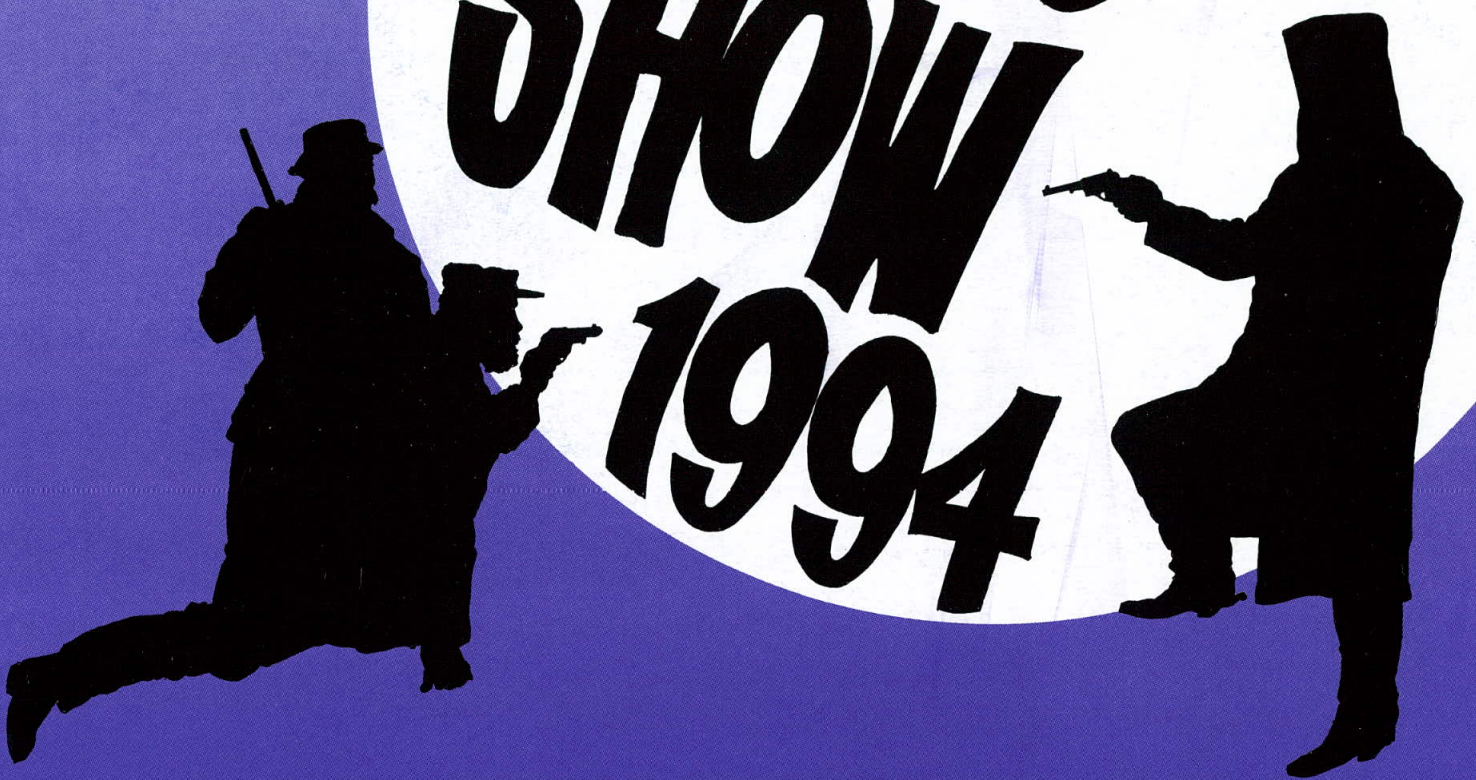


**MELBOURNE**

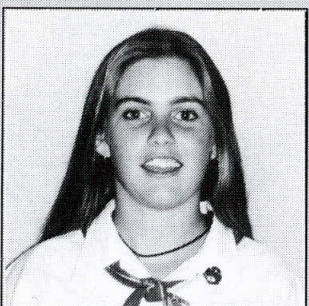
# **GANG SHOW 1994**



**With the  
Scouts & Guides  
of Melbourne**

**GANG SHOW MEMBER'S SOUVENIR**





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| BENDIGO:   | 79 Mitchell Street   | (054) 43 8226 |
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# HOW GANG SHOW STARTED

One of the theatre's greatest success stories owes its existence to a fund-raising appeal for a Scout swimming pool. The result is the world-wide Gang Show tradition, with the proud claim that every night, somewhere in the world, a Gang Show is playing.

The swimming pool was for a campsite at Downe, in Kent, England.

