



HIGH THE
MUSICAL
FIDELITY

Presented By Pursued By Bear
Chapel Off Chapel : September 2014



WELCOME



Minister for the Arts

I'm pleased to offer the attached message of support for Pursued by Bear ahead of the company's Australian premiere of *High Fidelity the Musical*.

As I have said in the message, the strength of our theatre offering here in Victoria is underpinned by independent companies and the passion and determination of the people behind them. I welcome Pursued by Bear as another new voice in the mix, and I wish you all success for this and future endeavours.

Please pass on my best wishes to the cast and crew.

Yours sincerely

A handwritten signature in blue ink, appearing to read 'Heidi', with a small flourish at the end.

The Hon Heidi Victoria MP
Minister for the Arts

WHY HIGH FIDELITY?

Following from last years debut production of Next To Normal, Pursued By Bear are thrilled to be returning to Chapel Off Chapel with the Australian premiere of High Fidelity: The Musical.

Last year, when searching for our next project, we stumbled across High Fidelity in Tony nominations and were immediately sold. Drawn from Nick Hornby's novel, High Fidelity presented a brutally honest depiction of love, life, and the male condition. Its sincerity paired with a full-bodied original score create a piece that is alive with truth.

High Fidelity is a musical for anyone who has ever walked around for days with their headphones in, ever cherished a rare LP, ever spent hours perusing the stacks at Greville Records, ever sought solace in a song... this musical belongs in Melbourne, the 'vinyl capital of the world', where we have more record-stores and records per capita than any other place in the world. High Fidelity is a story that we hope Melbourne audiences will be able to relate to, and not just because of the shared love of vinyl.

At it's core, this production - and the Nick Hornby novel it is based on - are about what it is to be human; to get by, to be rejected, to love, to grow up, to spend whole days chain smoking with the same two people in a record-store that's haemorrhaging money... or maybe that's just the boys at Championship Vinyl.

When we began this project we heard a lot of "Oh, that's a musical?! I had no idea.." but the name High Fidelity was something most people had at least a passing knowledge of, whether by the book or the film. Still, staging a production of this scale, never before performed outside the United States, is a glorious and terrifying task. As Pursued By Bear's second production, High Fidelity: The Musical gave us an opportunity to work with a large cast, it gave us a score that still had the composer's notes in it, and it gave us a chance to stage something both familiar and totally new.

We would like to thank everyone that has supported us throughout this process; from buying the book so we had things to talk about, to lugging keyboards around in backseats, buying us vegetables throughout long rehearsal weeks, and constantly having our backs. A giant congratulations needs to be extended to our crew who have worked tirelessly on this production and, of course, to our absolutely lovely and incredibly talented cast, whose dedication and support have never wavered. And a final thank you to you, dear audience member, for coming to watch the final product.

Enjoy the show!

PURSUED BY BEAR



KYLE SMITH is the resident Producer and Technical Director for Pursued by Bear (PBB) and is no stranger to the Australian Theatre scene.

Over the last 5 years, Kyle has worked extensively behind the scenes on a multitude of productions including Touring Performances, Student Theatre, Amateur Productions and Professional Australian Musicals - highlights include 'Call Girl - The Musical' (2008), 'Spring Awakening' (2011), 'Normie: The Musical' (2012) and of course, 'Next to Normal' (2013).

Kyle is currently the senior technician for Kingston City Council and sits in a number of industry forums where he's exposed to a mass of both professional and amateur theatre works, gaining connections the industry and setting the bar high for PBB's works.

PBB provides a unique opportunity for Kyle to work closely with so many amazing creative and ambitious people with a common and shared vision of challenging the theatre industry - It is an incredible experience to be part of and he hopes that you all enjoy the result.



NATASHA MILTON is Pursued By Bear's Production Manager and co-Producer.

With a strong background in stage and production management, Natasha has worked extensively on student theatre, amateur productions, and even world-premiere productions such as 'Normie: The Musical' (2012). Other notable credits include Melbourne Fringe Festival production 'Frankenstein In Love' (2011), 'Aphonia: Love Stories' (2012), and Mark Wilson's 'Romeo and Juliet' (2013).

Despite forays into other theatrical pursuits such as Assistant Directing - 'The History Boys' (2013) - Natasha thrives when managing, as witnessed by the success of Monash Student Association's '2013: A Space O-Show' and, of course, PBB's production of 'Next To Normal' (2013).

Pursued By Bear cultivates an inspiring environment which Natasha is so happy to be a part of, in which hardworking and ambitious theatre-makers collaborate to promote local talent.



SARAH TULLOCH is the resident Production and Graphic Designer for Pursued By Bear.

