



**"ON A  
CLEAR DAY  
YOU CAN SEE FOREVER"**

**SQUABBA LOGIC**



# MUSICAL NUMBERS

## ACT 1

**HURRY, IT'S LOVELY UP HERE** *David & Ensemble*

**TOSY & COSH** *David & Melinda*

**COULD ANYONE AMONG US** *Mark*

**ON THE S.S. BERNARD COHN** *David, Mark, Muriel, Preston & Millie*

**SHE WASN'T YOU** *Edward & Melinda*

**WAIT 'TIL WE'RE SIXTY-FIVE** *Warren & David*

**DON'T TAMPER WITH MY SISTER** *Melinda & Ensemble*

**MELINDA** *Mark*

**ACT ONE FINALE** *Mark, David & Melinda*

## ACT 2

**LOVE WITH ALL THE TRIMMINGS** *Melinda & Mark*

**WHEN I COME AROUND AGAIN** *Muriel, Preston & Millie*

**GO TO SLEEP** *Muriel & David*

**HE ISN'T YOU** *David & Mark*

**WHAT DID I HAVE THAT I DON'T HAVE** *David*

**HURRY, IT'S LOVELY UP HERE (Reprise)** *Warren, Preston, Millie & Muriel*

**COME BACK TO ME** *Mark*

**ON A CLEAR DAY YOU CAN SEE FOREVER** *David, Melinda & Company*





Squabbalogic Independent Music Theatre and Seymour Centre Present

# "ON A CLEAR DAY YOU CAN SEE FOREVER"

A Musical Play By  
**ALAN JAY LERNER**

Music By  
**BURTON LANE**

Revised & Adapted By  
**JAY JAMES-MOODY**

With

**NATALIE ABBOTT, BLAKE BOWDEN, LINCOLN ELLIOTT, JAMES HAXBY,  
JAY JAMES-MOODY, MADELEINE JONES, BILLIE PALIN**

Orchestrations & Arrangements  
**NATALYA AYNLEY**

Set & Costume Design Concept  
**MICHAEL HANKIN**

Set & Costume Design Realisation  
**BELLA ROSE SALTEARN**

Lighting Design  
**JAMES WALLIS**

Sound Design  
**OLIVER BRIGHTON**

Casting Director  
**DAISY HICKS CGA**

Intimacy Consultant  
**SHONDELLE PRATT**

Production Management  
**PAPER JAM PARTNERS**

Production Managers  
**DANIEL POTTER  
JESS HENLEY-SADGROVE**

Wardrobe Supervisor  
**JANE SELDON**

Lighting Operator  
**TIMOTHY EDMOND**

Audio Engineers  
**OLIVER BRIGHTON  
JESSICA JAMES-MOODY**

Stage Manager  
**KIRSTY MANGELSDORF**

Deputy Stage Manager  
**SOPHIE JONES**

Assistant Stage Manager  
**ISABELLA HARRIDEN**

Publicity  
**KABUKU PR**

Production Photography  
**DAVID HOOLEY**

Promotional Photography  
**HARVEY HOUSE**

Videography  
**JIM HARE**

Set Construction  
**SYDNEY SET BUILD & TAREN REILLY**

Graphic Design  
**KENNEY OGILVIE**

Additional Guitar & Ukulele Arrangements  
**LINCOLN ELLIOTT**

Piano  
**NATALYA AYNLEY**

Cello  
**JENEAN LEE**

Double Bass  
**AMANDA JENKINS**

Drums & Additional Drum  
Arrangements  
**TOM MCCRACKEN**

Producers

**JAY JAMES-MOODY VICTORIA WILDIE**

Musical Director  
**NATALYA AYNLEY**

Choreographer  
**LESLIE BELL**

Directed by

**JAY JAMES-MOODY**

Opening Night 21 March, 2023  
**REGINALD THEATRE, SEYMOUR CENTRE**

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Australian Government  
RISE Fund

**SEYMOUR**

**SQUABBA LOGIC**



## AUTHORS

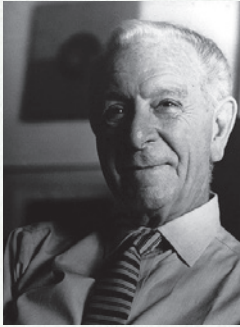
### ALAN JAY LERNER *BOOK & LYRICS*

Alan Jay Lerner was an American lyricist and librettist, well-known for his collaborations with the composer Frederick Loewe, with whom he wrote the musicals *BRIGADOON*, *PAINT YOUR WAGON*, *GIGI*, *CAMELOT* and the Tony and Academy Award-winning *MY FAIR LADY*. Lerner also wrote the screenplay for *AN AMERICAN IN PARIS*, winning the Academy Award for Best Screenplay. Other collaborations include with Burton Lane on *ROYAL WEDDING*, *CARMELINA* and *ON A CLEAR DAY YOU CAN SEE FOREVER*; André Previn on *COCO*; John Barry, *LOLITA, MY LOVE*; and Leonard Bernstein, *1600 PENNSYLVANIA AVENUE*. Lerner's autobiography *ON THE STREET WHERE I LIVE* was published in 1978 and in 1986, the year of his death, he published *THE MUSICAL THEATRE: A CELEBRATION*. A book of Lerner's lyrics *HYMN TO HIM* was published in 1987.