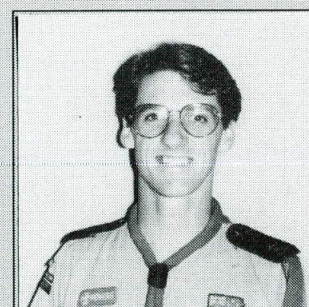
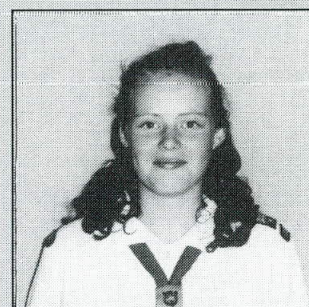
London County Commissioner Admiral Phillpotts had a chance meeting with Rover Scout Ralph Reader, who was about to get into a lift at London's Scout Headquarters. He asked Ralph to write and produce a Scout concert to raise the required funds. Ralph — impatient to get to a luncheon appointment — agreed, and the Gang Show tradition had begun.

## EARLY GANG SHOW

The Age on June 10, 1954, reported: "An amateur show with all 8000 tickets sold before opening night... This is the proud boast of Melbourne Scouts' Gang Show which will open for an eight-night run tomorrow at Cathedral Hall, with a "House Full" sign assured every evening. The cast of about 100 scouts get not a penny for fares. They don't even have free tea for their efforts."

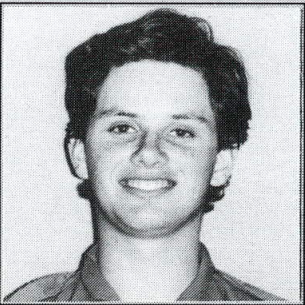
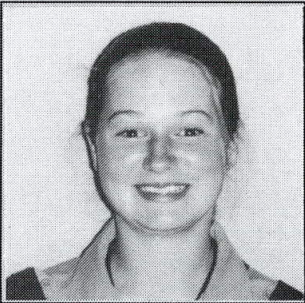
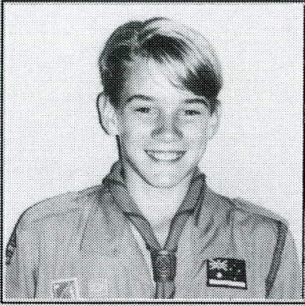
The Sun-News pictorial's review of the 1954 opening night read: "The House Full sign was up last night, and will so remain for the rest of the 8-day run. The scouts plan to book a city theatre next year. They certainly should have no difficulty in filling one..."

Gang Show continued to grow and attract larger audiences and the 1955 show was again sold out before opening night.





# HOW DOES IT HAPPEN



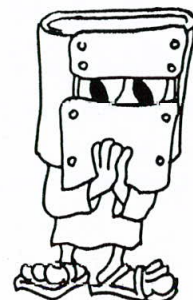
Gang Show just doesn't happen, it involves 12 months of planning and organization. Production meetings are held every Monday night throughout the year. It's at these meetings that ideas for the show are developed and headaches for the technical departments evolve. Problems like living mannequins, creating a shopping centre before your eyes, and tastefully coping with Ned Kelly's death by hanging.

For most of the people in the show, it all begins in January when interviews and evaluations take place. To be part of the Melbourne Gang Show team you must be an active member of Scouts or Guides. At the auditions, those hoping to be in the cast are taught a few songs, photographed, measured for costumes, interviewed and asked to read a few lines for a sketch. It does not end there. Next you have to sing a few lines to see whether your voice sounds like Michael Jackson, Harry Secombe or a raptor from Jurassic Park. Finally you have to try to dance a few simple movements. For those who get it all wrong, they're a natural selection.

Applicants for other departments are interviewed by a senior member of their prospective division. Every Gang member has to apply each year. After the hassle of auditions, a few weeks later you receive the news that you're in and it all seems worth it.

It's here the hard work starts, and those ideas developed by the production team are put into practice, and learned and learned over the next 3 months.

Around May 20th, we all know our jobs — it's time to entertain you.





