


COME RAIN — OR — COME SHINE





Melbourne Theatre Company acknowledges the Yalukit Willam Peoples of the Boon Wurrung, the First Peoples of Country on which Southbank Theatre and MTC HQ stand. We pay our respects to all of Melbourne's First Peoples, to their ancestors and Elders, and to our shared future.

MTC is a department of the University of Melbourne.

MTC is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and by the State Government of Victoria through Creative Victoria.

COVID-19 Arts Sustainability Fund
– an Australian Government initiative



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Melbourne Theatre Company presents

AN MTC NEXT STAGE ORIGINAL

COME RAIN — OR — COME SHINE

BOOK BY

Carolyn Burns

MUSIC BY

Tim Finn

LYRICS BY

Tim Finn
& Simon Phillips

BASED ON THE STORY BY

Kazuo Ishiguro

DIRECTED BY

Simon Phillips

20 June—23 July 2022

Southbank Theatre, The Sumner

ABOUT THE PLAY

Ray, Emily and Charlie have been the best of friends since university. As students, Ray and Emily bonded over their mutual adoration of the Great American Songbook, while Emily fell in love with Ray's roommate, Charlie – despite his terrible taste in music. Nearly thirty years later, Emily and Charlie are happily married and there's always a bed for Ray at their place when he visits from overseas. But on Ray's latest sojourn, Charlie has a favour to ask that could change everything.

CAST

Emily Gillian Cosgriff

Ray Angus Grant

Charlie Chris Ryan

CREATIVE TEAM

Director Simon Phillips

Orchestrations & Additional Music Isaac Hayward

Musical Director Jack Earle

Music Supervisor Isaac Hayward

Set Designer Dale Ferguson

Costume Designer Sophie Woodward

Lighting Designer Katie Sfetkidis

Sound Designer Isaac Hayward

Voice & Dialect Coach Matt Furlani

Assistant Director Miranda Middleton

Voice of Angelina Laura Lattuada

Standby Cover (Ray) Simon Maiden

Standby Cover (Charlie) Adam Murphy

Standby Cover (Emily) Deone Zannotto

Stage Manager Whitney McNamara

Assistant Stage Manager Meg Richardson

Rehearsal Photography Charlie Kinross

Production Photography Jeff Busby

BAND

Reeds Carlo Barbaro

Drums/Percussion Kieran Rafferty

Bass Patrick Schmidli

This production contains coarse language and mature themes.

For information regarding running time, please see a member of the Front of House team.

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Major
Marketing
Partner

Commissioned through MTC's NEXT STAGE Writers' Program with the support of our Playwrights Giving Circle Donors, as well as The Ian Potter Foundation, Naomi Milgrom Foundation, The Myer Foundation, Malcolm Robertson Foundation and The University of Melbourne. Thank you for sharing our passion and commitment to Australian stories and Australian writers.

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The Monthly
The Saturday Paper
7am

NEXTSTAGE
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The Politics

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MUSICAL INTERPRETATIONS

DIRECTOR'S NOTES



Angus Grant

Director Simon Phillips reflects on why Kazuo Ishiguro's short story sung out for a musical adaptation.

Emily and Ray, two sides of the triangle in Kazuo Ishiguro's iridescent short story, share a devotion for Ray Charles's version of 'Come Rain or Come Shine', because 'the words themselves were happy, but the interpretation was pure heartbreak.'

