

Let's talk backwards



The Program



The Cast

CREDITS:

PRODUCER: Terry Holliday

DIRECTORS: Paul Caleo, Trevor Johnson

PERFORMERS: Jane Allen, Richard Aspel, Nick Bufalo, Santo Cilauro, Marg Downey, John Harrison, Siobhan Ryan, Robert Sitch.

SCRIPT WRITERS: Jane Allen, Richard Aspel, Nick Bufalo, Paul Caleo, Santo Cilauro, Marg Downey, Nigel Eyre, John Harrison, Trevor Johnson, Brendan Luno, John Mangan, Alan Pentland, Siobhan Ryan, Robert Sitch, Tony Torney, Russell Walsh, Meerin White. **TOM GLEISNER**

Very special thanks to Russell Walsh and enormous thanks to Alan Pentland for all his help and assistance.

ASSISTANT PRODUCER: Linda White

PRODUCTION ASSISTANT: Lee Formica

MUSIC CO-ORDINATOR: Greg Murray

PUBLICITY: John Gittis, John Mangan

PROGRAM DESIGN: John Mangan

STAGE MANAGER: David Jenkins

LIGHTING DESIGN: Angus Denton

SOUND: Mathew Denton

COSTUMES MADE & DESIGNED: Anna Baulch

MAKE-UP & PROPS: Anna Baulch

CHOREOGRAPHER: Deirdre Osborne

FILM MAKERS: Tom Jordan, Brendan Luno

GRAPHIC ARTIST (POSTER): Greg Carrol

PHOTOGRAPHY: Rob Anderson

POWER BROKER: John Mangan

BAND: Glenn Reither – Saxophone

Robert Corbet – Guitar

Peter Farnan – Keyboards & Vocals

David Prior – Bass

Greg Murray – Drums

THEATRE TECHNICIAN: Liz Pain

PROJECTIONIST: Con Petalas

Original Music by Glenn Reither

Band Sponsored by L & S Music

Special Thanks to Gavan Cornish on Trumpet

**THE
MELBOURNE UNIVERSITY REVUE GROUP**

PRESENTS

**let's
talk
backwards**

Directed by
Paul Caleo
and
Trevor Johnson

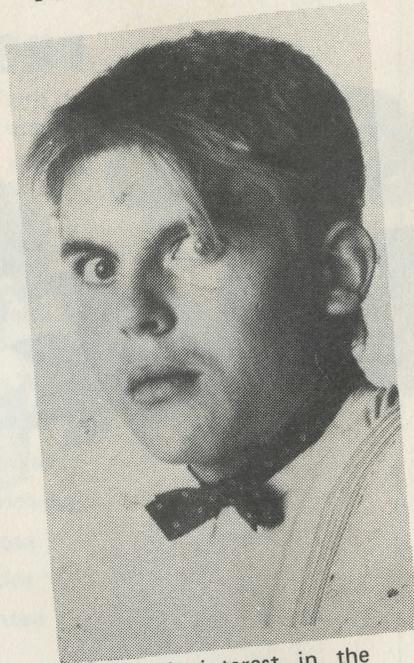
The Cast

Jane Allen



When Charles Windsor married Diana Spencer Jane's life-long ambition was thwarted and she realised she'd have to turn her attentions elsewhere. Corgi breeding and opening flower shows without the Royal stamp of approval failed to fill the void in her life, and even trout-fishing no longer held the same magical appeal. The situation looked grim. Suddenly, however, on receiving her tax return, Jane discovered she was in actual fact the Prime Minister of Australia. She realised that she had been destined from birth to be of high office. Other lives, of past times, traced her progress . . . Jane of Arc, Jane of Sheba, even Janus Caesar. Jane accordingly accepted her ministerial role with appropriate grace and dignity.

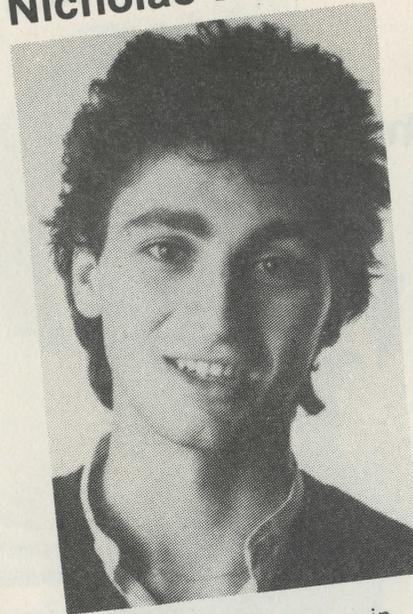
Richard Aspel



Richard's interest in the performing arts stemmed from watching the old Greek lady across the back fence cutting the heads off chickens. From then on he knew it had to be a career on stage. Problems set in early. Parts for old Greek ladies with meat cleavers were few and far between. Then a thought occurred to him — surely the part of the chicken offered greater dramatic depth. One more problem arose.

