



THE  
PRODUCTION  
COMPANY

SEASON 2015

THE NEW GERSHWIN MUSICAL

NICOLE



WORK

IF YOU CAN GET IT

STATE THEATRE, ARTS CENTRE MELBOURNE

**THE PRODUCTION COMPANY  
PRESENTS**

THE AUSTRALIAN PREMIERE OF

# NICE WORK IF YOU CAN GET IT

Music and Lyrics by

**GEORGE AND IRA  
GERSHWIN**

Book by

**JOE  
DIPIETRO**

Inspired by material by

**P.G. WODEHOUSE and  
GUY BOLTON**

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Originally produced on Broadway by  
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Roy Furman, Standing CO Vation, Candy Spelling, Freddy DeMann,  
Ronald Frankel, Harold Newman, Jon B. Platt, Raise the Roof 8,  
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Nice Work If You Can Get It opened on Broadway in April 2012  
and ran for 478 performances

Nice Work If You Can Get It is presented by arrangement with  
Tams-Witmark Music Library, Inc.,  
560 Lexington Avenue, New York, NY 10022

# THE COMPANY

**ROHAN BROWNE ESTHER HANNAFORD CHRISTIE WHELAN BROWNE  
GEORGE KAPINIARIS JOHN WOOD NICKI WENDT  
JENSEN OVEREND MONICA SWAYNE TONY FARRELL**

and  
**GINA RILEY**

Zoe Coppinger Stefanie De Castro Nicholas Eaton Alex Given  
Matt Hamilton David Hammond Jessica Lindon Justine Puy  
Victoria Rimington Joseph Simons Michelle Smitheram Darren Tyler

Director **Roger Hodgman**

Musical Director **John Foreman**

Choreographer **Dana Jolly**

Costume Designer **Isaac Lummis**

Set Designer **Christina Smith**

Lighting Designer **Trent Suidgeest**

Sound Design **System Sound**

Sound Design Associates **John Scandrett, Kelvin Gedye,**

**David Tonion, Julian Spink**

Repetiteurs **Isaac Hayward, David Young**

Dance Captain **Darren Tyler**

Technical Director **David Miller**

Production Manager **Mel Robertson**

Stage Manager **Meg Deyell**

Company Manager **Kate Macdonald**

Wardrobe Supervisor **Kim Bishop**

Assistant Stage Manager **Jacob Gibson**

Wardrobe Assistants **Jane Summers-Eve, Susan Skinner,**

**Alice Swing, Melinda Brodie, Birgitta Helmersson, John Carbone**

Hair **Corrine Day, Simon Zanker**

Set Construction **Malthouse and Show Works**

Sound Equipment supplied by **System Sound Pty Ltd**

Sound Mix Engineer **Chris Pratt**

Stage Sound Technicians **Jackson Scandrett, Jess Frost**

Radio Mic Engineer **Cameron Herbert**

**ORCHESTRA VICTORIA**

**STATE THEATRE, ARTS CENTRE MELBOURNE • 15 TO 23 AUGUST 2015**

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# WELCOME BACK TO THE ROARING 20'S.

THE JAZZ AGE. A TIME OF GLAMOUR, WIT, SEXINESS, ZANINESS  
(AND ILLEGAL BOOZE) CAPTURED FOREVER IN THE MUSIC AND  
LYRICS OF GEORGE AND IRA GERSHWIN.

We may have heard these songs hundreds of times. But here, in  
*Nice Work If You Can Get It*, all is as fresh and as original as when  
audiences thrilled to these glorious melodies and lyrics for the first time.

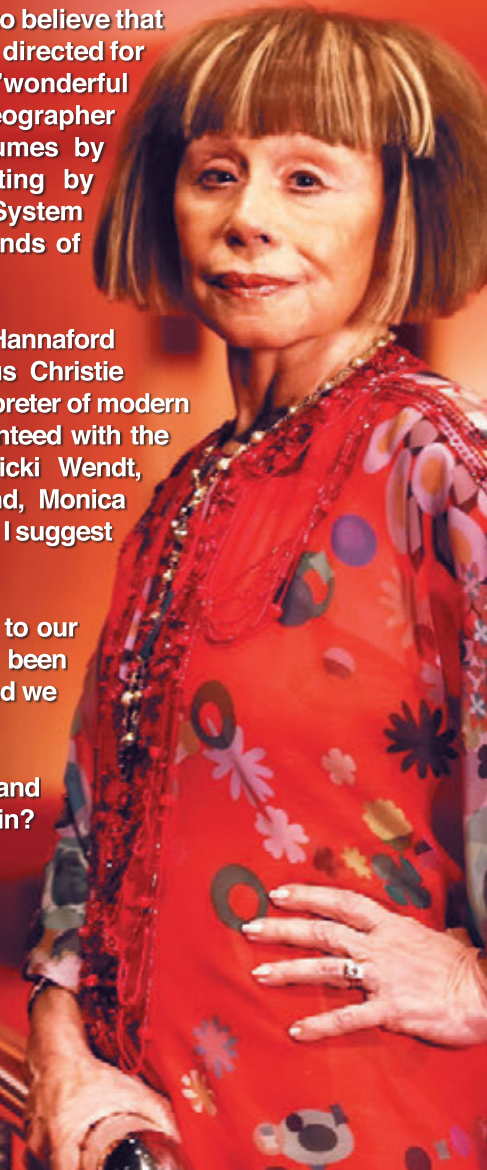
Everything old is new again in this production as I welcome  
back many extremely talented friends. It is hard to believe that  
this is the eleventh musical Roger Hodgman has directed for  
The Production Company. As Ira would say, S'wonderful  
to see Roger return with his favourite choreographer  
Dana Jolly and genius design team of costumes by  
Isaac Lummis, set by Christina Smith, lighting by  
Trent Suidgeest and the dedicated team from System  
Sound. Orchestra Victoria is in the talented hands of  
Melbourne's favourite maestro John Foreman.

The cast is perfect. Rohan Browne and Esther Hannaford  
are the feisty romantic leads and the delicious Christie  
Whelan Browne is the self-proclaimed finest interpreter of modern  
dance in the world. A good time for all is guaranteed with the  
extraordinary comedic skills of Gina Riley, Nicki Wendt,  
George Kapiniaris, John Wood, Jensen Overend, Monica  
Swayne and Tony Farrell. If you don't like this one, I suggest  
you see your doctor!

I know I say it every time, but my sincere thanks to our  
sponsors, patrons and subscribers. You have been  
keeping our curtain up for fifty-one shows now and we  
couldn't do it without you.

Welcome to Jimmy Winter's ritzy, Long Island  
mansion. What better place to hide 400 cases of gin?

Jeanne Pratt AC  
Chairman  
The Production Company





Chairman **Jeanne Pratt AC**

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#### FOR YOUR INFORMATION

- The management reserves the right to add, withdraw or substitute artists and to vary the program as necessary.
- The Trust reserves the right of refusing admission.
- Recording devices, cameras and mobile telephones must not be operated during the performance.
- In the interests of public health, Arts Centre Melbourne is a smoke-free area.

## A NOTE FROM THE DIRECTOR

I was surprised to discover this is my eleventh Production Company show. I have been extraordinarily lucky to work with outstanding performers and some of the country's best Musical Directors on many of the masterpieces of American Musical Theatre. It's been such a treat to spend time in the company of the work of some wonderful composers and lyricists – Irving Berlin, Cole Porter, Jerome Kern, Stephen Sondheim, Frank Loesser, Harnick and Bock, Cy Colman among them – and now George Gershwin!

"A new Gershwin" musical could suggest a jukebox musical, with a thin book used as an excuse to present some of George and Ira's many great songs. But Joe DiPietro has done something far more interesting. He has taken the very successful 1920s musical *Oh, Kay!* and used the bones of the plot, a couple of the songs and created a completely new musical with various Gershwin songs, known and unknown, presented in dramatically appropriate and often unexpected ways.

The book of the original was by P.G. Wodehouse and Guy Bolton and being a fan of Wodehouse's I sought out the script of *Oh, Kay!* My admiration for what DiPietro has done increased even more. The Wodehouse/Bolton version is entertaining, but very much stuck in its period – with creaky jokes and a coy attitude to anything to do with sex. DiPietro's book is very clever. As we have worked on the piece we have noted how it feels legitimately set in the Roaring Twenties. Yet, without being anachronistic it also feels very contemporary – with its smart, often anarchic and gently suggestive, wit and with strong women who run rings around the men, some of whom are not mental giants....