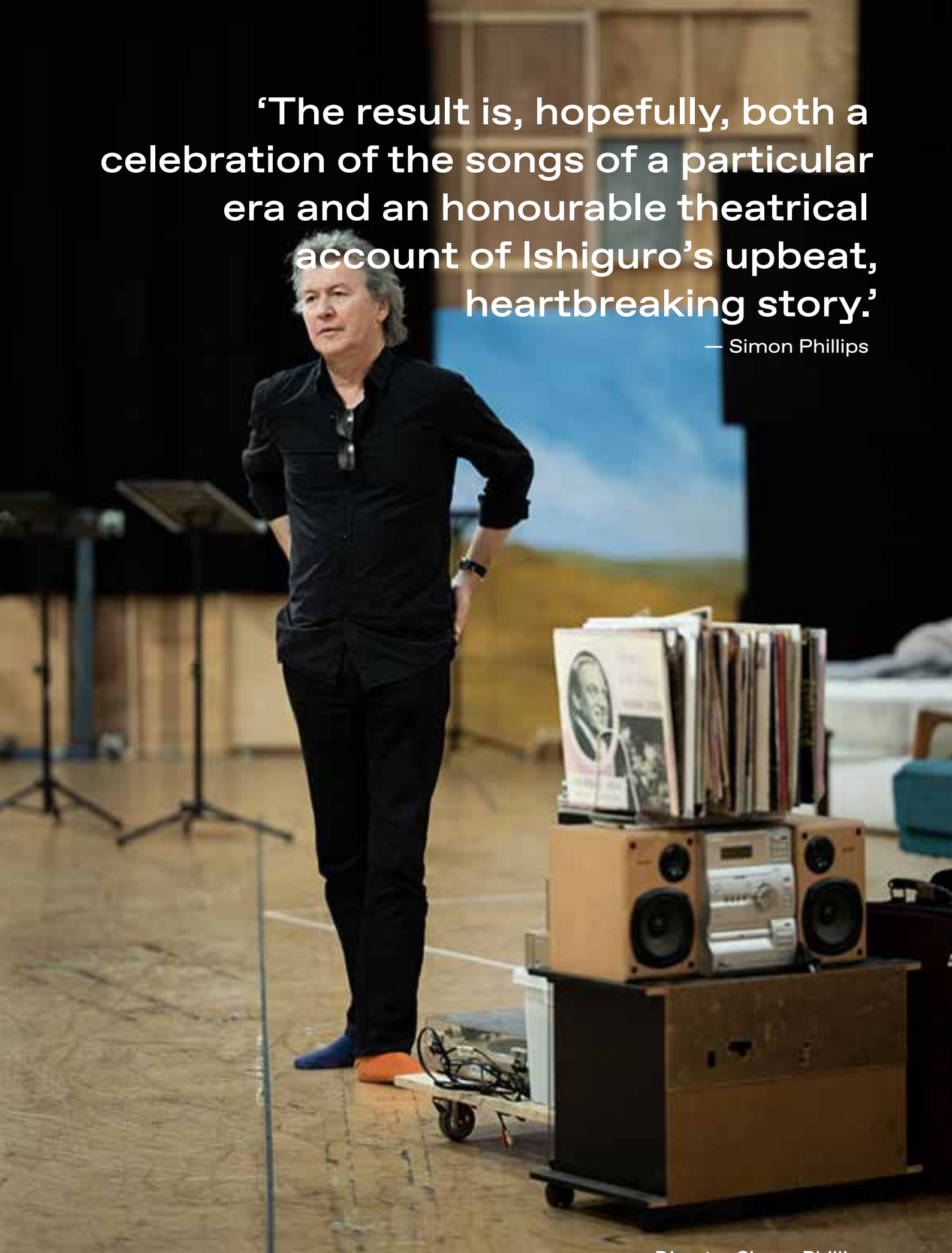
The same could of course be said of the story itself, which dances daringly between high farce and the sense of unspoken longing that characterises so much of Ishiguro's work.

It was these qualities that made it so appealing to Tim, Carolyn and myself as theatre makers – its heightened comic examination of all things 'mid-life', culminating in an extravaganza of physical excess, make it the stuff of a bourgeoisie romp in the spirit of Yasmina Reza, while its undercurrent of inner yearning is worthy of Chekhov.

A musical? Perhaps not quite so obvious, and yet the story, like all those in Ishiguro's *Nocturnes*, has music at its core. The songs of the Great American Songbook create a bond between 19-year-old Ray and Emily that remains, for one of them at least, unbreakable. So it seemed exciting to try to weave the story of the three characters' various mid-life crises into a musical, and we've had a joyous time doing so.