Graduating with a Bachelor of Interior Architecture (Hons) from Monash University in 2011 and a passion for theatre driving her design, Sarah dove into a career in Scenic and Production Design. Sarah has worked on independent shows as Set Designer (Next To Normal, 2013; Con-Nec-Tion, 2012) and worked with Tony nominated Scenic Designer Alexander Dodge in New York. Sarah also manages the Set Team at Melbourne's Underground Cinema (Rome, 2014; La Guerre, 2014). Sarah has recently delved into the costume world as Designer and Co-ordinator at Williamstown Musical Theatre Company (Annie Jr., 2013; Peter Pan, 2014). This year Sarah stage managed and designed the launch of Beijing Green, an international art exchange between the National Gallery of Australia and the Chinese Government.

Beyond theatre, Sarah works as a freelance graphic designer. She is most commonly found riding her skateboards and bicycle on the way to rehearsals. Pursued By Bear is such a wonderful, energetic company and Sarah couldn't be more thrilled to work with such fantastic and ambitious young people.

FROM THE DIRECTORS

It is not without a great level of audacity and gumption that such a young company chooses to mount the Australian premiere (hell, the southern hemisphere's premiere!) of any musical, let alone a musical with such a critically lauded text as its genesis and such a strong pedigree in terms of its authors. First and foremost, I applaud Pursued by Bear for exhibiting such ambition in taking on such a challenge, and I thank them for inviting me along for the ride. Without fear of hyperbole, my initial reaction to the prospect of directing Fidelity was not necessarily excitement so much as sheer terror. Such responsibility is not accepted lightly, and knowing the scale upon which this production was being mounted did initially daunt me. I was scared, to say the least, but I returned, as always, to Sam Mendes' most elegant advice: for every show you direct, you need a personal means by which you access the story, and that access point came in the form of Nick Hornby's book, and the experience of being in love, being rejected and being abandoned. Wash, rinse, repeat.

Admittedly, my relationship to High Fidelity prior to this experience was a fleeting glance at the Stephen Frears film and a vague knowledge of the novel which forms the impetus for all of this. In all honesty, for all its critical praise and exceptional performances, the film didn't grab me on initial viewing. Whilst I understood the charm of the story, the nostalgia of the setting and the appeal of the characters, I found it too difficult to reconcile or justify a number of aspects of the narrative in my own head – in particular the ending. By direct contrast to many who view the film, I actually found myself alienated by it as opposed to invested in it. When I finally read Hornby's novel shortly after, I was struck by just how bitter and cynical it was by contrast to the film – how critical it was of its characters (particularly the men), how exquisitely well written it was and, perhaps most strikingly, how deeply introspective it was. I know Rob Gordon's experience all too well – as I'm sure most men do – and both the humour and hurt of it resonate with me equally. You can imagine my delight, then, when David Lindsay-Abaire's script for the musical adaptation followed Hornby's book quite closely, and furthermore, that the work of Tom Kitt and Amanda Green as composer and lyricist expanded upon Hornby's writing so beautifully. With these foundations in place, we embarked.

One of the first conclusions I reached was that this show must be set inside Rob Gordon's head. As a piece of writing, the text goes off on so many flights of fancy – snapping in and out of reality and fantasy sometimes within the space of two or three lines – that it's difficult to not assume that we are looking at these events through the prism of the protagonist's head. Furthermore, since Rob is a musical genius who thinks of the world entirely in terms of his record collection, the musical numbers represent the inner-workings of his head – how he views the world and the people in it. He can't get told off by a friend without imagining Aretha Franklin belting out Think, he can't picture beating somebody up without Axle Rose and Guns 'n Roses egging him on and he can't genuinely apologise to Laura without having Ben Folds as his soundtrack. His head is a mess; a great unruly clutter of things that he's clung onto and memories that he isn't prepared to part with. Even some of the characters form constructs of his mind: for example, his ex-girlfriends skulk around in his head like beautiful phantoms, frozen in time, acting – more or less – as his guardian angels. Such explorations led us to the conclusion that even though the musical covers so many locations, we actually never need to leave Rob Gordon's record store, and the more we discussed it, the more we realised that Championship Vinyl formed the perfect metaphor for Rob's head: cramped, messy, dark and dingy – a place where only he could be truly comfortable. This choice has allowed us to keep the staging fluid and precise, evade the need for such arduous things as scene changes and blackouts and, perhaps most importantly, given this production a visual and thematic tone that is entirely our own.

Of course, these choices couldn't have come to fruition without the support and expertise of a phenomenal cast and crew, all of whom I am greatly indebted to for their hard work, patience and incredible talents, and all of whom form key reasons as to why this show works in any capacity. This show belongs as much to them as it does to me, and for their contributions to this production, from the bottom of my heart I thank them; especially Ketura Budd, Jaz Tweeddale and Russell Leonard, three of my dearest friends and biggest supporters throughout this process. High Fidelity has formed a very unique challenge for all who have been involved in it, and it is to the immense credit of all involved that we can present this show to you for the first time in this country's history. Enjoy!