The optimism and hedonism of much of the US in the twenties is evoked, with its sense of a non-stop party – despite the fact that Prohibition was in place. Of course, Prohibition did not have the desired effect. Although the consumption of liquor was reduced slightly, no one with money who wanted a drink went thirsty. In fact many middle and wealthy class women drank in public for the first time – either in upmarket speakeasies (where the sexes mixed more easily than ever before) at home, or at private parties. Many people, by drinking illegally, literally became criminals and maybe that helped encourage the sense of a wild nonstop party that only ended when the economy collapsed. Money that had, in effect, been going to the bootleggers.

By the way, I believe this is the first production of *Nice Work If You Can Get It* after its initial Broadway season and subsequent US tour - which finished a few weeks ago.

The Production Company's design budgets are minimal, and that has the positive effect of putting the emphasis on the material and the performers. Designer Christina Smith has provided a very simple but elegant set, on which the remarkable cast (beautifully costumed by Isaac Lummis and colourfully lit by Trent Suidgeest) could present this delightful story.

**Roger Hodgman**

# CAST OF CHARACTERS

Jimmy Winter	ROHAN BROWNE
Billie Bendix	ESTHER HANNAFORD
Eileen Evergreen	CHRISTIE WHELAN BROWNE
Estonia Dulworth, The Duchess of Woodford	GINA RILEY
Cookie McGee	GEORGE KAPINIARIS
Senator Max Evergreen	JOHN WOOD
Millicent Winter	NICKI WENDT
Duke Mahoney	JENSEN OVEREND
Jeannie Muldoon	MONICA SWAYNE
Chief Berry	TONY FARRELL
The Chorus Girls	ZOE COPPINGER STEFANIE DE CASTRO JESSICA LINDON JUSTINE PUY VICTORIA RIMINGTON MICHELLE SMITHERAM
The Vice Squad and Men at the Speakeasy	NICHOLAS EATON ALEX GIVEN MATT HAMILTON DAVID HAMMOND JOSEPH SIMONS DARREN TYLER



**TIME: JULY 1927**  
**PLACE: LONG ISLAND, NEW YORK**

\* "Do It Again," music by George Gershwin, lyrics by Buddy DeSylva

GERSHWIN INSTRUMENTAL COMPOSITIONS

Excerpts from *Rialto Ripples* (1916), *Novelette in Fourths* (ca. 1919), *Rhapsody in Blue* (1924), *Impromptu in Two Keys* (ca. 1924), *Prelude I* (1926), *Prelude II: Blue Lullaby* (1926), *Prelude III: Spanish Prelude* (1926), *The Three Note Waltz* (ca. 1926), *Prelude: Sleepless Night* (ca. 1926), *Concerto in F* (1927), *Second Rhapsody* (1932), *Cuban Overture* (1933), *Promenade (Walking the Dog)* (1937)

# MUSICAL NUMBERS

## ACT ONE

<i>Overture</i>	Orchestra
<b>SCENE 1: A SPEAKEASY</b>	
<i>Sweet And Lowdown</i>	Jeannie, Jimmy, Chorus Girls and Men at Speakeasy
<b>SCENE 2: OUTSIDE THE SPEAKEASY, A DIMLY LIT DOCK</b>	
<i>Nice Work If You Can Get It</i>	Jimmy
<i>Nice Work If You Can Get It (Reprise)</i>	Billie
<i>Demon Rum</i>	Duchess, Senator, Chief and Vice Squad
<b>SCENE 3: THE RITZY FRONT LAWN OF JIMMY'S BEACH HOUSE</b>	
<i>Someone to Watch Over Me</i>	Billie
<b>SCENE 4: THE RITZY BATHROOM</b>	
<i>Delishious</i>	Eileen and Chorus Girls
<b>SCENE 5: THE RITZY LIVING ROOM</b>	
<i>I've Got To Be There</i>	Jimmy, Jeannie and Girls
<b>SCENE 6: JIMMY'S RITZY BEDROOM</b>	
<i>Treat Me Rough</i>	Billie
<i>Let's Call The Whole Thing Off</i>	Jimmy, Billie and Chief Berry
<b>SCENE 7: THE RITZY FRONT LAWN</b>	
<i>Do It Again*</i>	Jeannie and Duke
<b>SCENE 8: THE RITZY LIVING ROOM</b>	
<i>'S Wonderful</i>	Jimmy and Billie
<i>Fascinating Rhythm</i>	Jimmy, Cookie, Vice Squad and Chorus Girls

## ACT TWO

<i>Entr'acte</i>	Orchestra
<b>SCENE 1: THE RITZY VERANDA</b>	
<i>Lady Be Good</i>	Orchestra
<i>But Not For Me</i>	Billie
<i>By Strauss</i>	Duchess
<i>Sweet and Lowdown (Reprise)</i>	Duchess and Cookie
<b>SCENE 2: THE RITZY DINING ROOM</b>	
<i>Do, Do, Do</i>	Jimmy and Boys
<i>Hangin' Around With You</i>	Billie
<i>Looking For A Boy</i>	Duchess and Cookie
<i>Blah, Blah, Blah</i>	Duke and Jeannie
<b>SCENE 3: JIMMY'S RITZY BEDROOM</b>	
<i>Let's Call The Whole Thing Off (Reprise)</i>	Billie and Jimmy
<i>Will You Remember Me?</i>	Billie and Jimmy
<b>SCENE 4: THE RITZY LIVING ROOM</b>	
<i>We've Got To Be There</i>	Vice Squad and Chorus Girls
<i>I've Got A Crush On You</i>	Eileen
<i>Blah, Blah, Blah (Reprise)</i>	Jeannie and Duke
<i>Looking for a Boy (Reprise)</i>	Cookie and Duchess
<i>Delishious (Reprise)</i>	Chief and Eileen
<b>SCENE 5: THE BOAT HOUSE</b>	
<i>Someone To Watch Over Me (Reprise)</i>	Jimmy and Billie
<b>SCENE 6: THE RITZY VERANDA</b>	
<i>Finale</i>	Full Company



# ROHAN BROWNE

**Jimmy Winter**

Rohan Browne is one of Australia's most versatile stage performers with a catalogue of roles showcasing his diverse talents. Standout performances include Don Lockwood in *Singin' In The Rain* (Green Room Award and Australian Dance Award nominations), George in *The Drowsy Chaperone*, Riff in *West Side Story* and Greg in *A Chorus Line* (Green Room Award nominations).

Other roles include Leading Player in *Pippin*, Carmen Ghia in *The Producers*, Fred Casely in *Chicago*, Zach in *A Chorus Line*, Rum Tum Tugger in *Cats*, King Herod in *Jesus Christ Superstar*, Wing in *Hot Shoe Shuffle*, The Purser in *Anything Goes* and A Protean in *A Funny Thing Happened On The Way To The Forum*.

Stage credits also include the world premiere of *The Boy From Oz*, *Grease*, *Dirty Dancing*, Sydney Dance Company's *Tivoli*, *Mame*, *Follies*, *Thoroughly Modern Millie* and *Kiss Me, Kate*.

Most recently Rohan played the role of Ken Railings in the world premiere production of *Strictly Ballroom The Musical* directed by Baz Luhrmann.

He is thrilled to be back performing in his ninth show with The Production Company.



# ESTHER HANNAFORD

**Billie Bendix**

2015 marks an exciting year for Esther with the release of *The Great Egret*, an EP of original compositions which reached Top Forty on iTunes and Top Ten on the Alternative Chart. To accompany the release Esther collaborated with The Australian Ballet to produce a film clip, an incredibly rewarding experience.

Esther has toured across Australia, Europe, America and Asia and most recently appeared in Colin Lane and David Collins' *The Three Mikados* (Melbourne Comedy Festival) and in Nick Enright's *Miracle City* (Hayes Theatre) for which she received a Sydney Theatre Critic Award Nomination for her portrayal of the wistful Bonnie-Mae.

For her critically acclaimed performance as Ann Darrow in *King Kong* (Global Creatures), Esther received a Helpmann Nomination and Green Room Award for Best Leading Actress in a Musical.

