



Presents

By arrangement with ORiGiN™ Theatrical

On behalf of Samuel French, A Concord Theatricals Company

STAGE KISS

DIRECTED BY

Sally Putnam

WRITTEN BY

SARAH RUHL



30 March—9 April 2022

Domain Theatre, Marion Cultural Centre



presents

By arrangement with ORiGIN™ Theatrical
On behalf of Samuel French, A Concord Theatricals Company



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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

SHE *Anita Zamberlan Canala*
 HE *Andrew Clark*
 DIRECTOR *Adrian Heness*
 KEVIN/BUTLER/DOCTOR/PIMP *Anthony Vawser*
 HUSBAND/HARRISON *Scott Battersby*
 ANGELA/MAID/MILLIE *Grainne O'Connell*
 MILLICENT/LAURIE *Samara Gambling*

SYNOPSIS

TWO actors with a history are thrown together as romantic leads in a forgotten 1930s melodrama, “The Last Kiss”, set in an upmarket New York apartment owned by a wealthy English couple living in New York. The actors quickly lose touch with reality as the story onstage follows them offstage. Act One begins with an audition and ends after the opening night. Act Two begins immediately after the ending of the run of “The Last Kiss” in “His” apartment in the present day, moving in Scene 3 to Detroit for the production of “Blurry”.



Anthony Vawser, Scott Battersby
 Samara Gambling, Anita Zamberlan Canala, Grainne O'Connell
 Adrian Heness, Andrew Clark

PRODUCTION CREDITS

| | |
|---------------------------------|---|
| Director | Sally Putnam |
| Production Managers | James Allenby, Kym Clayton |
| Stage Manager | Joy Whellum |
| Backstage Management | Elaine Latcham |
| Business Manager | Andrew Clark |
| Front of House Manager | Allan Whellum |
| Hairdressing | Kathryn Stevens |
| Lighting Design | James Allenby |
| Lighting Operation | James Allenby |
| Master of Ceremonies | Ken Calliss |
| Photography | Les Zetlein |
| Poster Design & Programme | Jacqueline Jeremy |
| Properties | Mary Cummins, Elaine Latcham |
| Publicity | Andrew Clark |
| Original Music | Anthony Vawser |
| Set Construction | James Allenby, Max Bowden, Kym Clayton David Cuppleditch |
| Bump-in/Bump-out | James Allenby, Max Bowden, Kym Clayton, Ken Calliss David Cuppleditch, Sam Tutty |
| Set Design | Kym Clayton, Trisha Graham, Sally Putnam (based on a concept by Brittany Daw) |
| Sound Design | Warren McKenzie |
| Sound Operation | Sam Tutty |
| Technical Coordination | James Allenby |
| Ticketing Coordinator | Joy Whellum |
| Wardrobe | Trisha Graham |
| Front of House | Members and Friends of Galleon Theatre Group |

Thank you to Zoe Battersby for being an outstanding stand-in
during the rehearsal period.

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

SALLY PUTNAM—DIRECTOR



It is great to be back directing adults again. I am thoroughly enjoying the process of creating this play within a play. My last plays have all been for The Height's players and Year 11 and 12 students. These include *Oh What a Lovely War*, *The Dream* and *Stolen*. Previously I enjoyed being a founder of Mixed Salad Productions and directing the majority of the plays we produced, including, but not all, *Love! Valour! Compassion!*, *The History Boys*, *Frankie and Johnny in the Clair de Lune*, and *Five Women Wearing the Same Dress*.

In *Stage Kiss*, art imitates life, and life can imitate art, however, they may also diverge from one another. Art can mirror life, but this reflection also causes thoughts and questions causing the audience and or participants to learn from it and behave differently. Art can be seductive, providing both escapism and adventure, but escapism can be a dangerous avenue to explore. Reality and everyday life can seem lacking in contrast to the high one gets from working on projects. The first thing that attracted me to directing *Stage Kiss* was the way it explores how a play is developed. It begins as all plays do with the first reading and the audience seeing the development of the “play within the play” in Act 1, from its first rehearsal through to its opening night. The second thing to catch my imagination was how Sarah Ruhl plays with theatre genres. This is not a one style play. The actors have to switch characters, sometimes mid-sentence, and in doing so switch their physicality, accents, voice and motivations. The third element for me is about the relationships and characters in the play. There are many ways in which we engage with them. We laugh, sympathise and groan with them and at them and for them. And underlying all this is the big question—do we give up what we have for what we think love is? Think “Anna Karenina” and her love/infatuation/obsession when she falls for “Vronsky”, don't we all at times have a moment of madness which either ends badly or we land with a bump and come to our senses. Our challenge as an ensemble is to present these themes about how we construct both reality and fantasy in art and life, and explore what this looks and sounds like in different styles and ways while always remaining true to the development and believability of the characters and their relationships.

