

THE
HATPIN



**EDUCATION RESOURCE PACK
EDUCATION PROGRAMME**



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THE HATPIN

Dear Teacher,

Welcome to the Education Resource Pack for the World Premiere Australian theatrical production – *The Hatpin*.

This education program is designed for students aged 15 years and over to coincide with the suggested age group for attendance to the stage musical. This resource includes discussion points, six lesson plans – one for you to give before seeing the show with the remainder to take place afterwards. These later projects concentrate on various aspects of the live production, including characterisation, music and staging which lead to students writing their own personal review of the show.

Each activity is based around the challenges faced taking an existing story to the stage while maintaining the existing plot, characters and their environment. Combined with a visit to the show these lessons will give your students an insight in the production of the musical and journey inspired by Amber Murray at a time and place which was pivotal in Australia's history.

This resource pack has been created for use in the classroom and is designed to facilitate discussion and the gaining of knowledge surrounding the complex elements which when combined result in this production.

We hope your students enjoy their journey with *The Hatpin*.



THE HATPIN

BACKGROUND INFORMATION – *A tale of friendship, borne out of tragedy*

“When you’re left with nothing, you try and hold onto everything”

The Hatpin premieres at The York Theatre, Seymour Centre, Sydney on 27 February, 2008.

The Hatpin is inspired by the true story of Amber Murray, is tale of great friendship between two women, borne out of tragedy. It is a dramatic thriller that deals with the notions of motherhood, and companionship thriving under extraordinary pressure and self-liberty. Essentially, it is a story about the resilient nature of the human spirit in times of great loss.

The story of Amber Murray and that of John and Sarah Makin in 1892, is considered influential in bringing about awareness in Australian society of the need for welfare for single-mothers and the demand for an Australian Child Protection Act. It marked a pivotal turning point in our history and helped define our society and social structures, the consequences of which are still seen today.

The Hatpin is a new Australian musical created by James Millar (Book & Lyrics) and Peter Rutherford (Music). This world premiere production further draws on Australian theatrical talent with direction by Kim Hardwick, musical arrangements and direction from Peter Rutherford, set and costume design from Mark Thompson and lighting and vision design from Martin Kinanne.

CURRICULUM RELEVANCE

The Hatpin is suitable for middle and senior secondary schools students of English, History/ Modern History, Society & Culture, Drama, Music, Dance, Entertainment, Design and Theatre Studies & Performance, as well as students studying acting and theatre at tertiary level.

This education resource has been designed to allow accessibility and provide further learning opportunities surrounding both the work’s historical context and provide insight into the creation of a theatrical production. Like a play script, a musical theatre libretto can never be fully realized until it is staged, collaboratively combining a number of equally important elements resulting in a production with the ability for the plot to unfold in a distinctly unique manner.

Lessons One to Six provide diverse learning activities surrounding individual elements of the production. They are designed to both inform and encourage individual responses to existing knowledge and that of their experience of *The Hatpin*.

Extension activities have also been included for each lesson to greater challenge more advanced students or those which a specific interest in a particular production element.



LESSON 1: The Pages of History to Stage

This lesson allows students to explore the challenges and processes of transferring a true story, inspired by a real person with a historical social context to the stage. It looks at elements portrayed in the folklore surrounding the events in Sydney in 1892, the structure of the musical adaptation and analyses how effectively they are translated in the development of a new musical theatre production.

LEARNING OBJECTIVES

- To research the history and the place in time in which *The Hatpin* is set.
- To determine what challenges would have been faced in translating the story to a musical theatre production.
- To gain greater understanding of the relationship between historical references as source material for new musical theatre productions.

PREPARATION

Photocopy Activity Sheet 1 for each student.

Optional resource – Appendix 6: Historical Resource Material – Sarah and John Makin

LESSON OUTLINE

Students should be encouraged to note their existing knowledge about Sydney in the 1890's; most specifically what do they know about what Australia was like at this time, particularly in the cities?

Students should then be asked to research the social class structure, way of life, social expectations, family structures, individual roles in family unit and society, employment opportunities, social services, the role of women in such a society and consider this historical and cultural context when creating a new Australian musical and translating a story set in this time to the modern stage.

In addition, they should be asked to determine what, if any, similarities they can see between life in the 1890's and today and what they consider to be different? Can they see challenges and issues which would have been faced living in this time that are still relevant today?

EXTENSION ACTIVITY

To further their knowledge students are encouraged to research and answer the following questions surrounding the development of Australian musicals:

- What other musical theatre works have been created in Australia over the last 15 years? Can they recall what their subject matter was - did they have a story to tell? How instrumental was this subject matter in their recognition and success?
- What do they believe would be the major factor in writing a musical inspired by historical events here in Australia?
- What do they think is a good story or subject matter for other Australian musicals? (ie historical events, personal stories of celebrities or sporting heroes, existing books or novels)

THE HATPIN

THE PAGES OF HISTORY TO STAGE – Producer’s Note

25 January, 2007

In 1892 a desperate mother, Amber Murray, makes a heartbreaking decision, the consequences of which are still being felt today. Using the moral support she gains from her friendship with the free spirited Harriet Piper, she fights the injustices of circumstance and tragedy to find hope and strength. Inspired by a true story, this beautifully written new Australian musical drama will linger with you long after the final curtain...it's fresh, hopeful and touching... a future classic.

Welcome to *The Hatpin*.

Bringing a new Australian musical to the stage is, as a general rule, a challenging, trying and difficult process. However, from the first time that James Millar sent me a very early draft of *The Hatpin* it became obvious that there was something very special about this story – and about the writing team. It was a work that we believed very strongly had to be seen by the Australian public, and it makes us very proud that this production has come to fruition.

This production would not have been possible without the time, talent and belief of the many people who helped *The Hatpin* through its development stages. To all the performers, musicians and interested onlookers that participated in both the 2005 workshop and the 2007 reading, we will always be eternally grateful. The contribution of each of you has allowed this piece to develop from a work with untold potential into the final form that is on stage tonight.

The Hatpin marks the first collaboration between James Millar and Peter Rutherford – undoubtedly two of the most exciting young talents to ever emerge in Australian Theatre. We very much look forward to seeing these two writers develop over the years, and have no doubt that even greater works lie ahead.

This production also marks the first collaboration between the producers – Neil Gooding Productions Pty Ltd and WHITE BOX. My enormous thanks and gratitude go to Kim Hardwick and Martin Kinnane for making this often bumpy pathway towards the production a lot of fun. It has taken an enormous amount of work for a small team – and the three of us are enormously proud of this production. We would also like to thank our brilliant cast and orchestra. The team working on this production is far beyond what we could have ever dreamt of when this process first started well over a year ago. Thank you to each of you for what you have brought to this production – your talent, energy and humour.

Finally, thank you for coming to see a new Australian work. Your attendance here tonight, and your support will hopefully allow many more projects of this type to be staged in Australia. We have the writers, we have the creatives, we have the performers. So, let’s start seeing a lot more Australian works with original scores on our stages.

Neil Gooding

On Behalf of Neil Gooding (Neil Gooding Productions Pty Ltd), Martin Kinnane & Kim Hardwick (WHITE BOX)



Neil Gooding, Martin Kinnane & Kim Harwick

Producers

The Hatpin

AFTER SEEING THE SHOW

DISCUSSION TOPICS

You may want to give your students an opportunity to discuss their experience of the performance. For example:

- Did you enjoy the production? What did you like the most?
- Was there any part of the production you didn't like? Why was this?
- The structure for *The Hatpin* is described as a book musical. What do you think this means and
- How effective was the transfer of the story from the historical references to the musical?
- Who was your favorite character/s and why? In what way were they important to the story?
- Could you identify characters with people you see in Australia today? Who are they and where would you find them? Do you think their lives would be similar or very different to those in *The Hatpin*? Explain why you think this would be the case?
- Did you have a favorite production number and why was it important to the story?
- Did the musical choices propel or hold back the narrative of the piece?
- How did the musical staging/ choreography support the story?
- What themes do you see woven throughout the piece?
- What was the most effective element of the set? Why do you think so?
- Was there a particular costume or set of costumes which stood out to you? Why was this?
- What Australian city, town or suburbs do you think featured in the production?
- Would you have liked to have lived in this city during 1892? How different would it be to the city and Australian society you live in today?
- How effective was the lighting in creating day, night and the seasons in the piece?
- Were the sound effects helpful in creating the physical world you think the characters lived in?
- How effective were the audio visual images in helping provide you with a context for the story? Did it make it easier for you to place the characters and did you recognize any of the streetscapes?
- Were there elements of the production that you believe did not work to enhance the story? Why do you believe this and how would you have done this differently?
- What elements of Australian culture could you identify in the script?
- What do you think Amber, Minnie, Marianne, Rebecca, Harriet and Clara learned about each other and themselves on the journey? What did you learn from them?
- Were there controversial issues raised in the piece? Are these issues resolved or still relevant today? Do you think any issues would they be treated in the same or a different manner?
- Would you recommend attending the show to your family and friends? What element/s would they most enjoy and why?