## SCENERY AND PROPS

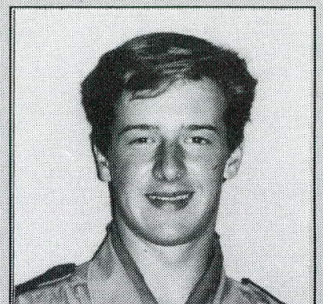
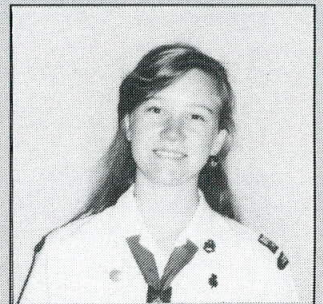
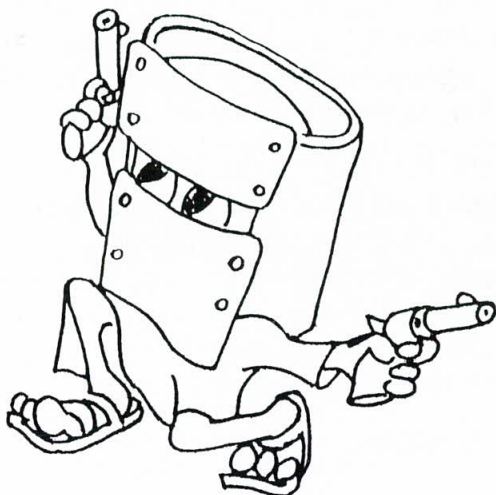
When the cast are rehearsing in warm, well lit halls the staging team are up to their armpits in paint, wood and nails in our cold windswept workshop trying to create masterpieces out of a piece of plywood here and a bit of paint there.

The job of the staging mob is two fold. Not only do they have to build our sets before the show but they also have to work during the show, changing sets and adding final touches on stage such as props.

This year our records show that the team went through 3,622 nails, 63.7 litres of paint, 800 metres of timber, seven rolls of masking tape, two packets of staples, five packets of band-aids (several members have difficulties using a hammer) and two saw horses.

Without this team of guys and girls the stage would be very bare and uninteresting. These artists in wood, papermache and paint add realism and depth to the stage to help the cast bring to life a scene or item.

Tonight you will see the fruit of many peoples' labour. Without them the show would simply not happen. We hope you will enjoy this year's Melbourne Gang Show, a show that is very much a team effort.







## TONIGHT'S

### THEATRE MAGIC

Our opening sequence this year delights in the use of the magic that is theatre. Escape with us into the world of theatre where you can be whoever you want whenever you like. Reality flies as you suspend your disbelief. Theatre has had this power over us throughout the ages. This is a celebration of that wonderful phenomenon.

The magic of theatre allows us to create Mervyn Baxter and his incredible friend Harvey. Harvey magically falls for that living doll Jezzabell but who is the dummy now?

Time for a change so Harvey and Jezzabell become real kids. Magic. Now it's time to confront that problem of the girls always liking the older guys. Poor Johnny!

So how did we get into a Food Court? Simple. You believe it, we believe it, so we are! Is the confusion of adolescent love real; or is it just hormonal?

Ever heard a rhythm in the air and wondered just what would happen if, magically, everyone picked it up. You want it. You got it! The whole cast is there and dancin' for you. Join in the excitement.

Just what does happen when the cleaners finish and the crowds go home? Magic. Maybe the puppet and the doll can grow up to be mannequins. They're so lifelike. Can they ever be real? Of course they can. This is theatre. Then every couple have their problems.

It is lucky for us that they walked into the French Bakehouse because it takes us magically back into the French Nightclub where life, love and despair are never far away. Another time and place but still our desperate need for love, its fragility and its fleetingness, dominate our thoughts 'After All'.

Love however can survive all. In the twilight of life we can find comfort, understanding and stability. Age is only a state of mind in the world of theatre. The magic abounds.

### SONG OF THE BUSH

Have you ever listened to the sounds of the bush? Have you ever wondered why it's such a beautiful song? Miranda never had. Not until she stumbles into Ken the Kookaburra's bedroom. You see, Ken has lost his laugh and we find out through his bird's eye view of the bush that things aren't all that harmonious after all.

While looking for Ken's laugh Miranda and Ken encounter a flock of racist hooked beaked birds who won't allow any straight beaked birds onto their branch (unless they're good looking), Major General Boss Poss and his troops of fearless fighting Army Possums who believe that there's a war to be won (somewhere), an endangered group of refugee Leadbeater Possums and some very greedy (and hungry) kangaroos who don't know where their grass has gone.

It's not until Miranda tells them to smarten up their act that Ken finally finds his laugh again.



# SHOW ★ ★ ★ ★

## NED KELLY

The figure of Ned Kelly is prominent in Australian history. Successive generations have judged Ned differently: martyr, hero, victim, villain; who really knows?

We have taken the bones of the story as everyone knows it; and added, deleted and invented characters and events to bring you another perspective on the Kelly myth. Much of what is said and sung on stage is based very closely on original sources — letters, newspaper articles and court transcripts.