ANITA ZAMBERLAN CANALA

“SHE”



ANITA has appeared in numerous productions with Galleon including Neil Simon's *Rumours*, the winner of ATG Best Comedy for 2016; David Williamson's *Let the Sunshine* in 2017; and *The Prisoner of Second Avenue* in 2019 when she played Andrew Clark's/"Mel Edison's" nitpicky sister "Pauline". In 2020 she appeared in the mini festival-like production *A Promenade of Shorts* for Red Phoenix at Holden Street Theatres. Her most recent full stage productions were the University of Adelaide Theatre Guild's *Bengal Tiger at the Baghdad Zoo* (May 2021), and Red Phoenix Theatre Inc.'s *The Laramie Project* (October 2021). Anita has found rehearsals for *Stage Kiss* both comical and intriguing, delving into the significances of fleeting lust over enduring love.

ANDREW CLARK

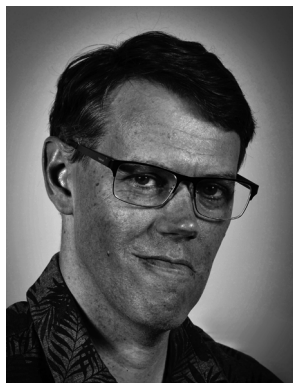
“HE”



ANDREW has appeared on stage over many years with many companies including St. Jude's, Stirling Players, Mixed Salad Productions, Daw Park Players, Independent Theatre, Therry, the Rep, Axis, Halifax, and the Whyalla Players. He has appeared in many Galleon productions including *Rumours* and *Incorruptible*, which won ATG Best Comedy Awards; and *Chapter Two*, *Jake's Women* and *Don't Dress for Dinner*, which received nominations. Andrew was awarded the TASA Best Male Performance Award in 2017 for his portrayal of "Lady Bracknell" in *The Importance of being Earnest* with St Jude's. Last year he played "Gary" in *Escher's Hands* for Galleon. Andrew says he is having a lot of fun with the acting styles, accents and on-stage intimacy required to bring the *Stage Kiss* story to life!

ADRIAN HENESS

“DIRECTOR”

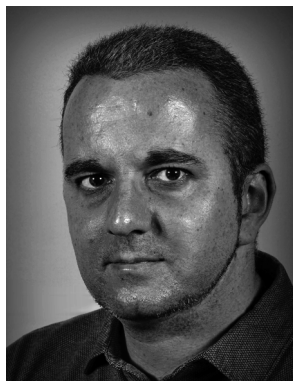


ADRIAN began acting in 1996 with the Riverland Youth Theatre at the tender age of 18. Five and a bit years later, he relocated back to his home town, and spent a couple of years with the Mount Gambier Theatre Group. After settling in Adelaide in 2005, he joined the Tea Tree Players. For his role as “Tom” in *Tom, Dick, and Harry* he was awarded the Lamerton Award for Best Male actor in a Major Role as voted by the Tea Tree Players audience. This is Adrian’s third show for Galleon, having previously played the role of “Eddy” in *Season’s Greetings* in

2017 and “Marc” in *Moving Mountains* in 2019. He also performed with St Jude’s Theatre in *Taking Steps* in 2018.

ANTHONY VAWSER

“KEVIN/BUTLER/DOCTOR/PIMP”



WITH more than twenty years experience across a host of Adelaide theatres and companies, as a dramatic/comedic/musical performer, stage manager, production co-ordinator, committee member, and critic-in-the-audience—while having the time-of-his-life—Anthony confesses that his days of tackling four shows in one year are probably now past. He is, however, thrilled to have been asked to participate in his first Galleon production and to provide several musical interludes. Recent on-stage highlights include *If/Then* (Segue Productions),

Company (Hills Musical Company), and two triumphant seasons of *Beautiful: The Carole King Musical* (Davine Productions). Long-time favourite roles include *Extremities* (Burnside Players), *A Man For All Seasons* (St Jude’s Players), and *Don’s Party* (Adelaide Rep). Anthony has recently enjoyed hosting film-review program *ScreenTime* on Channel 44.