PAGES OF HISTORY TO STAGE (See Activity Sheet 1A)

Having now seen *The Hatpin* students should be encouraged to answer the following questions:

- What challenges do they think were faced when adapting the story inspired by Amber Murray into a stage musical?
- How successfully do they believe their story was translated to the live musical theatre production?
- Do they think any element of the story was lost during the transfer to the stage? If so, can you suggest how it could have been better incorporated?
- Do they believe transferring another historical event to the stage would possess the same or different challenges to *The Hatpin*?
- In film and television, close-ups are used to create intimacy and wide-shots, landscape and space – how in *The Hatpin* do they think intimacy and space were created? What took the place of these elements onstage?

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FASCINATING FACTS

- *'The Hatpin'* has a cast of 11 adults
- The orchestra is made up of 8 musicians and a conductor. The orchestra consists of:
 - Piano
 - Violin
 - Viola
 - Cello
 - Double Bass
 - Flute / Oboe / Cor Anglais
 - Flute / Clarinet / Bass Clarinet
 - Percussion
- The Hatpin requires a permanent crew looking after areas of production including Stage Management, Lighting, Sound, Props & Wardrobe.
- There are 7 performances each week.
- Barry Crocker is one of the original cast members of The Hatpin. His lucky numbers are 1, 3, 6 and 9. By coincidence, the inquest referred to in the show was number 1369.
- Peter Rutherford, the composer of the show was only 21 years old when he commenced writing The Hatpin. James Millar, who wrote the book and lyrics was only 24.
- The world premiere season of The Hatpin was staged at The Seymour Centre in Sydney, which is only a couple of blocks from where the Makin family lived.
- For several years, Peter Cousins who created the role of Charles Makin was the Patron of NAPCAN – The National Association for the Prevention of Child Abuse and Neglect.



L to R: Peter Cousins, Melle Stewart,
Caroline O'Connor and Barry Crocker.

LESSON 2: Language and Australian Identity

Critical to the successful translation of the story inspired by Amber Murray for *The Hatpin*, for the stage is the use of language to ensure an authentic description of the environment found in Australian culture and the landscape of the early 1890's. This includes the use of Australian iconography, references to actual places, items and colloquialisms reflecting our unique culture. All these factors help translate a version of our Australian Identity to the stage and are integral to the effectiveness of the book musical and plot within.

LEARNING OBJECTIVES

- To discuss the use of language in depicting Australian imagery in the production and its value in depicting the Australian environment and cultural landscape of 1892.
- To identify, explore and discuss the meanings of words used in the language, such as Australian colloquialisms and slang and their impact in defining the show.

PREPARATION

Photocopy Activity Sheet 2 for each student.

LESSON OUTLINE

Students should be asked to identify and explore the use of the language for the creation of imagery, together with icons and colloquialisms and determine how important they were to the fabric of the production, its characters and story. The following questions should be addressed to encourage this identification and class discussion:

Did the choice of language used assist in the creation of imagery to depict the time and place in which the production was set? If so, how do the students think this was done?

Over time language is known to change when describing items and behavior, even within the same culture. Provided are a list of expressions or references to items which feature in the production. Students should be asked to determine what each of these mean and discuss why they have been used in the script. In addition, they should be able to identify what effect they have on the flavour of the language and overall tone of the production.

EXTENSION ACTIVITY

The story inspired by Amber Murray (and those like her), is considered influential in bringing about an awareness in Australian society of the need for welfare for single-mothers and the demand for an Australian Child Protection Act which was passed in 1902. Students should determine and explain how the introduction of this Act would have changed the lives of young women such as Amber, Minnie, Marianne, Rebecca and Harriet in 1892 and therefore the impact on the lives of unwed/ single-mothers until the present day.

The media have become an increasingly influential force in modern Australia. Students should ascertain how influential the media treatment of the events depicted in *The Hatpin* was and whether they think this media attention would have influenced the introduction of the Australian Child Protection Act and a social welfare system?



LESSON 3: Character Analysis

A good musical begins with strong characters and a good storyline. This lesson allows students to explore the characters in *The Hatpin*, their relationships with each other, how these are portrayed and how they develop during the course of the show.

LEARNING OBJECTIVES

- To explore, discuss and understand characterisation as portrayed on stage.
- To investigate the themes and concepts as reflected in the musical.
- To write concise and detailed character profiles of the characters.
- To understand how characterisation is important to the development of the story in a stage production.

PREPARATION

Photocopy Activity Sheet 3 for each student.
Photocopy Appendix Three – Synopsis and Character Breakdown

LESSON OUTLINE

Students should be asked to look at the diversity found in the characters within the musical upon which to base a detailed character analysis.

Instrumental to an effective musical theatre plot are strong, complex characters assisting in both the telling of the story and communication of its themes and concepts. Students should be asked to list the themes and concepts they can identify in the story and select two characters and provide a character analysis/ breakdown for each.

EXTENSION ACTIVITY

Using their two existing character profiles from *The Hatpin*, students should compare and contrast them to determine how important their characterisation and relationship is in the development of the plot and what impact their relationship has on other characters.

LESSON 4: The Book Musical

Central to *The Hatpin's* structure is the integration of both the music and lyrics into the piece which not only carry the plot forward but also provide insights into the characters, entertains the audience and provide endless opportunities for musical staging. Students will explore the impact the music has in contributing the structure of this type of production.

LEARNING OBJECTIVES

- To understand the importance of music on the structure of a book musical.
- To investigate the impact music has on the plot, characters and as a tool for integration of other elements such as musical staging and choreography.

PREPARATION

Photocopy Activity Sheet 4 for each student (and lyrics for the Extension Activity)
 Photocopy Appendix Three – Synopsis and Character Breakdown
 Optional Reference – Photocopy Appendix Two – Writer and Composer's Notes
 Optional Reference for Extension Activity - streaming of music from www.thehatpin.com

LESSON OUTLINE

The Hatpin is a classic example of a Book musical where the music is interwoven into the structure of the script to carry the plot forward, aid in characterisation and underscore the movements of the characters and elements of the staging. Students should assess the following:

How important do they think the music was to the structure of *The Hatpin*?

Discuss how different songs within a musical can range in type, change a mood and alter the speed of the plot.

Identify what other functions the music can play when translating a story inspired by a historical event to a stage musical?

Looking at the synopsis of *The Hatpin*, select five songs and discuss the following for each of them:

- In this context what is the intended meaning for the song?
- Why do you think this particular song was written?
- Which character/s, if any, do you learn more about through the use of this song?
- How valuable was the song to the overall context, themes and plot of the show?

EXTENSION ACTIVITY

Music and lyrics work together to create a specific mood and fulfill a purpose in a piece. To further develop student's ability to critically analyse this relationship they are encouraged to undertake the following exercise:

- Lyrics could be described a poetry set to music. Looking at the lyrics for the following songs, *Puddles* and *Twisted Little Town*, describe what metaphors and meaning you can identify, as well as what imagery the lyrics conjure up?
- What qualities did you hear, or would expect to hear in the music for both these songs? How is this or would this be achieved (specifically refer to elements of the music such as tempo, major/minor scales, use of instruments, etc)

LESSON 5: Re-staging History

This lesson allows students to explore the physical production elements central to the staging of *The Hatpin*, which are responsible for creating diverse outdoor and indoor spaces allowing for the depiction of so many different scenes in which the action takes place.

LEARNING OBJECTIVES

- To understand how staging, costumes, lighting, sound and special effects can create the illusion of different times and places, using the one space.
- To research the impact of technology on staging techniques and past practices leading to development in the areas of staging, lighting, sound and special effects.

PREPARATION

Photocopy Activity Sheet 5 for each student.
Photocopy Appendix Five – Set model concepts

LESSON OUTLINE

Students should be asked to identify two pieces of staging used to create a scene in the musical. One of the scenes should be of an interior, the other an exterior.

Once the staging has been selected the student should suggest how they think it was achieved including all the elements which contribute to the creation of the effect.

Attention should be paid to the way in which the audio visual images and lighting work to enhance these moments as well as how a sound scape or sound effects contribute to the overall atmosphere.

Additions such as costumes, wigs, shoes, hats and props should also be included in each analysis.

EXTENSION ACTIVITY

As a research task students should be encouraged to compile a report focusing on the art of stage and special effects. They should focus on how these effects have developed over the last 20 years with the incorporation of computer technology (which operates revolves, automation, scenery, moving lights, computer operated sound desks and special effects such as smoke)

As part of this research, students should discuss at least two of the effects in the context of *The Hatpin* by:

- a) identifying effects which were used in the production and discussing how they were used to support the plot and overall staging: *OR*
- b) identifying effects which could be used in the staging of the production and discussing how they would use them to support the plot and overall staging.

LESSON 6: Reviewing the Performance

This lesson encourages students to discuss the performance they have experienced and to critically analyse this experience, while assessing each elements which contributes to the show. In addition, they are invited to critique a published review or one of their peers allowing for the broadening and refining of their analytical skills with regard to other points of view when looking at the same production.