### BURTON LANE *MUSIC*

Burton Lane studied music as a child and at the age of 14 was given his first commission to write songs for a revue, The Greenwich Village Follies by theatrical producers the Shuberts. Best known for his musicals *FINIAN'S RAINBOW* with book and lyrics by E Y Harberg and Fred Saidy, and *ON A CLEAR DAY YOU CAN SEE FOREVER*, with book and lyrics by Alan Jay Lerner, with whom he also wrote *ROYAL WEDDING* and *CARMELINA*. Lane wrote music for films including *DANCING LADY* and *BABES ON BROADWAY*, writing for more than 30 movies. His best known songs are *OLD DEVIL MOON*, *HOW ARE THINGS IN GLOCCA MORRA?*, *TOO LATE NOW*, *HOW ABOUT YOU*, and *ON A CLEAR DAY YOU CAN SEE FOREVER*. Credited as having discovered Judy Garland when hearing her sing as the 13-year-old Frances Gum and convincing Jack Robins, head of music at MGM to give her an audition. They wouldn't work together for seven years until *BABES ON BROADWAY*. Lane was president of the American Guild of Authors and Composer, campaigning against piracy, and served on the board of the American Society of Composers, Authors and Publishers (ASCAP). Lane died in 1997.



### JAY JAMES-MOODY *ADAPTATION, DIRECTOR, DAVID GAMBLE*

Jay is an award-winning actor, director, writer, and producer, is the Artistic Director of acclaimed boutique company Squabbalogic, was a co-founder of Sydney's prestigious Hayes Theatre Co, and professionally debuted in *JERRY SPRINGER THE OPERA* at the Sydney Opera House.



Key recent credits include *THE BOOK OF MORMON*; Hayes Theatre Co's *SHE LOVES ME*; *A CHEERY SOUL* and *MIDSUMMER NIGHT'S DREAM* for Sydney Theatre Company; *WEST SIDE STORY* for Opera Australia's Handa Opera on Sydney Harbour; *TWELFTH NIGHT* and *ROMEO & JULIET* for Sport for Jove; *A CHRISTMAS CAROL* and *A YEAR WITH FROG AND TOAD* for Ensemble; and his sell-out, one-man tour-de-force musical *HERRINGBONE*.

Additional performance credits for Squabbalogic include *NINE, OF THEE I SING, MAN OF LA MANCHA, BYE BYE BIRDIE, THE DROWSY CHAPERONE, BLOODY BLOODY ANDREW JACKSON, ORDINARY DAYS, A NEW BRAIN, [TITLE OF SHOW]* and *REEFER MADNESS*.

He has directed *NINE, HERRINGBONE* (with Michael Ralph), *STRAIGHT FROM THE HART, BRING IT ON, THE ORIGINAL GREASE, GREY GARDENS, HELLO, DOLLY!* (with Dean Vince), *TRIASSIC PARQ, MAN OF LA MANCHA, BYE BYE BIRDIE, SONDHEIM ON SONDHEIM, THE DROWSY CHAPERONE, CARRIE, [TITLE OF SHOW]* (with Daniel Jacobs), *THRILL ME, FORBIDDEN BROADWAY, REEFER MADNESS, THE LAST DAYS OF JUDAS ISCARIOT*, and *TICK... TICK... BOOM!*

Jay conceived and co-wrote the highly anticipated musical satire *THE DISMISSAL* which will premiere in August 2023. He has co-authored a musical adaptation of *GOOD OMENS*, adapted *THE DAY OF THE TRIFFIDS* for the stage, and is presently co-writing *CAUGHT OUT*, a sports satire.



## NOTES ON THIS ADAPTATION

Alan Jay Lerner wrote *ON A CLEAR DAY YOU CAN SEE FOREVER* for Broadway in 1965. It was loosely adapted from John L. Balderston's 1926 play *BERKELEY SQUARE*, which itself was based on Henry James' 1917 unfinished novel *THE SENSE OF THE PAST*.

Lerner's libretto was subsequently heavily revised around 1967 which saw several numbers deleted, many of the long dance sequences shortened, and certain characters and plot elements altered or removed entirely.

In this original incarnation, Daisy and Melinda were played by Barbara Harris, and later Barbra Streisand in

the 1970 film which again saw Lerner make substantial changes to the songs and plot.

Michael Mayer's 2011 Broadway adaptation, with a new book by Peter Parnell, kept the show set in the 1960's, made the psychiatrist a widower, and struck on the idea of splitting the lead female role between two actors: one male and one female.

This 2023 is inspired by that adjustment to the main conceit, but takes a different path in order to explore themes more relevant to our present time.

## REVISIONS

This revision sets the story in our present, and focuses more pointedly on the star-crossed relationship between Mark and David, keeping the latter in equal focus alongside the emerging Melinda who in this presentation died in the 1920s rather than late 1700s.

David now has an anxious male fiancé who is battling internalized homophobia. David wants nothing more than to conform to the perceptions everyone has of him, but learns to define himself on his own terms.

Mark is a cynical evidence-based clinician, but the recent loss of his own wife compels him to entertain thoughts of lives beyond our own. In finding himself attracted to Melinda who resides in David's body, Mark finds his own sexuality in question.

Melinda's past life story and relationship with Edward has been thoroughly streamlined and rebuilt to provide direct corollaries with David's present life.

In various past versions a colleague or a brother, Connie now becomes Mark's worried sister. Other characters have had genders adjusted for better representation.

