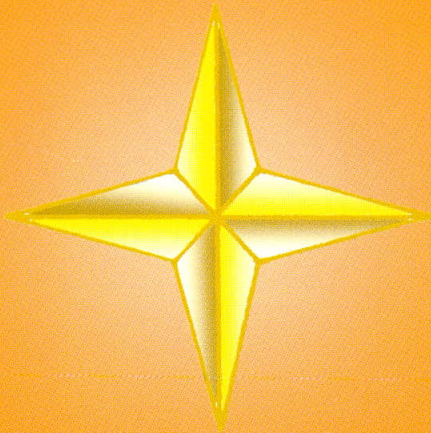


MELBOURNE GANG SHOW '95



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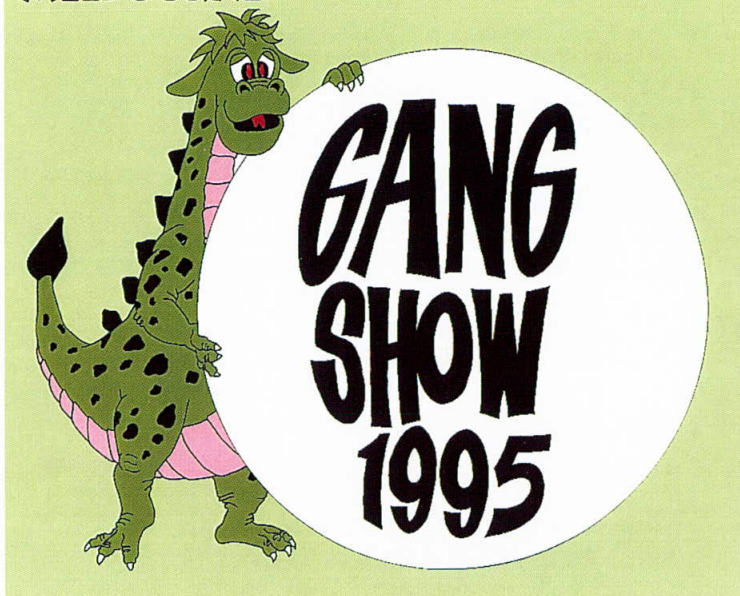


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MELBOURNE



Melbourne Gang Show 1995 is an original theatrical concept created, written and produced by the 1995 Melbourne Gang Show production team.

Gang Show itself is based on an original concept devised by Ralph Reader, CBE.

WHERE DOES IT COME FROM?

The Gang Show you will see at this performance didn't exist at this time last year.

In Melbourne we are extending the original review concept of Gang Show and experimenting with extended sequences.

A week after last year's show finished a group known as the "Production Team" met on Monday evening when they began Phase One of the process to create this year's show.

Step One is to review the audience reaction to the previous show. Last year the *Ned Kelly* second act was universally praised as a step forward.

Step Two is to look at what clues there might be to a general theme in the community for the following year and how does it relate to the values of Scouting. 1995 is the International Year of Tolerance.

Step Three is to bounce around ideas of which themes we could develop and to piece the ideas into the story of the show. We must be careful to consider the dynamics to make sure that it has the correct peaks and troughs for the

audience emotions.

Step Four is to then look at the theatrical possibilities in the story and to break it into scenes. We need here to take into account those scenes and costumes that we already have in store to save on expenses.

Now we look at where we need songs, dance, sketches, mime, puppetry or some other style of theatrical tool to express the emotion and story of the scene. The writers rough out storyboards, scripts and song words. The team listens to songs we already have from previous shows to see what we can adapt or reword. The musicians begin to compose those melodies which we need for this show. Ideas and songs are rejected, reworked and finally accepted.

The sixth stage is to bring the design team in and to piece together how the scenes will look, be costumed, lit and choreographed. These are then put together in a set of production notes.

After that is Phase Two which involves auditioning, rating and selecting the cast, another weekend to carefully place them into the show structure. Ten weeks of rehearsals and then, finally,

Continued on page 4

COVER DESIGN: Teague Rook

Phase Three — Opening Night.

A week after the Final Performance and we're back to Phase One.

It takes an enormous amount of creative abilities, tolerance, humour and true teamwork to successfully complete the task. This dedicated team meet every Monday and over two or three weekends throughout the year.

Who are the production team?

Production Director, Rob Motton joined the show as a cast member in 1968 and has been involved in the Production Team since 1970. Rob was inspired by his early days in the show to complete his Bachelor of Education (Arts) specialising in Theatre and Drama. Rob leads this talented team.

Assistant Production Director, Damian Lippiatt joined the cast when a Scout and although still a cast member, maintains an overview of the process, leads teams in discussion, liaises with design teams and runs rehearsals.