LEARNING OBJECTIVES

- To critically analyse their experience of *The Hatpin*.
- To share thoughts and opinions on the shared experience of attending the production.
- To clarify one's own view and be able to express persuasively and succinctly.
- Assess the production's elements and value of the production as entertainment
- To critique and respond to the views of another in a written assessment.

PREPARATION

Photocopy Activity Sheet 6 for each student.

Provide students with copies of a review completed by a peer (or teacher's review) or have students work in pairs and exchange their reviews; OR

Download a copy of a published review from www.thehatpin.com (after 28 February) and provide a copy for each student.

LESSON OUTLINE

Student should be asked to prepare their own review of the production incorporating all the creative elements such as structure, script, musical choices, production design, costuming, lighting and sound. They should be encouraged to assess the effectiveness of, but not limited to the following:

Characters: How did they develop throughout the performance? Did they push the narrative forward?

Setting: How effective was the setting in depicting elements of Australian life in the 1890's.

Staging: Did the staging appear to achieve its aims for so many diverse environments/ locations?

Costume: How well did the costumes depict the different scenes? Did they succeed in achieve in recreating the appearance of the 1890's, each of the distinct characters and their position within the class structure.

Music: How did the music enhance the narrative and mood of the work?

Musical Staging/ Choreography: What styles and techniques were used and how well did it support the music, characters and story?

Themes: How effectively did all the elements of the production support and portray the story and characters.

EXTENSION ACTIVITY

Reviewing the Review

Following their personal review of the production, they should be encouraged to review an existing peer or published review as follows:

- Critically analyse a published review of the production.
- Identify those comments they agree with, as well as those they disagree with regarding the structure of the production, the plot, music and lyrics, musical staging/ choreography, costumes, set design and further development of the piece.
- Explain why they agree or disagree with the reviewer of his assessment of the actor's performances and their characterisation.

APPENDIX ONE – WELCOME FROM THE DIRECTOR



Kim Hardwick - Director

I still remember my initial reaction when James Millar told me the incredible story of Amber Murray and her battle to find justice. I kept thinking of this woman’s courage and dignity in a time when society’s reaction to unwed mothers was brutal. For her there was no welfare, no family or community support, but there was a heartbreaking decision to make and a multitude of prejudices and hurdles to confront.

My amazement at James’s story wasn’t isolated. I looked around and saw others who were equally as moved...there was an air of incredulity. To quote from his writer’s notes, “it was a great yarn that seemed to work a treat when I told it at parties”.

It’s not inconceivable to consider that in the 21st century, for some women, a portion of Amber’s hardships and struggles still exist. I don’t believe the themes in this story are restricted to the archives.

With this in mind the production hasn’t been strictly designed as a period piece. The themes of The Hatpin resonate as vibrantly today as when the story was first uncovered and the design decisions are a reflection of this.

The Hatpin is a thriller, a story of love, compassion, betrayal - it’s a mirror to our society; both past and present and within that reflection our own frailties and strengths appear with crystal clarity.

APPENDIX TWO – WRITER AND COMPOSER’S NOTES

A NOTE FROM THE WRITER

If you are reading these notes before the show, I want to say three things. The first is- thank you for actually reading them! The second is- if you read any further you will encounter some plot-spoiling references! The third is- thank you so much for coming to see this show – a tale that happened here in our city, our country...once upon a time.

First of all, I'd like to highlight that '*The Hatpin*' is inspired by a true story. For many reasons, some names have been changed, locations altered and elements of the story re-imagined. (For example- in the real story it is my understanding that none of the characters actually *sang*.)

If you are interested in a detailed account of the historical and legal facts, then get your hands on a copy of '*From Burren Street To The Gallows*' - researched and written by the wonderful Carol Herben from Wollongong...a relative of The Makin family and a passionate historian and wonderful person to boot.

As book and lyric writer, my journey with '*The Hatpin*' began when I was a teenager and my mother bought me a copy of '*The Australian Murder Almanac*' published by Nationwide News. She found it in a bargain-bin outside a local bookstore and brought it home for me - I had long shown an interest in creepy stories as a kid, so mum was simply appealing to my interests!

I treasured this book and was fascinated by the collection of true-stories in it: the creepy tale of *The Pyjama Girl*, the incredible life of *Eugenia Falleni*, the murder of *Mayor William Paisely*, *The Gatton Tragedy*, the *Jekyll & Hyde crimes of Eddie Leonski*...to name just a few. Stories so spooky I could not believe I hadn't heard them before. Stories that happened in the country I lived in and that made the old houses and buildings seem like time machines- staring silently onto the streets and colouring, in new ways, the faces of the suburbs.

Whenever I picked up that old book, the tale I read and re-read was that of Amber Murray and the Makin Family. For me, there was so much more to it than just the 'spook-factor' of True Crime; the image of a frightened and lonely young mother going through something so terrifying (and terrifyingly *exposed*) was what captivated, moved and inspired me.

Amber Murray had a haunting and important story to tell about painful and private choices being publicly judged, about a pretense of care being twisted into gross manipulation, about protection through sacrifice, about blind trust and broken promises... and about the humanity of always looking, with compassion, past your own front doorstep.

It was also a great yarn that seemed to work a treat when I told it at parties.

As an actor who works predominantly in musical theatre, I yearn for a balance in this kind of storytelling. "Musical Theatre" is not only pop songs and high kicks, pretty dresses and songs of romance, barricades and top-A's, expensive sets and slinky dancers, sequins and smiles or tales of fame and fortune in the big city. Pete and I thought we would try and 'sing-a-story' that happened to be none of these things.

There are so many stories, dark and light, that can be captured by the voice of an actor or of a singing actor. We wanted to tell a dark one that could be sung by actors - with original music that captured the flavour of the time, the moment and the tale.

Essentially, we hope '*The Hatpin*', in its own way, removes the façade of one little terrace house (five minutes walk from the very theatre you are seeing it in!) to reveal the ghostly secrets inside it.



Pete and I would love to dearly thank everyone involved in the two workshop-readings of *'The Hatpin'* that have been done during the last two years. We are so grateful for the kindness, time, generosity, input, creativity, talent and sacrifice everyone involved put in to helping tell this particular story in this particular way. We would also like to thank those who came to view the workshops and took the time and care to share valued and valuable feedback.

We would also like to thank the theatre companies, councils and foundations who read the script. But particularly- those amongst them who provided suggestions, direction, guidance and resources for its future and its promotion.

It is, however, *Neil Gooding*, *White Box* and *The Seymour Centre* who took the risk to bring this show to production. We cannot thank them enough for showing that level of interest, faith, commitment and care to this Australian story. Thank you.

Finally, thank *you* so much for coming to see *'The Hatpin'* and supporting an Australian musical. We hope you enjoy it.

James Millar.

A NOTE FROM THE COMPOSER

In terms of my involvement with this story, I jumped on the proverbial bandwagon comparatively late to James. When I approached James, who was then a mere friendly acquaintance, to write a new piece of music theatre, he presented me with a few possible plots. I, without hesitation, chose this story, perhaps sharing James' fascination for the grisly and macabre, but particularly the notion that this astounding tale occurred around the corner from where many of us lived, studied, or travelled and *we knew nothing* of it. I grew up immersed in the ignorance that Australia had very little history to tell, because I, personally, never knew it.

Through my collaboration with James I have had many a cathartic epiphany, shedding that young Australian idiosyncrasy of looking overseas for something bigger and more interesting than here. Ever since knowing the story of Amber Murray, I shift my focus upwards from the commercial retail stores of the reconditioned terrace houses in Surry Hills and Darlinghurst, and try to pierce the older, untouched second stories with my mind's eye, imagining their tales, their history. They have a distinctly Australian flavour that has naught to do with our stereotypical outback. A flavour that is a new found sensation for me as I walk the city in recent days and one I will take with me for life.

The majority of the music for *The Hatpin* felt, for me, almost as if it wrote itself, flowing so quickly from James' book. So, my only real goal I had as a composer was to give it a voice that felt non-period, out of any musical idiom that could be pushed into an era but still very accessible. Just as similar tales of single mothers could occur in any time, anywhere, I wanted the music to be able to paint the right colours no matter the setting. Hence, you'll notice there are no electronic instruments used – not even the piano! There is something raw and emotive about acoustic instruments played by beautiful players, something that recorded or electronic sounds just cannot quite achieve. It is something that is becoming steadily less common in these days of arena spectaculars and jukebox musicals (which I'm the first to admit are great fun!).

So, with my heart of hearts, I sincerely hope you enjoy the piece and it gives you something to take with you as it certainly has for me. As my final wish, if I could be owed a supernatural favour from a higher power somehow, I would pray for James and I to meet our remarkably fortuitous heroine, Amber Murray.

Peter Rutherford

APPENDIX THREE – SYNOPSIS

The action takes place in Sydney's inner western suburbs around Redfern, MacDonalddtown and Newtown in 1892.

