN at Sydney's Tivoli Theatre in 1969.

A theatre jack-of-all-trades, his career has seen him take any role that has come his way, even if that's meant hosting off-the-wall stag nights or working as an all-weather clown at children's parties.

Now Arthur has a new job. As he improvises, riffs and makes what he can from his surroundings, it's a job that will test his mettle, question his core beliefs and could well be the most challenging of his life.

CAST

ARTHUR KWICK **REG LIVERMORE**

CREATIVES

DIRECTOR **MARK KILMURRY**
SET & COSTUME DESIGNER **CHARLES DAVIS**
LIGHTING DESIGNER **CHRISTOPHER PAGE**
STAGE MANAGER **STEPHANIE LINDWALL**
ASSISTANT STAGE MANAGER **ERIN SHAW**
COSTUME SUPERVISOR **MARGARET GILL**
PIANIST **BEV KENNEDY**

SPECIAL THANKS

DARREN BISCHOFF
SHOEMAKER FOR REG LIVERMORE
LAURIE JAYNE VERLING
CRINOLINE MAKER

PROGRAMS: \$2 which helps enormously with the cost of printing.





REG LIVERMORE
PLAYWRIGHT/
ARTHUR KWICK

Spanning more than sixty years, his theatrical career on stage and in television includes achievements

as actor, author, director and designer. In 1958 Reg became a founding member of the Ensemble Theatre; during its 60th Anniversary 2018 Season Ensemble is staging Reg's most recently written *THE WIDOW UNPLUGGED* or *AN ACTOR DEPLOYS*, the theatre having previously presented his *WISH YOU WERE HERE*, *RED RIDING HOOD THE SPEED HUMP AND THE WOLF*, and *THE THANK YOU DINNER*. As a performer he is remembered for show stopping appearances in *HAIR* and *JESUS CHRIST SUPERSTAR*, as the original Dr Frank'n'furter in the Australian production of *THE ROCKY HORROR SHOW*, and for his bravura performance in the musical *BARNUM*. During the 1970's the major successes of his ground-breaking one-man shows the *BETTY BLOKK BUSTER FOLLIES* series including *WONDER WOMAN* and *SACRED COW* propelled him to the forefront of Australian

popular theatre. In 2004/05 he starred as Max Bialystock in the new Mel Brooks Musical *THE PRODUCERS*, performed for Opera Australia in numerous Gilbert and Sullivan operas, played Henry Higgins in their 2008 presentation of *MY FAIR LADY*, and most recently scored as Alfred Doolittle in the Julie Andrews 60th Anniversary production of this most celebrated musical for which he won the Colleen Clifford Memorial Award 2016 and a Green Room Award 2017. He received the Sydney Critics Lifetime Achievement Award in 2015, and a Helpmann Award the same year for his performance in *WICKED*. He is also the recipient of The J.C. Williamson Centenary Medal for Lifetime Achievement 2017; The Adelaide Cabaret Festival Icon Award 2013; The Rodney Seaborn Memorial Lifetime Achievement Award 2017; The Colleen Clifford Memorial Award 2005; The Hayes Gordon Memorial Award 2002; The Norman Kessell Memorial Award 1994. Reg was granted an Australian Creative Artists Fellowship in 1994, and received an AO in 1996; Hardie Grant published his autobiography *CHAPTERS AND CHANCES* in 2004/2005. Later this year Hardie Grant Books will publish his new memoir *STAGES*.



MARK KILMURRY

DIRECTOR

Mark is the Artistic Director of Ensemble Theatre. Recent directing credits include: SHIRLEY VALENTINE, TAKING STEPS,

NEVILLE'S ISLAND, TWO, ODD MAN OUT, RELATIVELY SPEAKING, BAREFOOT IN THE PARK, BETRAYAL, GOOD PEOPLE, MY ZINC BED, EDUCATING RITA, ABSENT FRIENDS, OTHER DESERT CITIES, THE ANZAC PROJECT, RICHARD III, THE GLASS MENAGERIE, FRANKENSTEIN, MANAGING CARMEN, RED, THE SPEAR CARRIER and HAMLET.

Mark's recent acting credits include: Frank in EDUCATING RITA, Richard in RICHARD III, Hamlet in HAMLET; Otto in THE ACT; Angus in THE DRAWER BOY and Serge in ART.

Mark's recent plays and adaptations include; RICHARD III (with Patrick Dickson); HAMLET (with John Trutwin); THE BIG DRY (based on the novel by Tony Davis); CASANOVA (based on the TV series by Russell T Davis); DIARY OF AN OLYMPIC CABBIE (based on the book by Anthony Sharwood); MERCY THIEVES; HAPPY AS LARRY & VIV and ONE SHOT. Mark is the recipient of two Norman Kessell Memorial Awards for Outstanding Performance by an Actor for his roles in HAMLET and JAPES, he was awarded the 2006 Hayes Gordon Memorial Award for Important Contribution to Theatre and the 2017 North Sydney Community Award.