Production Manager, Sandy Pretty has never been in the cast of the show. But Sandy manages the production team and maintains co-ordination with the other parts of the show's Management Team.

Assistant Producer (Musical Director), Russell Corr is a music teacher at a secondary college. Russell oversees the composition and preparation of the musical arrangements of the show.

Assistant Producer (Vocal), Alexandra Boemo is responsible for the vocal preparation of the cast including training of solo voices.

Assistant Pro-

ducer (Writing), John Jenkins is the show's chief writer and is responsible for overseeing the writing of scripts, taking into consideration the needs of the particular story.

Assistant Producer (Sketch), Teague Rook is a talented professional advertising designer (see his programme cover). He is responsible for the development of the acting preparation of the cast.

We also have a number of talented cast members who are able to run rehearsals and to assist in the development of the show.

They are:

Production Assistants (Dance): Cameron Bell, Carolyn Bell and Imogen Lippiatt.

Production Assistants (Vocal): Christine Thomas and Bruce Anderson

Production Assistant (Writing and Composing): Ben Moody

How does the Gang Show keep happening? Well, it has a programme of initiating and training young members of the show by inviting them onto the team as Production Trainees. This year these have been Alex

Browne and Lauren Moor.

Delia Francis, our Production Secretary, is responsible for recording all the discussions and putting together the final script.

The input of all these people and of all the others involved in other divisions of the show come together in what you will see in this performance. We know that you will enjoy with us this celebration of the training and development of the outstanding talent which lies within all of the members of this year's show.



Producer Robert Motton with Front-of-House Coordinator Lillian Beard and Administration Manager Marion Jenkins at the sold-out last night of the 1994 Gang Show.

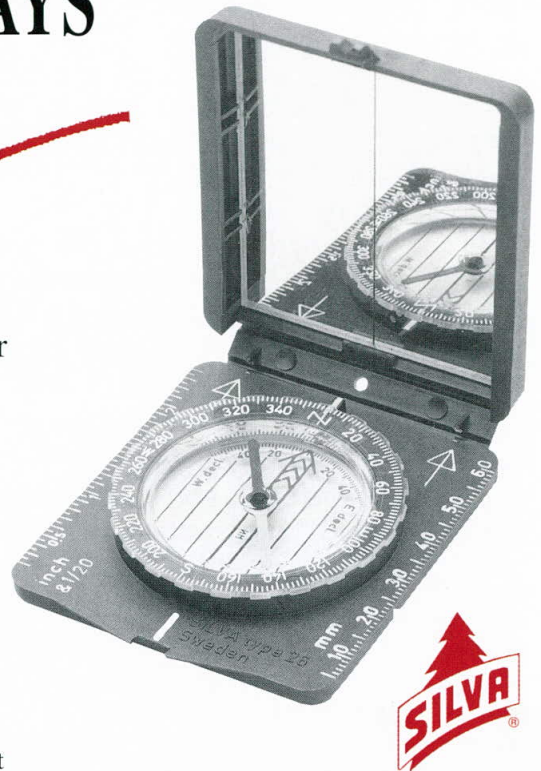
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SCENERY ON A

This year the Melbourne Gang Show presents its biggest ever piece of stage scenery — a showboat. The technical manager, Trevor Howlett, says the Gang Show's showboat had the equivalent of six people working on its construction for ten days. Around 300 people hours were involved.

The showboat moves on 60 wheels and is illuminated by 500 lights. The lights are wired in 15 channels and there are also six sound leads.

It was constructed in the Gang Show store in Dandenong, a historic Scout Hall which is one of the biggest and highest in the State, and it went from wall to wall of the hall and reached up into the rafters.