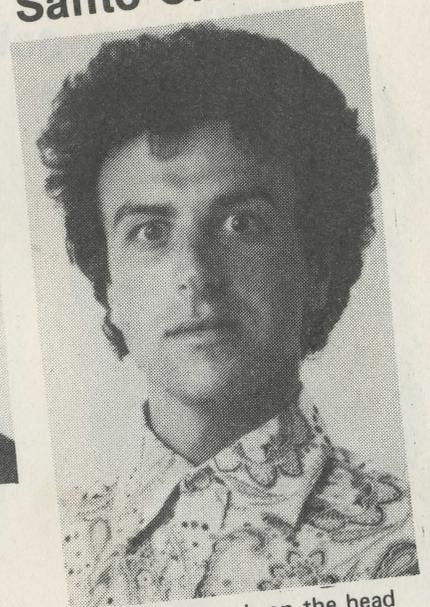
Chicken Equity was a closed shop. A broken man, he began a Law Arts Honours degree in 1979 and in 1981 completed an Arts pass degree. In desperation he turned to the Melbourne Uni Revue. He wished he'd got the job of the Chicken.

Nicholas Bufalo



Nicholas Bufalo was born in 1736 in Finland. After many years of struggling with the Finnish language he suddenly realized he was Australian with Italian origins. In search of individuality, he completed a B.A., at Melbourne University majoring in Philosophy, which was a big mistake because it left him with an overall feeling of non-being and nothingness. So, in order to reaffirm his own existence, he took to the stage. Unhappy with just sweeping it, he decided to act. He has since worked professionally as an actor and a writer. One day, before he is 16, he hopes to join the Young Talent Time Team and meet nice people.

Santo Cilauro



Santo was struck on the head with a baseball bat when he was three. Ever since then he has become a philosopher. After writing his first treatise at the age of six he was again struck in the head with a baseball bat. Since then he has become a comic. This strange blend of philosophy and comedy characterizes Santo's outlook on the universe.

He thinks everything is logical, even nuclear war. One day he might yet again be struck on the head with a baseball bat. With any luck, this time he will die.

The Cast

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Marg Downey



Marg Downey would like to apologise for her lack of inspiration in this little blurb.

Marg finds originality to be her big problem. She has other problems but thinks that here is neither the time nor place to discuss them in depth.

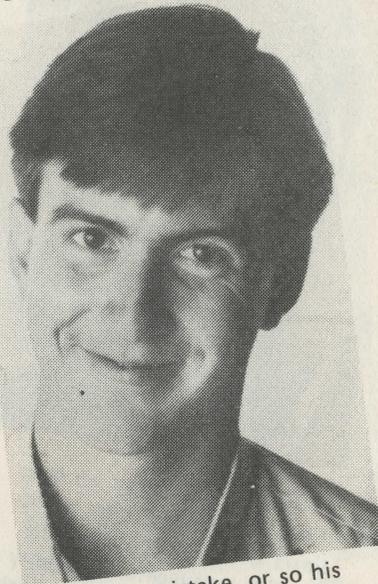
Marg has three sisters and four brothers and a very large complex. However, she assures us, nothing that cannot be worked out with a lot of understanding and care.

Marg appears with us tonight through the kind permission of the anti-malaria benevolent society.

We are eternally grateful and extend our welcome to a very talented lady. Please give to the anti-malaria benevolent fund.

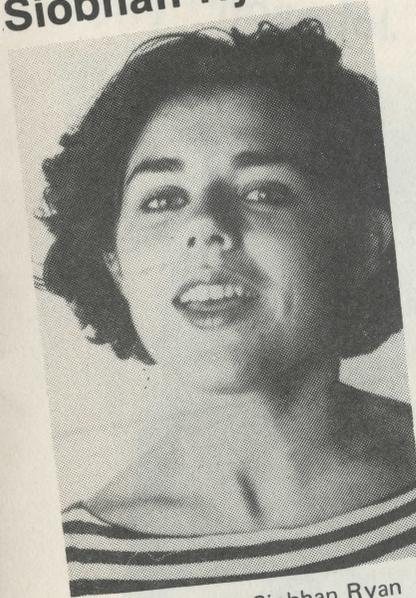
Thank you.