‘The result is, hopefully, both a celebration of the songs of a particular era and an honourable theatrical account of Ishiguro’s upbeat, heartbreaking story.’

— Simon Phillips



We'd like to thank Melbourne Theatre Company for investing in the work both financially and emotionally, and the various actors who have selflessly workshopped it for us along the way, lending invaluable insights into how to bring the piece to life.

The result is, hopefully, both a celebration of the songs of a particular era and an honourable theatrical account of Ishiguro's upbeat, heartbreaking story. Unlike most musicals, there's scant opportunity for love duets or power ballads – the songs necessarily drive the neurotic plot and create dialogues of obsession and delusion. But while the form may be unconventional, we hope that *Come Rain or Come Shine* shares with other musicals the power to raise your spirits and touch your hearts.

Enjoy.





Angus Grant



Gillian Cosgriff

AN MTC NEXTSTAGE ORIGINAL

NEXT STAGE is a \$4.6 million program commissioning and developing new Australian works and playwrights that has set a new benchmark for play development in Australia.



NEXT STAGE is made possible thanks to the generous support from MTC's Playwrights Giving Circle Donors. Thank you for sharing our passion and commitment to Australian stories and Australian writers.

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Christine Brown Bequest, Allan Myers AC QC and Maria Myers AC,
Tony Burgess and Janine Burgess, Dr Andrew McAliece and Dr Richard Simmie,
Larry Kamener and Petra Kamener



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GETTING IT RIGHT

Sophie Woodward speaks to us about creating costumes for the iconic eras of the late 70s and early 80s.

Assistant Director Miranda Middleton and
Costume Designer Sophie Woodward



Come Rain or Come Shine is set in 2005, but also portrays the characters in late 70s and 80s. Where did you seek inspiration for the costume designs to portray these different eras?

I started by researching those exact eras before branching out into initial designs. I like to make sure my research includes images of real people, in this case I found photos of people in 1978–79 through searching historical university archives. A main consideration for Simon Phillips and I was to ensure the costumes didn't look like an advertisement from the 70s. They needed to look authentic. They still might be heightened colour-wise, but we didn't want to create caricatures of the 70s.

A big part of designing the costumes was first to make sure these characters were identifiable, but also grounded in the world of the play, which allows the costumes to help tell the story. I want it to be really clear to an audience member when the story jumps to different times and different ages of the characters, and layering of colour became really important to achieve that. There are certain tones that either link in with the set, or they link in with the character storyline over time, and they're just little hints as we go. For example, there is a scene where Emily merges from a memory into the modern time of 2005. Those two costumes have a similarly coloured top so it feels like she is linking back into being the same person, a morphing of memory and reality. There is a subtle story within the colour.



Charlie

Charlie - Look #1
page 7 - 1978
(apt. #1)



Emily

Emily - Look #6
page 51 - 1979 flashback



Charlie

Charlie - Look #3
page 16 - 80s casual wedding



Ray



What stood out for you when you first read *Come Rain or Come Shine*?

I really loved the play on memory in the story and what music does to memory. But also not just music, it's also things like smell and touch, all those things that have this strange relation to what makes us recall a memory. The play goes into such specific moments in time. It's not just the 70s as a general period – it's 1978 and 1979. And it's because they are particularly important moments to the characters.

It feels selfish, but as a costume designer there's a real excitement about getting to jump around to different eras. And by showing different parts of a character's life, even though they are still the same person, they have grown or changed, and it's exciting because the possibilities of that are going to take you to whole different places.

Gillian Cosgriff and Angus Grant



Chris Ryan and Angus Grant





What would you say has been the most challenging part of the design process?

There are a few moments in the play that require fast costume changes, so it's been trying to figure out how that's possible while still get the look we want. It's been exciting trying to figure out that negotiation. There's a risk of thinking, 'I can definitely make that change work in 30 seconds', but in reality it's sometimes harder to achieve. One of the quickest changes is for Charlie. He goes from 80s wedding attire to 2005 very quickly, and aside from changing his costume, he also has to take a wig off and then get his own hair looking right. Emily also has a quick change earlier in the play, but she has the same wig and shoes for both looks, so it's slightly easier.