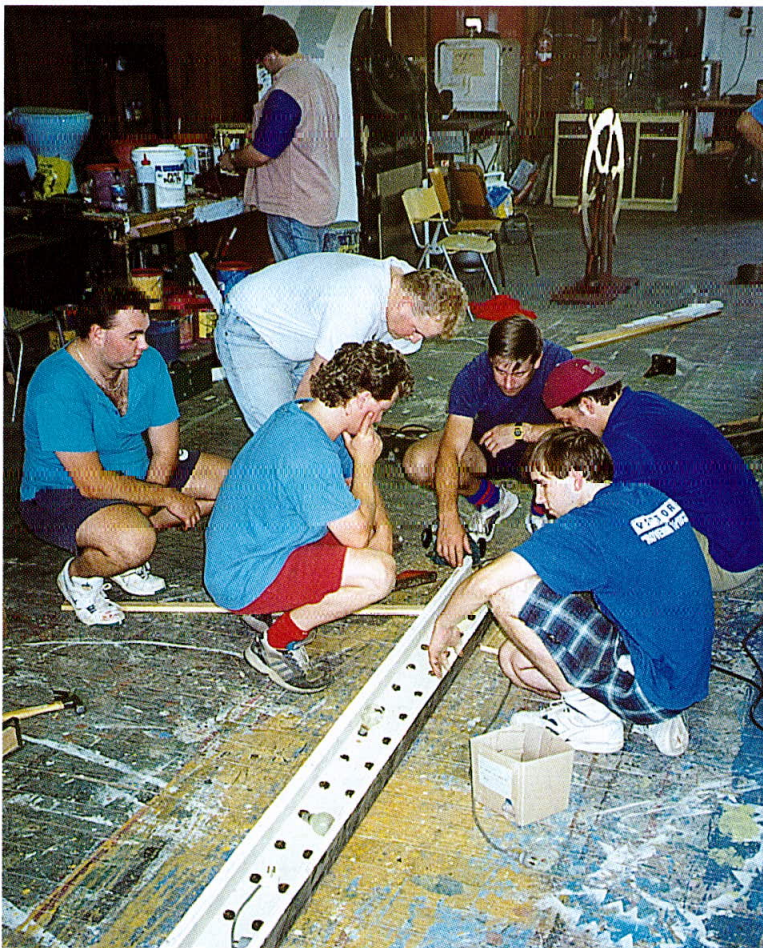


Technical Manager Trevor Howlett discusses the project with Craig Morton and Paul Francis.

In fact during the construction phase there was a break-in at the Scout Hall through the back door and the intruder was faced by this massive piece of scenery, but before he could climb over it the burglar alarm sounded and he raced out of the back door.

So much material was needed for construction that it was decided to cut up former scenery to keep down the cost. Another move to keep down the cost was the use of the showboat as a cave and a throne room in the second half of the Show. A part of the set is also used in the finale of the show.

The Gang Show staging and scenery team has been renowned for producing many great sets over the years, and is one of the most enthusiastic groups of people working back-stage to help with the necessary illusion and picture that a Gang Show must present to its audience.

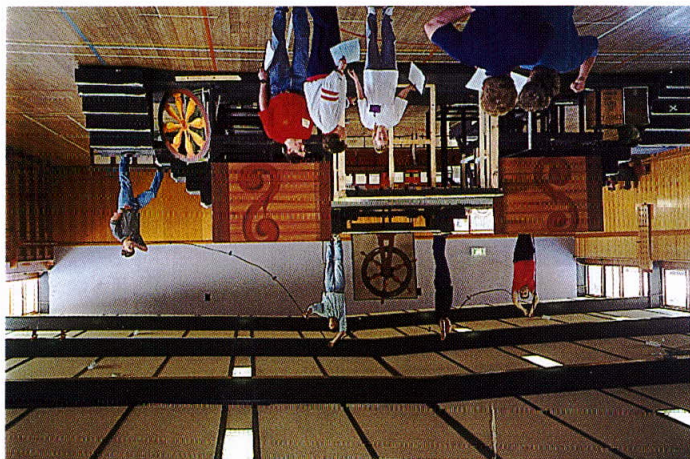


Members of the technical team wondering: "Where do we go from here?"

GRAND SCALE



Beginning to look shipshape ... the Mississippi! Gem will have a central role in both Acts of the Gang Show



Producer Rob Morton (red stripes) checks progress during construction.

7



Thrones for Act 2 come in handy during lunchbreak for Jason De Voogd, Paul Francis and Craig Morton

BOARD

CHAIRMAN: David Jefferson
DIRECTOR: Bernie Brown
DIRECTOR: Brian Eade
PRODUCTION DIRECTOR: Robert Motton
DIRECTOR: Adrian Walsh
DIRECTOR: Neil Weatherill

MANAGEMENT TEAM

CHAIRMAN: Shirley Bean
ADMINISTRATION MANAGER: Marion Jenkins
HUMAN RESOURCES MANAGER: Tony Hall
PRODUCTION MANAGER: Sandy Pretty
TECHNICAL MANAGER: Trevor Howlett

ADMINISTRATION DIVISION

BOX OFFICE

Ro Willis (H.D.), Bert Lawes, Judy Lawes, Rob Nisbet, Jon Willis

COMPUTER SOFTWARE DEVELOPMENT

Jon Willis (H.D.)