DAVID WARD : DIRECTOR

High Fidelity the Musical contains an eclectic range of musical styles all tied in together with a neat little bow. The show pays homage to a number of key figures in the musical world, ranging from Bruce Springsteen, to Neil Young, the Sex Pistols, Guns n' Roses and even the one and only Aretha Franklin. Conflict resolution alone has three different pieces of music crammed into one, ranging from a pseudo "Welcome to the Jungle" rendition, flowing into a "Beastie Boys Hip-Hop" and finishing with an "L.A Gangsta Rap" complete with 'Bitches 'N' Pimps' singing the melody lines. It is quite impressive that the band are actually able to cycle through all of the genres without even battering an eyelid. The cast are an amazingly talented bunch who are able to emulate even the oddest sounding artists, which they're able to integrate into a sassy, completely polished sounding show.

FRANKIE ROSS : MUSICAL DIRECTOR



CREATIVE TEAM



DIRECTOR

DAVID WARD has worked in the Australian film and theatre industries for over a decade as a playwright, director, performer, dancer, choreographer, designer, and photographer. First on-stage at eleven, performing in *Dracula*, *West Side Story*, *Sweet Charity*, *Spring Awakening*, *Cats*, *Hairspray* and *Les Miserables* (all GPAC), before moving into writing and direction at seventeen. As artist in residence at Courthouse Arts from 2008 - 2010, David wrote and directed an adaptation of Robert Louis Stevenson's *Jekyll & Hyde*, (*Best Actor*, *Short & Sweet Cabaret Festival*, 2008), originated the role of *The Master in Master & Servant* (2010) and wrote and directed his first full-length play *Sand*. This year David directed and designed *Not the Worst Productions'* highly acclaimed *The Shape of Things* (Neil LaBute). David graduated from Swinburne University with a Bachelor of Film & Television in 2013. His horror short *Womb* (2013) premiered at the Los Angeles Fear & Fantasy Film Festival in 2013, before playing *Pollygrind Las Vegas* (2013) and the American Online Film Awards (2013) (ATOM Award for Best Experimental Short, 2013). His follow up short, *Dorothy*, has also been nominated for Best Experimental Short at the 2014 ATOM Awards. David's many upcoming projects include writing and directing the debut music video of Australian hip-pop duo *Hoodlem* to be released worldwide in early 2015.



MUSICAL DIRECTOR

FRANKIE ROSS studied piano, voice and choral conducting at the Australian Catholic University, graduating with a Bachelor of Music/Bachelor of Arts in 2011. She completed her Masters of Music Studies at the University of Melbourne in 2013 where she majored in Choral and Orchestral conducting. Frankie also teaches voice/piano and heads the choral program at both Luther College and The Peninsula School and tutors for the National Boys Choir of Australia.

While at ACU, Frankie became the founding president of the University's first Performing Arts company, ACU Performing Arts, and musically directed their *Gala Night* and first musical production; *Godspell*. Since then Frankie has musically directed productions around Melbourne in a duo with her husband Kent. Their most recent project was the Victorian premier of Andrew Lloyd Webber's *Whistle Down the Wind* with CPAC in Pakenham.

Frankie has also performed in a number of choirs including the Australian Catholic University Choir, the Royal Melbourne Philharmonic Choir and is the Musical Director of the grand finalists of Channel Seven's *Battle of the Choirs*; *Harambee A' Cappella*.



ASSISTANT DIRECTOR

KETURA BUDD has studied theatre and dance from a young age as a performer and graduated from the Canberra Academy of Dramatic Art where she studied acting in 2011. She is currently studying Live Production at Melbourne Polytechnic.

She has worked mainly as a stage and production manager since moving back to Melbourne. She has been lucky enough to work on shows in the most recent Melbourne, Perth and Adelaide Fringe Festivals. (Not Axel Harrison-Freshly Ground Theatre, *Dogmeat*- MKA Theatre of New Writing, *Wake in Fright*-Yabba Productions.) She was recently stage manager for *Not The Worst Production's* 'The Shape of Things' and production manager for *On the Grace of Officials* (MKA's Hyprtxt Festival) She is currently production manager for *Richard II* (MKA).

Ketura is very excited to be working as an Assistant Director for the first time and equally thrilled to be working on *High Fidelity* for it's Australian premier with the exceptional team at *Pursued By Bear*.