Previous credits include, *The Plague Dances* (Malthouse), *Hairspray* (Dainty and Roadshow); *Orpheus* (FourLarks), *Mamma Mia!* (Withers and Associates), *Metro Street* (SATC and ATG), *The Temptation of St Anthony* (FourLarks), *Once We Lived Here* (Bryant Frank and 45 Downstairs), *EuroBeat* (Nicholas Group), *Hair*, *The Boy Friend* and *Mame* (The Production Company), *Scrooge* (Marriner Group), *Burn The Floor* (Harley Medcalf and Associates), *Virgins - A Musical Threesome* (Bryant/Frank, Malthouse and The New York Musical Theatre Festival).

Esther won both the Helpmann and Green Room Award for her performance as Penny Pinkelton in *Hairspray* and won the Green Room Award for Best Leading Actress in a Musical for her portrayal of Amy in *Once We Lived Here*.

After *Nice Work* Esther will be working on *The Last Man Standing* for the Melbourne Theatre Company.

[estherhannaford.com](http://estherhannaford.com)



# CHRISTIE WHELAN BROWNE

**Eileen Evergreen**

Christie Whelan Browne is one of Australia's leading musical theatre performers. An award-winning actress, her roles are as varied as Gwendolyn in *The Importance Of Being Earnest* and Britney Spears in *Britney Spears: The Cabaret*.

Her career began as Patti Simcox in *Grease - The Arena Spectacular*. Following her success in this role, she reprised it on London's West End.

Christie returned to Australia to perform the role of April in *Company* at the Theatre Royal. The next three years saw a run of acclaimed roles including Janet in *The Drowsy Chaperone* (Melbourne Theatre Company), Maisey in *The Boy Friend* (The Production Company), Lacey in *Once We Lived Here* (Bryant and Frank Productions) and the title role of *Sugar* (The Production Company) – for which she received a Green Room Nomination. In 2011 she played the lead role of Kira in *Xanadu: The Musical* and Gwendolyn in the MTC's production of *The Importance of Being Earnest*.

Christie starred in Bryant and Franks' *Britney Spears: The Cabaret* and a new work, *Show People*, which recently debuted at the Adelaide Cabaret Festival. Christie will be touring the country in this new work in 2016. Other roles include Phyllis in *A Funny Thing Happened On The Way To The Forum* at Her Majesty's Theatre, Melbourne, Liz Hurley in a role specifically written for her in the re-vamped *Shane Warne The Musical*, Lina Lamont in *Singin' In the Rain* for The Production Company and Janet in *The Rocky Horror Show*.

Roles for television include *Wonderland* and *Offspring* for the Network Ten, Channel 7's *Winners and Losers*, FMC's *Conspiracy 365*, ABC's *Miss Fisher's Murder Mysteries*, *INXS* and Olivia Newton-John in the soon to be released mini-series *Peter Allen: Not the Boy Next Door*.

In 2013 she hosted The Helpmann Awards with Eddie Perfect.

Christie dedicates her performance to a master of the stage, the late great Bob Hornery.



# GINA RILEY

**Estonia Dulworth,  
the Duchess of Woodford**

Gina is an actress, writer, singer and comedian known for her popular characters on sketch shows *Fast Forward*, *Full Frontal*, *Big Girl's Blouse* and *Something Stupid*. She is the creator, writer and executive producer of four enormously successful seasons of *Kath & Kim* for television (which also features her singing talents in the opening titles), a feature-length telemovie *Da Kath & Kim Code*, and feature film *Kath & Kimderella*.

She has been nominated and won several awards including Helpmann Award, TV Week Logie, AFI, Green Room and AWGIE awards.

Gina has also appeared on television in *The Bob Downe Show*, *The Games*, *Bligh*, *Acropolis Now* and *While You're Down There* and made several appearances on *The Project*, *Spicks and Specks*, *Rove [Live]* and *The Panel*.

Musical theatre credits include Matron Mama Morton in *Chicago*, The Baker's Wife in *Into The Woods*, *Merrily We Roll Along*, *Falsettos* and the role of Janet in *The New Rocky Horror Show*. Gina has also featured in the films *Just Us* and *Bad Eggs*.

This year Gina can be seen on the new sketch comedy show *Open Slather*, the film adaptation of award winning play *Holding The Man*, and ABC TV drama series *The Beautiful Lie*.



## GEORGE KAPINIARIS

### Cookie McGee

George Kapiniaris is one of this country's best-known comedy, music and television stars. His first claim to fame was his starring role in the hugely popular stage show *Wogs Out Of Work*. He played DJ in *The Flying Doctors* and Memo in *Acropolis Now* from 1989 to 1992 (a show which he co-produced and co-created).

In 2004 he was nominated for a Green Room Award for his role of Stretch in the musical *Oh, What a Night*. Other musical credits include *The Rocky Horror Show* and *Return to the Forbidden Planet*. From 2012 to 2013, George performed the role of Goran in the national tour of *Chitty Chitty Bang Bang*.

Theatre credits include *The Resistable Rise of Arturo Ui* for the MTC, *The Queen and I*, *The Give and Take* for the State Theatre, *An Evening with Merv Hughes* and Guy Masterson's production of *Twelve Angry Men*.

George's film credits include *Big Mamma's Boy*, *Thunderstruck*, *Bloody Footy*, *Fat Pizza*, *Housos The Movie*, *Closer and Closer Apart* and *Joey*. His latest film, *Alex and Eve* will premiere later this year. Television series include *Underbelly* and *It's A Date*.



## JOHN WOOD

### Senator Max Evergreen

John Wood has been a part of the Australian entertainment industry for over forty years, earning him a long list of credits for varied roles on stage and screen.

His television career was launched in 1976, playing the role of Sugar Renfrey in the ABCTV Production of *Power Without Glory*, for which he won his first Logie as Best Supporting Actor. In the 1980's he went on to star in the hit drama *Rafferty's Rules* as Magistrate Michael Rafferty; which saw him become a well known and much admired television actor, taking out the Most Outstanding Actor Logie two years running.

From 1994 and for the next twelve years, he played the role of

Tom Croydon in *Blue Heelers*, one of our highest ever rating television dramas. It culminated in John winning the prestigious Gold Logie in 2006, after ten consecutive nominations as most popular person on Australian Television.

His more recent television role is the semi-regular Patrick Tyneman, the baddie everybody loves to hate, in ABC's *The Doctor Blake Mysteries*.

His stage career has included everything from Shakespeare to Williamson and a few musicals in between, again winning a number of Best Actor awards along the way.



## NICKI WENDT

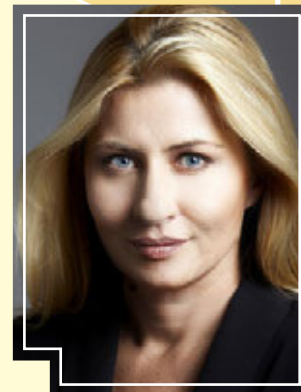
### Millicent Winter

Nicki grew up in Perth and is a graduate of WAAPA. She is delighted to return to The Production Company for her sixth time in *Nice Work If You Can Get It*. Her previous shows were *Gypsy*, *Mame*, *42nd Street*, *Thoroughly Modern Millie* and *Annie Get Your Gun*.

Nicki's theatre credits are extensive, having just toured in the theatre adaptation of the smash hit, *Mother And Son*. She has appeared in dozens of productions for the MTC, including leads in *Rockabye*, *Three Days of Rain*, *Romeo and Juliet*, *Company*, *Our Country's Good*, *The Recruiting Officer*, *Measure For Measure*, *As You Like It*, *The Cherry Orchard*, *Les Liaisons Dangereuses* and *Private Lives*. She has also worked with Playbox, Sydney Theatre Company and Black Swan.

Nicki has graced the small screen in telemovies and series ranging from *Society Murders* to *Neighbours*, *Acropolis Now* and *Seachange*, to name a few.

Nicki has also directed works for Victorian Opera, including the hugely successful *Midnight Son*, for which she won the 2013 Green Room Award for best direction in opera.



## JENSEN OVEREND

### Duke Mahoney

Jensen is a proud graduate of both the VCA and The University of Melbourne. His professional credits include the national tours of *Chitty Chitty Bang Bang*, *Wombat Stew*, and the Helpmann-nominated *Rock Of Ages*, where he performed the lead role of Drew over one hundred times for the Australian season. He appeared in both *Crazy For You* and *Dirty Rotten Scoundrels* for The Production Company, and played the lead role in the first workshop of *All Out Of Love*, a musical inspired by the band Air Supply.

Jensen is also the man behind The Greenroom Effect, a boutique business which designs custom-designed entertainment packages for private and corporate events. He will next appear in *Last Man Standing*, a new comedy penned by Steve Vizard and Paul Grabowsky for Melbourne Theatre Company.