1. Prisoners may write a letter on arrival to their friends, and one other every three months.
2. They must confine themselves strictly to their own domestic or private matters, and are not permitted to comment on the discipline or arrangements of the Establishment, or on public or political affairs.
3. They are not to write closer than the ruled lines, nor across.
4. Any matter which may appear objectionable will be expunged, or the letter may be withheld, as provided by the Regulations.

To Mr Gaol, Melbourne  
July 19. 1880

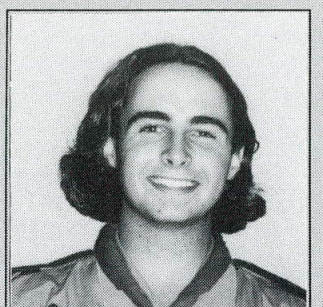
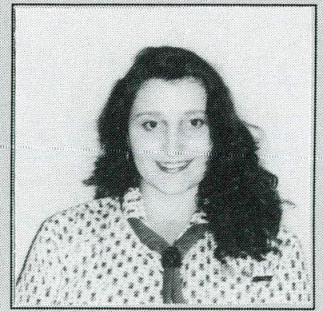
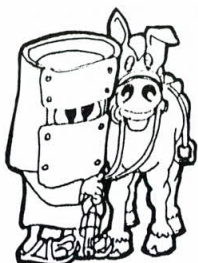
The Hon,  
The Chief Secretary  
Sir

I beg most respectfully to request your permission to send for my sister Mr. Stillion to visit me at the hospital of the above Gaol, to enable me to confer with her respecting the provision of a solicitor to prepare my defence at my forthcoming trial and likewise for her to procure me the necessary clothing to appear thereat.

I would also ask you to allow me to see my Mother. I have only seen her once.

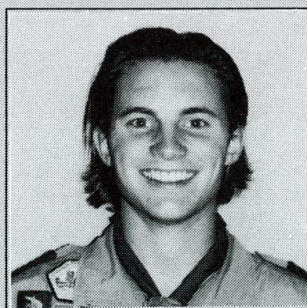
Your obedient Servant  
Edward J. Kelly

Witness  
Gordon  
Hon. atty



Reproduced by kind permission.





## COSTUMES

Where would Melbourne Gang Show be without the costume department? These people seem to have unlimited amounts of both patience and material. Although we only seem to see them running around with a tape measure in one hand and a piece of material in the other, what they really do well is go about their business with a minimum of fuss doing their best to design, sew and fit the many different costumes to many different bodies. And what a mammoth job this year with dozens of birds and animals to produce.

Thank you all for a job well done.

## MAKE UP

Although largely overlooked, the make-up team is probably the hardest working department during the show. With over one hundred faces of different sizes and shapes in cast it is no mean feat to not only change features on so many faces, but to also alter hairstyles as well.

You won't see any of these lipstick and powder covered gremlins during the show but spare a thought for them. Can you imagine trying to hold a scout still while dubbing him with lipstick, powder and hairspray?

To be in make-up you must be part sumo wrestler, artist and octopus to be able to keep up with the fast pace that must be kept during the show.

Thanks team, without you we would have to see the cast as they really are!





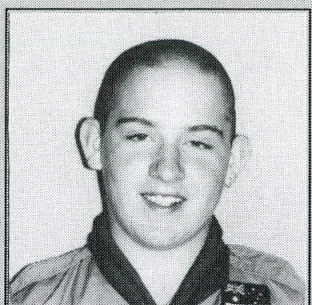
# LIGHTING

When it comes to the lighting department you'd think that a few spotlights here and there would do the trick; not so.

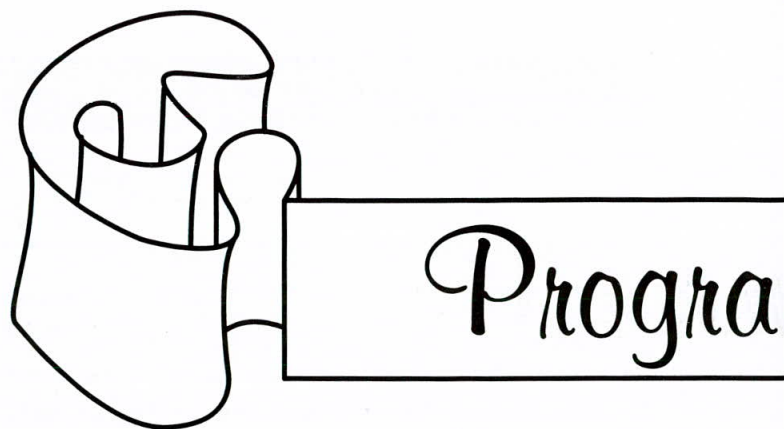
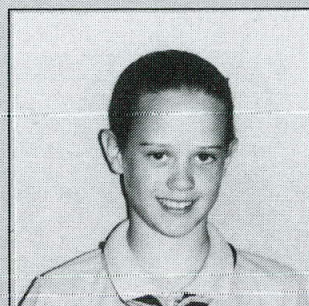
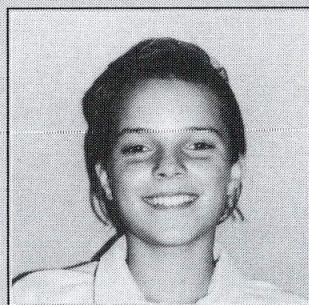
Many months of blood, sweat and mostly tears have gone into planning where the 300 odd lights, various shapes and sizes are to be positioned, focused and coloured for this season of the Melbourne Gang Show.