DISTRIBUTION AND SCRAGGY

Karoline Bennett (H.D.), Michael Bennett

FINANCIAL SERVICES

Anne Sheridan

GUESTS

Sandy Pretty

MARKETING

Mac Preston (H.D.),
Brian Phelan, Jill Preston

OFFICE SERVICES

Mavis Herrington (H.D.),
Susan Bould

PHOTOGRAPHY

Helen Cornish (H.D.),
Sue Jones

POLICE SCOUTERS DEPARTMENT

Syd Bysouth (H.D.),
Harry Beckwith, Marg
Bysouth, Doug
Chalmers, Greg Leslie,
Alan Rosser

First-Aider: Nicole
Evered, Joyce Walton

Front-of-house Co-
ordinator: Lillian Beard

Librarian: Malcolm
Miles

PROGRAMME SELLING

Susan Breydon (H.D.),
Katie Baird, Stuart
Campbell, David

Cuthbertson, Carla Edgerton, Hayley
Edgerton, Chris Grant, Sara Gysberts, Jenny
Mills, Benjamin Reynolds, Craig Waiting, Kate
Wheeler

USHERING

Lyn Allen (H.D.), Kelly Carathers, Michelle
Grottaers, Anne Lambe, Fiona Rudd

VENUE CO-ORDINATION DEPARTMENT

Euan Mackenzie (H.D.), Nick Byrne, Graeme
Chard, Marcus Collard, Pat Mackenzie

HUMAN RESOURCES DIVISION

HUMAN RESOURCES MANAGER: Tony Hall

GUIDE LIAISON: Alex Boemo

HUMAN RESOURCES SERVICES: Margaret Boyd

PARENTS AND SUPPORTERS COMMITTEE

PRESIDENT: Bernie Brown

VICE-PRESIDENTS: Keith Burnell, Stan Johnson

TREASURER: Lois Rolls

SECRETARY: Elaine Nichols

CARETAKER - COBURG HALL: Ron Dean

CATERING: Margaret Brown, Doug Glew,
Leigh Hanna

QUARTERMASTER: Bob Francis

SOCIAL SECRETARY/PUBLIC RELATIONS: Bev
Huntley, Robert Huntley

SOUVENIRS: Tom Rolls, Nev Trembath

Selling the show



*Part of the behind-the-scenes action: ticket sellers (from left)
Bert Lawes, Ro Willis and Rob Nisbet at work.*

SYNOPSIS

Act 1

Showboat Gem

River boats have always been a magical world, separate from the hustle and bustle of life ashore. They are tuned to the rhythm of the river, and provide relief and diversion for those who come aboard. For others who live on the boats, they provide a unique platform from which to view life.

In 1995, the International Year of Tolerance, Melbourne Gang Show presents a story of the effects of intolerance on the cast and crew of a present-day river boat as it travels the waters of the Mississippi River.

The passenger and crew list of the boat is a cross-section of society, and should provide recognisable counterparts to our daily lives. There is the Captain of the Showboat struggling to make a success of the venture, and the entrepreneur owner and his wife, whose financial motives may be less than honorable. The crew is a group of young deckhands on work experience who meet their match in a class of upper crust school-girls on board for a school excursion.

The comedian, the dancer and the romantic leads, in their public performances, provide a comment on the public happenings on and around the boat as it steams the Mississippi, and allows us to reflect on the wider implications of intolerance.

The eternal question of discrimination on the basis of color is canvassed by the appearance of a bigoted town crowd protesting at the arrival of colored boat workers; among them the wise old Moses, who has been on the river since his childhood and who, at journey's end, becomes the catalyst for all to re-assess their attitudes to the future life holds.

The music for this act is a blend of old Gang Show numbers appropriate to the theme, together with a range of new songs written especially for this year's Show.

Act 2

The Most Shining Star of All

Once, in a time and place, long and far ago, there was a magic kingdom ...

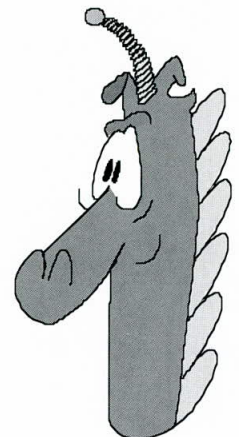
So begins our second act, the story of a young boy's quest for the most shining star of all.