COSTUME DESIGNER

JAZ TWEEDDALE graduated from the VCA with a Bachelor of Production in 2014. During her studies she created varied works as a Designer for Dance and Theatre. Since then, Jaz has worked as Production Designer on the short film "The Phoenix" and is currently working as Costume Designer for Spark's Production of "As You Like It" as well as Blink Dance Theatre's devised work "Written on the Body".

Jaz has a zest for creating and telling stories. Having worked in the US Directing and Designing musical theatre for Children, living in the UK designing and performing for Burlesque Troupe the Fascinator Lounges Sin-a-go-go, and working as Costume Assistant for Miss Fisher Murder Mysteries with the ABC and Moomba parade for the City of Melbourne are some of the highlights so far in her professional career.

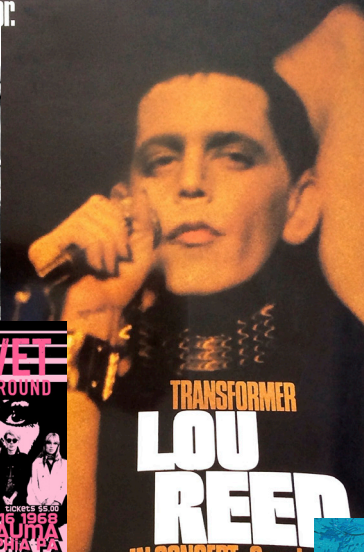
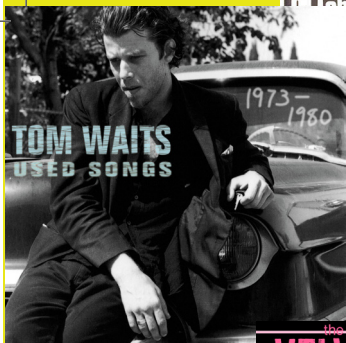
With early beginnings as a performer in Geelong, dabbling in Dance, Musical Theatre and Screen cemented her love for all aspects of the world of Performing Arts. Eventually getting involved in committees, media design, directing, choreography, costumes and absolutely everything in the creation of theatre. Jaz is especially excited to be reliving her youth through the wonderful 90's costume design in High Fidelity.

LIGHTING DESIGNER

BRENDAN JELLIE is a lighting designer who has been involved in independent theatre since 2007. Most recently he worked on the 5-star reviewed production of Masterclass (Left Bauer Productions 2014). Brendan likes to keep his hands in a number of different theatrical pies, earlier this year performing and designing Gentleman of Deceit (Magical Entertainment 2014) in MIF, as well as operating followspot for the Melbourne season of But Wait There's More (Circus Oz 2014). He was the technical manager for the interstate tour with Sarah Collins' Nothing Extraordinary Ever Happens In Toowoomba. Ever. (Auspicious Arts 2011) and has worked extensively with 'Attic Erratic Theatre' (Danny Delahunty & Celeste Cody), 'Theatre on a Horse' (Daniel Lammin) and Monash Uni Student Theatre - for which he has received several awards. Recent musical works saw Brendan as Lighting Designer for Normie: The Musical (OsMAD 2012), Spring Awakening (MAPA 2011) and The 25th Annual Putnam County Spelling Bee (JYM 2011). This is Brendan's second production with Pursued By Bear.

VOCAL COACH

MARK WONG's professional career as a Voice and Speech coach began at The Voice Clinic in 2012. Since then, he has tutored students from NIDA's one-year acting studio and offers private Voice and English coaching in Melbourne. Mark's vocal/ accent coaching credits include NEXT TO NORMAL (dir. Mark Taylor), CLSOER (dir. Robert Johnson), THE PHANTOM OF THE OPERA (dir. Stephen O'Neill) and OUR HOUSE (dir. Ruben Clark). Other production roles include Assistant Director for Yarra Opera's DIDO & AENEAS / ROBIN HOOD'S LAMENT (dir. Nigel McBain), Production Assistant for RAT (dir. Petra Kalive) and Assistant Stage Manager for THE VISIT (dir. Yvonne Virsik). Mark is thrilled to be back as the Vocal Coach for Pursued By Bear's second musical production, the Australian Premiere of HIGH FIDELITY.