It has also been interesting to find a costume for Ray that can tell a story that shifts between the 'real' world to his memory, when he doesn't leave the stage. In some ways, he's the one we've got to work the hardest to get right because he can't just change outfits. But because he is the one recalling the memories he feels very grounded as a character. Even though he's going back and forth, it doesn't feel like he needs to completely change, he's still the same person. We can use small elements, like coats and jackets, and bits and pieces, to jump between eras for him, because he is always in 2005.

What are you most excited for audiences to experience when they see the show?

I'm excited for them to experience the idea of nostalgia and the comedy of the story unfolding. The comedy feels like the characters are almost laughing at themselves, but they are also very serious. It's the type of humour I really appreciate – it's funny because someone's being so earnest, but also what they're saying is kind of ridiculous. I'm also excited for the audience to be taken on this story where you're jumping between times in a very fluid way.



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Assistant Director Miranda Middleton,
Costume Designer Sophie Woodward,
Musical Director Jack Earle and
Director Simon Phillips



Cast & creative team



GILLIAN COSGRIFF — EMILY

Gillian Cosgriff graduated from the Western Australian Academy of Performing Arts in 2010 with a Bachelor of Music Theatre. Theatre credits include *Vivid White* (Melbourne Theatre Company); *Harry Potter and the Cursed Child* (Sonia Friedman Productions, Colin

Callender and Harry Potter Theatrical Productions); *Company* (Watch This); *Loving Repeating* (Vic Theatre Company); and *The Pirates of Penzance* (The Production Company). Television credits include *ABC Comedy Up Late*, *Upfront Gala*, *Tonightly*, *Offspring*, *House Husbands*, *Fat Tony & Co.*, *Ricketts Lane*, *Get Krack!n* and *Back in Very Small Business*. She has toured extensively as a comedian and cabaret performer, most notably at the Adelaide Cabaret Festival, Melbourne International Comedy Festival and Edinburgh Fringe Festival. In 2018 she co-wrote the opera *Lorelei* for Victorian Opera with Casey Bennetto and Julian Langdon. Gillian has won Green Room Awards for Writing (Cabaret), Artiste (Cabaret), Original Songs (Cabaret) and New Australian Work (Opera).



ANGUS GRANT — RAY

Angus Grant has previously appeared at Melbourne Theatre Company in *Cock*. His other theatre credits include *Much Ado About Nothing* (In the Park Productions); *Here, There, As We Mean To Go On*, *After All This* and *Venus in Furs* (Elbow Room); *3xSisters*, *Spring*

Awakening and *Platonov* (Hayloft Project); *King John* (Eleventh Hour Theatre); *A Man for All Seasons* (Complete Works Theatre Company); *Requiem for the 20th Century* (theatre@risk); *The Cherry Orchard* (Pieces of Work); and *Mamma Mia!* (Kyneton Theatre Company). Angus was a series regular on the ABC drama *MDA*. His other television credits include *Big Reef*, *Carla Cometti*, *The Doctor Blake Mysteries*, *City Homicide*, *Rush*, *Howzat!* *Kerry Packer's War*, *Stingers*, *Neighbours*, *Blue Heelers*, *Medivac*, *Flipper* and *Space: Above and Beyond*. Angus is a graduate of the Victorian College of the Arts School of Drama and was a recipient of the Irene Mitchell Award. Angus would like to extend a special thanks to his wife, Jessica, for her extraordinary support throughout this production.