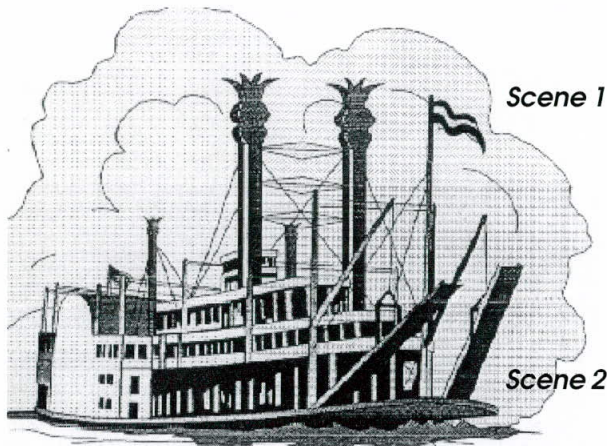
A reluctant hero, Sebastian sets off on a quest that, if successful, will see peace and happiness return to his land. Should he fail in his quest the power of the evil sorcerer Alberand will overcome the land with promise of a dark and terrible future.

But he is not alone on his journey. Along the way he meets Haaji, a young market urchin, who teaches him of honesty and who joins him on his quest. Together they face the wrath of the noisy dragon Rorzalot, and are successful in returning peace and quiet to the land of the grommets. Rorzalot joins them and the three adventurers are successful in making Princess Pamina laugh, and she in turn teams up with them.

But every fairy story must have its dark side, and in the meadow, within sight of their goal, they are beset by a band of fierce warriors, with disastrous consequences.

How Sebastian and his friends overcome these trials, and learn about themselves and about growing up and taking responsibility, is the story of the most shining star of all.





Scene 1

*In 1995, late on a Thursday afternoon in spring,
steaming downstream on the southern
Mississippi River in Louisiana.*

Showboat

Lyrics and Music: Ken Bayly

Throw the Light Ahead

Lyrics and Music: Ian Burns and Ken Bayly

Early Friday morning in Port Nyalburg

The Steamboat Tune

Lyrics: Teague Rook Music: Russell Corr

A performance Friday night

I Won't be Waiting Long

Lyrics: Teague Rook Music: Russell Corr

Early Saturday morning

Yes Mother

Lyrics: Teague Rook Music: Russell Corr

It's Never To Be

Lyrics: Teague Rook Music: Alexandra Boemo

Saturday afternoon steaming down south

Rolling Down the River

Lyrics: Teague Rook Music: Russell Corr

Arriving the same day in Satchey

The Steamboat Gem

Lyrics and Music: Ken Bayly

Justice for All

Lyrics: Doug Edmonds Music: Ken Bayly

The Show Saturday night

Lionhearted

Lyrics: Lauren Moor Music: Christine Thomas

After the Show Saturday

Lonely Blues

Lyrics: John Jenkins Music: Ken Bayly

Sunday morning

Time to Dance Little Lady

Lyrics and Music: Peter Marriott

Everybody Must Have Someone

Lyrics and Music: Ralph Reader

Scene 10

Later the same day steaming towards New Orleans

Just a Closer Walk With Thee

Traditional

Tomorrow is Another Day

Lyrics: John Jenkins Music: Russell Corr

ACT 1

Showboat Gem

Libretto:

Teague Rook and Imogen
Lippiatt

Choreography:

Rochelle Carmichael and
Rachel Wilson

Scene 3

Scene 4

Scene 5

Scene 6

Scene 7

Scene 8

Scene 9

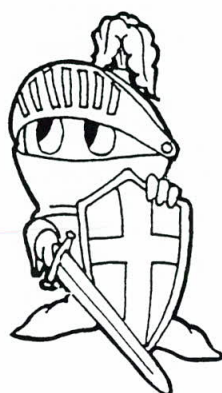


ACT 2

The Most Shining Star of All

Libretto:
John Jenkins

Choreography:
Rochelle Carmichael and
Rachel Wilson



Scene 1

The Palace

Processional

Music: Russell Corr

Bad

Lyrics: John Jenkins Music: Ben Moody

But He's Only a Boy

Lyrics and Music: John Jenkins and Alex Browne

Mountains

Lyrics: John Jenkins Music: Ben Moody

Scene 2

Interlude

Scene 3

The Marketplace

Down at the Marketplace

Lyrics: Teague Rook and John Jenkins

Music: Russell Corr

Eastern Dance

Music: Ken Bayly

Go Getting On

Lyrics: Teague Rook Music: Russell Corr

Scene 4

The Forest

The Grommet's Lament

Lyrics: John Jenkins Music: Russell Corr

Go Getting On (reprise)

Lyrics: Teague Rook Music: Russell Corr

Scene 5

The Ice Palace

To Make the Princess Laugh

Lyrics: John Jenkins Music: Ben Moody

We'll Be a Team to the End

Lyrics: John Jenkins Music: Russell Corr

Scene 6

The Meadow

Warriors Battle

Music: Alexander Borodin, played by Atlantis Symphony

Reasons

Lyrics: John Jenkins Music: Russell Corr

Scene 7

The Cave of Despair

The Cave of Despair

Music: Russell Corr

Scene 8

Return to the Palace

Letting Go

Lyrics and Music: John Jenkins and Ben Moody

Mountains (reprise)