The lighting team this year comprises crazies who think nothing of hanging thirty feet in the air to get a light in just the correct position, or standing on precarious footholds to bring to you not only light on stage but to create mood, excitement and depth to a show that in one item might feature a mob of weird kangaroos and in the next will take you to the drama of Ned Kelly's stand at Glenrowan.

The majority of the cast, and yourself, probably don't realise that while the cast have had months of rehearsals, the lighting team have had only 36 hours to set all their lights and work out when during the show they have to come on! Thanks guys you've done a marvellous job.







*Melbourne Gang Show 1994 is an original theatrical concept  
created, written and produced by the  
1994 Melbourne Gang Show Production Team.*

## THEATRE MAGIC

**THEATRE MAGIC**

Words John Jenkins, Music Russell Corr

**DUMMIES**

Words John Jenkins

**VALEWIE & JONNY**

Words Teague Rook

**COULD THIS BE LOVE?**

Words John Jenkins,  
Music Alexandra Boemo

**FOOD COURT FUNK**

Music Russell Corr,  
Choreographer Susan Phelan

**VALERIE & JONATHON**

Words Teague Rook

**AFTER ALL**

Words John Jenkins,  
French Lyrics Ben Moody  
Music Alexandra Boemo  
Choreographer Susan Phelan

**VAL & JOHN**

Words Teague Rook

**THEATRE MAGIC (REPRISE)**

Words John Jenkins, Music Russell Corr

## SONG OF THE BUSH

**THE BUSH**

**THE BIRDS**

*~ Bend Your Beak*

Words Teague Rook,  
Music Alexandra Boemo

**THE POSSUMS**

*~ Fight Until You Win*

Words Teague Rook  
Music Ralph Reader

*~ Where We Go From Here?*

Words & Music Ralph Reader

**THE KANGAROOS**

*~ What Can Be Done About That?*

Words Teague Rook,  
Music Ken Bayly

**ONE WORLD**

Words Teague Rook & John Jenkins  
Music Russell Corr

*Interval*



# name 1994

*Gang Show itself is based on  
an original concept devised  
by Ralph Reader, C.B.E.*

## NED KELLY

Words John Jenkins  
Music Russell Corr  
Choreographer Susan Phelan

### THE MELBOURNE GAOL

~ He's Dead  
~ Such Is Life

### NED'S CHILDHOOD DAYS

~ Blame It On The Kellys  
~ The Same Sun

### THE BUSH SETTING

~ The Ballad of Stringybark Creek (Traditional)  
~ Before You Go

### JERRILDERIE

~ The Gentleman of Strathbogie  
~ Who Does He Think He Is!

### THE MURDER OF AARON SHERRITT

### THE GLENROWAN INN

~ The Only One In Town  
~ Ned's Soliloquy

### NED'S LAST STAND

### THE COURT

~ The Time Has Come

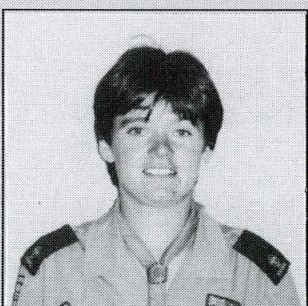
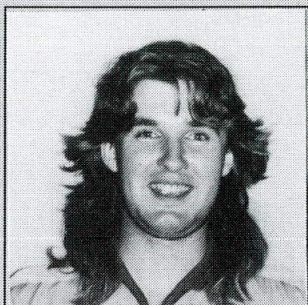
### THE MELBOURNE GAOL

~ Such Is Life (Reprise)

## Finale







## SOUND

Although to hear them sing you would think that they were tone deaf, just listen to tonight's performance which has been enhanced by the sound crew and you will wonder where they got their talent. The sound crew are easily recognized by their "ear-muff" type headphones and the seemingly endless amounts of microphone cords they carry around, mostly hidden at the back of the theatre behind a control panel that looks like it's come straight from a jumbo jet.