CHRIS RYAN — CHARLIE

Chris Ryan has previously performed with Melbourne Theatre Company in *As You Like It*, *Shakespeare in Love* and *The Hypocrite*. His other credits include *Lazarus*, *A Gentleman's Guide to Love and Murder* (The Production Company); *Three Sisters*, *All My Sons* and *The Present* (Broadway); *Cyrano*, *Children of the Sun*, *Gross Und Klein*, *Baal* and *Concussion* (Sydney Theatre Company); *King Kong* (Global Creatures); *Thyestes*, *Measure for Measure* and *The Promise* (Belvoir); *Meow Meow's Little Mermaid*, *Little Match Girl*, *'Tis Pity She's a Whore* and *Elizabeth* (Malthouse Theatre); *The Call* (Griffin Theatre Company); *Hamlet* and *Othello* (Bell Shakespeare) and *Andre Tonight* (Melbourne Fringe Festival). Television credits include *Ms Fisher's Modern Murder Mysteries* and *Rake*. He also co-created and starred in the ABC podcast *CrossBread*, which won an AWGIE Award for best audio release and was nominated for an ARIA. Chris received a Helpmann Award Nomination for Best Supporting Actor in a Musical for *King Kong*, Sydney Theatre Award Nominations for *All My Sons* and *Othello* and Green Room Nominations for *Thyestes*, *Platonov* and *Andre Tonight*. *Andre Tonight* also received the Melbourne Festival Discovery Award.



HOWARD SOOLEY

KAZUO ISHIGURO — ORIGINAL STORY

Kazuo Ishiguro was born in Nagasaki, Japan, in 1954 and moved to Britain at the age of five. His eight previous works of fiction have earned him many honours around the world, including the Nobel Prize in Literature and the Booker Prize. His work has been translated into over fifty languages, and *The Remains of the Day* and *Never Let Me Go*, both made into acclaimed films, have each sold more than 2 million copies. He was given a knighthood in 2018 for Services to Literature. He also holds the decorations of *Chevalier de l'Ordre des Arts et des Lettres* from France and the Order of the Rising Sun, Gold and Silver Star from Japan.



(Clockwise from above) Gillian Cosgriff; Angus Grant;
Angus Grant, Gillian Cosgriff and Chris Ryan





CAROLYN BURNS — BOOK

Carolyn was born and raised in New Zealand and began her career working for TVNZ as a journalist and documentary filmmaker. She also started writing drama, including an 18-part children's adventure-comedy for television called *The Retrievers* and a full-length stage play for adults called *Objection Overruled*. After moving to Australia she was selected to attend the then year-long script writing course at AFTVRS in Sydney. She has continued to write for children's television as well as the stage, but since shifting to Melbourne with husband Simon Phillips has worked mainly as a freelance script consultant and dramaturg. In 2014 she adapted the Alfred Hitchcock film *North by Northwest*. Directed by Simon, it has toured Australia and played in both the UK and Canada. In 2015 she joined forces with Simon and singer/songwriter Tim Finn to adapt Madeline St John's book *The Women in Black* to the stage. *Ladies in Black* won the 2016 Helpmann Award for Best New Australian Work.



TIM FINN — MUSIC & LYRICS

Having established himself in the early 1970s as a founding member of beloved New Zealand band Split Enz and later as a member of the *Woodface* era Crowded House, Tim Finn has penned some of the most treasured songs in contemporary music. Add to this, a successful solo career that continues to defy expectations. In recent years Finn has helped develop new work for theatre. This has included the highly successful musical *Ladies in Black*, which received a Helpmann Award for Best Australian New Work, *White Cloud*, a one-man observation of his family heritage and culture, and *The Fiery Maze*, a raw and provocative piece based on the works of the late Dorothy Porter. Recently Finn has helped create *Ihitai'Avei'a-Star Navigator*, commissioned by West Australian Opera with New Zealand Opera.



SIMON PHILLIPS — DIRECTOR

Simon Phillips was Artistic Director of the State Theatre Company South Australia from 1990–94 and Artistic Director of Melbourne Theatre Company from 2000–11, where he oversaw the design and construction of the company's new headquarters and the Southbank Theatre.

Since then he has resumed his national and international freelance career. His directing credits range from contemporary and Shakespearean classics to musicals to opera. He has also directed the premieres of many works by leading Australian writers. He has received seven Green Room Awards and six Helpmann Awards.