Lyrics: John Jenkins Music: Ben Moody

PRODUCTION DIVISION

PRODUCTION DIRECTOR: Robert Motton
ASSISTANT PRODUCTION DIRECTOR: Damian Lippiatt
PRODUCTION MANAGER: Sandy Pretty
ASSISTANT PRODUCERS:
MUSIC: Russell Corr
SINGING: Alex Boemo
WRITING: John Jenkins
SKETCHES: Teague Rook
GENERAL: Mark Emdin
PRODUCTION ASSISTANTS:
WRITING: Ben Moody
SINGING: Chris Thomas, Bruce Anderson
DANCE: Cam Bell, Imogen Lippiatt, Carolyn Bell
PRODUCTION TRAINEES: Alex Browne, Lauren Moor
CHOREOGRAPHERS: Rochelle Carmichael, Rachel Wilson
CAST SUPERVISION
Graeme Stapley (H.D.), Graham Andersen, Di Franklin, Jon Franklin, Sam Jupp, Don McLeod, Kathryn Meegan
MUSIC
Russell Corr, Hedy France, Malcolm Miles

TECHNICAL DIVISION

TECHNICAL MANAGER: Trevor Howlett
DESIGNER: Trevor Howlett
STAGE MANAGER: Mick Francis
TECHNICAL SECRETARY: Jason De Voogd

SOUND AND VIDEO SUPERVISOR: Greg Ginger
AUDIO

Martin Tyrrell (H.D.), Kate Garvey, Travis Knight, Conrad Miles

COSTUMES

Brett Wingfield (H.D.), Faye Glew, Bert Grotaers, Glenys Grotaers, Ros Nisbet, Elizabeth Podolski, Nanette Wheatland

LIGHTING

Andrew Holmes (H.D.), Paul Francis, Amanda Freeman, Roy Lawes, Heidi Sanderson, Michael Shine, David Strahan

MAKE-UP

Steven Cooper (H.D.), Elissa Gannon, Jane Gardner, June Gardner, Ken Kemp, Rebecca Moore, Sue Nichols, Marilyn Parsons, Melissa Pratt, Nicole Taylor, Keitha-Anne Wheatland

PROPS

Nick Jones (H.D.), Colin Eaton, Andrew Herrington, Travis Hutchins

SCENIC ARTISTS

Barrie Robinson, Nick Jones

SPECIAL EFFECTS

Craig Morton (H.D.), Michael Newton

STAGING

David Reeve (H.D.), Travis Barry, Craig Bergin, Iain Donaldson, Geoff Fox, Adrian Hillyer, Norman Riley, Mick Schaap, Paul Stone

VIDEO

Dave Edbrooke (H.D.), Rod Cooper

COSTUME HIRE

Pat Dando

STORES CARETAKER

Greg Ginger

THE CAST

CAESAR



Back row: Damien Murray, Mark Hadlow, Stuart Ireland, Stuart Johnson, David Nisbet

Middle row: Chris Swed, Dave Piggott, Bruce Anderson (P.L.), Zen Buckley

Front row: Damien Dijkstra, Ashley Andersen

JULIET



Front row: Sam Corcoran,
Sally Turpin, Jane Stirling,
Lesley Frost

Middle row: Gemma
Convery, Lisa Chatto, Lisa
Curran, Yvette Johnson
(P.L.), Brooke Hanna,
Rebecca Berzins

Front row: Stephanie Walsh

KATHARINA

Back row: Kate Bennell
(P.L.), Carolyn Bell, Melanie
Timney, Lauren Grewar,
Emma Cornell

Front row: Cat Kroll, Katie
Reynolds, Cassie Bodie,
Rowena Hosking, Danielle
Trott



MACBETH



Back row: David Mould, Ben
McMillan, Tim Norton

Middle row: Marc Phelan,
Paul Spencer, John Jenkins
(P.L.), Greg Johnston

Front row: Kirk Docker,
Robbie Smithers, Mark Magill,
James Heitmann,
(Absent: Stuart Walton).