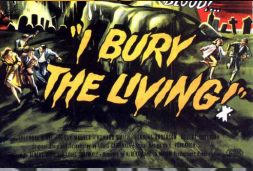
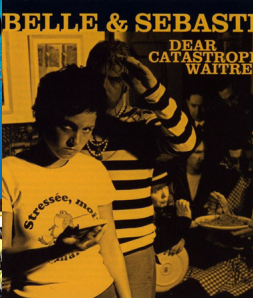
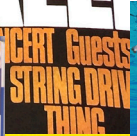


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TICKETS ON SALE SAT 30 AUG 1995

10.00 SPECIAL GUESTS

Live Concerts present Sunday 30th November HULL ARENA TICKETS £14.00	Through Music present Friday 8th December CARDIFF ARENA TICKETS £14.00
Live Concerts present Monday 11th December GLASGOW SEC TICKETS £14.00	Through Music present Sunday 10th December BIRMINGHAM NEC TICKETS £14.00
Live Concerts present Tuesday 12th December NEWCASTLE ARENA TICKETS £14.00	Live Concerts present Sunday 26th December SHEFFIELD ARENA TICKETS £14.00
Live Concerts present Thursday 14th December MANCHESTER NYNEX ARENA TICKETS £14.00	Live Concerts present Tuesday 19th December LONDON WEMBLEY ARENA TICKETS £14.00



FOR ONE DAY ONLY
ON THE STAGE
(INSTEAD OF THE USUAL FILM PROGRAMME)

THE ROLLING STONES

ERIC EASTON presents

DAVE BERRY AND THE CRUISERS

THE KONRADS **THE CHECKMATES** **JOHNNY BALL**

GOLDIE AND THE GINGERBREADS

SPECIAL GUEST STARS **THE HOLLIES**

The Burrito Bros

AVATON BALLROOM

RORY GALLAGHER
+ RAGE

TICKETS 325 From Earth Records Aylesbury

THE MIX-TAPE

Act I

The Last Real Record Store
Desert Island Top 5 Break-Upss
It's No Problem
She Goes
Ian's Here
Number Five With A Bullet
Ready To Settle
Terrible Things
The Last Real Record Store (Reprise)
Nine Percent Chance

Act II

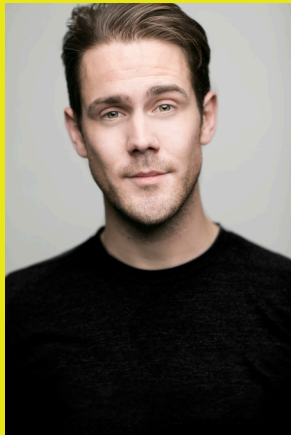
I Slept With Someone
Exit Sign
Crying In The Rain
Conflict Resolution
Goodbye And Good Luck
It's No Problem (Reprise)
Ian's Prayer
Laura, Laura
Saturday Night Girl
Turn The World Off (And Turn You On)

BAND

Stacey-Louise Camilleri
Jane Sukarsa
Miles Izzo
Lakeisha Stephen
Camilla Caldwell
Jessica Lindsay-Smith
James Davies
Chris Rourke
Tim Folliot
Troy Downward

Keys Two & Assistant Musical Director
Keys One
Trumpet
Cello
Violin
Reeds
Drums
Brass
Guitar One
Guitar Two

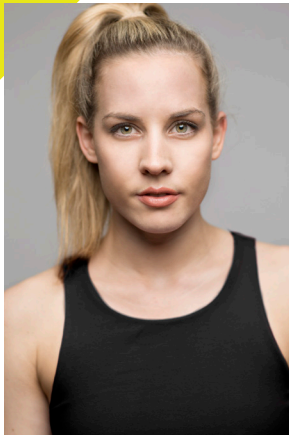
CAST



RUSSELL LEONARD has been a legend in his living room for years, cultivating a performance history amongst the greats of Anthony Warlow, Whitney Houston and integrating countless numbers into his repertoire from MTV clips like "Everybody (Backstreet's Back)" and "Smooth Criminal".

Russell then sought more platforms to explore his often-zany passions whilst obtaining accreditations such as Bachelor of Arts (Honors) in Dance and Certificate IV in Musical Theatre at the Western Australian Academy of Performing Arts and a Diploma in Circus Arts at the National Institute of Circus Arts. Similar to a 'Tony', Russell has acquired a cache of new (awards) microphones to sing into other than the showerhead at home. Ranging from theatre, dance, choreography, circus and creation these include a Helpmann and Greenroom Award for his involvement in King Kong the Musical, WA Ausdance 'Emerging Artist' Award to name a few.

Type cast as brooding with a tumultuous, cluttered mind, Russell's interest in High Fidelity align with Rob Gordon. I mean who wouldn't want to play out a hellish fantasy with "5" of their ex's to a killer soundtrack with the likes of Bruce Springsteen.

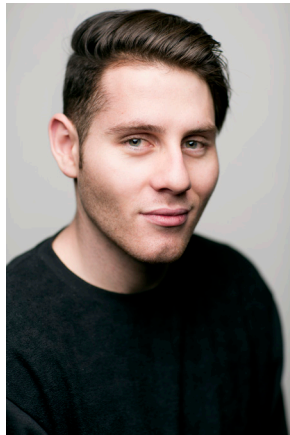


SIMONE VAN VUGT grew up in Perth and began performing at a young age as a member of the group The Party Girls, who performed live around Western Australia, she appeared regularly on Channel Seven's telethon. She continued to further her dancing skills at Brent Street performance school in Sydney and her acting at WAPPA in Perth.