ISAAC HAYWARD — ORCHESTRATIONS, ADDITIONAL MUSIC, MUSIC SUPERVISION & SOUND DESIGN

Isaac Hayward is an award-winning music director, multi-instrumentalist, orchestrator and arranger who has worked on a wide range of projects across Australia and internationally. Isaac's Australian music direction credits include *Ladies in Black* (Queensland Theatre); *The Rabbits* (Opera Australia); *The Secret River* (Sydney Theatre Company); *West Side Story* (Opera Australia); and *Muriel's Wedding The Musical* (Global Creatures), for which he won a Helpmann Award. His international work includes *King Kong*, *Beetlejuice* and *Phantom of the Opera* (Broadway); *The Mikado* (New Zealand Opera), *Unmasked* (Paper Mill Playhouse/RUG) and *The Secret River* (Edinburgh International Festival, National Theatre London). He has also worked extensively as a pianist, guitarist and cellist including with pop singer Kate Miller-Heidke. Isaac's arranging work includes *Muriel's Wedding The Musical*, *Ladies in Black*, Australian Broadcasting Corporation, Sydney Symphony Orchestra, Adelaide Symphony Orchestra, The Lord Mayor Christmas Carols, Dami Im, New York University, Sony Pictures, Warner Bros and Netflix.



JACK EARLE — MUSICAL DIRECTOR

Jack Earle is a pianist, trumpet player, conductor, composer, arranger and producer with over ten years' professional experience. As a versatile and prolific music aficionado, Jack is in high demand with iconic artists such as Rhonda Burchmore, Tina Arena, David Campbell, Kate

Ceberano, Rob Mills and more. His professional theatre credits include *Kiss of the Spider Woman* (Melbourne Theatre Company); *Dream Lover* (GFO); *Evita* (Opera Australia); and *The Who's Tommy* (Victorian Opera). Jack has performed, composed and arranged for many performances and commercials on TV and radio, as well as numerous studio albums including his own independent releases; most recently *A Red Hot Swingin' Christmas* with Rhonda Burchmore to be released through ABC in October 2022. He formed the Jack Earle Big Band in 2008, aged 12, building it into Australia's most exciting large jazz ensemble, combining his love of composition, arrangement and public entertainment. The formation of The Jack Earle Trio in 2015, allowed a focus on improvisation, experimentation and the avant-garde.



DALE FERGUSON — SET DESIGNER

Dale Ferguson's credits for Melbourne Theatre Company include *Cosi*, *An Ideal Husband*, *Born Yesterday*, *The Weir*, *The Speechmaker*, *The Crucible*, *Top Girls*, *The Drowsy Chaperone*, *God of Carnage* and *August: Osage County*.

Other recent credits include *L'Appartement* (Queensland Theatre); *Oklahoma* (The Production Company); *Counting and Cracking*, *Sami in Paradise* and *The Blind Giant is Dancing* (Belvoir); *Away*, *Brothers Wreck*, *Night on Bald Mountain*, *Dance of Death* and *Timeshare* (Malthouse Theatre); *Exit the King* (Broadway); and *Les Liasions Dangereuses* (Sydney Theatre Company). Recent opera credits include *Tosca* (Opera Queensland); *The Magic Flute* (Lyric Opera of Chicago); *The Riders* (Victorian Opera/Malthouse); *Anything Goes* (Opera Australia); *Otello* (Cape Town Opera); *A Midsummer Night's Dream* (Houston Grand Opera, Canadian Opera, Lyric Opera of Chicago); *Ariadne Auf Naxos* (Welsh National Opera, Boston Lyric Opera) and *Marriage of Figaro* (Opera Australia, Welsh National Opera). Dale received Helpmann Awards for *August: Osage County* and for *Counting and Cracking*. He has also received five Green Room Awards, most recently for *Away*, and Tony and Drama Desk nominations for *Exit the King* on Broadway.