CHARLES DAVIS

SET & COSTUME DESIGNER

Charles is a set and costume designer for theatre, opera, dance and film. A recent graduate of

NIDA, Charles also studied architectural design at Monash University. Charles' theatre designs include: A SMOKE SOCIAL (Darwin Festival), BUYER AND CELLAR and THE KITCHEN SINK (Ensemble Theatre), SMURF IN WANDERLAND (Griffin Theatre/National Theatre of Parramatta), the Helpmann Award nominated FLY (Lano and Woodley national tour, Token Events), THE WHALE (Old Fitz), UNFINISHED WORKS (Seymour Centre); he co-designed THE GRAND HOTEL (Sydney Grammar), KANDAHAR GATE, and WRITING FOR PERFORMANCE (NIDA). Charles was associate set designer for MURIEL'S WEDDING – THE MUSICAL (Sydney Theatre Company/Global Creatures). Charles' opera designs include: THE CORONATION OF POPPEA (Pinchgut Opera), BIOGRAPHICA (Sydney Chamber Opera/Sydney Festival), OH MENSCH! (SCO, costume), HANSEL AND GRETEL directed by Michael Gow (Queensland Conservatorium), and associate set design for CARMEN and THE MERRY WIDOW (Opera Australia). Upcoming work includes design for: THE REVUE for Sydney Theatre Company and ARTASERSE for Pinchgut Opera. Charles was nominated for a Sydney Theatre Award for THE WHALE. Charles is a lecturer and mentor for NIDA's undergraduate design programme. View Charles' designs at: charlesdavisdesigner.com





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CELEBRATING
60

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 78 McDougall St, Kirribilli

The management reserves the right to make any alteration to cast which may be rendered necessary by illness or any other unavoidable cause. Patrons are reminded that out of consideration for others, latecomers cannot be admitted until a suitable place in the performance.



CHRISTOPHER PAGE
LIGHTING DESIGNER

Lighting designer Chris is a creator of worlds and has crafted unique environments for a diverse range of shows. For Ensemble Theatre

Chris' credits include SORTING OUT RACHEL, LIP SERVICE, ODD MAN OUT, BETRAYAL, A HISTORY OF FALLING THINGS, THE GOOD DOCTOR, BLUE/ORANGE and video design on e-BABY. Other credits include: THE NETHER, PLATONOV (Catnip Productions), SHE RODE HORSES LIKE THE STOCK EXCHANGE, BETWEEN THE STREETLIGHT AND THE MOON (KXT), LA CALISTO (Sydney Conservatorium of Music), THE SOUND OF WAITING, A LIFE IN THE THEATRE, THE MAN WITH FIVE CHILDREN and RIDE/FOURPLAY (Darlinghurst Theatre), BU21, 4:12 (Outhouse Theatre), GIRLS LIKE THAT, JOURNEY'S END (ATYP), LIGHTEN UP, THE WITCHES, FIVE PROPERTIES OF CHAINMALE (Griffin Theatre), BLACK JESUS, HIS MOTHER'S VOICE, GREAT EXPECTATIONS (Bakehouse Theatre), THE DARK ROOM, WINDMILL BABY, AS YOU LIKE IT (Belvoir). Site-specific works includes: FOUR PERISCOPES, THIS IS A VOICE, ANCIENT LIVES (Powerhouse Museum), WARATAH (Vivid), EL ANATSUI (Carriageworks), ACTION STATIONS (National Maritime Museum), BECALMED HEART, MET YOU IN A CITY THAT ISN'T ON A MAP (Underbelly Arts Festival) and MANGROVES (Kate Richards & UNSW).



STEPHANIE LINDWALL
STAGE MANAGER

Stephanie is a graduate of the Australian Academy of Dramatic Art. As Stage Manager: SHIRLEY VALENTINE, NEVILLE'S ISLAND, THE RASPUTIN AFFAIR, BAREFOOT IN THE PARK, GOOD PEOPLE (Ensemble Theatre), THE DAPTO CHASER, HOOTING AND HOWLING (Critical Stages Regional Tours), SENIOR MOMENTS (Return Fire Productions National Tour), PRIDE, THE HORSES MOUTH FESTIVAL, BONDI FEAST (TRS). As Set Designer: THE PLAY (NIDA Independent), A VIEW FROM MOVING WINDOWS (Riverside Theatres), ON THE RAZZLE (AADA). As Swing Technician: THE REMOVALISTS (TRS), SAY HELLO FIRST (Cupboard Love). As Production Manager: (& Mentor) PLAYHOUSE CREATURES (AADA), SAY HELLO FIRST (Cupboard Love), BODY LANGUAGE (107 Projects), BEFORE/AFTER (AADA). As Assistant Stage Manager: EMPIRE (TRS), THE WIZARD OF OZ (Packemin), THE WOODSTOCK EXPERIENCE (AIM), THE THREE LIVES OF LUCY CABROL (AADA). As Producer: GODS AND GAMES: NEW SHORT WORKS (AADA).