Whilst completing a Bachelor of Arts majoring in musical theatre at the University of Ballarat. Simone was lucky to be involved in some amazing productions such as rhinoceros (Daisy), Rent (Choreographer), A Touch of Chaos at The Butterfly Club (Jessica), and Oklahoma (Gertie, Ado Anne). She also had the privilege of working on the Australian premiere of Somebody written and directed by Sarah Lockhead.

Simone went on to study film and television at Howard Fine's Actors Studio with Kevin Harrington and Shane O'connor. Her theatre credits include UnAustralia at La Mama and Jilted at Chapel Off Chapel's Short and Sweet Festival. Currently, Simone performs as the Host in Dora's Dance Party Live shows, along with other shows with the Nickelodeon Jr Company.

Simone is so thrilled to be involved in the Australian premiere of High Fidelity and cannot wait to share this explosive Broadway show with Melbourne!



LIAM O'BYRNE has been singing (usually quite obnoxiously) since an early age. After forcing his parents to let him quit the under 7's football team he found his true love in theatre. Where he proceeded to convince local theatre company director that he should play all the leads. Fast-forward 13 years, Liam was accepted into the University of Ballarat Arts Academy where he studied Music Theatre.

At the Arts Academy Liam was featured in shows such as A Little Touch of Chaos (Tom), Parade (Officer Ivey/Ensemble), and 42nd Street (Bert Barry). He also performed as a vocalist on Adam Guettel's Australian Tour. In addition, Liam and best friend Jessica Redmayne developed a successful cabaret work entitled Who's Laughing Now, Wankers? which began at the Butterfly Club and has subsequently been selected for both Short + Sweet Cabaret Festival 2013 and Ballarat Cabaret Festivals New Works.

Since moving to Melbourne Liam has been mainly focusing on being a socialite and an avid wine drinker but is so excited to be apart of the Pursued By Bear family for High Fidelity.



SCOTT MACKENZIE is marking his return to theatre after a six year drought with High Fidelity. He last performed as a half human/bat creature, in Octave Theatre's, Bat Boy.

What did Scott do during those six years away, you ask? Oh you know, went to a few gigs, slept a little. Even went on holiday to Perth a few times.

Scott has also performed in Rent, The Last 5 Years and Sweeney Todd.

Scott is very pleased to be involved in this Australian Premiere. "Chookas!"



JASON BENTLEY was forced by his grade nine music teacher to be the lead of his class musical The Rocky Monster Picture Show. After a few more musicals yelling the high notes he decided to pursue musical theatre as a career. With two CertIV courses under his belt and recently graduating from a Bachelor of Musical Theatre at QCGU, he has played highlight roles such as Motel in Fiddler on the roof, Brian in Elegies For Angels, Punks And Raging Queens, Snoopy in You're a Good Man Charlie Brown and in his final year of uni played Thuy in Miss Saigon.



LISA WOODBROOK has always loved the thrill of the stage and connecting with audiences. After graduating high school with roles such as Bloody Mary (South Pacific) and Sally Bowles (Cabaret), Lisa went onto to study a Certificate II in Musical Theatre at WAAPA. Furthering her love and knowledge of music theatre Lisa was accepted into an intensive course at the New York Film Academy in Manhattan, NY. Heading back to Australia with the lights of Broadway still sparkling in her eyes, she completed her Bachelor of Musical Theatre at QCM. There, Lisa performed in countless musicals and plays such as Fiddler on the Roof, Summer of the Aliens, Elegies and Miss Saigon. Lisa has also trained with NIDA and TAFTA developing her passion for Screen Acting.

Lisa has performed at various corporate functions and cabarets, in addition to being feature performer and host for her own shows.

Lisa is continuing to pursue her music theatre career providing a worldwide contribution to the industry.

CAST



After a short stint Pursuing Bearly any theatrical projects, ANISHA SANARATNE can't wait to throw herself back into the musical theatre scene. Although she hadn't heard of High Fidelity before working on the show, the high regard she held for each word in isolation was enough to compel her to audition. Having previously played the raunchy heroin addicted stripper Mimi in UMMTA's production of RENT, Anisha is Ready to Settle into a more earthy and grounded role. Saying that though, her character Marie still manages to end up half naked in the show...

More importantly though, and considering the array of Terrible Things you see on stage in amateur theatre, Anisha is humbled to work with this incredibly talented cast and stellar production company on a such a punchy, witty show.