## MONICA SWAYNE

### Jeannie Muldoon

Monica trained extensively in all areas of performing arts from a very young age in her hometown of Adelaide before moving to Melbourne to further her studies. She graduated from Jason Coleman's Ministry of Dance in 2009.

Musical theatre credits include the Australasian tenth anniversary tour of *Wicked*, where she understudied and performed the role of Glinda and Nessarose (GFO), The Australian and New Zealand tours of *Mary Poppins*, understudying and performing the title role (Disney and CML) and the Australian tour of *West Side Story*, understudying

and performing the role of Maria (Ambassador Theatre Group).

For The Production Company, Monica has appeared in *Dirty Rotten Scoundrels* and *Anything Goes*.

In 2014 Monica performed as one of the top six finalists for the Rob Guest Endowment Gala, held at Sydney's Capitol Theatre (GFO/ANZ Trustee Foundation).

Monica is honoured to be returning to The Production Company and excited to perform in this '*S Wonderful*' show. She would like to thank her family for their continuous love and support, Nathan for his patience and encouragement, her agent Emma Raciti and all those who have taught and inspired her. Monica has been an Equity member since 2009.

[monicaswayne.com](http://monicaswayne.com)



## TONY FARRELL

### Chief Berry

In 2014 Tony played The Narrator in the 40th Anniversary National Tour of *The Rocky Horror Show* to much acclaim. Other musical theatre credits include *Chitty Chitty Bang Bang* (Lord Scrumptious/Toy Maker), *Annie* (Lieutenant Ward), The World Premiere of *Dr Zhivago* (The Bloodied Soldier), numerous tours with the international company of *Cats* (Gus/ Growl Tiger/ Bustopher Jones), the Australian premiere of *Titanic* (Officer Murdoch), *It's A Dad Thing* (Builder Dad) and *Mamma Mia!* (original Australian cast).

Television credits include *Rake*, *Neighbours*, *Good Guys Bad Guys*, *Blue Heelers*, *Stingers*, *Driven Crazy*, *Mercury* and

the Disney movie *Childstar*. Tony is soon to be seen in *The Divorce* for Princess Pictures/ Opera Australia.

He is absolutely delighted to be working with Roger and Dana again in his first appearance with The Production Company.

# ORCHESTRA VICTORIA

Conductor	<b>JOHN FOREMAN</b>	Trumpet 1	<b>GREG SPENCE</b>
Violin	<b>MATT HASSALL (LEADER)</b>	Trumpet 2	<b>MICHAEL FRASER</b>
Bass	<b>MATT THORNE</b>	Trumpet 3	<b>PETER McCRACKEN</b>
Reed 1	<b>TONY HICKS</b>	Trombone 1	<b>CHARLES MACINNES</b>
Reed 2	<b>MARTIN CORCORAN</b>	Trombone 2	<b>CHRIS FARRANDS</b>
Reed 3	<b>LUKE CARBON</b>	Trombone 3/Tuba	<b>JOE CALLAGHAN</b>
Reed 4	<b>GREG CLARKSON</b>	Drums	<b>DEAN COOPER</b>
		Percussion	<b>CONRAD NILSSON</b>
		Guitar	<b>JOHN PAINE</b>
		Keyboards	<b>ISAAC HAYWARD</b> <b>DAVID YOUNG</b>



## ORCHESTRA MANAGEMENT

Artistic Director	<b>NICOLETTE FRAILLON</b>
General Manager	<b>JULIE AMOS</b>
Operations Manager	<b>AMELIA DAVIES</b>
Music Artistic Coordinator	<b>TANIA HARDY-SMITH</b>
Project Coordinator	<b>MARGARET LLOYD</b>
Administration Assistant	<b>ELISE LERPINIÈRE</b>
Orchestra Assistants	<b>RYLAN BECKINSALE</b> <b>CHARLIE SEXTON</b>
Operations Assistant	<b>PAUL SHANNAN</b>
Orchestra Assistant	<b>HARRIETTE BLANDEN</b>
Librarian	<b>GLYNN DAVIES</b>
Hr Advisor	<b>ANGE PARK</b>
Orchestra Accountant	<b>CHELSEA COLLINS</b>
Philanthropy Manager	<b>JAMES WORLADGE</b>
Board	<b>LIBBY CHRISTIE</b> <b>TONY OSMOND</b> <b>PETER SMEDLEY</b>

## 'FINDING YOUR JOY'

### FRANK VAN STRATEN TRACES THE 100-HISTORY OF A 'BRAND NEW' MUSICAL

Who remembers Pattie Browne? The sad answer is no one, really, but in her day she was a celebrity, one of the finest actresses this country has produced. Born in Sydney in 1869, she had a notable career here but it was her London debut in 1893 that established her as an international star. Her Broadway bow, in 1913, was similarly satisfying. For it she chose a convoluted new comedy called *Madam President*, an adaptation of Pierre Verber and Maurice Hennequin's farce *La Présidente*, which had premiered in Paris the year before. A reviewer hailed the subsequent West End version, *Who's the Lady?* as 'The most suggestive play staged in London for twenty years.'

And what has all this to do with *Nice Work if You Can Get It*? Let's fast forward – but only to 1923. That's when playwright Guy Bolton became enchanted with the British revue star Gertrude Lawrence. He decided that he and his writing partner, P.G. Wodehouse, would create a musical especially for her, and that a reworking of *Madam President* would be a good starting point. Miss Lawrence agreed, producers came on board, and the Gershwin brothers, 28-year-old George and 30-year-old Ira, were commissioned to compose the score for what was to be their third Broadway musical.

Halfway through the writing process Ira was hospitalised with appendicitis, so young lyricist Howard Dietz was brought in to assist. Though he didn't write the lyrics, it was Dietz who suggested the title for the lovely *Someone to Watch Over Me*. Dietz received little credit for his contribution. In 1974 he wryly reminisced, 'I was very proud to work with the great George Gershwin, and I would have done it for nothing – which I did.'



Australian actress Pattie Browne.  
Photo by Falk Studios, Sydney.



Oh, Kay!, Broadway, 1926  
Gertrude Lawrence singing 'Someone to Watch Over Me'.

## ON WRITING NICE WORK IF YOU CAN GET IT

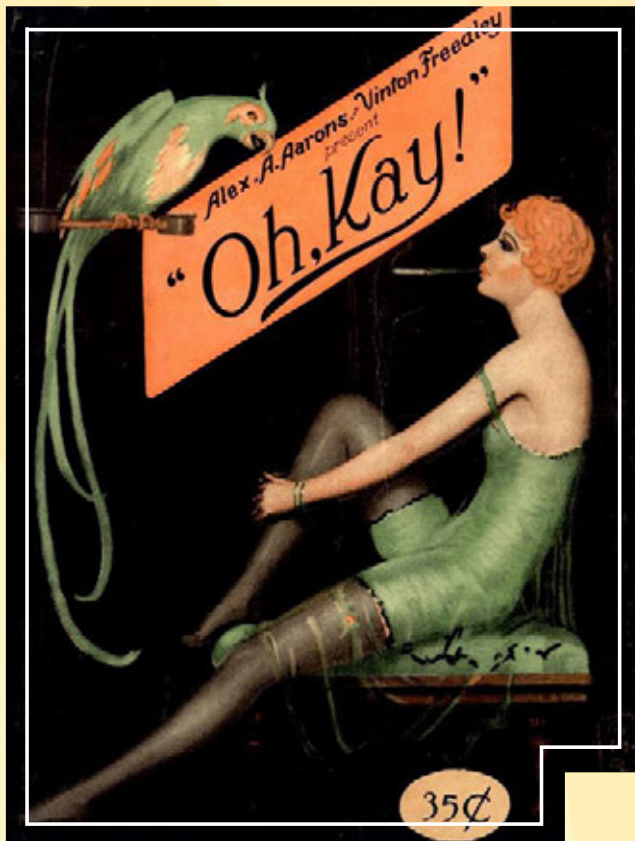
By Joe DiPietro

One of the happiest days of my career was the day when Mike Strunsky, head of the Ira Gershwin Trust, called to ask if I was interested in developing a "new" Gershwin musical. He was looking for a new show that was reminiscent of the musical comedies of the 1920's – the plots were light, antics abounded and everyone ended up happy. I happen to be a big fan of such entertainments, especially the plays of George Kaufman and the screwball comedies of the 1930s and '40s. Mike suggested I use the musical *Oh, Kay!* – with its delightful P.G. Wodehouse and Guy Bolton premise – as a starting point. He told me I could interpolate any Gershwin song (except ones from *Porgy and Bess* or *Of Thee I Sing*) and otherwise do as I pleased. So I happily dove right in, approaching the writing with three main goals. First, I wanted to make sure that the songs didn't seem randomly inserted into the plot (as often happens when writing a new book musical that uses pre-existing music). I wanted the songs to seem integrated, as if I had written a scene and then called up George and Ira and said, "Boys, we need a song here in which a thoroughly inarticulate man expresses his love for a woman." And then George and Ira would go away and work for a couple of days and then come back and play "*Blah, Blah, Blah*" for me. And I'd go, "Yep, that works."