One of the primary qualifications for members of the Sound Team is to know what the letters "SFX" means on a script or production note.

If you hear a window break or a door slam it's not another member of the audience but probably one of the sound crew up to his other usual tricks with sound effects. To us with our hands over our ears to you with your sound effects thank you for a job well done!

## ADMINISTRATION

Although not the most glamorous job in the show, administration is a necessity. Administration covers a number of departments within the show, i.e. ticket sales, personnel, marketing and finance. These departments go on in their own quiet way making sure that the show goes smoothly for others.

Administration people always seem to be running around with huge piles of paper under their arms and three different items in their top pockets.

It is a fine old Gang Show tradition that a show cannot open until the weight of the paperwork equals the weight of the heaviest member of the cast! (A special prize (consisting of a complete set of superseded production notes from the 1993 Gang Show) will be awarded to anyone able to (a) Identify the cast member concerned, and (b) Estimate his/her weight within four A4 sheets of paper).

You might not see any of the administration team here tonight but spare a thought for them because without them the show would be very difficult to run.



# THE 1994 GANG ON STAGE

## Caesar Patrol

Bruce Anderson PL  
Ashley Andersen  
Simon Arnold  
Zen Buckley  
Glenn Burnell  
Peter Gaskin  
Ben Lansberg  
David Nisbet  
Norman Riley  
Brad Schultz

## Juliet Patrol

Yvette Johnson PL  
Debbie Brown  
Lisa Chatto  
Gemma Convery  
Lisa Curran  
Shar-Rena Fitzgerald  
Kate Garvey  
Brooke Hanna  
Natasha Hurst  
Jane Stirling  
Sally Turpin-Poulton  
Stephanie Walsh

## Katharina Patrol

Carolyn Bell PL  
Jessie Belcher  
Kate Bennett  
Cassie Bodie  
Natasha Curran  
Vanessa Farrell  
Rowena Hosking  
Cathryn Kroll  
Heidi Sanderson  
Kitty Taylor  
Melanie Timney

## Macbeth Patrol

John Jenkins PL  
James Heitmann  
Andrew Herrington  
Gregg Johnston  
Ben McMillan  
Ben Moody  
David Mould  
Marc Phelan  
Robbie Smithers  
Stuart Walton

## Miranda Patrol

Christine Thomas PL  
Katherine Alsop  
Anita Bates  
Andrea Grotaers  
May Jasper  
Fiona Landy

## Miranda Patrol cont.

Suzy Lewis  
Zoe McInnes  
Julie O'Reilly  
Suz Schaap  
Christine Shields  
Nicole Squires

## Portia Patrol

Imogen Lippiatt PL  
Lissie Black  
Megan Glew  
Belinda Goodwin  
Maria Harvey  
Sue Jones  
Debbie Orr  
Amanda Rosser  
Ann Rowley  
Fiona Sale  
Leonie Walker  
Kirsten Walsh

## Romeo Patrol

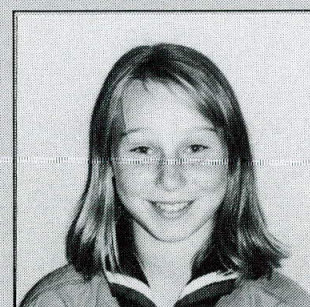
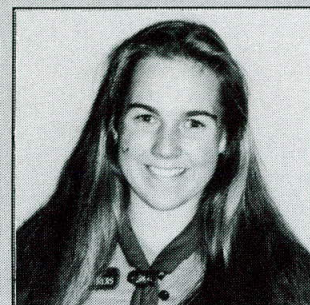
Geoff Shields PL  
Jason Allen  
Daniel Casey  
Greg Eckfeld  
David Glew  
Chris Leishman  
Brad List  
Greg Tiley  
Matt Walton

## Shylock Patrol

Cam Bell PL  
Matt Bennett  
Alex Browne  
Scott Jenkins  
Ian Mackenzie  
Nathan Reynolds  
Teague Rook  
Mathin Sungkapun  
Justin Swiderski

## Viola Patrol

Sam Jupp PL  
Caroline Eaton  
Hayley Edgerton  
Tanya Griffiths  
Robyn Leishman  
Kathryn Meegan  
Lauren Moor  
Hermione Paddle  
Browyn Rolls  
Leanne Shield  
Anna Toovey  
Sara Walsh