Early Broadway plot lines involving a Greek billionaire have been deleted, and certain numbers and scenes rearranged to support the dramaturgy of this adaptation.

Moving the setting from the "present day" of the 1965 to present day 2023 has required an overhaul of the rhythm and vocabulary of the dialogue.

## SONGS

The songs *Tosy and Cosh* and *Don't Tamper With My Sister* (originally Edward's song) were both cut during the original 1965 Broadway run but have been restored and recontextualised to support Melinda's journey.

*He Isn't You, Love With All The Trimmings* and *Go To Sleep*, written for the film, have been inserted; the first

framing the love square with David, Warren, Mark and Melinda; the second providing a musical advancement of Mark and Melinda's connection; and the third repurposed as a song for Muriel and David.

The music has been newly orchestrated and arranged by Natalya Aynsley for piano, bass, drums and cello.

ARTISTIC DIRECTOR  
**JAY JAMES-MOODY**

## ACKNOWLEDGEMENT OF COUNTRY

*In the spirit of reconciliation we acknowledge the traditional custodians of country throughout Australia and their connections to land, sea and community. We pay our respect to their elders past and present and extend that respect to all Aboriginal and Torres Strait Islander Peoples today. Squabbalagic is honoured and grateful to contribute to the many thousands of years of storytelling on this land that came before us. Sovereignty was never ceded.*



## CAST

### BLAKE BOWDEN *DR MARK BRUCKNER*

Most recently Blake played Raoul, Vicomte de Chagny in *THE PHANTOM OF THE OPERA* (Opera Australia). Prior to that Blake was seen as Elder Price in the Australian production of *THE BOOK OF MORMON* (Gordon Frost Organisation), for which in 2019 he was nominated for a Helpmann Award for Best Male Actor in a Musical.

Other roles: Perchik in *FIDDLER ON THE ROOF* (TML), Anthony Hope in *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET* (Victorian Opera), Edward Lyons in *BLOOD BROTHERS* (Enda Markey Presents), Anthony Pemberton in *BEYOND DESIRE* (Neil Rutherford Productions), Lt. Joseph Cable in *SOUTH PACIFIC* (Opera Australia/ Gordon Frost Organisation), Tony in *MASTERCLASS* (LeftBauer Prods), Lysander in *A MIDSUMMER NIGHT'S DREAM* (Belvoir), Pat Matthews in *MOONSHADOW* (Cat Stevens/Sue Farrelly Productions), Snowboy in *WEST SIDE STORY* (ATG), *THE MUSIC OF ANDREW LLOYD WEBBER* (Really Useful Group), *JEKYLL AND HYDE* (TML), *THE BOY FROM OZ – ARENA SPECTACULAR* with Hugh Jackman (Gannon/Fox) and *DIRTY DANCING* (Jacobsen Entertainment). In 2018, Blake released his debut EP *BLAKE BOWDEN: STRAIGHT FROM THE HART*. In 2014-2016, Blake alongside Phil Scott starred in the cabaret *MARIO* (Adelaide Cabaret Festival/Hayes Theatre Co/ Canberra Theatre/Noosa Alive!).

Screen roles include Young Jack in the film *THE DAM*, Brusco in *HOME AND AWAY*, *MR AND MRS MURDER*, *THE CHASER* and as the Young Boy Pirate in *THE WIGGLIES MOVIE*.

In 2011, Blake was the winner of The Rob Guest Endowment Award and in 2013 Blake received the Gertrude Johnson Fellowship at The Opera Studio Melbourne.



### MADELEINE JONES *MELINDA WELLES*

Most recently, Madeleine played the role of Utterson in the Australian premiere production of *JEKYLL & HYDE THE MUSICAL* for Hayes Theatre Co. Madeleine's other stage credits include Delphi Diggory in the Australian premiere of *HARRY POTTER AND THE CURSED CHILD* for Michael Cassel Group & Sonia Friedman Productions, *HEROES OF THE FOURTH TURNING* for Outhouse Theatre Company, *THE HUMANS* for Mophead & Redline, *ASSASSINS* for Hayes Theatre Co & Sydney Opera House, *MURIEL'S WEDDING THE MUSICAL* for STC & Global Creatures, *THE TEMPEST*, *A MIDSUMMER NIGHT'S DREAM*, *CYRANO DE BERGERAC*, *ROMEO AND JULIET*, *LOVE'S LABOURS LOST* and *MUCH ADO ABOUT NOTHING* for Sport for Jove Theatre Company, *LADIES IN BLACK* for Queensland Theatre, *AVENUE Q* for LCW Presents, *ONCE* for GFO & MTC and *M.ROCK* for STC & ATYP. She won a Green Room Award for Girl in *ONCE*, a Sydney Theatre Award for Rhonda in *MURIEL'S WEDDING THE MUSICAL* and received a Helpmann Award nomination for both.

### JAMES HAXBY *WARREN / EDWARD*

James trained as an actor at the Royal Central School of Speech and Drama in London, and the Victorian College of the Arts.

Most recently, he toured Australia in Dolly Parton's *9 TO 5 THE MUSICAL* as Tinsworthy, as well as performing the role of Franklin Hart Jr. on many occasions. Prior to this, he appeared in *CHARLIE AND THE CHOCOLATE FACTORY* as Grandpa George, covering and performing the role of *WILLY WONKA*.