Second, I wanted the comedy to be contemporary and yet also seem as if it could've been written for a musical in the 1920s. The comedy of those shows, though, often relied on bad puns or ditty women or wisecracks that no longer seem so wise. So I wanted to capture the spirit of those jokes while giving them a modern twist. Thus the men are somewhat dim, the political jokes fly and the women shrewdly wind up with all the power.

Finally, I wanted each song to be heard in a way that was new and fresh but still honoured the integrity of the original. So *Delishious*, which was originally written for a smitten man to sing to a pretty woman, is now sung by a vain woman to herself. And *Someone To Watch Over Me*, which was originally written to be sung by a wistful woman, is now sung by a strong female bootlegger who realises she wants more out of life than what she originally thought. And she happens to be holding a rifle.

Happily, with a modern libretto showcasing these superb songs, new generations will get to experience the glory of Gershwin as it was originally meant to be heard – in a theatre.



Oh, Kay!, Broadway, 1926  
Original Imperial Theatre program cover.

The Gershwin brothers delivered twenty songs – without having any real idea of the show's story and characters. In the end nine numbers had to be scrapped because they didn't fit the plot that Bolton and Wodehouse eventually concocted. Their book neatly recycled elements of *Madam President* to involve bootleggers, politics, New York society and the ebullience of the Jazz Age.

During its out-of-town try-outs, the new show was billed as *Mayfair*, then *Miss Mayfair*, then *Cheerio!* Finally, as *Oh, Kay!* it pranced onto Broadway on 8 November 1926. The reviews were ecstatic. Typical was the *Telegram's* 'Like a Sears-Roebuck catalogue, *Oh, Kay!* has everything'. Four of the songs became hits: *Do, Do, Do, Maybe, Clap Yo' Hands* and, particularly, *Someone to Watch Over Me*. This was originally an up tempo number, but when George Gershwin realised its potential as a sentimental standout, he had Gertrude Lawrence sing it to a Raggedy Ann doll. *Oh, Kay!* launched Miss Lawrence's career in musical comedy, which culminated in her portrayal of Anna in *The King and I* in 1951. Recalling the triumph of *Oh, Kay!* she said, 'The piece had lots of humour and that indefinable something that can only be described as spirit.' It also confirmed George and Ira Gershwin's place in the pantheon of American musical theatre. As Gershwin biographer Howard Pollack put it, '*Oh, Kay!* had that special elegance and humour that, at their best, characterised Gershwin's musical comedies in their own time.'

*Oh, Kay!* did equally well in the West End, again with Gertrude Lawrence. Bizarrely, it was adapted as a silent film in 1928. There have been several successful revivals in London and New York, including one with an Afro-American cast on Broadway in 1990, but the show has never been staged professionally in Australia.

Let's fast forward again, this time to 1994, when a San Francisco revival of *Oh, Kay!* did so well that the Gershwin estate decided to commission a revised version, using an updated book and the best of the brothers' song treasury. This followed the success of two previous 'new' Gershwin musicals, *My One and Only* (a 1983 reworking of *Funny Face*) and *Crazy for You* (a 1992 adaptation of *Girl Crazy*). The man entrusted with the project was writer Joseph DiPietro.



Oh, Kay!, Broadway, 1926 – Irwin Shaw and the Girls.

DiPietro had just had an enormous hit with a snappy off-Broadway musical called *I Love You, You're Perfect, Now Change*, but the Gershwin project would prove to be a far bigger – and longer – challenge. DiPietro recalled: 'They gave me an old show called *Oh, Kay!* and told me to take the germ of this idea and do what I wanted. I could use any song in the Gershwin catalogue, except those from *Porgy and Bess*. Anyway, how weird would it be putting *Bess, You Is My Woman Now* into a show like this!'

DiPietro retained elements of *Oh, Kay!*'s Prohibition-era plot and setting, the character Jimmy Winter, and just two of the original songs. The rest of the score culled classics from other Gershwin musicals and film scores, supplemented by three little-known Gershwin rarities, *Demon Rum* (cut from *The Shocking Miss Pilgrim*), *Delishious* (from *Delicious*) and *Will You Remember Me?* (cut from *Lady, Be Good!*). The new show premiered at the Goodspeed Opera House in Connecticut on 28 June 2001 as *They All Laughed* – a title taken from a song in the film *Shall We Dance*.

Though Goodspeed had a reputation for reviving classic shows and nurturing new ones on their way to Broadway, *They All Laughed* was one of their rare misses. Critics panned it, but DiPietro didn't give up. He changed the title to *Heaven on Earth* and spent the next decade revising, adding, subtracting, refining. There were innumerable readings and rewrites. After Harry Connick Jr and Erin Daly headed a workshop in November 2007, it was expected that the show would hit Broadway in early 2009 with Connick in the lead, but there were changes in the producing team and Connick left the project.



Oh, Kay!, Broadway, 1926 – 'Do, Do, Do' reprise.



Oh, Kay!, Hollywood, 1927 – Poster for the silent film version.

Fast forward again. On 24 April 2012 the newly titled *Nice Work if You Can Get It* finally opened at Broadway's Imperial Theatre – the very same stage on which *Oh, Kay!* had triumphed eighty-six years before. And it was worth the wait. The score sparkled with twenty Gershwin gems including *Fascinating Rhythm*, *Let's Call the Whole Thing Off*, *'S Wonderful*, *Oh, Lady Be Good!* and *But Not for Me*, as well as *Someone to Watch Over Me* and *Do, Do, Do*, both salvaged from *Oh, Kay!*

The cast was headed by Matthew Broderick and Kelli O'Hara, with Judy Kaye, Michael McGrath and Estelle Parsons in featured roles. Like *Oh, Kay!*, *Nice Work if You Can Get It* was a smash hit. Hollywood Reporter reviewer David Rooney called it 'A bulging box of musical theatre candy' and *Newsday's* Linder Winer said it was 'A beautifully done, dopey-smart, rowdy, dance-driven screwball comedy'. Audiences agreed. *Nice Work if You Can Get It* enjoyed a 478-performance Broadway run and then set off on an extensive coast-to-coast tour.



*Nice Work if You Can Get It*, Broadway, 2012 – Matthew Broderick as Jimmy Winter and Kelli O'Hara as Billie Bendix. Photograph by Joan Marcus.

The show was nominated for nine Tony Award nominations and won two – Best Featured Actor (Michael McGrath) and Best Featured Actress (Judy Kaye). It also scored eight Drama Desk nominations and won three – Outstanding Book (Joe DiPietro) and featured player awards for McGrath and Kaye.

'It's about finding your joy,' explained the show's Broadway director-choreographer Kathleen Marshall. 'The characters let loose and break the rules and do what they wanna do. Hopefully it inspires people to find their own joy, too.'

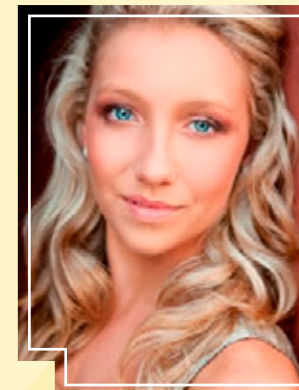
# ENSEMBLE

## ZOE COPPINGER

Zoe made her professional musical theatre debut at the age of eighteen in *Gypsy* with The Production Company. Since then she's been in Gary Young's *Thomas and the Hidden Treasure* in Dubai, *Dirty Rotten Scoundrels* and *Guys and Dolls*. She has trained and studied all facets of dance at Michelle Slater Coyne Performing Arts.

Zoe would like to thank her amazing teachers, but mostly Michelle and Kevin for making her into the performer and person she is today. She would also like to thank her mum, dad, sisters and nan for their unconditional love and support through this journey.