ACT ONE

The Brink of Winter, 1892 (*Overture*). Our story opens on a young, homeless woman Amber Murray, nursing baby Horace, under a tree in a city park in the winter (*Hymn*) Desperately cold, but stoic, she shields her son from the rain (*Twisted Little Town*)

Amber visits the offices of the Herald after learning that its trading column accommodates for 'temporary baby-trading', (whereby a mother advertises her infant to be temporarily cared-for by a wealthier family). Assured that this might provide her with some time to secure a job and home, Amber 'advertises' Horace in the buy and sell column (*Puddles/ Twisted Little Town*) Charles and Agatha Makin, who make their living from professional child-minding, answer the advertisement and take Horace into their care. (*Hymn Reprise/ Puddles Reprise*)

In her search for work, Amber visits the Makin's regularly to pay the compulsory premium for the upkeep of her child (*Work*). She is kept from seeing Horace, however, and is provided with excuses about his whereabouts on a regular basis.

Relief comes when Harriet Piper employs Amber, and their friendship begins to grow. Amber reveals to Harriet how she has been kept from seeing Horace. Angered, Harriet visits the Makins (*Bad Fruit*) on Amber's behalf, while Amber finds other mothers who have handed their babies over to them. (*Knock Knock Knock*) Like Amber, these mothers have also been kept from seeing their babies but have been consistently paying the premium, regardless (*Enough/Knock Knock Knock Reprise/ Gathering Sirens*)

Harriet discovers that the Makins are moving away and together she and Amber rush to their house to demand Horace be returned, only to find the family have already gone (*Steal Away*) Without leaving an address (*The Hand Of Courage*)

Harriet takes Amber to The Markets where, in horror, she discovers all of Horace's precious clothes have been pawned to a merchant (*These Things / Reprise*)

ACT TWO

Months have passed when a drainer unearths 'little white bundles' in the yard of a Makin residence (*Digging Up*) To the shock of the city, the Makin family, including their daughter Clara, is arrested after thirteen infant bodies are found (*Isn't That Odd?*) Amber is forced to identify the body of her son, and resolves to fight the Makins in court with his memory as her strength and Harriet as her companion (*So Much More Than Me*)

A media circus ensues (*Headline 1*). Amber is badgered mercilessly by the attorney for the defense - and the judgmental public - for abandoning a child born out of wedlock (*Why Did I Give Him Away?*) Throughout the ordeal, Harriet stays by her side (*Headline 2*)

THE HATPIN

Amber confesses to Harriet that Horace had, in fact, been ill when she gave him over to the family (*Sail/Something Like Being A Mother*) In court, Agatha and Charles claim innocence - insisting that the babies were taken by natural causes, claiming guilt only for illegal burial (*Natural Causes/ Headline 3*)

Finally, Clara takes the stand and exposes her parents as money-making murderers (*The Hatpin*) Free of her secret, she is dragged from court, Agatha is imprisoned and Charles hanged (*Verdict*)

With the friendship of Harriet and the spirit of Horace within her (*Holding You*), Amber leaves the city to restart her life.

No longer bound by desperation, Amber moves into her future in the light of a new day. Everything she loves has been set free. And so, too, has she (*Finale: The Tiny Glow / Sail Reprise*)

CHARACTER BREAKDOWN

- **Amber Murray** - Single mother of Horace. 18
- **Harriet Piper** - A fruit shop owner. Educated and cheeky, full of fun. 30-35
- **Agatha Makin** - A warm and cheerful woman with a sudden temper. 45-55
- **Clara Makin** - Her curious and petulant daughter. 16
- **Charles Makin** - Husband of Agatha. Sophisticated and charming, but often lost in a vague world of his own. 45-55
- **Edward Cleary** - A handsome, young newspaper columnist. 20-30
- **James Hanoney** - A drainer. 40-55
- **Justice Stephen** - A dry-witted judge. 40-55
- **Thomas Williamson** - A clever, cold attorney. 35-45
- **James Joyce** - A constable. 35-45
- **Minnie Davies** - Hard hearted, sturdy young woman. 25-30
- **Marianne Leonard** - Quiet, defensive woman. 18-25
- **Rebecca Rigby** - Timid, shy woman. 18-25
- Citizens, Ensemble, Company, Employees and Press-Agents

APPENDIX FOUR – CAST & CREATIVE TEAM



JAMES MILLAR – Writer (Book & Lyrics)

James graduated from The University of Technology, Sydney, with a degree in Writing in 2000. Following that, James studied musical theatre at WAAPA, graduating in 2003. James's performance credits have included *Snuggopot and Cuddlepie* for Company B Belvoir, *Eureka* and *Oklahoma* for The Production Company, as well as *Boyband*, *Nostradamus* and Sondheim's *Company* at the Theatre Royal. He also regularly sings as a member of a vocal trio *Irwin, Millar & Stenlake*. In 2006 James won a Green Room Award for Best Supporting Actor in the role of Jud Fry in *Oklahoma*, for The Production Company. In the same year, he was selected to perform in Cardiff for BBC Radio 2's *Voice of Musical Theatre*. James' work on television includes *A Country Practice*, *Water Rats*, *Naked: Coral Island*, *Home And Away* and *Police Rescue*. He will next be seen as The Shark in Julien Temple's film *Eternity Man* due for release in 2008. *The Hatpin* is James' first full-length written work for the stage, and he is very grateful to you for coming.



PETER RUTHERFORD – Composer/ Music Director/ Conductor

Peter has studied to become a classical singer and composer after completing an Honours degree in music at the University of NSW. Peter has worked as a vocal coach for actors and a freelance arranger/composer, as well as performing on stage. He has made some TV appearances on *Mornings with Kerri-Anne* with professionals such as: Amanda Muggleton, Dennis Olsen, Michael Cormick and Lucy Durack. Peter has musically directed many cabaret shows most recently doing national tours of *Legends*, *Home Thoughts From Abroad*, and *Live and Legless* with Enda Markey. With Luke Barron, he performed a successful season of their cabaret, *Ten Things I Hate About Cabaret* by James Millar, at Teatro Vivaldi's in Canberra and the Statement Lounge in Sydney. He also featured in the finals of the *2001 Sydney Cabaret Convention*. His biggest triumph to date was writing the music, with book by James Millar, for the successful workshops of a new musical *The Hatpin*.



KIM HARDWICK – Director/ Co-Producer

After training as a dancer Kim studied acting at the Victorian College of the Arts and directing at The Western Australian Academy of Performing Arts. As a director she has assisted Mary-Anne Gifford and Peter Kingston and co-directed with Nick Enright. She has directed productions ranging from independent (*Dinner With Friends* for Fishy Productions) to national tours (Andrew Daddo's *Sprung!* for Monkey Baa Productions) as well as musicals (*The Ultra Swing Lounge*). As director of Whoosh Productions she has produced and directed productions such as *The Memory of Water* (which will be touring in late 2007) and Jonathan Gavin's *A Moment on the Lips* (winner of the Philip Parsons Award). Her last production was the critically acclaimed *A Day in the Death of Joe Egg*. She is also a tutor at the Actors Centre Australia and The Central Queensland Conservatorium of Music.



MARTIN KINNANE – Lighting & Vision Designer / Co-Producer

Since graduating from NIDA, Martin has designed for theatre and events both nationally and internationally. Amongst many productions, he has lit *Six Dance Lessons In Six Weeks*, *End Of The Rainbow*, *Sweet Road* and *Kid's Stuff* for the Ensemble Theatre, *Embers* for HotHouse Theatre and Sydney Theatre Company, *Memory Of Water* for Whoosh Productions, *Satango* for the Griffin, *Debbie Does Dallas – The Musical* for Three Amigos Productions, *Pearlie In The Park*, *Sprung*, *Worry Worts* and *Fairy's Wings* for Monkey Baa Productions, *My Secret Circus* for the National Institute of Circus Arts (NICA), *Sunset Boulevard* for The Production Company, *Dinner With Friends* for Fishy Productions, *Away* and *Twelfth Night* for Railway Street Theatre Company, *Alone It Stands* and *Defending The Caveman* for Ross Mollison Productions and *Shakespeare's R&J* for the Bell Shakespeare Company and Spirit Entertainment. Martin has designed for a wide range of venues nationally, for stages ranging widely in size, age and style. He is as comfortable designing for the Darlinghurst Theatre as for the Sydney Opera House in Sydney, the Victorian Arts Centre or Comedy Theatre in Melbourne and many regional theatre venues in between.

Work beyond the theatrical ambit includes lighting design for *Helpmann Awards* (2006) and *East Timor's Independence Day Celebrations* for the U.N.. Martin is possibly best known for his lighting design for all of the *City of Sydney's New Year's Eve* events since 2001. His spectacularly theatrical lighting of the Sydney Harbour Bridge has brought him international renown; he was the keynote speaker in Atlanta, at the Festival of Light Conference in the US (2005).