Other credits include *OTHELLO* (as Iago), *TWELFTH NIGHT* and *ROMEO & JULIET* (Sport for Jove), *HENRY V*, *AS YOU LIKE IT*, *A MIDSUMMER NIGHT'S DREAM* and *THE MERCHANT OF VENICE* (Pop-Up Globe), *PUFFS* (Australian Tour), *THE RIVERS OF CHINA* (Theatreworks), the title role in *THE LEGEND OF KING O'MALLEY* (Seymour Centre), *ONCE WERE PIRATES*, *QUICK DEATH/SLOW LOVE* (La Mama Theatre) amongst others.

He was a co-founder and artistic director of Bar'd Work, creating productions of Shakespeare plays performed in pubs around Sydney.

He has been a proud member of MEAA since 2013.





### **BILLIE PALIN** *MURIEL / MRS HATCH*

Originally from Dubbo, Billie began her vocal training at the Macquarie Conservatorium and went on to complete a Bachelor of Music at the Australian Institute of Music.

Billie's credits include *HMS PINAFORE* (Ralph Rackstraw), *GODSPELL* (Jesus), swing for *DUBBO CHAMPIONSHIP WRESTLING* and *JEKYLL & HYDE* all for Hayes Theatre Co and understudy for *A CHRISTMAS CAROL* at the Ensemble Theatre.

Her workshop credits include *THE LOVERS* for Bell Shakespeare and *WE ARE (THE END OF) THE WORLD* for Supply Evolution Productions.

Her powerhouse voice saw Billie crowned the 2019 winner of the Sydney Cabaret Competition with her cabaret *FROM DUBBO TO DEATH* which went on to debut at Claires' Kitchen.



### **NATALIE ABBOTT** *CONNIE / MILLIE*

Natalie Abbott (she/her) is a Helpmann-nominated actor, singer and performer hailing from Yuin country, South Coast NSW. Nat was most recently seen originating the role of Helena in the World Premiere production of *THE LOVERS* (Bell Shakespeare Company) in 2022. After graduating from AIM, Natalie made her professional debut in 2019, leading the touring production as the titular role in *MURIEL'S WEDDING THE MUSICAL* (Global Creatures). Natalie also appeared in the 2021 production of *AS YOU LIKE IT* (MTC) in the role of Phoebe. Natalie stars as Diana West in the ABC TV series *AFTERTASTE* and can also be seen in the Netflix film *A PERFECT PAIRING*. Nat loves working with Squabb and has worked on 3 Mystery Musicals so far!



### **LINCOLN ELLIOT**

*PRESTON / FLORA, ADDITIONAL UKE & GUITAR ARRANGEMENTS*

Lincoln is a NIDA Musical Theatre graduate, writer, composer and instrumentalist, and holds a Bachelor of Music (Hons 1c) from UNE. Born in Dubbo, Lincoln is proudly of Wiradjuri heritage.

Lincoln is a passionate advocate for new Australian work. Most recently, he completed a national tour of *SUNSHINE SUPER GIRL* (Performing Lines/Melbourne Theatre Company/State Theatre Company South Australia) playing a "sexy and considerate" Roger Cawley (and others) – and he's been bragging about that review ever since.

Theatre credits include *CHIMERICA* (Sydney Theatre Company); *IL VIAGGIO A REMIS, LA TRAVIATA* (Opera Australia); *3 WEEKS IN SPRING* (Endymion Productions); *UGLY LOVE* (Acoustic Theatre); *ORDINARY DAYS* (Alter Ego); *MEET ME IN ST. LOUIS* (Starkeeper Productions); *MIRACLE CITY* (NIDA); *NED* (Plush Duck Productions); *COMPANY* (Limelight on Oxford); *FUNNY GIRL* (Theatre & Company); *THE CHAIRS* (Matt Taylor); *CARRIE: THE MUSICAL* (Rock Bottom Productions); *THE CHANGELING* (NIDA); *INNER WEST SIDE: THE MUSICAL* (UltraCult); *ALICE* (Andy Freeborn); and workshops for *MILK* (The Street Theatre); *THE CLEANERS* (BurgMan Productions); *BAKERY HILL* (Yellow Line Theatre); and *THE WATER CODE* (Hope. New Works). As a writer and composer, Lincoln's work includes original experimental research-based song-cycle, *SHARE-HOUSE*; musical consulting on *WORK OF ART* (Little Triangle); and head writer and series regular on upcoming web-series *FLAT-PACKED* (Galactic Salmon). Screen credits also include feature film *THE CHOICE* (Tiny Productions).

When Lincoln isn't performing he's busy writing and workshoping new work.







## SUBSCRIBE TO OUR ENEWS

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*"Do it. Just do it. Yesterday, you said tomorrow. So just do it. Make your dreams come true. Just do it.*

*Nothing is impossible. What are you waiting for? Do it! Just do it! Yes you can. Just do it."*