ALEXIA BRINSLEY grew up in Queenstown, New Zealand. As a nine-year-old she was in the final rounds to be a full-time hobbit. Unfortunately when Peter Jackson asked her what her name was... she was too shy, and ran out of the room. From that point on her Mother sent her to weekly speech and drama classes...and the love affair began!

Alexia made the move over the ditch to Melbourne when she was 17 to pursue her dreams of performing, having trained for three years at Danceworld Studios and APO arts academy. Since graduating Alexia has been busy working professionally within the performing arts industry. She has toured with Children's musicals, performed in the Melbourne International Comedy Festival, the Short + Sweet Cabaret Festival, and was cast as Sarah in Father Bob Miguire's Once Upon a Pantomime at the Palais Theatre (2013). Most recently Alexia played the cameo role of Tegan in the Atheneum Theatres season of Tracy Harvey's PRICK the musical.

When not on stage you will most likely find Alexia in the Macro food section of the supermarket or running around in the mud competing in military obstacle racing competitions. Alexia also collects cacti and has a passionate love for penguins. She would like to thank her friends and family for their continuous support.



LOUISE CUMMING has always loved the arts. She was involved in all the school choirs, but never really started getting involved in theatre specifically until high school. At Ivanhoe Grammar School, Louise began in the chorus of the "Cabaret", the school musical, during year seven. She began singing lessons with Katrina Wellins all the while continuing at school performing in "Jesus Christ Superstar", "The Witches of Eastwick", "Chicago" as Mary Sunshine and "The Wedding Singer" as Julia Sullivan.

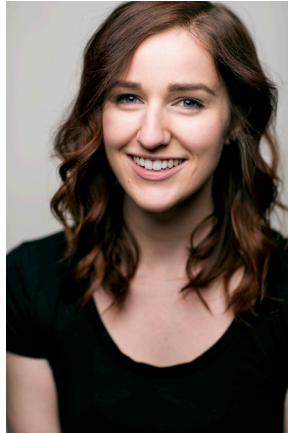
Through VCE Louise swapped a couple of subjects for Music Performance and Theatre Studies. Louise is incredibly grateful that her parents were so supportive in this decision as through the Theatre Studies course Louise was privileged enough to work with the wonderful Shaun Murphy. She truly believes that these series of events concreted her decision to pursue Music Theatre. Louise is currently undertaking a 12-month fulltime Music Theatre course at Centre-stage called Showfit.

After this year, Louise plans to complete a degree in nursing, or the likes, so that further down the track she is actually able to pay her bills!! Louise will always find time to perform and do what she loves, and is delighted to start here on the project "High Fidelity" with such a wonderful cast and crew!



MORGAN HAYNES started her dance and vocal training as a tween. After growing tired of the warmth, naturally she decided to change scenery and travel down to the town that has winter all year round - Ballarat. She recently graduated with a BA in Music Theatre from the Arts Academy. Her credits while studying included A Little Touch of Chaos (Anne understudy); Parade (Minola McKnight); and 42nd Street (Ensemble/Gladys understudy). She also created a self-devised cabaret, Bleeding Love, which performed successfully at the Ballarat Cabaret Festival.

Morgan is extremely grateful to be making her Melbourne theatre debut as Penny Hardwick in High Fidelity, and can hardly contain her excitement to be performing on stage again.



CAITLIN MATHIESON is making her first foray into the Melbourne musical theatre scene after treading the boards in Geelong for over ten years. Recent credits include Cosette in Les Miserables, Bombalurina in Cats, and ensemble roles in Sweet Charity, West Side Story and The Boy from Oz with Footlight Productions.

As well as being on stage, Caitlin has also worked on the production teams for a number of high school and junior productions as Director, Vocal Director and Choreographer for Sacred Heart College and the GSODA Junior Players. Outside of musical theatre, Caitlin works as an accountant full-time and has just successfully completed her Graduate Diploma of Chartered Accounting.

Caitlin would like to thank her family for their unwavering encouragement and support.



BECKY RHODES has been training for a career in the Arts from a young age. At just six years old, Becky was enrolled into an after-school musical theatre course, with her parents hoping it might give her an outlet for all that extra energy - but it ended up with Becky finding a love for the stage. After high school she trained full time at The Australian Dance Performance Institute, where she graduated with an Advanced Diploma of Music Theatre & Commercial Dance. She was then lucky enough to be accepted into the first ever intake of The Queensland Conservatorium's brand new Musical Theatre Course.

Fresh from graduating late last year with a Bachelor of Music (Musical Theatre), Becky has recently relocated to Melbourne to pursue a career in the Arts and is currently in the process of recording her first EP. Becky's theatre credits include: Elegies for Angels, Punks and Raging Queens (Angela), Fiddler on the Roof (Fruma Sarah), Rent (Maureen), Les Miserables (Fantine), Miss Saigon (Yvette, Kim U/S), Summer of the Aliens (Bev), Inheritance (Brianna) and The World Goes Round (Miss O'Brien) - to name a few.