NEIL GOODING – Producer/ Assistant Director

Neil has been awarded a Bachelor of Commerce and a Bachelor of Law. Whilst working at Jacobsen Entertainment, Neil was responsible for the financial administration of the Arena Productions of *The Man From Snowy River Arena Spectacular*, the *Long Way To The Top* concert series, *De La Guarda* and *Dirty Dancing*, as well as being the tour accountant on the road with *Ja Rule & Ashanti* in 2003. At the start of 2000, Neil established Neil Gooding Productions, and produced and directed Stephen Sondheim's *Assassins* in June 2000. This company has also produced *Long Gone Lonesome Cowgirls* and *Back To The 80's!* (which Neil also Directed). Neil Gooding Productions Pty Ltd has provided consultancy to Jacobsen Entertainment for *Dirty Dancing*, as well as touring Australia with *Delta Goodrem* as her Tour Accountant on her *Visualise* Tour. In 2004, Neil established *Fast & Fresh*, the under 18 short play competition which is the offshoot of *Short & Sweet*. 2007 marked the 3rd successful year of this competition. Neil was the Assistant Director / Ensemble Director to Gale Edwards for the launch concert of *Kookaburra Music Theatre Company*. He recently directed *Keeping Annabelle* for *Short & Sweet 2007*, which was chosen to go into the Gala Final and won several awards. He also directed *Building A Wing*, a 10 minute musical for *Short, Sweet & Song*. This piece was selected by the Judges as the Best Musical. Neil recently directed *Listen To My Heart* at the State Theatre and the staged readings of new Australian musical *The Hatpin*.



MARK THOMPSON – Set & Costume Designer

Mark Thompson has worked as a theatre and corporate/event designer since 1984 as well as a ceramic sculptor with nine solo sculpture exhibitions in Australia. Major event work includes Timor's Day Celebrations for the UN and Three New Eve's Celebrations for the City of Sydney-Harbour Bridge/Fireworks Design, recent projects include The Asian Games in Doha 2006, NYE2006 Event design for the City of Sydney,

Recent work includes *The Music Of Andrew Lloyd Webber* concert for Beijing and Shanghai as well as the theatre production design of *Morning Sacrifice*, *The Way of the World* and *The Breath of Life* for the Sydney Theatre Company and the *Orpheus In The Underworld* and *Lakme* for Opera Australia, *Midnite*, *Two Weeks with the Queen* and *The Snow Queen* for Windmill Performing Arts and *Uncle Vanya* for the State Theatre Company of South Australia.

WORLD PREMIERE PRODUCTION – CAST

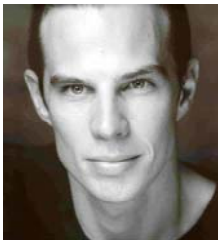
Amber Murray - Melle Stewart
Harriet Piper - Caroline O'Connor
Charles Makin - Peter Cousens
Agatha Makin - Michelle Doake
Clara Makin - Gemma-Ashley Kaplan
Justice Stephens / James Hanoney - Barry Crocker AM

Marianne Leonard - Octavia Barron-Martin
Minnie Davis - Jennifer Peers
Rebecca Rigby - Jodie Harris
Edward Cleary - Tyran Parke
Thomas Williamson - Nick Christo



OCTAVIA BARRON-MARTIN - Marianne Leonard

Octavia graduated in 2001 with a BA in Music Theatre from the Western Australian Academy of Performing Arts (WAAPA). Prior to her study she appeared in the Australian feature film *Looking For Alibrandi*. Since graduating she has played the supporting role of Laurie in the feature film *The Honourable Wally Norman*. Her theatre credits include *Travesties* (The Edge); *Love's Triumph* (Darlinghurst Theatre); *Vincent in Brixton* (Ensemble Theatre); *Debbie Does Dallas - The Musical* (Three Amigos/Rockcity); the Sydney Theatre Company's production of David Williamson's *Influence*, which was also part of State Theatre Company of South Australia and Melbourne Theatre Company's 2005 seasons, *Fiddler on the Roof* (TML), *Young Tycoons* (Darlinghurst Theatre), *Losing Louis* (Ensemble Theatre) and *Kittenbone Bridge* (STC Wharf2Loud Push). Her television appearances include *All Saints*; *The Alice*; *Through My Eyes*, *Staying Single*, *Comedy Inc.* and *Who Killed Dr. Bogle and Mrs. Chandler?*



NICK CHRISTO - Thomas Williamson

Nick has been the recipient of a Western Australian Equity Award (*A Swell Party*), was the winner of the Sydney Cabaret Showcase Competition for 2005 and most recently won the Short, Sweet and Song Competition for 2007 (*Building a Wing*). Recent performance credits include: Motel in *Fiddler on the Roof* (TML), Salvador Dali in *Barber of Seville* (Opera Australia), Louis in *Sunday in the Park with George* (Q Theatre), Jay Yates in *Titanic* (Seabiscuit Productions), Mordred in *Camelot* (The Production Company) and Bill Snibson in *Me and My Girl* for His Majesty's Theatre (WA). He has worked as a co writer and performed in 2 'Downstairs at the Maj' Cabaret Soiree seasons (Loesser and Sondheim) and as writer/director on the satirical revue *Doorknockers* (Sydney/Perth seasons). Film and television credits include *AOK TONIGHT* and *The Adventures of Bush Patrol* (Network 7), *The Shark Net* (ABC) and the short film *Perfect Pale Blue* a ScreenWest/SBS initiative – which won the prestigious Dendy Award at the Sydney Film Festival (2000). He is a graduate of WAAPA with a BA in Music Theatre (2005)



PETER COUSENS - Charles Makin

PETER has spent thirty years working as an actor and singer. He has a degree in Dramatic Art from the National Institute of Dramatic Art. (NIDA) As an actor he has worked extensively on television and on stage and has also worked as a speaker, presenter, teacher, director and producer.

He has worked extensively in theatre including *Nicholas Nickelby*, *Chicago*, *Measure for Measure* and *Macbeth* for the STC, *You Can' Take it with You*, *Camille* and *Breaker Morant* for the QTC. On television, including the *Timeless Land*, *Return to Eden*, *the Young Doctors* and *Under Capricorn*.

As a musical theatre performer his roles include Tony in *West Side Story*; Chris in *Miss Saigon*; Raoul in the Australian Production of *The Phantom Of The Opera*; The Phantom in London's West End production of *The Phantom of the Opera*, Alex in *Aspects Of Love*, Marius in *Les Miserables*, Nanki Poo in *The Mikado*, Ravenal in *Show Boat*; Anthony and Tobias in *Sweeney Todd*, Bobby in *Company*, the MC in *Tivoli*, The Celebrant in *Bernstein's Mass*, The Bloke in *The sentimental Bloke*; Mordred in *Camelot*, Eddie in *Blood Brothers*, Motel in *Fiddler on the Roof*, and Lewis Carroll in *Boojum*.

Peter was visiting Fellow at the University of Wollongong where he devised and directed *Migratory V*. Peter has recorded four successful solo albums; *Corner Of The Sky*, *From A Distance*, *A Life on Earth* and a *Musical Christmas* and a children's album, *Are We Nearly There Yet*. He plays Chris on the *International Symphonic Recording of Miss Saigon*.

He co produced with Guy Noble a series of short films for television on the lives of musical theatre performers called *Break a Leg* for Ovation Television

Peter is CEO and Artistic Director of *Kookaburra The National Musical Theatre Company*. Peter was patron of the National Association for the Prevention of Child Abuse and Neglect (NAPCAN).



BARRY CROCKER AM - Justice Stephens / James Hanoney

Barry Crocker, awarded the Order of Australia in 1987 for services to the Australian entertainment industry and to charity, is regarded as one of the 'greats' of our industry with a career spanning many decades. His immense talents as a fine singer, comic, impressionist, and dramatic actor shine through all of his performances, captivating audiences not only in Australia, but the UK and America as well. Throughout his career he has received numerous awards including four Logies (one being the Gold Logie for Most

Popular TV Personality in 1969); two Entertainer of the Year Awards; four ‘Mo’ Awards; one ‘Sammy’ and a ‘Penguin’; and thirty-three Gold Records. Playing the role of Barry McKenzie, he starred in two classic Australian movies that have become ground breaking icons of Australian cinema, *The Adventures of Barry McKenzie* and *Barry McKenzie Holds His Own*.

Some of Barry’s many television highlights include *The Barry Crocker Show*, which ran for two years on Network Ten; *Barry Crocker’s ‘Sound of Music’*; and six years as the host of Seven Network’s *Carols in the Domain*. In London he compared three ITV variety specials and three Eurovision specials for the BBC. Cabaret performances include seasons at the MGM Grand Hotel in Las Vegas, The Bonsoir in New York, and the Talk of the Town and Palace Theatres in London. He also participated in a concert for UNICEF at the UN Headquarters in New York with Dame Joan Sutherland and Richard Bonyngne, directed by Sir Robert Helpmann; and has appeared live across America in three Jerry Lewis Telethons. Theatre Performances have included the lead role as Jerry Ryan with Michelle Lee and Tommy Tune in the American production of *See Saw*; the role of Scapino in J.C. Williamsons *Scapino*; the lead role in *Mothers Day* (Social Security) with June Salter and Katy Manning; the Australian tour of *Barry Crocker’s Banjo*- a one man show tribute to Banjo Patterson; the role of Frank in *Educating Rita* with Katy Manning; The Narrator in *The Rocky Horror Picture Show*. In 2004, Barry starred as *Paddy O’Malley* in the Australian musical *Eureka*. From September 2005, to the end of May 2007 he toured Australia and New Zealand playing the role of Lazer Wolfe in Topols *Fiddler on the Roof*. In between, he managed to squeeze in playing the role of Donny Destry in the Australian film *Razzle Dazzle*. He was recently honoured with his own *This is Your Life* tribute on the Nine Network.