Zoe is thrilled to be returning to The Production Company with the talented cast and creative team of *Nice Work If You Can Get It*.



## STEFANIE DE CASTRO

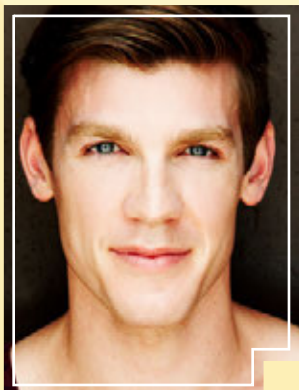
Stefanie studied dance from a young age and went on to attend Robert Sturrock's Industry Dance Course in 2006. Her professional credits include *Grease*, *Chitty Chitty Bang Bang*, *Show Boat* and *The Illusionists 2.0*.

Stefanie has also performed as a dancer for *P&O; The Sheraton Walkerhill* in Seoul, in circus shows in Brazil and Germany and performed a role in *Neighbours*.

Stefanie is thrilled to be working with The Production Company again and the wonderful creative team on *Nice Work If You Can Get It*. She thanks her family, friends and mentors for their support.



# ENSEMBLE



## NICHOLAS EATON

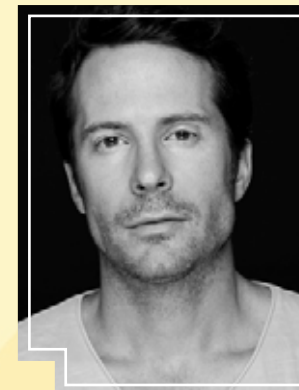
Nicholas graduated from the Brent Street School of the Performing Arts in 2006. He then joined the cast of *Cats*, performing the role of Alonzo/The Rumpus cat on the Australasian tour.

Performances for The Production Company include *The Boy Friend* and Sid Phillips in *Singin' In The Rain*.

Other theatre credits include the role of Joey Heart in *War Horse* (Global Creatures/NT), *Mary Poppins* (Disney/Cameron Mackintosh), Quale in *South Pacific* (Kilworth House Theatre UK) and Swing/Dance Captain in *The Rocky Horror Show* (ATG/GFO).

Nicholas is delighted to be performing with The Production Company again.

## MATT HAMILTON



Matt is delighted to be teamed up once again with The Production Company. This marks his second production and he looks forward to working with this immensely talented cast and creative team.

Theatre credits include *Wicked*, Lowell in *Legally Blonde*, *Dirty Rotten Scoundrels*, and most recently as the standby guy in *Once*. Television credits include *All My Children*, *Days of Our Lives*, and *Rescue Me*.

Matt is a proud MEAA member and would like to thank his ever-supportive family Jacquie, Summer, and Beau.



## ALEX GIVEN

Alex graduated in 2011 after completing the Performing Arts and Musical Theatre courses at Patrick Studios Australia. He has performed in various events, including the *TV Week Logie Awards*, *Opening of Hamer Hall* with Caroline O'Connor, *Adelaide Cabaret Festival Opening Gala*, *Trevor Ashley's Liza (on an E)* and the *Adrienne Angel/Bernadette Peters Vocal Workshop*. Musical theatre credits include *Anything Goes* (TPC), *Guys and Dolls* (TPC), *Chitty Chitty Bang Bang* (TML Enterprises), *South Pacific* (Opera Australia), *Georgy Girl* and *Our House* (Workshops), *Loving Repeating* (VTC), Baz Luhrmann's *Strictly Ballroom The Musical* (Global Creatures) and most recently played the role of A-rab in *West Side Story* (TPC). Alex will make his film debut this year in *Holding the Man* (Screen Australia).

## DAVID HAMMOND

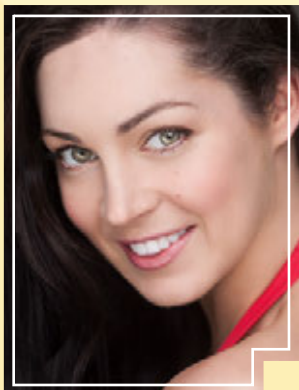


David began dancing at the Miranda Kalgovas Ballet School. At the age of twelve he commenced dance study at the Victorian College of the Arts Secondary School. After graduating, he moved to London, furthering his training at both the Central School of Ballet and the London Studio Centre.

His international performing credits include *Royal Caribbean Intl Productions* and Universal Studios in Singapore and Japan as both a singer and dancer.

*Nice Work If You Can Get It* marks David's debut with The Production Company. He thanks his family, friends and teachers for their constant love and support. He dedicates his performance to Amanda.

# ENSEMBLE



## JESSICA LINDON

Jessica is a graduate of the VCA Secondary School (receiving the Principal's Award and a perfect score in VCE VET dance) and PSA's Musical Theatre Course under the direction of Andrew Hallsworth.

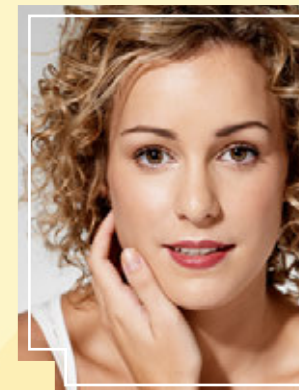
Most recently, she was a part of the Australian tour of *Grease* (GFO) understudying Cha Cha and Patty Simcox. Other theatre credits include *Le Grande Cirque* (TML), *Shout! The Mod Musical*, *We Will Rock You* and *Encore* (NLC).

Jess is thrilled to be joining this cast and would like to thank her agent Emma Raciti, family and friends for their unwavering love and support.

## VICTORIA RIMINGTON

Victoria studied dance full-time at Dance World Studios. After graduating, she was cast in *Mary Poppins* (Disney/Cameron Mackintosh). The show travelled around Australia and Auckland from 2010 to 2012 and Victoria never missed a performance. In 2014 she performed in Giving Productions' *Hollywood Honky Tonk* as a soloist dancer to standout reviews. Most recently she appeared in The Production Company's *West Side Story* as Clarice.

Victoria has studied film and television and has appeared in several commercials. She is thrilled to be working with The Production Company again and thanks her family for their support.



## JUSTINE PUY

Justine graduated from WAAPA in 2005, where she majored in dance. While studying she also toured Malaysia with Chrissie Parrott's production of *Baroqoda*.

Justine's credits include *Thoroughly Modern Millie* for The Production Company, the Asian and Australian tours of *Cats* as Rumbleteaser/Dance Captain (RUG), Assistant Dance Captain on *South Pacific* (Opera Australia/GFO), *The Addams Family*, covering and performing the role of Wednesday Addams (New Theatricals) and *Wicked*, covering and performing the role of Glinda, (GFO).

Justine is thrilled to perform in *Nice Work If You Can Get It* and would like to thank her family for their love and support.

## JOSEPH SIMONS

Since graduating from WAAPA in 2008, Joseph has become one of Australia's busiest performers and innovative young creators.

Touring extensively throughout Australia, UK, Asia and USA, Joseph has worked for Chunky Move (*Connected, I Like This*), Lucy Guerin Inc. (*Structure and Sadness, Untrained*) and the West Australian Ballet (*Pinocchio* – title role).

Joseph was named Emerging Artist of the Year at the 2009 West Australian Dance awards. He won the 2013 Tanja Liedtke Fellowship (awarded to one Australian choreographer bi-annually), allowing him to further his choreographic development in Berlin, Germany.

Joseph's one-man show, *First Things First*, premiered in New York in 2014, and toured Australia this year.

[josephsimons.com.au](http://josephsimons.com.au)



# ENSEMBLE



## MICHELLE SMITHERAM

Michelle is from Melbourne and trained with May Downs School of Dance, The Children's Performing Company of Australia, DW301, Robert Sturrock's Industry Dance and The Howard Fine Acting Studio. Her theatre credits include, ensemble/swing in Monty Python's *Spamalot*, the role of Liz/understudy Roxie in *Chicago* (Australasia Tour) and Lou Ann/understudy, Amber and Penny in *Hairspray* (Australian Tour). Michelle recently performed the role of Lorraine in *Jersey Boys*.

*Nice Work If You Can Get It* marks Michelle's debut with The Production Company.