## CAST & PRODUCTION TEAM

<i>DR MARK BRUCKNER</i>	Blake Bowden
<i>DAVID (DAISY) GAMBLE</i>	Jay James-Moody
<i>MELINDA WELLES</i>	Madeleine Jones
<i>EDWARD/WARREN</i>	James Haxby
<i>MURIEL/MRS HATCH</i>	Billie Palin
<i>CONNIE/MILLIE</i>	Natalie Abbott
<i>PRESTON/FLORA</i>	Lincoln Elliott
<i>KEYBOARD</i>	Natalya Aynsley
<i>CELLO</i>	Jenean Lee
<i>DOUBLE BASS</i>	Amanda Jenkins
<i>DRUMS</i>	Tom McCracken
<i>DIRECTOR/ADAPTATION</i>	Jay James-Moody
<i>MUSICAL DIRECTOR/ORCHESTRATIONS</i>	Natalya Aynsley
<i>CHOREOGRAPHER</i>	Leslie Bell
<i>SET &amp; COSTUME DESIGN CONCEPT</i>	Michael Hankin
<i>SET &amp; COSTUME DESIGN REALISATION</i>	Bella Rose Saltearn
<i>LIGHTING DESIGNER</i>	James Wallis
<i>SOUND DESIGNER</i>	Oliver Brighton
<i>HEAD OF WARDROBE</i>	Jane Seldon
<i>CASTING DIRECTOR</i>	Daisy Hicks CGA
<i>INTIMACY CONSULTANT</i>	Shondelle Pratt
<i>ADDITIONAL GUITAR &amp; UKULELE ARRANGEMENTS</i>	Natalya Aynsley & Lincoln Elliott
<i>ADDITIONAL DRUM ARRANGEMENTS</i>	Tom McCracken
<i>ASSISTANT CHOREOGRAPHERS</i>	Todd Dewberry & Sarah Bourke
<i>PRODUCTION MANAGEMENT</i>	Daniel Potter, Jess Henley-Sadgrove, Paperjam Partners
<i>STAGE MANAGER</i>	Kirsty Mangelsdorf
<i>DEPUTY STAGE MANAGER</i>	Sophie Jones
<i>ASSISTANT STAGE MANAGER</i>	Isabella Harriden
<i>STAGE MANAGEMENT SWING</i>	Lauren Holmes
<i>SOUND OPERATORS</i>	Oliver Brighton & Jessica James-Moody
<i>GRAPHIC DESIGNER</i>	Kenney Ogilvie
<i>PROMOTIONAL PHOTOGRAPHY</i>	Harvey House
<i>PRODUCTION PHOTOGRAPHY</i>	David Hooley
<i>VIDEOGRAPHY</i>	Jim Hare
<i>PUBLICIST</i>	Kabuku PR

## SEYMOUR CENTRE

Seymour Centre's work champions new voices, questions the status quo and inspires wide-ranging audiences through the creative expression of big ideas. The Seymour Season program presents major works from Australian and international artists, and proudly supports emerging and established independent arts companies.



## CREATIVES

### LESLIE BELL CHOREOGRAPHER



Originally from the USA, Leslie had an extensive performing career in Broadway musicals and Broadway national touring productions before moving to Australia. Her choreographic credits include **HOME I'M DARLING** and **CAT ON A HOT TIN ROOF** for Sydney Theatre Company, **SHE LOVES ME** at Hayes Theatre Co, **BIG RIVER** for Neglected Musicals and the **AUSTRALIAN DANCE AWARDS**. Leslie was last seen on Broadway in the Tony Award winning musical **CHICAGO**. She also toured with **CHICAGO** playing "Go to Hell Kitty" alongside Chita Rivera, Ben Vereen and Ute Lemper in Las Vegas. Other Broadway credits include **RAGTIME**, **VICTOR/VICTORIA**, **MY FAIR LADY**, **STATE FAIR**, **STEEL PIER**, **A FUNNY THING HAPPENED ON THE WAY TO THE FORUM**, **AIN'T BROADWAY GRAND** and **MY FAVORITE YEAR**. She also toured the USA with **CRAZY FOR YOU**, **MY FAIR LADY**, **STATE FAIR** and Jerome Robbins' **BROADWAY**. Her movie credits include **MAO'S LAST DANCER**, **SUPERMAN RETURNS** and **ANYTHING BUT LOVE**. In 2018 Leslie joined the company of **FUNNY GIRL IN CONCERT** for the Sydney Symphony Orchestra and she returned to the stage in 2020 playing the role of Fastrada in **PIPPIN**. Leslie teaches Musical Theatre at Sydney Dance Company as well as ED5 International and is represented by T&E Management.

### NATALYA AYNISLEY

#### MUSICAL DIRECTOR, ARRANGEMENTS & ORCHESTRATIONS



Natalya is a pop culture pianist and a collaborative pianist and MD based in Sydney. Born in Tallinn, Estonia under the former Soviet Regime, Natalya studied classical piano from an early age, eventually going on to complete her LmusA while still in high school.

Most recently Natalya toured Europe and Asia Pacific as a solo pianist for the **CRYSTAL RESONANCE: FINAL FANTASY PIANO CONCERT** world tour. In 2022 Natalya worked with the Sydney Symphony Orchestra and the Australian Chamber Orchestra on a number of projects, recording new Australian works.

Natalya has also featured as a soloist on a Netflix film **IVY & BEAN**. Natalya has produced and toured her own successful solo piano concerts across Australia including **WORLDS CONNECTED: MUSIC FROM FINAL FANTASY AND KINGDOM HEARTS**, and **STUDIO GHIBLI - CHOPIN STYLE**, and was invited to perform as a soloist for the popular Candlelight Concerts across Australia.

Natalya works extensively in musical theatre as a pit musician, répétiteur and MD. Squabbalagic credits include **HERRINGBONE: A VAUDEVILLIAN GHOST STORY**, and **GOOD OMENS**. As a versatile musician, Natalya also collaborates with many schools, choirs, orchestras and cabaret performers, as well as performs at weddings, corporate and private events. When not busy doing all of the above, Natalya spends time nurturing her YouTube channel and recording new music.