MIRANDA



Back row: Irene Scott, Fiona Anders, Anastasia Russell-Head

Middle row: Andrea Grottaers, Christine Shields, Chris Thomas, Nicole Squires, Debbie Brown (P.L.), Anita Bates

Front row: Erin Could, May Jasper, Fiona Landy

OPHELIA

Back row: Ebony Sanderson, Jane Wright, Kellie Hildebrandt, Catherine Lambert, Robyn Cuthbertson
Front row: Jenni Bushby, Debbie Orr (P.L.), Adele Locke, Alysia Lam



PORTIA



Back row: Fiona Sale, Trisha Hanley, Kelly Nixon, Leonie Walker

Middle row: Belinda Coodwin, Imogen Ippinatt, Megan Glew (P.L.), Debbie Piggott

Front row: Maria Harvey, Jody Coburn, Kym Foley

ROMEO



Back row: Jason Allen, Brett Andersen, Daniel Casey
Middle row: Ben Horan, Paul Munchow, Geoff Shields (P.L.), David Glew
Front row: Callum Bloomer, Aaron Dicka, Scott Harris, (absent: Ben Dixon)

SHYLOCK

Back row: Jarod Morgan, Scott Jenkins, Justin Kliger
Middle row: Teague Rook, Cam Bell (P.L.), Ian McKenzie, Chris Pratt
Front row: Jeremy Allen, Scott Nisbet, Alex Browne, Rob Latham



VIOLA



Back row: Liz McKenzie (P.L.), Emma Parsons, Jasmine Read
Middle row: Caroline Eaton, Bronwyn Rolls, Sara Walsh, Lauren Moor
Front row: Meredith Freason, Melanie Trembath, Zoe Jennings, Cassie Preston



CLOTHING A BIG FAMILY

Brett Wingfield (left) heads the Gang Show Costume Department which had to design and make the costumes for the 109 cast members — as well as find a friendly dragon

Clothing a family takes time, effort and money, particularly where there are demands for the latest basketball boots or designer jeans.

It even costs money when the teenagers are into "grunge". These clothes, which look as if they have come from the local Council tip, often cost as much as an older woman

would spend on a nice outfit.

But imagine providing three full outfits for the 109 cast members who will appear in this year's Gang Show. Designs and colors have to be compatible and as innovative and attractive as the budget will allow.

That is the headache facing the head of the

*Their first
Gang
Show ...
and
(from left)
Jeremy
Allen,
Mark
Magill
and
Catherine
Lambert
get ready
to try out
their
costumes.*





Cast member Caroline Eaton makes friends with dragon Rorzalot

Gang Show Costume Department, Brett Wingfield, once the production team have decided on their script.

All he knows at this stage are the body sizes of the cast. These are obtained when Scouts and Guides, Venturers, Rovers and Leaders come to their audition. Part of the process is to measure everyone so that costumes can be made to fit at a later stage.

An extra headache this year is that the Gang Show has two junior casts. This innovation in the Melbourne Show is so that the younger members do not drop dead with exhaustion in the three week season. Each cast will

perform on alternate nights.

However, from the costume point of view Brett has to consider matching up sizes so that one set of costumes can be used by two different people on alternate performances.

Brett also had to find a friendly dragon, "Rorzalot" for our second half act, *The Most Shining Star of All*.

This Act demanded a greater range of costumes than the first half, which is set in modern times.

In the first Act the Showboat crew are dressed in ships' uniforms of red, white and blue. The schoolgirls have unique uniforms for their Gang Show school.

However, in the second half the costume team are faced with the need to fit out fairytale kings and queens, good and bad sorcerers, lord high chancellors, knights, lords and ladies, plus pages and peasants.

Then the scene switches from a palace to a Middle Eastern market with stall holders, shoppers and street urchins, almost out of *Ali Baba*. And then Brett had to cope with a costume for a new creature in the next scene, a grommet.

He had to provide costumes for 27 general grommets and two other grommets — goblin-like creatures who live around the dragon Rorzalot's cave.

Then the scene switches to the ice palace with an ice queen, a princess, 20 courtiers and other characters. It is a costume extravaganza in white, silver and blue.

And then it's time for the dance warriors, plus demons and wraiths who inhabit the Cave of Despair.

Of course imagining the costumes is only one step. Then they have to be borrowed, altered or created — and this requires work by other people in the costume department.

Mothers of the cast are dragooned into sewing bees so that all the creations are ready for the final dress rehearsal.

Hardly a week of rehearsals goes by without a notice from the Costume Department in the Gang Show newsletter, "Scraggy". Way back in April for example, female cast members were told they would need a pair of character shoes as well as flesh coloured underwear, and male cast members had to have a pair of white canvas runners and flesh coloured underwear, and certainly no boxer shorts.

Court or character shoes were causing problems some weeks later when Scraggy carried an advertisement for a cast member, "Please does anybody have any size 5 or 6 court or character shoes".

Tonight the picture is complete. Imagination is reality.

ON CUE!