ERIN SHAW
ASSISTANT STAGE
MANAGER

Graduating from the Technical Theatre and Stage Management course at NIDA in 2016, Erin has previously worked in the industry as a dresser on GIRL ASLEEP (Belvoir, 2016); stage manager on Little Borders (The 505, 2017), Moth (ATYP, 2017), and LOVE, ME (The 505, 2018); and assistant stage manager on DIPLOMACY (Ensemble Theatre, 2018) and BLISS (Belvoir, 2018). Erin feels privileged to have worked with such an incredible team on this production and looks forward to the season.



MARGARET GILL
COSTUME SUPERVISOR

Margaret is a freelance theatre milliner, costume cutter/maker. Film: AUSTRALIA, THE GREAT GATSBY, X MEN ORIGINS,

WOLVERINE, UNBROKEN, PETER RABBIT, LADIES IN BLACK. Theatre: SEMINAR, CAMP, A YEAR WITH FROG AND TOAD, OTHER DESERT CITIES, DARK VOYAGER, LADIES IN LAVENDER, RELATIVELY SPEAKING, THE GOOD DOCTOR, SIX DANCE LESSONS IN SIX WEEKS, DREAM HOME, WHO'S AFRAID OF VIRGINIA WOOLF?, EDUCATING RITA, THE ANZAC PROJECT, THE SHOE-HORN SONATA, LIP SERVICE, DIPLOMACY and MARJORIE PRIME for Ensemble Theatre, FAME for John Frost, KING KONG for Global Creatures, HENRY V for Bell Shakespeare, HOW TO TRAIN YOUR DRAGON for Global Creatures/Dreamworks, THE IMPORTANCE OF BEING EARNEST for Sport for Jove, THE NUTCRACKER for Australian Ballet, ALADDIN for Disney, MY FAIR LADY for Gordon Frost/Opera Australia, THE KING & I and THE MERRY WIDOW for Opera Australia, LET'S MISBEHAVE, SEVEN, LIFE AS WE KNOW IT for Nigel Shaw Designs. TV: SO YOU THINK YOU CAN DANCE, A PLACE TO CALL HOME, DANCE BOSS. In 2017 Margaret had the pleasure of working on the soon to be released film LADIES IN BLACK as costume maker.



BEV KENNEDY
PIANIST

Bev Kennedy is generally regarded as one of Australia's leading Musical Directors & accompanists, having worked on over

30 professional productions. Shows she has worked on include BILLY ELLIOT, MAMMA MIA!, THE PRODUCERS, WE WILL ROCK YOU, THE LION KING, PRISCILLA QUEEN OF THE DESERT, CHICAGO, & the concert version of SUNSET BOULEVARD with Judi Connelli. She was assistant Musical Director for Simon Gallaher's PIRATES OF PENZANCE, the highest selling recording of a musical in Australian history and won an Aria award for best soundtrack. Most recently Bev has been working on MURIEL'S WEDDING, HEATHERS, JERSEY BOYS, WICKED and she was Musical Director on AVENUE Q. She was also nominated for a Green room award for her work as Musical Director on the Australian Premiere of GUTENBERG THE MUSICAL. Bev worked as Musical Director for 2 years on SHORT SWEET & SONG and for several Mardi Gras 'Hats Off' Concerts, including the 2008 HATS OFF MEETS THE STARS COME OUT 30th year Anniversary concert. She was Musical Director for the last 4 years on LIGHT THE NIGHT charity concert raising money for leukemia. In 2008, Bev was the official pianist at the WYD Papal welcome which was televised worldwide and in 2007 played at Kerry Packer's memorial which was broadcast live around the World. In 2011 Bev was Musical Director for the Luminale Festival at the Sydney Opera House under the direction of Paul Capsis. Bev has accompanied International artists such as Joan Rivers and Liz Callaway and continues to play for local artists Trevor Ashley, Amanda Harrison & Anthony Warlow. She is currently a consultant and Adjudicator for the City of Sydney Eisteddfod and a consultant for the Talent Development Program.

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In memory of Rob and Marie Peterson, and their many years of enjoyment
Caroline Phillips
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