Chris Ryan; (below) Angus Grant and Gillian Cosgriff





SOPHIE WOODWARD — COSTUME DESIGNER

Sophie Woodward is a Melbourne-based set and costume designer. Sophie graduated with a Bachelor of Production (Design) from the Victorian College of the Arts in 2010, winning the Beleura John Tallis Design Award in her final year. Sophie recently designed *Fast Food*, *Iphigenia in Splott* and *Grace* (Red Stitch Actors' Theatre); *#No Exemptions* (LaMama Courthouse) and *Burn This* (fortyfivedownstairs). Earlier design work from Sophie includes *Hungry Ghosts* (Melbourne Theatre Company); *The One*, *Mr Burns* and *A Post Electric Play* (fortyfivedownstairs); *Those Who Fall in Love Like Anchors Dropped Upon the Ocean Floor*, *Between the Clouds*, *Pyjama Girl* and *Letters from the Border* (Hothouse Theatre); *Extinction*, *Rules for Living*, *You Got Older*, *The Honey Bees*, *The Village Bike*, *Wet House*, *Love Love Love*, *4,000 Miles* and *Day One. A Hotel, Evening* (Red Stitch Actors' Theatre); *Thigh Gap* and *A Long Day's Dying* (La Mama Theatre). Sophie was Design Assistant on *An Ideal Husband* and *Twelfth Night* (MTC).



KATIE SFETKIDIS — LIGHTING DESIGNER

Katie Sfetkidis is a lighting designer and contemporary artist based in Naarm. She has worked extensively in theatre, dance and experimental performance for almost 15 years in Australia and abroad. Credits include *Touching the Void*, *Abigail's Party* and *Happy Ending* (Melbourne Theatre Company); *Chase*, *S.S. Metaphor*, *Loaded*, *Meme Girls* and *Calpurnia Descending* (Malthouse Theatre); *Kill the Messenger* (Belvoir); *Romeo & Juliet* and *Lysa and the Free Born Dames* (La Boite Theatre); *Merciless Gods*, *The Happy Prince* and *The Nightingale and the Rose* (Little Ones Theatre); *Monty Python's Spamalot* (One Eyed Man Productions); *Easy Riders*, *Exit Strategies*, *The Director* and *A Singular Phenomenon* (Aphids); *Oh Mensch!* and *Exil* (Sydney Chamber Opera). Katie has received one Green Room Award (2015) for *Meme Girls* and has several nominations. From 2020–21, she was the Feminist Emissary for the Queen Victoria Women's Centre.



MATT FURLANI — VOICE & DIALECT COACH

Matt Furlani is a voice and dialect coach and actor, holding a Postgraduate Diploma in Voice Studies and Bachelor of Dramatic Art from the Victorian College of the Arts. Matt has worked as dialect coach on productions including *Admissions*, *The Truth*, *Home*, *I'm Darling* and *Golden Shield* (Melbourne Theatre Company); *Heroes of the Fourth Turning*, *Iphigenia in Splott*, *The Cane*, *Pomona* and *Ulster American* (Red Stitch Actors' Theatre); *Burn This* (16th St Actors Studio); and *Polygraph* (OpticNerve Performance Group). In 2016 he was a recipient of The Mike Walsh Fellowship, enabling him to travel to Scotland and work with renowned voice teacher — and author of *Freeing the Natural Voice* — Kristin Linklater. He has taught voice and dialect at 16th St Actors Studio and The Australian Film & Television Academy (TAFTA) since 2017.



MIRANDA MIDDLETON — ASSISTANT DIRECTOR

Miranda Middleton is a director, writer and choreographer with a Master of Fine Arts (Directing) from NIDA. She is particularly interested in the intersection of text, music and movement on stage, and aims to create theatrical events which spark connection within the audience. In 2022, Miranda is the Resident Writer at Theatre Works, and is honoured to assist Director Simon Phillips on *Come Rain or Come Shine* at Melbourne Theatre Company. Her most recent directing credits include *Not Today* and *Voldemort and the Teenage Hogwarts Musical Parody* (Theatre Works); *Sowing Seeds* (Gasworks Arts Park); and *The Great and Powerful Ozzie* (Old 505 Theatre). Miranda was also the dramaturg for *A Letter for Molly* (Ensemble Theatre). As a writer, Miranda has two new works in development; the new Australian musical *Paper Stars* with Salty Theatre, and *Pear-Shaped* with Rogue Projects.

