



By Arrangement with ORiGiN™ Theatrical
A Concord Theatricals Company
On Behalf of Samuel French

Love a Affair

Written by Jerry Mayer
Directed by Lesley Reed

Domain Theatre,
Marion Cultural Centre

20 - 29 October
2022





presents
By arrangement with ORiGiN™ Theatrical
A Concord Theatricals Company on behalf of Samuel French

Jerry Mayer's



directed by Lesley Reed

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*deceased



Please turn off all mobile phones for the duration of
the performance. The use of cameras or other
recording devices is strictly prohibited.



CAST

JIMMY II	<i>Lindsay Dunn</i>
JIMMY	<i>Nick Endenburg</i>
ALICE II	<i>Lindy LeCornu</i>
ALICE	<i>Shanna Ransley</i>
DARLENE WELCH	}
GLO FRAZIER	
DR CYNTHIA MCKNIGHT	
PAM GREEN	
JULIA FELD	
JENNIFER	

On a generic set, action takes place in a yoyo through the years; from 1991 in Malibu, back to 1950s and 60s St Louis, 1970s Encino, 1980s Malibu, returning to downsizing from Malibu in 1991.

LESLEY REED—DIRECTOR



SINCE Lesley directed Galleon Theatre Group's 2017/18 Best Comedy-winning production of *Incorruptible*, she has directed plays for Adelaide Repertory Theatre (*Look Back in Anger*) and for St Jude's Players (*The Pig Iron People*). In addition, her time acting in community theatre spans more than three decades. She also works regularly as an actor in character-based improvisation, with other recent activity being multiple voiceovers in the Cate Blanchett TV Series *Stateless*, a full-time stint in a government acting project, films and various TV commercials. Next year, Lesley is to direct Dario Fo's *Accidental Death of an Anarchist* for The Stirling Players. Until a few years ago she was the SA Correspondent for the Australia/New Zealand stage magazine and website, *Stage Whispers*, but now focuses on children's writing, having published a 40,000-word fantasy adventure novel and other stories. A recent picture book manuscript has been shortlisted by a publisher for 2023 publication.



PRODUCTION CREDITS

Director	Lesley Reed
Assistant Director	Olivia Jane Parker
Production Managers	James Allenby, Kym Clayton
Stage Manager	Joy Whellum
Properties & Backstage Coordinator	Elaine Latcham
Voice & Singing Coach	Sarah Bradley
Assistant Stage Manager	Susan Bradley
Set Design	Kym Clayton, Lesley Reed
Business Management	Andrew Clark
Costumes	Trisha Graham, Sam Tutty
Front of House Manager	Allan Whellum
Hairdressing & Wigs	Kathryn Stevens
Lighting and Video Projections Design & Operation	James Allenby
Master of Ceremonies	Ken Calliss
Photography	Les Zetlein
Poster Design	Jordyn Ellis
Program	Jacqueline Jeremy
Backstage Crew	Mary Cummins, Elaine Latcham, Margaretha Mooney
Publicity	Andrew Clark, Kaitlyn McKenzie
Recorded Original Loud Rock Music	“Jigsaw Jones”
Recorded Song Vocals	Sarah Bradley, Lindsay Dunn
Set Construction	James Allenby, Scott Battersby Max Bowden, Kym Clayton David Cuppleditch
Bump-in/Bump-out	James Allenby, Scott Battersby Max Bowden, Ken Calliss, Kym Clayton David Cuppleditch, Malcolm Wilkinson
Sound Design	Warren McKenzie
Sound Operation	Tim Hall
Sound Production for Recorded Vocals	Andrew Bradley
Ticketing Coordinator	Joy Whellum
Front of House	Members and Friends of Galleon Theatre Group

Acknowledgement of Country

Galleon Theatre Group recognises that we perform on the land of the Kurna people of the Adelaide Plains, and pay our respects to their elders, past and present.

DIRECTOR'S NOTE



WRITTEN as a comedy, Jerry Mayer's *A Love Affair* is also very much a Memory play and, because of this, has a very relatable undercurrent of reality and humanity.