John Harrison



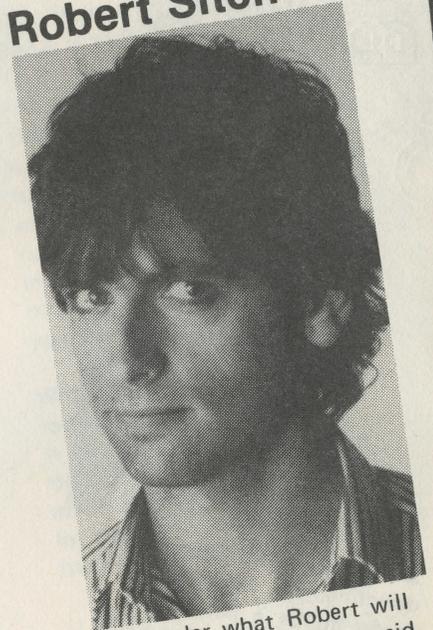
John was a mistake, or so his father told him. "I want a goldfish", he cried. John tried to please, opening and closing his mouth — trying desperately to be the child his parents required. It was no good. He was evicted from the family bowl. Crushed by fate, John wrote his autobiography, "Battered Fish", but was desolated by its pathetic sales. Things went downhill from there. He drank. Until one day he heard these magic words "You drink like a fish". "Dad!!" All was forgiven. A happy ending.

Siobhan Ryan



Nahbois Nayr is Siobhan Ryan spelt backwards. It has a nice ring to it, has it not? . . . a suitable stage name perhaps? A firm believer that life is an onion, the more you peel it the more it stinks. Siobhan has never been one to miss an opportunity to perform in or out of the Theatre. When she was little . . . ah, lets rephrase that . . . younger, Siobhan wooed the crowds with a cameo role in the West Hawthorn Kinda's Nativity play — well, Mrs Ryan thought her daughter gave a rivetting performance as the donkey and the boy who played Mary proposed to her. And well, with an invitation into Theatre like that who could blame a girl for wanting more.

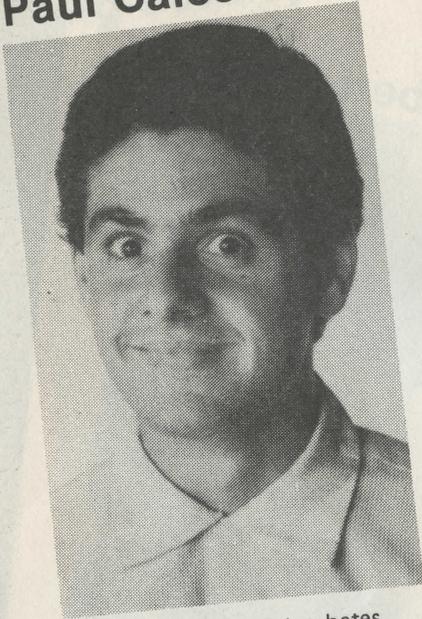
Robert Sitch



"I wonder what Robert will become" his father once said. Nobody was interested enough to answer. So he filed him away. Then times became tough and he had to sell Robert to a band of Gypsies based in Footscray Market. They couldn't make enough money on him as a sideshow and sold him to The Melbourne University Revue. The producer has described it as a good business decision. He has leased him out to the Medical Faculty for the last four years and to various theatre productions. His goal is to appear on New Faces in a bush band.

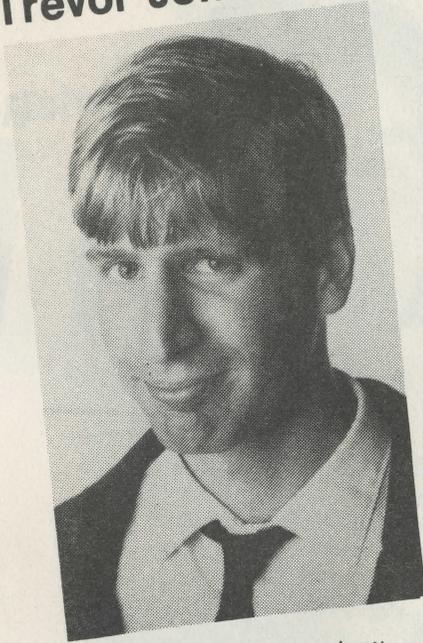
The Directors

Paul Caleo



Let's face it Paul Caleo hates directing. He would much prefer to be a performer. There's only one thing Paul hates more than directing, and that is doing a production in the Union Theatre. So why is he Co-Directing the exciting new Melbourne Uni Revue, the first show to re-open the Union Theatre? Is it because he is committed to Student Theatre and the group of people he is working with? Or is he a stupid masochist? Well, he is working with a 200 year old Finnish-Italo/Australian, a philosopher with a bruised head and a broken baseball bat, a guy who wants to be a chicken or a Greek Lady, a frustrated Royalist, sundry other loonies, and a guy who thinks his name is Holliday International. You're Right! He is a stupid masochist.

