

TRINITY COLLEGE DRAMATIC SOCIETY
PRESENTS

ALCOPOPS & ROBBERS

AN ORIGINAL PRODUCTION



11 - 13 SEPTEMBER 2014
GUILD THEATRE

CAST

RICHIE
ELLIE
SAMUI
RUPERT
MICHELLE
SIMON
ASH
JO
CHARLIE

Lachie Chomley
Gretel Hayden
Fi Gunn
Aram Geleris
Yvette Dal Pozzo
John Yrodos
Tyson Holloway-Clarke
Maddie Diamond
Jack Williams



CREW

DIRECTOR
ASSISTANT DIRECTOR
PRODUCER
PRODUCTION MANAGER
STAGE MANAGER
SET DESIGN
SET CONSTRUCTION
COSTUME DESIGN
LIGHTING OPERATORS
SOUND OPERATOR
CREW

Matilda Dixon-Smith
Nathan Storen
Juliet Archibald
Jack Wright
Evelyn Parsonage
Matilda Dixon-Smith, Angus
Cameron and Liam Nuttall
Liam Nuttall
Lily Chen
Nichol Eyle and Wilfrid Speagle
Tessa Lim
Alistair Robinson, Lachlan
Phillips, Phuong Ngo,
Gianna Morris, Evangeline
Shaw, Sarah Van der Post,
Wilfrid Speagle

PUBLICITY
FRONT OF HOUSE CREW

Susana Liu
Bianka Covic, Bec Hardy,
Shakeel Lala, Claudia
Weatherall, Nic Banks,
Jocelyn Chiu
Tom Szoka

TREASURER
DRAMATURG
HEAD WRITER
WRITERS

Angus Cameron
Eugene Yang
Georgia Bentley, Hugo Edwards,
Ben Mahoney, Alexandra Robinson

WRITERS' NOTES

O original productions, you sneaky little beasts. They seem so easy, don't they? Just write a show. Just put it on. Just do it! Thanks Jeff, you want to say, that's a great idea. But then you do it. And BAM, suddenly you're in too deep and you realise that you have no idea how to structure your morning shower, let alone a writing room, let alone a narrative for a new show. Putting on a new show in months seems like plenty of time – in reality, some shows take a decade to come to fruition and the writers still aren't happy.

It has been both an honor and a privilege to assist with this production and the team has been exceptional. There is no one person who has carried this show; it has been a team effort and everyone involved should be proud. It is difficult to name everybody, and, honestly, that's what a program is for. However, I would like to mention Eugene, Hugo, Ben, Alex and Georgia – what a bunch of superstars. In addition, well done to Juliet for running with the idea of doing an original production; may many more follow.

ANGUS CAMERON, DRAMATURG

Writing a play is a lot like having a baby: you really, really don't want it to be ugly. But where a baby is a spontaneous product of two people's deepest love, this baby is the product of five writers mingling and negotiating on cold winter mornings under the watchful eyes of Angus Cameron and Jules 'Sugarpops' Archibald.

Over the break each writer was given a limb of the baby, to nurture and develop. It seemed like a good idea at the time, but once we came together again, baby's limbs were far from matched and the body had been left behind. But we had the technology, and we rebuilt it. And finally this genetic superbaby crawled out of our combined imaginations and onto paper.

It has been a pleasure to co-write this show. I believe I am now more prepared for fatherhood than ever before. I have not seen my baby for many weeks and have been thinking about it constantly, begging society to accept it as one of its own, though that choice is up to you. Please be truthful, but also please be benevolent.

EUGENE YANG, HEAD WRITER

DIRECTOR'S NOTE

Trinity's 2014 play was, at first, a collection of slightly terrifying obstacles. First there was TCDS's desire to present an original production in, essentially, no time at all. The script was an unpolished gem; the rehearsal period, a record-breaking three weeks long. The second hurdle was the wildly enthusiastic audition group of 40 hopefuls who fronted up to fill up the show's nine roles. How to choose? But we assembled a cast that brimmed with potential from the very first read-through – albeit a cast whose penchant for injury made for two Sunday trips to emergency. The final hurdle was how to broach the subject of my true collegiate allegiance: would a group of Trinity diehards accept a director who hailed from Ormond College?

The obstacles, at times, appeared insurmountable. But I think the results speak for themselves.

Alcopops is a wonderful piece, full of life and fun and a smack of silliness. In the tradition of great camp farces like *Clue*, and Marx Brothers' slapstick, Alcopops is a contemporary take on the old-fashioned romp.

There are many people to acknowledge. First, the writers, guided by my friend Angus; you wrote a great show. Also, the fantastic design team: Susana's publicity, Lily's charming costumes and Liam's smart set. Thanks also to two absolute pros Jack Wright and Evelyn – what a pair of calm, clever and fun folks!

And to my unforgettable, nutcase cast – it was a joy to direct you all! Thanks to your tutelage, I now have a new 'college' vocabulary, a complex about growing old, and a refined understanding of the perfect profile pic.

And finally, to two deeply fabulous people. To Nathan Storen, my Assistant Director – because you are undeniable, I adore you even when you're maiming our cast. And to the incomparable Juliet Archibald: producer extraordinaire, divine lady and a bit of an inspiration.

Folks, we're pleased as punch with Alcopops and Robbers – here's hoping you will be too!

MATILDA DIXON-SMITH, DIRECTOR

PRODUCER'S NOTE

Oscar Wilde once said: 'laughter is not at all a bad beginning, and it is the far best ending' and when I think back to when Angus and I first sat by the fire in the JCR a couple of months ago, we could have never envisioned the good humor and spirit that has shaped the entire journey of this production. Pushing all doubts aside, there were only two things we were certain of: firstly, that we wanted this to be something that came from the heart of the residents, harnessing the incredible and wide-ranging talent in our college, and secondly, that we simply wanted to make you laugh. It gives me the greatest pride to sit with you tonight, watching a production that so many members of our community have helped bring to life (and for which some have lost body parts).

Special thanks must go firstly to our incredibly talented and wonderful writing team, for believing in this project in its most fragile moments; and to our brilliant cast, who have brought such dynamism to the script and always kept us laughing. To Evelyn and Jack, for taking on unfamiliar roles with the utmost dedication and enthusiasm, and to Nathan, for becoming the best friend a girl could ask for and being constant proof of what it truly means to love theatre. To Lily, for her beautiful costumes, Suzy for her amazing advertising campaign and Nichol for his eye to detail in the lighting box. Also, to Liam for his expertise and patience in constructing a challenging set and a special shout out to Wilfred and Al for going beyond their call of duty to help. We are deeply grateful to Sally, for always supporting us despite our questionable soundness of mind, and Ian, for coming back and so patiently guiding us in our set design. To Matilda, for taking a chance on a bunch of novice college kids, and bringing such craftsmanship and so much joy to our rehearsals. And finally, to Angus, for being the only one insane enough to think this project would work – and being the guiding light through it all.

Thank you all for coming tonight. We hope you can sit back and have a little chuckle with us as we enjoy the best ending to a fabulous journey.

JULIET ARCHIBALD, PRODUCER



ACKNOWLEDGEMENTS

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THANKS TO OUR SPONSORS