Those of us who lived through the unpredictable times of the early 1990s remember the financial upheavals the world faced at the time. We can empathise with the dilemma faced by Alice and Jimmy Diamond as, following financial downturns, they pack to move out of their loved home in Malibu to the necessity of smaller accommodation elsewhere. We can also recognise people we know in this couple, as they relive their marriage from its start in the early 1950s.

The use of separate actors to portray Jimmy and Alice in their younger, then older, years is a clever device by the playwright and particularly effective when the younger and older iterations of the couple "meet". Few, if any, of us would be TV sitcom writers like Jimmy, but we will know his "type"; someone who makes spontaneous decisions. We also know people who must manage in unpredictable work, such as his. Alice may also remind us of people we know; her stoicism, her organized nature; the "rock" in a relationship, when all around is chaos. Most of all, we will recognise the intimacy and the irritations, the comfort and complacency, and especially, the enduring love that stamps a couple after years together in a relationship.

Starting in the early 1990s, *A Love Affair* goes back to the 1950s and progresses through the decades of Jimmy and Alice's marriage, until it concludes back in 1990s reality. It's for you to judge if the rollercoaster has been worth the ride.

My thanks go out to all at Galleon Theatre Group, the devoted, hard-working cast and crew, my Assistant Director, Olivia Jane Parker, and Voice and Singing Coach, Sarah Bradley. It's been fun.

Lesley Reed

Community theatre needs you!

Galleon Theatre Group is a welcoming and inclusive organisation which is always looking for volunteers who want to be involved in the wonderful business of bringing a play to the stage. You don't need to be experienced, just enthusiastic! For further information please contact us:

GTG, PO Box 198, PARK HOLME SA 5043

info@galleon.org.au

LINDSAY DUNN

“JIMMY II”



LINDSAY has worked in theatre since 1976, including children’s theatre, radio, film and television appearances, and is also an accomplished singer/guitarist. Favourite stage roles include “The Father” in *Shout!* opposite the legendary Toni Lamond, “Pontius Pilate” in *Jesus Christ Superstar*, “Mr Bumble” in *Oliver!*, “Alfred Doolittle” in *My Fair Lady*, “Andre Thibbault” in *Dirty Rotten Scoundrels*, “Rev Parris” in *The Crucible*, “Herbie” in *Gypsy!*, “Thenardier” in *Les Miserables*, “John Tarleton” in *Misalliance*, “Oscar Jaffe” in *20th Century*, and “John Howard” in *The Pig Iron People*. With his interest in Shakespeare, in recent years he has appeared in *Romeo & Juliet*, *Much Ado About Nothing*, *Two Gentlemen of Verona*, and *Henry V*. This is Lindsay’s third production for Galleon having appeared as “Howard” in *Cheaters* (2016) and “Uncle Harvey” in *Season’s Greetings* (2017). Lindsay’s most recent performance was as “King George” in *The Madness of George III* earlier this year.



NICK ENDENBURG

“JIMMY”



NICK is working hard on his acting career, and takes many opportunities to perform, both in theatre and on camera. He has performed with several theatre companies, including Adelaide Rep’s production of *Humble Boy* (2021), and Tea Tree Players production of *Role Play* (2021). He has also worked closely with Flinders University’s Performing Arts Society, directing Sarah Ruhl’s *Dead Mans Cell Phone* (2021). Nick last worked with Galleon behind the scenes at the sound desk on *Escher’s Hands*. Of his first on-stage appearance with Galleon he says he is enjoying “working with such a talented team”.

LINDY LECORNU

“ALICE II”



THIS is Lindy’s sixth production with Galleon. The last time was in the production of *Incorruptible*, which was also directed by Lesley. Earlier this year she played many characters in the Therry play *Whiskey Galore* and was happy to find she only had to play one role in *A Love Affair!* What has made it really interesting is to be able to share the role with Shanna and to focus on the nuances involved in both Alice personally, and her relationship with Jimmy. Interestingly, this role shares similarities to a play she did here in 2008, *Love Forty*. Having worked with the Adelaide Repertory Theatre, St Jude’s, Therry, Stirling Players, Adelaide Theatre Guild and Blue Sky Theatre groups over a span of more than 40 years, Lindy says it’s a pleasure to be back here with the Galleon team!