CAST



CALEB JAGO-WARD is a singing/shouting voice artist originally from Wellington, NZ with an identity crisis. He now calls Melbourne home, but can't escape his distinguishable kiwi 'ek-sent'. He has been making people laugh while singing and performing since the age of 11, and despite achieving past credits without training, now studies vocal performance under the tutelage of Gary May and David Butler.

Caleb recently returned from playing Link Larkin (Hairspray, NZ Premiere). And has played Danny Zuko (Grease), and Audrey II/The Plant (LSOH), as well as roles in children's productions including the busty Fairy Godmother (Pirate Blue and the Panto-Loons). In 2012/13 he was lucky enough to secure lead roles in original professional NZ musicals, through Blue Baths MT Workshops, which played to crowds in 6 weeks seasons. In between shows, Caleb became a familiar face in the corporate entertainment scene throughout NZ, performing in over forty shows for Emerge Entertainment NZ.

Caleb confesses he is a nerd when it comes to technology, comic books and cartoons; which he hopes to voice in the future. He also has a genuine fear of things that are perforated i.e. crumpets, honeycomb. He's excited to work with the High Fidelity cast and crew for his theatrical debut here in Melbourne.



KAI MANN-ROBERTSON started off his journey into performance at age three clapping in time during a music class. Since then Kai has studied the performing and visual arts, graduating from the Full Time Course at Jason Coleman's Ministry of Dance in 2013. Kai has jumped headfirst in the industry, working with industry heavyweights and talented performers, and is driven to make name for himself - any way that he can.

As a performer he has recently performed along side Musical Theatre legends in the Rob Guest Endowment's Concert Production of Disney's Beauty and the Beast at the Royal Melbourne Zoo, and in conjunction with BBC Worldwide for The Dr Who Symphonic Spectacular - 50th Anniversary Special in Melbourne and Brisbane.

Recent contemporary dance credits include Up Here - a contemporary dance feature film by Paul Malek (So You Think You Can Dance), Headcase - a Contemporary-Theatre production by choreographer Xavier McGettigan. Other dance credits include a performance piece in Tony Ayres' feature film Cut Snake, and the 2013 Finals of Australia's Got Talent.

As well as a performer, Kai is also an accomplished filmmaker, choreographer and screen writer.



JAMES ROBERTSON is very much looking forward to returning to Chapel Off Chapel after recently appearing as 'Doctor Fine/Madden' in Pursued By Bear's groundbreaking production, 'Next to Normal' last year. A Teacher by day, James relishes in performing as frequently as possible. His stage credits include 'Thoroughly Modern Millie' (Jimmy Smith), Crazy for You (Wyatt), Cats (Skimbleshanks), Oliver! (Dodger) and Fiddler on the Roof at the National Theatre (CLOC), to name a few.



TOM RUSSELL has graced the stage since he joined the GSODA Junior Players in 2003. Performing in over 20 musical productions, some of Tom's principal roles have included Javert in 'Les Miserables', Roger in 'RENT', and most recently; the title role in 'Sweeney Todd'.

Tom has loved every part of working with the High Fidelity cast and crew. He hopes you enjoy the show and that the laughter and lessons it offers impacts the lives of all those fortunate enough to see it. Tom has thoroughly enjoyed portraying the character of TMPMITW but can't wait to shave off his moustache at the HF after party.

PRODUCTION CREDITS

Tom Kitt
Composer

David Lindsay-Aubaire
Musical Book Writer

Amanda Green
Lyricist

Based On The Novel By
Nick Hornby

Kyle Smith
Producer

Natasha Milton
Producer & Production Manager

David Ward
Director & Co-Choreographer

Frankie Ross
Musical Director

Russell Leonard
Co-Choreographer

Ketura Budd
Assistant Director

Philippa Chalke
Stage Manager

Jaz Tweeddale
Costume Designer

Helena Regina
Make-Up Artist

Sarah Tulloch
Set Designer

Brendan Jellie
Lighting Designer

Ellen Burgin
Marketing Director

Romi Kupfer
Creative Assistant

Jess Kok
Production Assistant

Mark Wong
Vocal Coach

Hilary Pilcher
Lighting Operator

Conor Woods
Multimedia Assistant

Magda Petkoff
Publicist / Purple Media

Henry Daniel
Marketing & Media Assistant

Mitchel Brien
Animator

Sam Aschoff
Shane Mackay
Set Builder

Kayzar Bathawalla
Photographer

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Conor Woods
Henry Daniel
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James Jack
James Ward
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