## THE REST

### PRODUCTION DIRECTOR

Rob Motton

### ASSISTANT PRODUCTION DIRECTOR

Damien Lippiatt

### MUSICAL DIRECTOR

Russell Corr

### ASSISTANT PRODUCERS

David Bell

Alex Boemo

John Jenkins

Rob Pinal

Teague Rook

### PRODUCTION ASSISTANTS

Ben Moody

Fiona Sale

Leanne Shield

### CHOREOGRAPHER

Susan Phelan

### PRODUCTION SECRETARY

Delia Francis

### CAST SUPERVISION

Judi Lewis-Williams\*

Margaret Boyd

Marg Bysouth

Don McLeod

Trena Morcom

Julie Poulton

### MUSIC/ORCHESTRA

Vivienne Macgibbon

Malcolm Miles

Russell Oxley

### DESIGN

Nick Jones

### STAGE MANAGEMENT

Mick Francis

Jason de Voogd

### AUDIO

Greg Ginger\*

David Strahan

Martin Tyrrell

### COSTUMES

Brett Wingfield\*

Faye Glew

Elizabeth Podolski

Nanette Wheatland

### COSTUME HIRE

Pat Dando

### PROPS

Colin Eaton

Travis Hutchins

Brad Podolski

Craig Young

### LIGHTING

Amanda Freeman

Shane Koschmann

Craig Morton

Michael Newton

Stephen Nichols

Mick Schaap

### MAKE-UP

Steven Cooper\*

Belina Becher

Ken Kemp

Johnn Duncan

Kezz Frankland

Nicole Taylor

Tim Warren-Smith

Keitha Wheatland

### SPECIAL EFFECTS

Craig Morton

### SCENIC ARTIST

Barrie Robinson

### STAGING

David Reeve\*

Travis Barry

Cathy Bowker

Malcolm Chatto

Iain Donaldson

Geoff Fox

Adrian Hillyer

Andrew Huntley

Steve Huntley

Paul Krasey

Ben Landsberg

Andrew Podolski

### VIDEO

Greg Ginger\*

Rod Cooper

Dave Edbrooke

Stuart Wall

### FRONT OF HOUSE

#### CO-ORDINATOR

Lillian Beard

#### PROGRAM SELLERS

Susan Breydon\*

Brent Andersen

Rachelle Arnold

Tim Arnold

Carla Edgerton

Jenny Mills

Cassie Preston

Jasmine Read

Stephen Rowley

Kate Wheeler

### LIBRARIAN

Malcolm Miles



# THE 1994 GANG ★ ★ ★ ★

## MARKETING

Adrian Walsh\*  
Neil Arnold  
Graeme Moor  
Brian Phelan  
Jill Preston  
Mac Preston

## USHERING

Lyn Allen\*  
Helen Arnold  
Clare Black  
Joe Connor  
Michelle Grotaers  
Anne Lambe  
Liz Mackenzie  
Kay Perkins  
Lois Rolls

## BOX OFFICE

Ro Willis\*  
Clare Burns  
Bert Lawes  
Judy Lawes  
Jon Willis  
Penny Young  
Tom Young

## DISTRIBUTION & SCRAGGY

Karoline Bennett\*  
Mike Bennett  
Helen Rolls

## FINANCIAL SERVICES

Anne Sheridan

## GUESTS

Sandy Pretty

## OFFICE SERVICES

Mavis Herrington\*  
Michelle Grotaers  
Joy Riley  
Angela Wright

## PHOTOGRAPHY

Helen Cornish

## POLICE SCOUTERS

Syd Bysouth\*  
Harry Beckwith  
Greg Leslie  
Alan Rosser

## VENUE CO-ORDINATION

Euan Mackenzie\*  
Graeme Bell  
Graeme Chard  
Marcus Collard  
Pat Mackenzie

## FIRST AIDER

Nicole Evered  
Joyce Walton

## CO-ORDINATOR OF COUNTRY SHOWS

Jon Willis

## HUMAN RESOURCES TEAM

Tony Hall\*  
Trevor Howlett  
Carol Kay

## HEAD OF GUIDE LIAISON

Judi Lewis-Williams

## PARENTS & SUPPORTERS

### President

Bernie Brown

Margaret Brown  
Keith Burnell  
Ron Dean  
Bob Francis  
Doug Glew  
Faye Glew  
Bev Huntley  
Rob Huntley  
Stan Johnson  
Geoff List  
Elaine Nicholls  
Tom Rolls  
Malcolm Shield  
Neville Trembath