SHANNA RANSLEY

“ALICE”



SHANNA has been interested in the dramatic arts since playing with her imaginary archnemeses, Mean Queen Madeleine, as a young child. She began performing in High School and went on to study Acting at the Flinders University Drama Centre where she graduated with Honours in 2018. She has performed as “Julius Caesar” in the play of the same name, “Lady Bracknell” in *The Importance of Being Ernest*, “Emma Leech” in *Other Times*, and more. Most recently Shanna starred in the feature film *In the Company of Unicorns*, which is set to be released early 2023. This is Shanna’s first time performing with the Galleon Theatre Group.

LEANNE ROBINSON

“DARLENE WELCH” • “GLO FRAZIER” • “DR CYNTHIA
McKNIGHT” • “PAM GREEN” • “JULIA FELD” • “JENNIFER”



IN 1992 a fresh faced 19-year-old auditioned for her first role in community theatre. Thirty years later, and with a range of feisty, spirited, and fun roles under her belt, Leanne’s love of acting has not waned. A regular on the Domain stage, this is Leanne’s sixth production with Galleon including “Hallie” in *Emily* (2021), “Teresa” in *How the Other Half Loves* (2018), and “Cassie” in the 2015 ATG Best Comedy Production of *Rumours*. She is having a lot of fun working with such a talented cast and crew, along with the challenge of bringing six distinct characters to life.

OLIVIA JANE PARKER—ASSISTANT DIRECTOR



OLIVIA’S directorial debut was the Australian Premiere of the psychological thriller *Closet Land: The Stage Play*, written by Radha Bharadwaj. The Shakespearean adaptation of *Romeo & Juliet*, retitled *A Tender Thing*, by Ben Power, followed. She starred in *Siren Songs*, performing Maury Yeston’s musical cycle, *December Songs*, before spending four years abroad, where she directed *Sex Cells*, by Anna Longaretti, at the Bear Pit Theatre (UK). She worked at the Royal Shakespeare Company, attending Masterclass Workshops and appearing in shows including *The Trojan Women* (performed at Shakespeare’s gravesite at the Holy Trinity Church), and *The Forgotten Army* (performed on the RSC’s Swan Stage). Last year, Olivia was Assistant Director and Stage Manager for St. Jude’s Players production of John Doyle’s *The Pig Iron People*, and most recently she directed *Tiny Beautiful Things* for the University of Adelaide Theatre Guild.

SARAH BRADLEY—SINGING AND VOICE COACH



SARAH has been singing and playing music for as long as she can remember. Her hobbies include anything Brass Band or 4 part A Capella. She was, among other things, the Music Director for the *Oxford Gang Show* in England before moving to Australia 15 years ago, and is now a Barbershop Harmony Australia Singing Judge, Chorus Director for the Adelaide Allsorts Harmony Chorus and Onkaparinga Harmony Chorus, and was invited faculty for Harmony University in Nashville for the last two years. Her most recent highlights include representing Australia in 2018 with the Adelaide Allsorts in Munich, Germany; competing on *All Together Now* with her quartet Tenacity; being Musical Director for St Jude's production of *Pig Iron People*; and directing three 2022 Adelaide Fringe shows. She currently works as a highschool music teacher, instrumental music teacher and voice coach.



JERRY MAYER—PLAYWRIGHT



JERRY MAYER, writer and producer of episodes of TV series *MASH*, *All in the Family*, *The Mary Tyler Moore Show*, *Bewitched* and *Tabitha*, grew up in St. Louis, Missouri. After selling a script for *McHale's Navy*, he and his family moved to Los Angeles. He sold jokes to comedians including Phyllis Diller and Jonathan Winters. While working on *The Facts of Life*, he wrote his first play *Almost Perfect*. On his 90th birthday, his wife, producer Emily, surprised him with a staged reading of his musical *You Haven't Changed a Bit, and Other Lies*. Other plays he has written include *2 Across*; *Aspirin & Elephants*; *Black and Bluestein*; *Dietrich and Chevalier: the Musical*; and *Killjoy*. Most of his plays deal with the “ups, downs and sideways” of male–female relationships.