Chris Ryan



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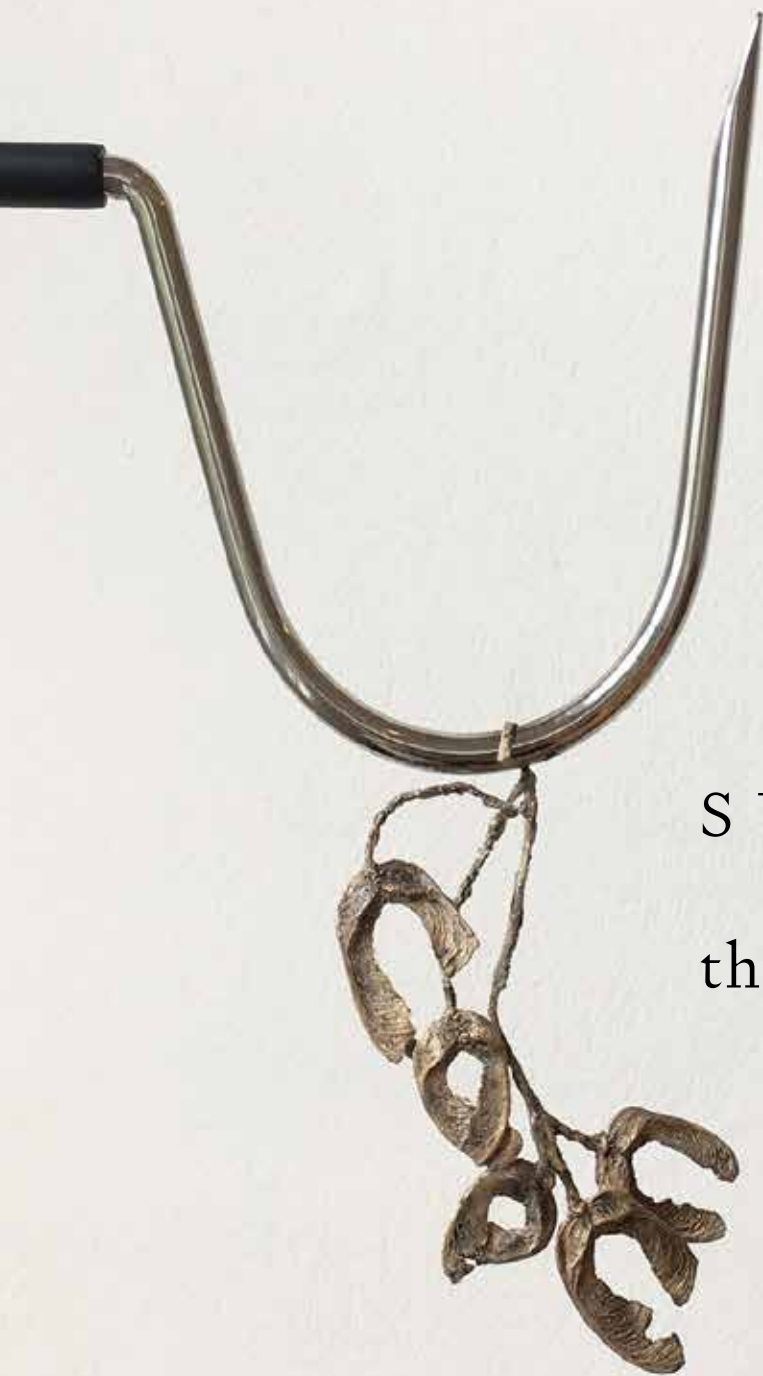


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