## MANAGEMENT TEAM

### Management Team Chairman

Shirley Bean

### Administration Manager

Marion Jenkins

### Human Resources Manager

Tony Hall

### Production Manager

Sandy Pretty

### Technical Manager

Trevor Howlett

## THE BOARD

### Chairman

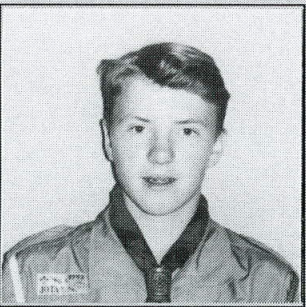
David Jefferson

Bernie Brown  
Brian Eade  
Robert Motton  
Adrian Walsh  
Neil Weatherill



\* Denotes Head of Department





## WHAT IS ...

For 17 million young people around the world, Scouting is fun, action and adventure. Scouting is a "learning by doing" programme, specially tailored to the needs of each age group and presented by trained, caring adults. Scouting is activities which help to develop confidence, self-reliance and a concern for the world we live in while enabling young people to make good and lasting friendships.

There are five age group Sections of the Scouting programme and each is open to both males and females.

### JOEY SCOUTS

For girls and boys aged 6 or 7 there is the newest section of Scouting — Joey Scouts. Joey Scouts provides an introduction to Scouting and a "taste" of what is to come in Cub Scouts.

### CUB SCOUTS

Boys and girls aged 8 to 11 years have fun and achieve things in a warm, friendly atmosphere. There are lots of games, outings to interesting places, campfires, camp cooking, swimming and craft activities. But always there is fun.

### SCOUTS

Girls and boys aged 10½ to 15 are Scouts and do many exciting things in small groups of friends. Things such as planning and going on expeditions, canoeing, sailing, bushcraft, first aid, outdoors cooking, caving and abseiling are all part of the fun Scout programme. Also, while they are having fun on these activities, Scouts exercise leadership within their group, guided by their adult Scout leaders.



# SCOUTING?

## VENTURERS

Venturers (aged 14 to 18) extend the Scout programme to include activities suitable for their age. There are extended adventure expeditions as well as activities such as skin diving and snorkelling. There is also the Queen's Scout award to aspire to. Although Venturers manage their own programmes and their own Venturer Unit, there are always adult facilitators on hand to provide guidance and advice.

## ROVERS

For young men and women aged 18 to 26, Rovers provides the opportunity for the continuation of the Scouting programme. These young adults decide the shape of their activities with basic Scouting principles as their guide. Adventure and Service take on a new meaning, limited only by Rovers' vision and enthusiasm. The world is truly their stage!

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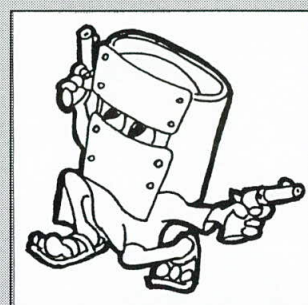
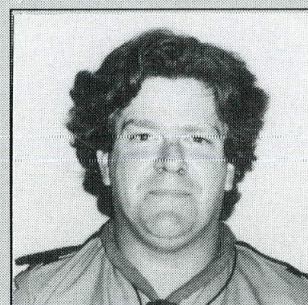
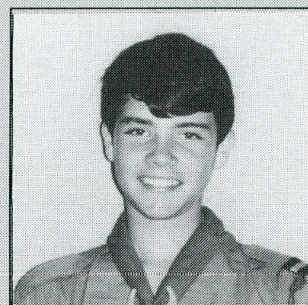
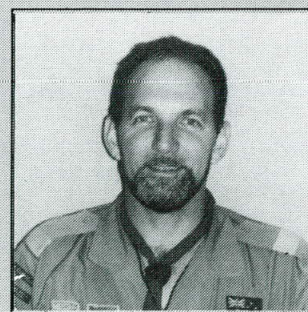
However, Scouting does not end here — Leaders are always required for all sections of the Scouting Movement. Prior experience as a Scout is not necessary since we make available full adult training appropriate for the age group in which you are interested.

The rewards of Scouting Leadership are great — guiding the youth members along a path which will enable them to take their place as worthwhile citizens of our community, and having fun and adventure while doing it.

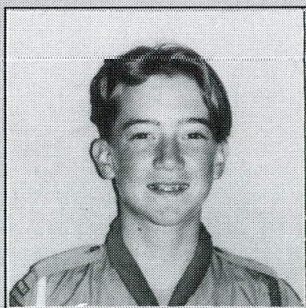
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**For further information on Scouting,  
call Victorian Branch Headquarters on  
(03) 349 2500 during business hours.**

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## Acknowledgements

Melbourne Gang Show extends our thanks and appreciation to the following for their support in the production of the 1994 Show:

*National Theatre Trust*

*Kodak Australia*

*Katane Communications Pty Ltd*

*Meridian Group Pty Ltd*

*St. Kilda McDonalds Restaurant*

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