## MICHAEL HANKIN SET & COSTUME DESIGN CONCEPT

Michael is a NIDA trained Set and Costume Designer for theatre, dance, opera and film.



Michael's theatre credits include designs for Ireland's entry to Eurovision; Bourgeois and Maurice's musical *INSANE ANIMALS* (Manchester's Home Theatre, UK); *MEMORIAL* (Barbican Centre/Adelaide Festival/Brisbane Festival/Brink productions); *WAYSIDE BRIDE*, *LIGHT SHINING IN BUCKINGHAMSHIRE*, *THE BOOMKAK PANTO*, *HIR*, *GHOSTS*, *MARK COLVIN'S KIDNEY*, *THE SUGAR HOUSE*, *JASPER JONES*, *MY URRWAI*, *THE GREAT FIRE*, *IVANOV*, *THE GLASS MENAGERIE*, *TWELFTH NIGHT*, *THE DARK ROOM*, *A CHRISTMAS CAROL* and *ANGELS IN AMERICA* (Belvoir Street Theatre); *THE ASPIRATIONS OF DAISE MORROW* (Adelaide, Edinburgh Festival, Brink Productions); *ADMIN* (Vault Festival London/Dublin Fringe); *THREE LITTLE WORDS* (Melbourne Theatre Company), *JUMPY* (Melbourne Theatre Company/Sydney Theatre Company); *THE MERCHANT OF VENICE*, *OTHELLO* and *AS YOU LIKE IT* (Bell Shakespeare); *ICH NIBBER DIBBER* (Sydney Festival/Campbelltown Arts Centre); *DIRTY ROTTEN SCOUNDRELS* (Theatre Royal); *247 DAYS* (Chunky Move/Malthouse /Netherlands tour); *TARTUFFE* (State Theatre Company South Australia); *UGLY MUGS* (Malthouse/Griffin); *SONGS FOR THE FALLEN* (Sydney Festival/New York Music Theatre Festival); *LAKE DISAPPOINTMENT* (Carriageworks); *YOU ANIMAL YOU AND FLOCK* (Force Majeure); *FOOL FOR LOVE* (Company B); *MIRACLE CITY* (Hayes Theatre Co); *THE BOAT PEOPLE* (TRS/The Hayloft Project); *THE LIGHTHOUSE*, *IN THE PENAL COLONY* (Sydney Chamber Opera); *WHO'S AFRAID OF VIRGINIA WOLF*, *LIBERTY EQUALITY FRATERNITY*, *GREAT FALLS* (Ensemble); *THE HYPOCHONDRIAC*, *DEATHTRAP*, *MISS JULIE*, *THE PARIS LETTER*, *MACBETH* (Darlinghurst Theatre); *THE PEASANT PRINCE* (Monkey Baa); *RUST AND BONE*, *THE UGLY ONE* (Griffin). Film projects include Weapons Designer and Co-Ordinator for *THREE THOUSAND YEARS OF LONGING*, Production Designer for National Geographic's *LIMITLESS*, Challenge Designer for *SURVIVOR AUSTRALIA* (S6), Production/Costume Designer for short films *JULIAN* and *THE AMBER AMULET* (both winners of the Crystal Bear, Berlin International Film Festival). Michael has been nominated for a number of Sydney Theatre Awards, winning Best Stage Design for *HIR* in 2018, Best Independent Stage Design for *OF MICE AND MEN* (Sport For Jove) in 2015 and *TRUCKSTOP* (Q theatre/Seymour Centre) in 2012. He has been the recipient of a Kristian Fredrikson Scholarship for Design in the Performing Arts, The Mike Walsh Fellowship and has worked as an Associate Lecturer of Design at NIDA.

## BELLA ROSE SALTEARN SET & COSTUME DESIGN REALISATION

Bella is a multidisciplinary artist and designer for film and theatre, leading her to attend NIDA, graduating in 2021. Community is a key part of Bella's practice, and she strives to create through all her work, and with her collaborators, environments where artists, audiences and performers can continue to grow and create.

Bella was a member of the student team representing Australia at the Prague International Design Quadrennial. She also has a strong interest in screen, and has worked as a production designer, costume designer and art director in TV, film and music videos. Her Stage and Screen credits include *EAT ME*, *THE RECIDIVISTS*, *THE LIFE THAT I GAVE YOU*, *THE DEMON*, *SWEET SCIENCE OF BRUISING*, *PRIVILEGED*, *MARY*, *MUCH STUFF* and *CONVERSATIONS WITH THE DEAD*.





### **JAMES WALLIS** LIGHTING DESIGNER

Originally from the UK, James is a freelance lighting designer based in Sydney. Recently James designed the critically acclaimed productions of **NICE WORK IF YOU CAN GET IT** for Michelle Guthrie and **BONNIE & CLYDE** for JRP both at Hayes Theatre Co.

As part of Sydney Fringe Festival, and national tour, James designed Katie Pollock's new play **ROUGH TRADE**. Other recent productions include the Action Education's NSW Tour of **MENTALLY SOUND**; for Todd McKenny and Nancye Hayes, James designed their **CASTING COUCH** production at the Ensemble Theatre. At the Sydney Opera House, James designed **THE CITY** a physical theatre piece. James was the Associate Designer on the award-winning production of **AMERICAN PSYCHO** at Hayes Theatre Co and it's return season at The Sydney Opera House.