MICHELLE DOAKE - Agatha Makin

Since graduating from NIDA, Michelle has performed in theatre productions including *Arcadia*, *Dead White Males* and *The Wharf Review: Concert For Tax Relief* for Sydney Theatre Company; *A Little Night Music* for Melbourne Theatre Company and IMG; *The Winter’s Tale*, *A Midsummer Night’s Dream* (as Titania), *Measure for Measure*, *The Merchant of Venice* (as Portia) and *Macbeth* for the Bell Shakespeare Company; *Japes* and *Birthrights* for Ensemble Theatre; *Mrs Warren’s Profession*, *The Last Night Of Ballyhoo*, *Separation*, *Talking Heads*, *Later Than Spring*, *Peggy For You*, *Labor Day*, *God Only Knows* and *Crimes Of The Heart* for Marian Street Theatre; *Stories From Suburban Road* and *The Corporal’s Wife* for Perth Theatre Company; *Mack And Mabel* at the State Theatre; *Falling From Grace* for Playbox Theatre Company; *The Venetian Twins* for Hunter Valley Theatre Company; *Elegies* for Threshold Productions; *The Villain Of Flowers* for The NIDA Company; *Follies In Concert* for The Producers at the Sydney Opera House; *Lounge Room Culture* for Elbow Theatre; *After Dinner* for Dirty Bird Productions for the Edinburgh Festival; *King Of Laughter* for Carnivale; *The One Day Of The Year*, *Weather* for Q Theatre and *The Cat Lady of Bexley* for The Australian Theatre of the Deaf and the workshop of *Breast Wishes* Film and television credits include *Oscar And Lucinda* directed by Gillian Armstrong, *Backberner*, *Corridors Of Power*, *The Cooks* and *All Saints*. She has recorded voices for the animated series *Gloria’s House*, *Wicked* and *Juanito Jones* for Energee Entertainment; *Petals* for the ABC; and *The Seaside Hotel*, *Deadly* for Yoram Gross EMTV and *Zigby* for Flying Bark. Her voice is often heard on television and radio commercials and numerous radio plays and book readings and regularly on *Media Watch* on the ABC. Michelle has received a Sydney Theatre Critic’s Circle Award and two other Sydney awards for best actress for her performances in *Arcadia* and *Crimes Of The Heart*. She has also studied at RADA in London, HB Studio in New York and The International Film Workshop.



JODIE HARRIS - Rebecca Rigby

Jodie graduated from WAAPA in 2005 where she played roles such as Svetlana in *Chess*, Brenda in *Witches of Eastwick* and half of the Giminæ in *A Funny Thing Happened On The Way To The Forum*. In 2006, she worked in Melbourne with Halogen Productions' Australian premier of La Chiusa's *Hello Again - A Musical* (Nurse) and appeared in Australia Post's 2007 ad campaign. Last year she began working in Sydney with *Short, Sweet and Song* before filming TVC's for 3 Sony Ericsson and Solo/mancans. *The Hatpin* is Jodie's professional Theatre debut.



GEMMA-ASHLEY KAPLAN - Clara Makin

South African born Gemma-Ashley Kaplan immigrated to Melbourne in 1996. Having just graduated from W.A.A.P.A some of her most memorable roles at the academy include Maria in *West Side Story*, Young Jane in *Jane Eyre*, Emma Goldman in *Assassins*, Sarah Darcy in *The Good Fight*, which premiered at the New York Music Theatre Festival in September 2007, as well as performing and being the assistant choreographer for *Once on this Island* directed by Jason Langley. Prior to W.A.A.P.A, she played the role of Eponine in *Les Miserable*, Kim Macafee in *Bye Bye Birdie*, toured Victoria as Esmeralda in *The Hunchback of Notre Dame*, hosted *The Dorothy the Dinosaur Show* and performed at the opening of the Taj Connemara in Madras, India. Gemma is delighted and honoured to be making her professional Music Theatre debut in *The Hatpin*.



CAROLINE O'CONNOR - Harriet Piper

Caroline O'Connor's career has encompassed all areas of the entertainment industry. After playing the role of Velma Kelly in the Australian production, Caroline then made her Broadway debut in the musical *Chicago*, and was invited back to New York in 2006 and London in 2007 to take part in their star-studded tenth year Gala performances.

THE HATPIN

Caroline has achieved tremendous success in Sydney and Melbourne portraying Judy Garland in the world premiere of *End Of The Rainbow*, directed by Wayne Harrison. She received Best Actress at The Sydney Theatre Critics Awards, The Helpmann Awards, and when the show was produced at the Assembly Hall at the Edinburgh Festival, she also received The London Stage Award for the same role. *Bombshells*, a one-woman play, was commissioned by the MTC, directed by Simon Phillips and written for Caroline by Joanna Murray-Smith. It has played to packed houses in Sydney, Melbourne, (Green Room Award) and Adelaide. Then on to the Toronto Harbourfront Festival, the Edinburgh Festival (Fringe First) and The Arts Theatre in London's West End, for which she was nominated Best Actress in a Play at the prestigious Laurence Olivier Awards and won Best Solo performance at the London Theatregoers Choice Awards. West End productions include Mabel Normand in Jerry Herman's *Mack and Mabel* (Olivier nomination for Best Actress in a Musical), *Romance, Romance, Street Scene* (ENO), *Hot Stuff, Matador, Budgie, The Rink, Cabaret, Me and My Girl, Showboat* (RSC), *Damn Yankees, Baby, Into the Woods* and *A Chorus Line*. Other Australian productions include *West Side Story*, (Green Room and MO Award) *Piaf*, (Green Room, Helpmann and MO Award), *Man of La Mancha*, and *Funny Girl* and *Mack and Mabel* with The Production Company. Caroline has performed Gershwin and Bernstein Concerts with the Sydney, Melbourne and Adelaide Symphony Orchestras. Her own show, *From Stage to Screen*, has been presented in Adelaide, Melbourne, at the Sydney Opera House and filmed for ABC TV. Most recently she played Hildy Esterhazy in the English National Opera's production of *On The Town* at the London Coliseum. Her film work includes Nini Legs in the Air in Baz Luhrmann's *Moulin Rouge* and Ethel Merman in the Cole Porter biopic *De-Lovely*. She has recorded four solo CD's: *What I did for Love, Stage to Screen, A Tribute to Piaf*, and most recently, *A Tribute To Garland*.

Please visit www.carolineoconnor.com for more information.



TYRAN PARKE - Edward Cleary

Tyran is thrilled to be appearing in *The Hatpin*, having appeared in the workshop production. He is best known for his acclaimed portrayal of the title role in *Sunday in the Park with George*. A graduate of WAAPA, Tyran starred as Rolf in the national tour of *The Sound of Music* and performed featured roles in *Mack and Mabel, Anything Goes, Funny Girl* and *South Pacific* all for The Production Company. Tyran played the role of Noah Claypole in Cameron Mackintosh's production of *Oliver* and appeared in *Sunset Boulevard, Rosie, Into the Woods* and two separate productions of Stephen Sondheim's *Putting it Together*. He played Che Guevara in the New Zealand Tour of *Evita*, reprised his role in the Adelaide season of *South Pacific*, completed the national tour of *Eurobeat* and played Lysander in *A Midsummer Night's Dream*. On television, Tyran had a recurring role in *Crash Palace* and appeared in the independent feature, *My life with Neville- the Eve Hibberts Story*. In cabaret, Tyran performed in his solo show *Since You Stayed Here* then developed the show, *The Singers Guide to the Universe* with Lena Cruz. For The Adelaide Cabaret Festival, Tyran was assistant Director on Mathew Robinson's *Metro Street*. He also appeared in the Premiere season of *Listen to My Heart* at the Statement Cabaret Lounge. In 2007 Tyran was accepted into the prestigious cabaret program at Yale University, to develop his new show, *Chinks in the Armour* which premiered last year and will soon be seen at Parramatta Riverside Theatres, before a New York season. For more information please see; www.tyranparke.com. Tyran is a proud member of Actors Equity



JENNIFER PEERS - Minnie Davis

Jennifer is one of the original cast members of *The Hatpin*, having performed in both the 2005 and 2007 workshop productions. Jennifer graduated from the Queensland Conservatorium of Music in 2001 with a Bachelor of Music (Voice). She then continued her study at the Western Australian Academy of Performing Arts completing a BA (Music Theatre) in 2004. She was most recently seen as Frieda/Betty in *Sunday In The Park With George* for the Q Theatre. Other recent performances include *Up Close & Musical*, *Palace Whore* (Sarah Bernhardt) for the Short, Sweet and Song festival, a successful season of her cabaret, *Poison Soprano* at the Statement Lounge and the launch of Peter Cousins' *Kookaburra: The National Music Theatre Company*. WAAPA credits include: *The Witches of Eastwick* (Felicia Gabriel), *Jonah* (Clara Grimes), *Merrily We Roll Along* (Scotty/Mrs Spencer), *Jacques Brel is Alive and Well and Living in Paris*, *A Streetcar Named Desire* (Eunice), *Fiddler on the Roof* and *The King Stag*. Opera credits include: *Going Into Shadows*, *Orpheus in the Underworld*, *Angelique* and *Studiopera*.