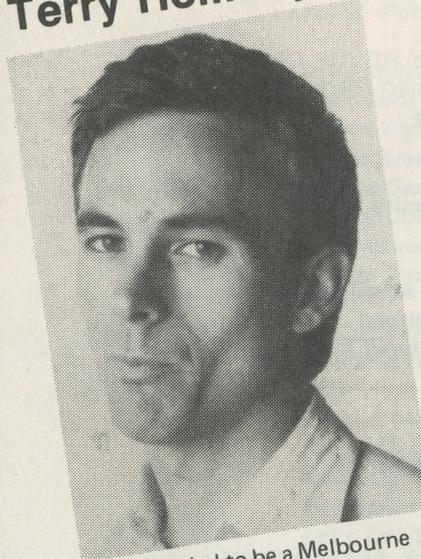
Trevor Johnson



Life is tough. Running a show is, like life, tough. Difficult is also an adequate description. But real men aren't difficult, they're tough. Actually I've met a lot of difficult people — the only thing they understand is toughness. That's life, or that's show business, either way it isn't easy. No-one said it would be, but apparently you're meant to guess.

Writing a biography isn't easy either, particularly when you have a job as interesting as mine; what highs and lows, what human interest what human emotion, what tragedy what ecstasy. I'll have to tell you about it sometime. In the meantime, stay tough.

Terry Holliday



There needed to be a Melbourne University Revue. We used to sit around saying "Why isn't there a Melbourne University Revue", a big show, one that would tour around the country and become a creative institution on this campus.

When the idea was first presented to me by Trevor Johnson it grew on me, harangued me and finally left me uncomfortable because it was always there, crying out to be produced. We gravitated towards it in every conversation. I finally gave in. The Melbourne University Revue would become my indecent obsession until it was a going concern.

We started work in July, 1983 — 9 months later (God I hate that analogy), after an adventure that has overshadowed all of my university experiences and led me down

the adrenalin pumping theatrical road of no return.

The Melbourne University Revue is here to stay.

For those who are involved in 1984 and for all those who we hope will join the troupe in future years, I would like to say this: The MUR is about co-operation, it's about putting in all you've got for the good of the project and for those you are working with.

With commercial theatre making losses all around the country it goes without saying that those people who want to make it live must sacrifice a lot personally and financially; the MUR Group is no exception.

It gives me great pleasure to say that the original Group have been an example, which I can only hope will be followed in future years. Particularly I owe the most to those few people who pulled out all the stops in the arly days when confidence was needed.

To me the organisation, the learning experience, the people and their ability to work hard together under stress and still laugh and enjoy the work, and the group are more important than the show itself. But with these basic ingredients satisfied I am sure that we will have some excellent shows and at least an entertaining evening for all.

The Producer

Our Thanks To

THE MELBOURNE UNIVERSITY REVUE GROUP WOULD LIKE TO THANK THE FOLLOWING ORGANISATIONS FOR THEIR FINANCIAL ASSISTANCE:

- * Theatre Board
- * Friends of the Melbourne University Revue
 - Cardigan Hotels Pty. Ltd.
 - Readings Bookshop
 - Ernst & Whinney (Chartered Accountants)
 - Arthur Robinson & Co (Solicitors)
 - Arthur Andersen & Co (Chartered Accountants)
- * National Australian Bank

SPECIAL THANKS TO:

- * Educational Technology (Don & Joseph)
- * Michael White
- * The 2 Mikes
- * David Greagg (Canticle Arrangement & Chorus Master).

Note from the Directors

This show runs on the enthusiasm, energy and originality of the players, directors, producers, film-makers, choreographer, musicians and technicians who go to make up this production. Without capital or experience in a touring show each problem seems to be overcome only by the group re-doubling its efforts all along the line. We are a group of young performers who decided to create, perform and be responsible for the whole show.

Our idea was to try and take the University back to the community by showing, in accessible and amusing forms, the attitudes and opinions of students. It also shows what a confident and energetic youth can accomplish when they are dedicated to their Art. Theatre only advances when risks are taken. This is the first of what we hope to be many attempts of creating new and innovative theatre in Australia. To continue we seek your support and criticism.

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Curries I Have Known
A Job Interview
Darling, Darling
Perfect Match
BluePrints
Sons of Geez You're a Turd
I Have a Friend at the Hilton
Dig that D.J.
Market Shopping

END THE