Further selected credits include **THE MYSTERY OF EDWIN DROOD** and **NINE** for Little Triangle, the opera **LOVE BURNS** presented by The Other Theatre Company; Hayes Theatre Co productions of **HAYES AT THE HAYES**, and **SIBLINGSHIP**; and was the Associated Designer for Red Lines' **A VIEW FROM THE BRIDGE** at the Ensemble Theatre.

James designed the premieres of new Australian work: **UGLY LOVE** and **STALKER** both presented at the FlightPath Theatre and the developmental production of **THE DISMISSAL** for Squabbalogic.



### **OLIVER BRIGHTON** SOUND DESIGNER

Oliver started his career in the arts industry from the early age of ten where he volunteered his technical skills at the local theatre company. From there he pursued the technical side of theatre and in particular sound all throughout high school working in various roles on productions from plays such as **THE CRUCIBLE** to musicals like **LES MISÉRABLES**. After high school he detoured a little to study a Bachelor of Arts, Screen at the Australian Film Television and Radio School (AFTRS) before returning to theatre (with a little bit of film on the side). He continues to enjoy mixing musical theatre far more than he should for a job as well as following endeavours in the worlds of film, television and music recording. Oliver is incredibly excited to be taking on such an ambitious project for his maiden voyage with Squabbalogic and believes it will be a great start to the year!



### **KIRSTY MANGELSDORF** STAGE MANAGER

Kirsty graduated from the Academy of Film Theatre and Television in 2021; completing a Diploma of Screen and Media with an industry focus in Live Production. Kirsty's most recent credits have included working for Sydney Festival as a Production Assistant as well as stage managing **ECLIPSE: PINK FLOYD ORCHESTRATED** at the State Theatre. In late 2022 Kirsty directed IO Performance's production of **RED**, which has recently been nominated for three Tasmanian Theatre Awards. Kirsty has toured nationally as the Stage Manager for both Tony Brigg's musical **THE SAPPHIRES** and the **A TASTE OF IRELAND SHOW**. She has previously been employed by the Federation University as the Rehearsal Stage Manager for their musical theatre cohort's 3rd year show. Kirsty began her career working around Tasmania with a variety of companies including; Tasdance, Adaptivity Theatre Company, Encore Theatre Company, Launceston Players, Interweave Arts, Melissa Wimmer's School of Theatrical Dance and the Junction Arts Festival.



## SOPHIE JONES DEPUTY STAGE MANAGER



Sophie is a Sydney-based theatre practitioner who is passionate about musical theatre, opera, dance, & plays which push the visual boundary. She is particularly interested in working collaboratively to tell engaging stories that immerse, entertain, move, & challenge both audiences & artists. Sophie is a graduate of the Bachelor of Fine Arts (Technical Theatre & Stage Management) course at the National Institute of Dramatic Art (NIDA). Her industry management credits include Stage Manager on **NICE WORK IF YOU CAN GET IT** (Michelle Guthrie Presents in association with Hayes Theatre Co.), Stage Manager on **THE MARRIAGE AGENCY** (kvento in partnership with bAKEHOUSE), Stage Manager on **ATE LOVIA** (kvento x Red Line Productions), Stage Management Secondment on **LIZZIE** (Hayes Theatre Co.), and Stage Management Secondment on **HOME, I'M DARLING** (Sydney Theatre Company). Her industry technical credits include Lighting Technician on the Opera Australia 2022 Sydney Winter Season, and Technical Event Assistant at Phoenix Central Park. Her NIDA credits include Assistant Stage Manager on **ROBERTO ZUCCO**, Deputy Stage Manager on **A POX ON BOTH YOUR HOUSES**, Deputy Stage Manager on the **VET DIPLOMA OF STAGE AND SCREEN SHOWCASE 2020**, Stage Manager on **WHEN VAMPIRES SHOP**, Production Stage Manager on **EAT ME** (in collaboration with Sydney Theatre Company), Sound Designer/Sound Systems/Live Mixer on **A MIDSUMMER NIGHT'S DREAM** (in collaboration with the Sydney Conservatorium of Music), Head Electrician on **WHEN THE RAIN STOPS FALLING**, Sound Designer/Live Mixer on **AEROBICIDE: A KILLER WORKOUT**, and Technical Assistant on **GOLDILOCKS**.



## SQUABBALOGIC'S MUCH LOVED FINANCIAL SUPPORTERS

Vicki Brown, Gael Ballantyne, Ellen Borda, Peter McBain, Wayne Moody, Ambra Sancin, Maria Silva, Alan Froude, Edwards Bronwyn, Fraser Orford, Jane Seldon, Antony Campbell, Michelle Butters, Katherine Sharpham, John Lewis, Antony Campbell, Jenny Burns, Shannon McKinn, Frances Kreamer, Belinda Dyer, Lee French, Jill Erickson, Claire Miller, Andy Bell, Michael Rice, Sharon Egan, Jayne Hyde, Glenn Saunders, Michael Turkic, Margie Lattimore, Tony Llewellyn-Jones, Kathy Daly, Kelly Jordan, Kate Mura, Peter Fyfe, David Tulloh, Lauren Cowled, Flick Knibbs, Allan Rutherford, Bronwyn Allen, Deborah Mulhall, Kirsty Wood, Gary Watson, Amy Neville, Joel Watkins, Stu Knibbs, Debbie Cummings, Karen Swancott, Peter O'Sullivan, Jane Hearn, Thomas Hatfield, Barry McMaster, Tahneal Dodson, Jillian A Guthrie, Dan Ilic, fiona malcolm, Tania Kraus, Maruschka Loupis, Alex Giles, Susan Bell, Fiona Pacey, Robert Lawton, Kristen Durran, Matt Lee, Katherine Holmes, Jo Sasse, Amanda Finneran, Brianna Barwise, Lyndel Short, Lachlan O'Brien, Jean Prouvaire, Simon Tolhurst, Jean Taylor, Max Bialystock, Wayne Moody, Sonia and Andy James-Mason, Susan and Joanne Dalton, John WrightSmith, Vanessa Bourke, Kelly Warren, Steven Illes, Diana Simmonds & Lauren Holmes