MELLE STEWART – Amber Murray

Originally from Redcliffe in QLD, Melle is a graduate of the West Australian Academy of Performing Arts. Her theatre credits include *The Memory of Water* (Critical Stages and Whoosh Productions), *Fiddler on the Roof* (TML Productions), *Keeping Annabelle* (Short and Sweet), *Oklahoma!* (The Production Company), *Leader of the Pack-the Ellie Greenwich Musical* (New Theatricals) and *Mamma Mia!* (Dainty Enterprises). Melle has read plays and short stories for ABC Radio National and has sung at the STC Cabaret Night as a tribute to Nick Enright. Her television appearances include *Home and Away* for the Seven Network, as well as performances on *Sunrise* and *Today*. Melle's awards include being named Best Actress at the Short and Sweet festival in Sydney in 2007. Melle is passionate about new Australian writing and has enjoyed being a part of the workshop casts for several new Australian works. She is thrilled to be a part of the premier of *The Hatpin* and hopes you enjoy the show. She has been a proud member of the Equity since 2002.

APPENDIX FIVE – SET DESIGNS

Set model concept images:



Mouths



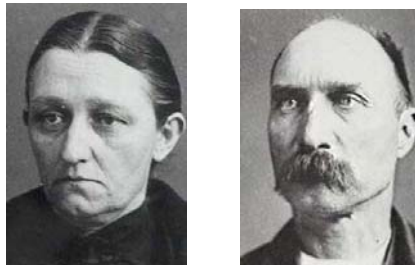
Rain



Reading

APPENDIX SIX – HISTORICAL RESOURCE MATERIAL

JOHN AND SARAH MAKIN



Sarah Jane Makin (1845 – 1918)
John Makin (1845 - 1893)
both by unknown photographer, 1890s,
courtesy of Wollongong City Library
and the Illawarra Historical Society

MAKIN, JOHN (1845-1893), drayman, and his wife SARAH JANE (1845-1918), midwife, became notorious as 'baby farmers'. John was born on 14 February 1845 at Dapto, New South Wales, fourth of eleven children of William Samuel Makin, farmer, and his wife Ellen Selena, née Bolton. Sarah was born on 20 December 1845 in Sydney, only daughter and elder child of former convict Emanuel Sutcliffe, miller, and his Irish-born wife Ellen, née Murphy. On 29 April 1865 Sarah married with Presbyterian forms Charles Edwards, a mariner, in Sydney. They had a daughter. On 27 August 1871 Sarah Jane Edwards, a 'spinster', married, with Free Church of England rites, John Makin, a drayman for a brewery; both were literate. They had five sons and five daughters.

After John suffered an accident, the Makins made a meagre living by taking care of illegitimate babies. Commonly John answered an advertisement, negotiated payment of £3 to £5 and signed 'papers' exonerating the putative father from further responsibility. The mortality rate for babies separated from their mothers was so high that public institutions were reluctant to admit them. Makin, either from fear of destitution or recklessly, accepted babies whom other carers avoided. The family moved frequently, sometimes owing rent.

The Makins came to police attention in October 1892 when workmen uncovered the bodies of two children at 25 Burren Street, Macdonaldtown. John, Sarah and their teenage daughters swore that there had been only one infant in their care while there and it had been returned to its parents. A coronial jury returned open verdicts. But four more bodies were found at Burren Street and police dug in eleven backyards where the Makins had lived since 1890, recovering thirteen bodies in all.

Inquests into the causes of deaths of the infants proceeded in November 1892 in a blaze of publicity. Unable to identify bodies or establish causes of death—there was no evidence of violence or poison—on 28 November a jury returned open verdicts in four cases, but identified one body as that of the illegitimate child of Minnie Davis and Horace Bottamley and recommended a manslaughter charge against the Makins. Exceptionally, Bottamley and Davis had made weekly payments and visited every Saturday night. They were 'quite satisfied' with their baby's treatment. When the child had fallen ill, Makin sent Bottamley a telegram and the baby was taken to a doctor. The parents saw the body beautifully laid out and accepted Makin's offer to arrange burial.

Next month inquests were held into the deaths of four more of the infants, one of whom was Horace Murray, born on 30 May 1892, the illegitimate son of Amber Murray, who advertised for someone to adopt the baby. After Makin accepted £3, his daughter Blanche collected the baby on 27 June, two days before the family departed suddenly for Burren Street. A fellow prisoner testified that John had confided to him that no doctor could find poison but 'they will have me for perjury and illegally burying'. On 21 December a coronial jury returned a verdict of murder in the case of Amber Murray's child.

In March 1893 John and Sarah Makin were tried for the murder of Horace Murray or, if identification failed, of an unknown infant at 109 George Street, Redfern, on 29 June 1892. Neither defendant took the stand. Disregarding testimony of disfiguring sores, the trial judge when addressing the jury spoke of a 'healthy' infant dead within two days. The jury found both defendants guilty of murdering an unknown infant, but recommended mercy for Sarah.

On appeal, defence objection to wrongful admission of the testimony from other mothers (which established the Makins' reputation as 'baby farmers') was dismissed, on the grounds that it was impossible to suppose that such testimony had any influence on the verdict of the jury. An appeal to the Judicial Committee of the Privy Council also failed—the committee would not set aside a jury's decision, the jury having had the 'advantage' of seeing and hearing witnesses. The Dibbs government rejected a plea for clemency. John then signed a statement that the body was not Amber Murray's son, claiming that it 'was buried in the yard four to five weeks before we got her child'. John Makin was hanged on 15 August 1893 at Sydney gaol.

Sarah's sentence was commuted to penal servitude for life, which she served at Bathurst and in Sydney. Her daughters petitioned for early release in 1907 and again in 1911. On 29 April that year she was discharged from the State Reformatory for Women at Long Bay to the care of her daughter Florence on the grounds of her great age and declining health. She nursed her eldest daughter through a fatal illness, then lived with her son-in-law. 'Mother Makin', as she had been known during her notoriety, died on 13 September 1918 at Marrickville and was buried with Anglican rites in Rookwood cemetery.

Print Publication Details: Heather Radi, 'Makin, Sarah Jane (1845 - 1918)' and 'Makin, John (1845 - 1893)', *Australian Dictionary of Biography*, Supplementary Volume, Melbourne University Press, 2005, pp 257-258.

Source: <http://www.adb.online.anu.edu.au/biogs/AS10514b.htm>



APPENDIX SEVEN - ADDITIONAL RESOURCES

The Hatpin

www.thehatpin.com

The Hatpin – My Space

www.myspace.com/thehatpin

Herben, C. (1997) *'From Burren Street To The Gallows: the John and Sarah Makin story'*, C. Herben, Fairy Meadow, Australia.

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THE
HATPIN



ACTIVITY SHEETS



ACTIVITY SHEET 1: PAGES OF HISTORY TO STAGE

What do you know about living in Sydney in the 1890's? What do you know about what Australia was like at this time, particularly in the cities?

Using research, what can you discover about the social class structure, way of life, social expectations, family structures, individual roles in family unit and society, employment opportunities, social services and the role of women in such a society? Consider this historical and cultural context when creating a new Australian musical and translating a story set in this time to the modern stage.

Determine what, if any, similarities you can see between life in the 1890's and today as well as what you consider to be different?

Can you see challenges and issues which would have been faced living in this time that are still relevant today?



ACTIVITY SHEET 1: PAGES OF HISTORY TO STAGE

EXTENSION ACTIVITY

What other musical theatre works have been created in Australia over the last 15 years? Can you recall what their subject matter was - did they have a story to tell? How instrumental was this subject matter in their recognition and success?

What do you believe would be the major factor in writing a musical inspired by historical events here in Australia?

What do you think is a good story or subject matter for other Australian musicals? (ie historical events, personal stories of celebrities or sporting heroes, existing books or novels)



ACTIVITY SHEET 1A: PAGES OF HISTORY TO STAGE

AFTER SEEING *THE HATPIN*

What challenges do you think were faced when adapting the story inspired by Amber Murray into a stage musical?

How successfully do you believe their story was translated to the live musical theatre production?

Do you think any element of the story was lost during the transfer to the stage? If so, can you suggest how it could have been better incorporated?

Do you believe transferring another historical event to the stage would possess the same or different challenges to *The Hatpin*?

In film and television, close-ups are used to create intimacy and wide-shots, landscape and space. In *The Hatpin*, how do you think intimacy and space were created? What took the place of these elements onstage?

ACTIVITY SHEET 2: LANGUAGE AND AUSTRALIAN IDENTITY

Do you think the choice of language used assisted in the creation of imagery to depict the time and place in which the production was set? If so, how do you think this was done?