## DARREN TYLER - DANCE CAPTAIN

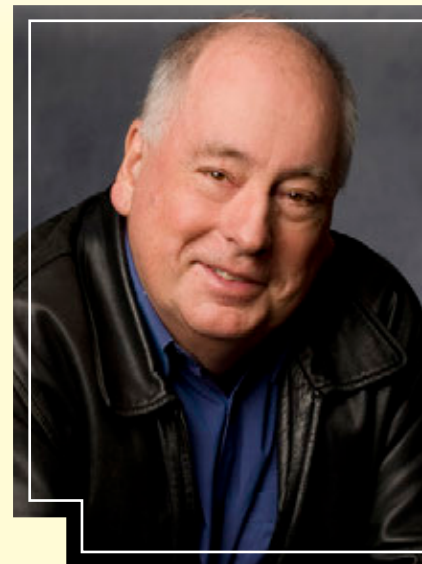


Darren's theatre credits include the Australasian production of *Cats* (Really Useful Company), *Miss Saigon* (Cameron Mackintosh/ LWAA) as Dance Captain, *Saturday Night Fever* as Bobby C (DAE), *Show Boat* (Livent/Marriner), *Happy Days* (Paul Dainty), *PAN* where he understudied and performed the role of *Peter Pan* (M.E.A.G./Kevin Jacobs), *Oliver* (Cameron Mackintosh/IMG), *Legally Blonde* (GFO), *Dirty Rotten Scoundrels* and *Annie*, where he also worked as Resident Director.

For The Production Company, he has appeared in *Thoroughly Modern Millie* as Dance Captain and assistant to Choreographer Dana Jolly, *Anything Goes* and he was also Dance Captain for *Show Boat*.

Most recently Darren has been performing in the Sydney and Melbourne seasons of *The Rocky Horror Show* (GFO). He is thrilled to be working with The Production Company once again.

# CREATIVES



## ROGER HODGMAN

### Director

This is the eleventh musical Roger has directed for The Production Company. He has directed well over a hundred plays, musicals and operas in Australia, Canada, New Zealand and England as well as many hours of television drama.

He was Artistic Director of MTC for twelve years until 1999 (Green Room Awards for best director for *Who's Afraid of Virginia Woolf?* and *A Little Night Music*). Before that he was Dean of Drama at the VCA and Artistic Director of the Vancouver Playhouse, where he collaborated with Tennessee Williams on premieres of two plays.

Highlights of his busy freelance career since leaving MTC include many episodes of *The Secret Life of Us* (AFI best director nomination) and *Stepfather of the Bride* (Telemovie by Geoffrey Atherden, Chicago Film Festival Award for Best Telemovie). In the last few years he has directed *Grey Gardens* (Helpmann Award for Best Director) and *Show Boat* for The Production Company, several episodes of *Packed to the Rafters*, the first episode of *A Place To Call Home*, *Don Pasquale* (Opera Australia, Tokyo, Sydney), *Rigoletto* (OA, Sydney, Melbourne), the National tour of *Chitty Chitty Bang Bang*, *Nixon in China* (Green Room award for Best Production) and *The Flying Dutchman* for Victorian Opera, *Dirty Rotten Scoundrels* (Sydney Critics Award for Best Musical) and *As You Like It* (Black Swan Theatre Company).



## JOHN FOREMAN OAM Musical Director

John joined *Good Morning Australia with Bert Newton* in 1992, where he tickled Bert's *GMA* ivories for more than twelve years. He became Musical Director of *Australian Idol* in 2003, producing many recordings for Idol artists including Anthony Callea's multi-platinum single, *The Prayer*. He has also produced recordings for Marcia Hines, Ricki-Lee, Silvie Paladino and others.

John is musical director for Vision Australia's *Carols by Candlelight*® and the *TV Week Logie Awards*, hosts the annual *Schools Spectacular* and in 2011 was musical director for the Oprah Winfrey Show Australian finale.

For The Production Company, John has been Musical Director for *Singin' In The Rain*, *The Boy From Oz*, *Dirty Rotten Scoundrels*, *Hello, Dolly!*, *Sweet Charity* and the company's first production of *Anything Goes*.

John wrote *The Flame*, which was performed by Tina Arena at the Sydney 2000 Olympic Opening Ceremony, and *Light The Way* for the Asian Games in Doha, performed by José Carreras. He performed at the 1995 Montreal Jazz Festival (Canada) and the 1998 and 1999 Santa Barbara International Jazz Festivals (USA).

John is ambassador for *Music: Count Us In*, for the Australian Music Council, is on the Board of the Talent Development Project Foundation and was awarded a Medal of the Order of Australia for service to the performing arts this year.



## DANA JOLLY Choreographer

Dana's career began at age of nine in the musical *Gypsy* at Her Majesty's Theatre Melbourne. She then studied at the VCA before performing with Victoria State Opera and the Australian Contemporary Dance Company.

She then moved to London, performing and choreographing in the UK, Europe, Scandinavia and Japan, for over a decade. Some of her credits include Andrew Lloyd Webber's *Song and Dance*, *The Royal Variety Performance*, *the British Music Awards*, *National Music Express Awards*, *Winter Olympics Norway*, *Hollywood and Broadway* and the *Miss World Competition*.

She has worked with such artists as Ray Charles, Madonna, Prince, East 17, Cliff Richard, The Kinks, Ewan McGregor, Michael Ball and Michael Crawford. International choreographers and directors she has assisted include Hal Prince, Mel Brooks and Susan Stroman in New York and Ben Elton, Arlene Phillips, and Anthony Van Laast in London.

Dana returned to Australia as Resident Choreographer for the Australian productions of *Show Boat*, (Green Room Nomination), *We Will Rock You* and *The Producers*, before choreographing 2,000 dancers and puppeteers in *Citrawarna Colours Of Malaysia Festival* in Kuala Lumpur. She then choreographed two productions for Victorian Opera and *Everybody Loves Rhonda* for the opening of The Adelaide Cabaret Festival.

Dana's musical theatre credits include *Respect* starring Rhonda Burchmore and for The Production Company, *Anything Goes*, *Kiss Me. Kate*, *Thoroughly Modern Millie*, *Little Me*, *Follies*, *Dirty Rotten Scoundrels*, *Grey Gardens* and *Show Boat*. In 2012 Dana choreographed the Australian premiere of *Chitty Chitty Bang Bang*, followed by the Sydney premiere of *Dirty Rotten Scoundrels*. In 2015 she choreographed Marina Prior in the play *Jumpy* for MTC, followed by the new Australian musical, *Sexercise*.

Dana runs her own entertainment company Voltage International Productions.

She is thrilled to be working on her ninth show with The Production Company and thirteenth production with Roger Hodgman. She would like to thank her family and Emma Raciti Management for their ongoing support.



## ISAAC LUMMIS Costume Designer

Isaac graduated in 2005 from Curtin University with a Bachelors degree in Fashion and Textile design. He is the resident costume designer at the DET Performing Arts Unit and has designed seven Victorian State Schools Spectaculars since 2008 as well as the costumes for their 2009 production of *Barnum*.

Currently Isaac is designing the costumes for *Georgy Girl: The Seekers Musical*. His other costume design credits include *Show Boat* and *Promises, Promises* for The Production Company, *Vinyl* for Rhonda Burchmore, *My Life in the Nude* for Maude Davey, *Alice in Operaland* for Victorian Opera, *La Cage Aux Folles* for Quirky Productions, *Melbourne Loves the Burlesque Hour*, *Glory Box* and *Caravan Burlesque* for Finucane and Smith, *Waltzing the Willara* for Yirra Yaakin, *Oliver!* and *Anything Goes* for WTG, *As You Like It* and *Memmie LeBlanc* for Deckchair Theatre and *Dash*, *Powder Monkey* and *KissXX* STEPS Youth Dance Company.

Isaac has also worked as a maker and art finisher on other projects such as *Irene in Concert* for Peach Productions, *Strange Bedfellows – A New Musical* for Instinct Entertainment and McLaren House, *Singin' in the Rain*, *The King and I* and *The Boy from Oz* for The Production Company, *The Drovers Wife* for Steamworks Productions, *Velveteen Rabbit* for Spare Parts Puppet Theatre and *The Odyssey* for Malthouse Theatre.

## CHRISTINA SMITH Set Designer



Christina trained at WAAPA, and has worked extensively as a set and costume designer for the stage for the last twenty years.