# SQUABBA LOGIC

**SQUABBALOGIC** is one of the city's most beloved and acclaimed independent professional theatre producers. Founded by Jay James-Moody in 2006, **SQUABBALOGIC** pioneered a new small-to-mid scale sector of musical theatre through eclectic programming of local premieres of the best new international musicals, and bold reinterpretations from the classic canon of musical theatre.

**SQUABBALOGIC'S** early success filled a void by connecting with challenging work and writers often neglected by commercial or state theatre companies. This ambitious programming led to the company being a principal founding partner in establishing Sydney's prestigious Hayes Theatre Co, where our award-winning production of *The Drowsy Chaperone* was the second production of the inaugural season.

From 2014, **SQUABBALOGIC** has been a resident company of the Seymour Centre where we presented annual programming until 2016. Since then, **SQUABBALOGIC'S** attention has shifted to the creation and development of new work, and expanding the repertoire beyond music theatre. Our work has garnered over 40 excellence award nominations, winning many, and prompting the Sydney Theatre critics' awards to create new categories for independent musicals.

Our aim is to provide an opportunity and platform for Australia's finest emerging artists to collaborate with industry professionals on a range of bold, unexpected, and dynamic productions, sharing with broad demographic audiences a high-quality alternative to large scale spectacles.

Previously we have enjoyed successful partnerships with New Mardi Gras, Darlinghurst Theatre Company, Seymour Centre's

Reginald Season, Noosa Long Weekend, Royal Caribbean Cruises, City of Sydney, and Sydney Philharmonia Choirs.

Our lauded past work has included *Herringbone: A Vaudevillian Ghost Story*, *The Original Grease*, *Grey Gardens*, *Of Thee I Sing*, *Triassic Park*, *Man of La Mancha*, *Sondheim on Sondheim*, *The Drowsy Chaperone*, *Carrie The Musical*, *Bloody Bloody Andrew Jackson*, *Ordinary Days*, *A New Brain*, [title of show], *Thrill Me: The Leopold & Loeb Story*, *Forbidden Broadway*, *Reefer Madness!*, and *The Last Days of Judas Iscariot*.

**SQUABBALOGIC'S** recurring *Mystery Musical* series is also a highly anticipated mainstay of Sydney's theatre calendar, where the audience does not know what the show is until it begins! Past *Mystery Musicals* have included presentations of the classic musicals *Nine*, *Kiss Me Kate*, *The Best Little Whorehouse In Texas*, *Hello, Dolly!*, and *Bye Bye Birdie*.

**SQUABBALOGIC** has most recently been commissioning, developing, auspicing, or mentoring emerging authors in the creation of new Australian work. Productions currently in development include *The Dismissal*, a musical satire about the last days of the Whitlam government; *Good Omens*, a new musical based on the best-selling novel by Terry Pratchett and Neil Gaiman; *The Day of the Triffids*, a terrifying immersive adaptation of John Wyndham's classic text; and *Caught Out*, a satire about the Australian cricket team cheating scandal.

**SQUABBALOGIC'S** work has been supported by The Russell Mills Foundation, Create NSW, the SBW Foundation, the Australian Government's RISE fund, and many generous individual donors.

## SEYMOUR Kenney Designs

**Artistic Director** Jay James-Moody

**Business Manager** Victoria Wildie

**Graphic Designer** Kenney Ogilvie

**Executive Producer** Jessica James-Moody

### THIS PRODUCTION WOULD ALSO NOT HAVE BEEN POSSIBLE WITHOUT THE INVALUABLE SUPPORT AND ASSISTANCE OF

Kim Ransley and the team as OriGiN Theatrical; All the staff at Seymour Centre; Audio Visual Events; Piers Grove, Alice Gage, David Betteridge and the team at Loud and Clear; Simon Greer and Ensemble Theatre Company; Kabuku PR; Belvoir Street Theatre; Adrian Keavill; Yvonne and Greg Holmes; Joel Granger, Zoe Gertz, Blake Erickson; Jim, Jenny, Amelia & Katie Burns; Wayne, Vanessa & Lachlan Bourke-Moody; Andrew, Sonia & Arrabella James-Mason; Tahneal, Beth and James Dodson.

### VERY SPECIAL THANKS TO OUR CLEAR DAY FRIENDS

Kelley Abbey, Grace Driscoll, Stephanie Caccamo, Blake Appelqvist, Kate Selsby, and Bev Kennedy.

Squabbalogic dedicates this production to the memory of our friend and colleague, Dannielle Caton.

Squabbalogic's work is supported by







# The Dismissal

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