Determine what each of these expressions or reference to items which feature in the production might refer to today:

	MEANING
<i>'shilling'</i>	_____
<i>'sixpence'</i>	_____
<i>'pound'</i>	_____
<i>'whooping cough'</i>	_____
<i>'piffle'</i>	_____
<i>'unwed'</i>	_____
<i>'pray tell'</i>	_____
<i>'marasmus'</i>	_____
<i>'strife'</i>	_____
<i>'given a trouncing today'</i>	_____
<i>'sluice –mopper at the abattoir'</i>	_____
<i>'insolence'</i>	_____
<i>'cuss'</i>	_____
<i>'oh, cut your wag'</i>	_____
<i>'gob'</i>	_____
<i>'fables'</i>	_____
<i>'illegitimate'</i>	_____
<i>'scrounge'</i>	_____
<i>'buttress'</i>	_____
<i>'garments'</i>	_____
<i>'banter'</i>	_____
<i>'scourge'</i>	_____
<i>'breadline'</i>	_____
<i>'dresser'</i>	_____
<i>'a hatpin'</i>	_____

Discuss why they have been used in the script and what effect do you think they had on the flavour of the language and overall tone of the production?

ACTIVITY SHEET 2: LANGUAGE AND AUSTRALIAN IDENTITY

EXTENSION ACTIVITY

Determine and explain how the introduction of the Australian Child Protection Act in 1902, would have changed the lives of young women such as Amber, Minnie, Marianne, Rebecca and Harriet in 1892, and therefore the impact on the lives of unwed/ single-mothers until the present day.

How influential was the media treatment of the events depicted in *The Hatpin*?

Do you think this media attention would have influenced the introduction of the Australian Child Protection Act and a social welfare system?

ACTIVITY SHEET 3: CHARACTER ANALYSIS

Instrumental to an effective musical theatre plot are strong, complex characters assisting in both the telling of the story and communication of its themes and concepts. List the themes and concepts you can identify in the story and select two characters and provide a character analysis/breakdown for each.

THEMES AND CONCEPTS

1. CHARACTER NAME

Analysis:

2. CHARACTER NAME

Analysis:



ACTIVITY SHEET 3: CHARACTER ANALYSIS

EXTENSION ACTIVITY

Using your two existing character profiles from *The Hatpin*, compare and contrast them to determine how important their characterisation and relationship is in the development of the plot and what impact their relationship has on other characters.

CHARACTER NAMES: _____

Compare and contrast

Their relationship in the development of the plot

Impact their relationship has on the other characters



ACTIVITY SHEET 4: THE BOOK MUSICAL

How important do you think the music was to the structure of *The Hatpin*?

Discuss how different songs within a musical can range in type, change a mood and alter the speed of the plot? Can you give two examples?

Identify what other functions the music can play when translating a story inspired by a historical event to a stage musical?

Looking at the synopsis of *The Hatpin*, select five songs and discuss the following for each of them:

- In this context what is the intended meaning for the song?
- Why do you think this particular song was written?
- Which character/s, if any, do you learn more about through the use of this song?
- How valuable was the song to the overall context, themes and plot of the show?



ACTIVITY SHEET 4: THE BOOK MUSICAL

EXTENSION ACTIVITY

Lyrics could be described a poetry set to music. Look at the lyrics for the following songs, *Puddles* and *Twisted Little Town* and describe what metaphors and meaning you can identify, as well as what imagery the lyrics conjure up?

PUDDLES

TWISTED LITTLE TOWN

What qualities did you hear, or would expect to hear in the music for both these songs? How is this or would this be achieved (specifically refer to elements of the music such as tempo, major/minor scales, use of instruments, etc)

PUDDLES

TWISTED LITTLE TOWN

Music clips streamed from www.thehatpin.com

PUDDLES

Amber:

*LET US SIT, LITTLE MAN
LET US SIT.
AND LET US THINK, LITTLE MAN,
LET US THINK.
SOON, THERE'LL BE NO MORE.
TODAY, MY SOLDIER, NO MORE.
THEY SEE GREY CLOUDS AND THEY COWER,
DIRTY PUDDLES IN THE SKY.
AND I WONDER WHY THEY COWER?
WHY HAVE PRIDE IN... STAYING DRY?
PUDDLES ARE JUST PUDDLES
WHEN YOU LOOK AT THEM, YOU'LL FIND
THEY CAN NEVER REALLY WET YOU
'COS WHAT'S DAMP WILL ALWAYS DRY.
THE CARELESS ONES WILL PUSH YOU
SO THEIR SUITS AVOID THE WET
BUT THEY PUSH YOU, JUST THE SAME
NEVERMIND HOW WET YOU GET.
BUT PUDDLE'S ARE JUST PUDDLE'S, SOLDIER
LOOK AT THEM AND FIND
THEY NEVER REALLY WET YOU
-WHAT'S DAMP WILL ALWAYS DRY.
LOOK! THE CLOUDS ARE FADING!
THEY COULDN'T HURT YOU IF THEY TRIED!
I KNOW YOU'RE SO SMALL, BUT SOLDIER, PLEASE-
DON'T BE SCARED, DON'T COUGH, DON'T CRY.
LIFE IS FULL OF PUDDLES, HORACE
WALK THROUGH THEM, YOU'LL SEE.
THEY CAN NEVER REALLY HURT YOU-
COS THE WET'S WHAT SETS YOU FREE.
AND I JUST SET US FREE.*

© The Hatpin – Lyrics by James Millar, Music by Peter Rutherford

TWISTED LITTLE TOWN

Citizens:

*TWISTING UP THE FRAGILE WITH THE FRANTIC!
TWISTING UP THE KINDLY WITH THE CALLOUS!
TWISTING UP THE SAINTLY WITH THE SICKLY
WITH THE MEEK, WITH THE MISLEADING
WITH THE GRIEVING WITH THE GREEDY
WITH THE SILENT WITH THE SCREAMING
WITH THE BEATEN, THE BELIEVING, THE DECEIVING
IN THIS TWISTED LITTLE TOWN
THIS TWISTED LITTLE TOWN....
THIS TWISTED LITTLE
TWISTED LITTLE
TWISTED LITTLE*

© The Hatpin – Lyrics by James Millar, Music by Peter Rutherford



ACTIVITY SHEET 5: RE-STAGING HISTORY

Identify two pieces of staging used to set a scene in the musical. One of the scenes should be of an interior, the other an exterior.

Stage Setting - Interior

SCENE SELECTED: _____

Suggest how you think the staging was achieved including all the elements which contribute to the creation of the overall effect. Attention should be paid to the way in which the audio visual images and lighting work to enhance these moments as well as how a soundscape or sound effects contribute to the overall atmosphere. Additions such as costumes, shoes, hats and props should also be included in each analysis.

Stage Setting - Exterior

SCENE SELECTED: _____

Suggest how you think the staging was achieved including all the elements which contribute to the creation of the overall effect. Attention should be paid to the way in which the audio visual images and lighting work to enhance these moments as well as how a soundscape or sound effects contribute to the overall atmosphere. Additions such as costumes, shoes, hats and props should also be included in each analysis.



ACTIVITY SHEET 5: RE-STAGING HISTORY

EXTENSION ACTIVITY

Using research, compile a report focusing on the art of stage and special effects. You should focus on how these effects have developed over the last 20 years with the incorporation of computer technology (which operates revolves, automation, scenery, moving lights, computer operated sound desks and special effects such as smoke)

As part of this research, you should discuss at least two of the effects in the context of *The Hatpin* by:

- c) identifying effects which were used in the production and discussing how they were used to support the plot and overall staging: *OR*
- d) identifying effects which could be used in the staging of the production and discussing how they would use them to support the plot and overall staging.

STAGE & SPECIAL EFFECT:

STAGE & SPECIAL EFFECT:



ACTIVITY SHEET 6: REVIEWING THE PERFORMANCE

Prepare your own review of the production incorporating creative elements such as structure, script, musical choices, production design, costuming, lighting and sound. You should ensure you assess the effectiveness of, but not limited to the following:

Characters: How did they develop throughout the performance? Did they push the narrative forward?

Setting: How effective was the setting in depicting parts of Australia in the 1890's.

Staging: Did the staging appear to achieve its aims in creating so many diverse environments/ locations?

Costume: How well did the costumes depict the different scenes? Did they succeed in achieve in recreating the appearance of the 1890's, each of the distinct characters and their position within the class structure?

Music: How did the music enhance the narrative and mood of the work?

Musical Staging/ Choreography: What styles and techniques were used and how well did it support the music, characters and story?

Themes: How effectively did all the elements of the production support and portray the story and its characters.



ACTIVITY SHEET 6: REVIEWING THE REVIEW

EXTENSION ACTIVITY

Following your personal review of the production, you are encouraged to review an existing peer or published review as follows:

Critically analyse this review of the production

Identify those comments you agree with, as well as those you disagree with regarding the structure of the production, the plot, music choices, musical staging/ choreography, costumes, set design and further development of the piece.

Explain why you agree or disagree with the reviewer of his assessment of the actor's performances and their characterisation.