PRODUCTION NOTES

THE MOST SHINING STAR OF ALL

MGS.95/02/01

Liberetto: John Jenkins
Lyrics & Music: See Song Folio

Cast:

The Palace

- 1 Sebastian - a blacksmith's boy and our reluctant hero
- 1 King Maximilian - a wise & noble monarch
- 1 Queen Miranda - his wife
- 1 Alberand - Evil Sorcerer of bad magic
- 1 Enchantress - a sorcerer of good magic
- 1 Lord High Chancellor
- 1 Credenza - Wife of Alberand
- 1 Agapantha - vile, wicked of face and fortune daughter of Alberand
- 2 Knights Sir Gaston
- 1 Sir Jeremy

Block 1

- 1 Lady Jeremy
- 1 Blacksmith
- 10 Court children *
- Musical Entertainers
- Knights
- Ladies-in-Waiting
- Lords
- Pages
- Peasants

The Market

- 1 Haaji - an honest market place urchin from the East
- 1 Market Stall Holder
- 2 Palace guards
- 6 General stall holders
- 4 Shoppers
- 20 Street Urchins *
- + Alberand, Agapanthus, The Enchantress & Sebastian

The Forest

- 1 Dragon - Rorzalot
- 1 Chief Grommet
- 2 Grommets)
- 27 General Grommets *) Goblin like creatures who live in
- + Alberand, Agapanthus, The Enchantress, Sebastian, Credenza & Haaji) the vicinity of Rorzalot's cave

The Ice Palace

Block 2

- 1 Ice Queen - ruler of the Northern regions
- 1 Princess Pamina - her daughter, beautiful yet sad
- 1 Palace Official
- 4 Frozen Attempters
- 2 Failed Magicians
- 1 Trolley Ice Man
- 6 Prospective Comics
- 20 Ice Courtiers *
- + Alberand, Agapanthus, The Enchantress, Sebastian, Credenza, Haaji & Rorzalot

The Meadow and The Cave of Despair

- 1 Lead dance warrior) Senior Male
- 15 Dance Warriors) Dancers
- 8 Demons) Senior Female
- 8 Wraiths) Dancers
- + Alberand, Agapanthus, The Enchantress, Sebastian, Credenza, Haaji, Rorzalot & Princess Pamina

Return to Palace

Entire Cast in a variety of costumes

Putting the Gang Show together is a complex business, but it's a job made easier with Production Notes, such as this one giving a list of cast and their numbers — including 27 General Grommets! — in the second half of the Gang Show and their appearance times. The various departments such as costumes, props, lights and sound, use these Production Notes as the basis of their own individual detailed lists and to help co-ordinate their activities.

In the words of B-P

Lord Baden-Powell, the Founder of Scouting, believed singing and acting were useful skills for young people. He often entertained his troops with skits and songs, particularly during the seige of Mafeking in the Boer War.

When the Gang Show came along in the 1930s he wrote "I cannot get over my joy at seeing the Gang Show. I am not merely thinking of the acting, good though that was, but of the splendid teamwork displayed. Having myself in my time had the job of organising theatrical performances, I know pretty fully all that this means, so I can claim that it is no empty phrase on my part when I say 'well done'!"

"I would like to add too my very grateful thanks for this added reputation that you have gained for the Scout Movement. **It must go on and on**".

From the earliest days of the Scout Movement, badges for entertainment have been available for both Cub Scouts and Scouts.

In 1928 Baden-Powell wrote "I am sure it is a good thing to do a bit of play-acting when you are young. At school I was encouraged to do a lot and I thank my stars ever since that I did so. For one thing it taught me to learn yards of stuff by heart; it also accustomed me to speak clearly and without nervousness before a lot of people and it gave me the novel joy of being someone else for a time.

"Above all it gave one the pleasure and happiness of giving pleasure to other people at times when they needed it. The practice of acting undoubtedly helps you tremendously to speak in public and this is valuable to every man and woman. Even if a boy does not go into Parliament he will, at any rate, have to speak one day at his wedding reception."

ACKNOWLEDGEMENTS

Melbourne Girls' College
Premier Lighting Pty Ltd
McLean Audio Pty Ltd
Shane Podolski
Brad Podolski
National Theatre Trust
Peninsula Light Operatic Society
Outlook Communications Pty Ltd
Joel Harris Office Supplies
Alan and Ken Boddington
John Anderson - Ipex Express
Stephen Smith
Roger Montgomery
Donaldson Signs Pty Ltd
Kodak (Australasia) Pty Ltd
Rainbow Theatre Company

Join us for '96

To receive an application form for next year's show write to:

**Gang Show Applications
C\ - Scout Headquarters
50 Barry St, Carlton, 3053**