GALLEON'S AWARDS AND NOMINATIONS

► Theatre Association of South Australia Awards

- 2011 *Chapter Two* **DRAMATIcal** Award nomination
- 2017 *Season's Greetings* **COMIcal** Award nomination
- 2017 *Incorruptible* **COMIcal** Award nomination
- 2019 *Moving Mountains* **COMIcal** Award nomination
Best Female Performance in a Non-Musical
Nomination, Sharon Pitardi
- 2021 *Escher's Hands* Best Ensemble Nomination
Best Female Performance in a Non-Musical
Nomination, Brittany Daw
Best Male Performance in a Non-Musical
Nomination, Andrew Clark
- 2021 *Emily* Best Female Performance in a Non-Musical
Nomination, Jess Carroll

► Adelaide Theatre Guide "Curtain Call" Awards



- 2007–08 *Time of My Life* Best Female Performance
Nomination, Jo St Clair
- 2008–09 *Roots and Wings* Best Comedy Nomination
- 2009–10 *Bedroom Farce* Best Comedy Nomination
- 2010–11 *Chapter Two* Best Comedy Nomination
- 2012–13 *Don't Dress for Dinner* Best Comedy Nomination
- 2013–14 *Loves and Hours* Best Comedy Nomination
- 2014–15 *Jake's Women* Best Comedy Nomination
- 2015–16 *Sex Cells* Best Ensemble Nomination
- 2015–16 *Rumours* Best Comedy Winner
Best Female Performance
Nomination,
Anita Zamberlan Canala
- 2016–17 *Cheaters* Best Comedy Nomination
- 2017–18 *Incorruptible* Best Comedy Winner

***Galleon Theatre Group proudly announces our
program for 2023***

Hope and Gravity

by Michael Hollinger, directed by Kym Clayton
25 May–3 June 2023, Domain Theatre



WRITTEN by the same playwright as *Incorruptible*—Galleon’s award winning production in 2018—Michael Hollinger’s *Hope and Gravity* brings together nine people whose lives intersect in surprising ways that are both comical and tragic, through elevators, love, sex, poetry, dentistry, phobias; in offices, homes, and in hotel rooms.

“[It’s] Michael Hollinger at his best: witty banter, well-turned phrases, and genuine characters make us laugh; then something unexpectedly wonderful and mysterious lifts us to a new level. Gravity tugs us downward but hope allows us to soar, as Hope and Gravity shows.”—*BroadStreetReview.com*



The Duck Variations

by David Mamet, directed by Andrew Clark
15 & 16 June 2023, Domain Theatre



as part of the Marion Cultural Centre’s One Act Play Festival

THIS charming two-hander one-act comedy dramatizes the old adage that people who talk the most with authority about something are the ones most likely to know the least about it! Two old men discuss the ways of ducks and life, making observations that are profoundly hilarious!

“Mamet’s exchanges show an awesome fidelity to the visceral way a conversation can chase its tail, overlap, fade out, or double back on itself.”—*The Chicago Reader*

Grow Up Grandad

by Gordon Steel, directed by Warren McKenzie
26 October–4 November 2023, Domain Theatre



POPPY is eleven years old and has “attitude”. When she finds herself living with her cantankerous grandfather, a man she neither likes nor loves, all hell breaks loose. *Grow up Grandad* is an inter-generational bitter-sweet comedy that deals with love and loss, hope and sadness as the relationship between Poppy and her Grandad is first thrown together and eventually torn apart.



“The play is dramatic, painful, provocative and often hugely funny. It is also very human which much theatre is not. Steel writes crisp, sharp dialogue, both tickling our funny bone and engaging our mental processes.”—*British Theatre Guide*

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