SCOTT BATTERSBY

“HUSBAND/HARRISON”



SCOTT is returning to the stage after a break of several years. He has previously performed with Strathalbyn Players, including being a talking “Snickers” chocolate bar in *The Chocolate Affair*, a lovable but confused “Bob” in *Beer Girl*, and the demanding lead role of “Richard Hannay” in *The 39 Steps*. He tried hard in his role as “Jack” in *The Importance of Being Earnest* with Noarlunga Theatre Company. He has been involved in several Galleon shows, assisting in *Sex Cells*, *Let the Sunshine, Cheaters*, and onstage in *Season’s Greetings*. He has greatly enjoyed rehearsing *Stage Kiss*, especially because the director has let him yell very loudly. He hopes you will enjoy the show.

GRAINNE O’CONNELL

“ANGELA/MAID/MILLIE”



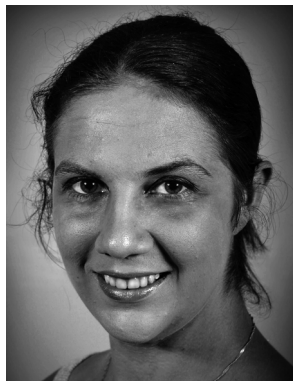
GRAINNE is a first year student studying law and politics at Flinders University. She became involved in theatre while attending the The Heights School. She took part in productions throughout highschool, playing roles including “Helena” in *Midsummer Night’s Dream*, “Vladimir” in *Waiting for Godot* and a role entirely in French in her last play, *Oh What a Lovely War*. She is very excited to be joining her first non-school related production.

Acknowledgement of Country

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

SAMARA GAMBLING

“MILLICENT/LAURIE”



SAMARA has been part of community theatre for the past 11 years. She has been on stage and stage manager with Noarlunga Theatre Company, Upstage Theatre and Blackwood Players. Her acting roles include pantomimes, musicals and plays. The last play she was in was *Aladdin*. Samara is currently studying a Bachelor of Education (Secondary)/Bachelor of Arts at Flinders University to become a History and Drama teacher. “I am happy to be in *Stage Kiss* and I am enjoying working with Galleon. Enjoy the show!”

SARAH RUHL—“PLAYWRIGHT”



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SARAH RUHL is an award-winning American playwright, author, essayist, and professor. She says in her work she tries to interpret how people subjectively experience life. “Everyone has a great, horrible opera inside him. I feel that my plays, in a way, are very old-fashioned. They’re pre-Freudian in the sense that the Greeks and Shakespeare worked with similar assumptions. Catharsis isn’t a wound being excavated from childhood.” She writes about fish that walk, dogs that witness family tragedy, a dead man whose cellphone won’t stop ringing, and a woman who turns into an almond. Her plays have

been produced on Broadway and across the US, as well as internationally and have been translated into more than twelve languages. They include *Stage Kiss*; *In the Next Room, or the vibrator play* and *The Clean House*, both Pulitzer Prize finalists; *Passion Play*; *Dead Man’s Cell Phone*; *Melancholy Play*; *Eurydice*; *Orlando*; *Demeter in the City*; *Late: a cowboy song*; *Three Sisters*; *Dear Elizabeth*; *The Oldest Boy*; and most recently, *For Peter Pan on her 70th Birthday* and *How To Transcend a Happy Marriage*.

GALLEON'S AWARDS AND NOMINATIONS

- ▶ **Theatre Association of South Australia “Cal” Awards**
 - 2011 **DRAMATIcal** Award nomination for *Chapter Two*
 - 2017 **COMIcal** Award nomination for *Season's Greetings*
 - 2018 **COMIcal** Award nomination for *Incorruptible*
- ▶ **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

PREVIOUS GALLEON PRODUCTIONS—A SNAPSHOT

2021

- Emily
- Escher's Hands

2019

- Moving Mountains
- The Prisoner of Second Avenue

2018

- Incorruptible
- How the Other Half Loves

2017

- Let the Sunshine
- Season's Greetings

2016

- Sex Cells
- Cheaters

2015

- Jake's Women
- Rumours

2014

- Loves & Hours
- One Slight Hitch

2013

- Accommodations
- The Club

2012

- The Gingerbread Lady
- Don't Dress for Dinner

2011

- Chapter Two
- The Weekend

2010

- Bedroom Farce
- Shady Business

2009

- Roots and Wings
- Cactus Flower

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DIRECTOR

LESLEY REED

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WRITTEN BY

JERRY MAYER

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