Career highlights include *La Traviata*, *Madame Butterfly* (NZ Opera), *Elling*, *Clybourne Park*, *A Behanding In Spokane*, *Boston Marriage*, *Blackbird*, *Who's Afraid Of Virginia Woolf?*, and *Clean House* (MTC), *A Streetcar Named Desire*, *As You Like It*, *Other Desert Cities*, *Rising Water* and *The Year Of Magical Thinking* (Black Swan State Theatre Company), *Porn.Cake*, *Black Medea* (Malthouse), *Troupers* (STC), *Mother Courage and her Children* (QTC), *The Flying Dutchman* (set), *Marriage of Figaro* (costumes), *The Magic Flute* (costumes), *The Turn of the Screw* and *Così fan tutte* (Victorian Opera), *Personal Best* (costumes) (Australian Ballet), *Ruby Moon*, *Inside 01* (Playbox).

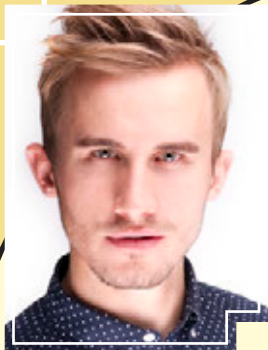
In 2005 Christina won the Green Room Award for Theatre Design for *Honour*, *Daylight Atheist* (MTC) and *Julia 3* (Playbox), having been nominated for the same award several times in preceding and following years. Other design projects include the scenic elements for the Tim Burton exhibition at ACMI, the renovation of the Circa Theatre installation at the National Museum of Australia and the 2006 Commonwealth Games Opening and Closing Ceremonies as part of the design team.

## Thank You

Frank Van Straten OAM • Gillian Cosgriff • Andrew Patterson • David Wisken  
Colin Page • Chris Parker • Anna McCrossin-Owen • Virginia Wheeler







## TRENT SUIDGEEST

### Lighting Designer

Trent is thrilled to be re-joining The Production Company after previous designs for *The King and I* in 2010 and *Kismet* in 2011.

Lighting design highlights include *I Am Eora* for Sydney Festival/ Performing Lines, *Waltzing the Wilarra* for Yirra Yaakin and *The Sapphires* for Black Swan and Belvoir, all directed by Wesley Enoch. The latter toured Australia and internationally to South Korea and London's Barbican.

Since graduating from WAAPA in 2008, Trent has built his career of main stage work at Black Swan State Theatre Company including co-productions with Queensland Theatre Company (*Gasp! Managing Carmen*, *Other Desert Cities*) and Melbourne Theatre Company (*National Interest*). Other credits for Black Swan include *Next to Normal*, *When The Rain Stops Falling*, *The White Divers of Broome*, *Boy Gets Girl* and as Set and Lighting Designer for *Dinner*, *Shrine I* and *Death of a Salesman*.

For Barking Gecko Theatre Company he lit *Jasper Jones*; *Duck*, *Death and The Tulip* and *This Girl Laughs*. In 2015 Trent is a recipient of a Mike Walsh Fellowship and a WA Department of Culture and the Arts Young People Fellowship. Trent started this year lighting *The Rabbits* for Opera Australia/Barking Gecko at Perth Festival. This production will be centrepiece of the 2015 Melbourne Festival.

[www.trentsuidgeest.com](http://www.trentsuidgeest.com)



## SYSTEM SOUND

Incorporated in 1979, System Sound (John Scandrett MD) has engineered many productions throughout Australasia including *Les Miserables*, *The Phantom of The Opera*, *Mamma Mia!*, *Spamalot*, *The Producers*, *We Will Rock You*, *Guys and Dolls*, *Billy Elliot*, *Rock of Ages*, *Love Never Dies*, *Jersey Boys*, *Wicked*, *Chitty Chitty Bang Bang*, *War Horse*, *Legally Blonde*, *King Kong* and currently *Matilda The Musical*, *Les Miserables*, *Strictly Ballroom* and *The Phantom of the Opera World Tour*.

### Kelvin Gedye

Kelvin was Sound Supervisor for the *Hong Kong* and *Macau Handover Ceremonies*. He designed the sound for *Cats* in Beirut, Qatar, Beijing, Tapei, Athens, Bangkok, regional China, and Korea.

He was responsible for the Australasian tour of *Wicked* and has designed, supervised or mixed *Cats*, *Les Miserables*, *Phantom*, *West Side Story*, *Show Boat*, *Fiddler on the Roof* and *Chitty Chitty Bang Bang*.

### David Tonion

With System Sound since 1995, David has engineered productions including *West Side Story*, *Sweet Charity*, *The Boy From Oz*, *Popcorn*, *Cats*, *Miss Saigon*, *Oliver*, *We Will Rock You*, *Guys and Dolls*, *Billy Elliot*, *Mary Poppins* and *Anything Goes*, *Kismet*, *Chess* and *West Side Story* for The Production Company. David is the Associate Sound Designer for *Strictly Ballroom*.

### Julian Spink

Julian joined System Sound in 1993 as Head Sound Engineer on *Les Miserables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*, and was Sound Supervisor for *Rock of Ages* and the *Jersey Boys* tour.

Julian has designed and engineered events including Mahler's *Symphony of a Thousand* for the Olympics Arts Festival, and the annual *Symphony Under The Stars* for The Hong Kong Philharmonic Orchestra.



From left: Ira Gershwin, George Gershwin and Guy Bolton at work on *Oh, Kay!*, 1926.

## GEORGE GERSHWIN

### Composer

George Gershwin (Composer) was born in Brooklyn in 1898 and began his musical training at thirteen. At sixteen he quit high school to work for a music publisher and was soon writing songs himself. The Gershwins' shows include *Lady Be Good*, *Oh, Kay!*, *Strike Up The Band*, *Girl Crazy* and the Pulitzer Prize-winning *Of Thee I Sing*. George's classical masterpieces include *Rhapsody in Blue*, *Concerto in F*, *An American in Paris* and *Second Rhapsody*. In the late 1920's, George became fascinated by the DuBose Heyward novel, *Porgy*. The folk opera *Porgy and Bess* had its Broadway premiere in October of 1935. In 1937 George was at the height of his career. While working on the score of *The Goldwyn Follies* in Hollywood, he collapsed and died of a brain tumour. He was not quite thirty-nine years old.

# IRA GERSHWIN

## Lyricist

Ira Gershwin (Lyricist) 1896-1983, was the first songwriter to be awarded the Pulitzer Prize. In 1918 with *The Real American Folk Song (Is A Rag)*, he began a remarkable collaboration with his younger brother George. Their *Lady Be Good*, a 1924 hit, became the first of their more than twenty scores for stage and screen (he was nominated for three Academy Awards), including the opera *Porgy and Bess*. His collaborations with George, as well as with Vincent Youmans, Harold Arlen, Vernon Duke, Kurt Weill, Jerome Kern, Aaron Copland, Harry Warren, Arthur Schwartz and Burton Lane, set a new standard for the American musical theatre.

# JOE DIPIETRO

## Book

Joe DiPietro (Book) won the 2012 Drama Desk Award and was nominated for a Tony Award for Best Book for *Nice Work*. He won Tony Awards for Best Book and Best Score for *Memphis*, which was also awarded the Drama Desk Award and Outer Critics Circle Award for Best Musical. His other shows include *All Shook Up*, *I Love You You're Perfect Now Change* (the longest-running musical revue in Off-Broadway History), *The Toxic Avenger* and *The Thing About Men* (both winners of the Outer Critics Circle Award for Best Off-Broadway Musical). His plays include the much-produced comedy *Over The River and Through the Woods* and *The Art Of Murder* (Edgar Award for Best Mystery Play).

# GUY BOLTON & P.G. WODEHOUSE

Guy Bolton (1884-1979) and P.G. Wodehouse (1881-1975) were both born in England. Jerome Kern, who suggested they all work together, introduced them. They did and in the beginning of their collaboration wrote nearly one show per month – the famed Princess Theatre musicals. Bolton and Wodehouse went on to write more than twenty musicals together. Usually, they collaborated on the book and Wodehouse wrote the lyrics. Bolton, with various collaborators, or on his own, had a hand in well over one hundred musicals and plays as well as numerous film scripts and novels. Wodehouse wrote ninety-seven books – most notably the *Jeeves* novels – and countless short stories, articles, essays and films. In 1975 he was knighted alongside Charlie Chaplin. Bolton and Wodehouse's work together includes *Anything Goes*, *Have A heart*, *Oh! Boy*, *Leave It To Jane*, *Oh Lady! Lady! Sitting Pretty*, *Oh Kay!* and *Rosalie*. They remained friends and neighbours throughout their final days.

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