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SOUTHCORP
presents

Guys and Dolls

A Musical Fable of Broadway

Based on a Story and Characters of Damon Runyon

Music and Lyrics by

Frank Loesser

Book by

Jo Swerling and Abe Burrows

By arrangement with Warner/Chappell Music, exclusive representative of Music Theatre International

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David Campbell Marty Fields Amanda Harrison

John McTernan Troy Sussman Clive Hearne

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Hayley Dimmack John Doull Gary Down Andrew Hallsworth Kevin Hopkins

Mark Laguerre Jackie Rae Lythgo Natalie Marsland Katie Matthew Barry Mitchell

Lisa Sortag Keith Stublely Rod Waterworth Peta Webb Joy Westmore

State Orchestra of Victoria

Set Designer

Leon Salom

Costume Designer

Victoria Rowell

Lighting Designer

Jamieson Lewis

Sound Designer

Nick Reich

Technical Director

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Directed by

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Chairman's Message

Guys and Dolls brings to a close The Production Company's second season and what fun we've had!

Call Me Madam was fantastic. The chance to hear a superb score by Irving Berlin with such talented people involved was a rare treat.

Gypsy was one of those special moments in the theatre. A great show, a great team, a great lead for a great cast.

And this performance of *Guys and Dolls* will show you again what wonderful people we have in Australian theatre. First class talent on an international level.

We started with the simple aim of filling a few weeks in a few theatres and creating opportunities for new and established talent. To our delight, the results have far exceeded our early ambitions. In two seasons we have had some of the greatest names in musical theatre work with us and we have produced some extraordinary shows.

It has been a privilege and a great pleasure.

Thank you to everyone who has helped us with our second fabulous season. Everyone involved works with enormous enthusiasm, talent, discipline and hard work. We do recognise your generosity and understand that we couldn't do it without you.

Jeanne Pratt AO
Chairman

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A Note from the Director

Guys and Dolls received a rapturous reception when it opened on Broadway (also its setting) in 1950. I doubt, though, that its creators or the enthusiastic reviewers and audiences could have foreseen how well it would survive. I believe the first critic to call it 'a masterpiece' was Kenneth Tynan when it opened in London a couple of years later. 'Broadway's Beggars Opera' was another phrase in his review, referring to John Gay's eighteenth century work that was perhaps the first great musical (and the inspiration for Bertolt Brecht and Kurt Weill's *Threepenny Opera*).

Since then the word masterpiece has been used whenever *Guys and Dolls* is discussed or revived. There are many who would say it is the greatest of all Broadway musicals. It has a great score and lyrics by Frank Loesser and a brilliant book by Abe Burrows. Of course its antecedents were pretty good – the stories of Damon Runyon. Runyon is little read today – though perhaps ripe for a revival of interest – but he was an immensely successful and popular writer who created a version of Broadway that has passed into our collective consciousness. It was based on his own observation of the characters he met during his work as a New York journalist – the gangsters, pimps, gamblers, showgirls, hangers on and so forth. It was also fuelled by his imagination. Jimmy Breslin (another hardboiled New York journalist) puts it best: "Damon Runyon invented the Broadway of *Guys and Dolls* and the Roaring Twenties, neither of which existed but whose names and language became part of theater history and the American language ... He made gangsters so enjoyable that they could walk off the page and across a movie screen ... He stressed fine, upstanding, dishonest people who fell in love,

often to the sound of gunfire that sounded harmless ... Many of his people and their actions in real life were frightening to temporal authorities, but what does that have to do with the most important work on earth, placing merriment into the hearts of people".

Loesser and his colleagues rose to the challenge and created the quintessential American Musical that speaks to all lovers of music theatre.

It deserves a regular outing for each new generation of theatregoers to discover its charms, and an older generation to be reminded of them. It's also one of those pieces that music theatre performers love to work on, which is why we have been able to assemble such a remarkable cast prepared to work for very little money and under incredible pressure to bring you tonight's performance. This is my second work for The Production Company and the format has its own demands and rewards. There is just enough time (ten days – rather than the usual five or six weeks plus previews) to stage it, albeit very simply. Decisions have to be made about what detail is worth trying to explore and which has to be left to the audience's imagination. Because there is virtually no budget for a set or costumes, the emphasis has to be firmly on the performers, the music and the world of the piece. If the score sings to you, if the characters live, and if you receive at least a glimpse of the world that Runyon and Loesser created, then we will have succeeded and the madness will have been worthwhile!

Roger Hodgman





Hustlers and Horses, Dames and Dice – The Wonderful World of Guys and Dolls

by Frank Van Straten OAM

In the beginning there was Runyon. Alfred Damon Runyan (he changed the spelling later) was born in 1880 in a one-horse Kansas backwater called – prophetically – Manhattan. The son of an itinerant gambler, drunkard and printer, he grew up to become a cynical, materialistic, unlikeable loner whose more socially acceptable pastimes included gambling, drinking and womanising. Although he became a widely read sports journalist, it was not until he turned his writing skills to short stories that he achieved immortality. He also became extremely rich. His favourite maxim was 'Get the money. Though money's not everything, it's 99% of everything.'

Runyon's oeuvre (how he would have hated that pretentious word!) consists of 72 meticulously crafted short sagas set in the sleazy, knockabout underworld of racetracks, backstreets and bars that he knew and loved. Many of his stories became Hollywood films. Two of them, *The Idyll of Miss Sarah Brown* and *Blood Pressure*, provided the plot for *Guys and Dolls* – itself the title Runyon used for his first published collection, in 1931.

'To hell with plots,' Runyon would advise. 'Nobody remembers the plots of Dickens and Twain; they remember the characters.' And it's Runyon's characters that give his work its uniqueness. His stories bristle with characters inspired mostly by the hoodlums, crooks, racketeers, gangsters, high rollers, eccentrics and 'dolls' that were his friends – from the infamous Al Capone to chanteuse Texas Guinan. Runyon's Sky Masterson was gun-toting Bat Masterson, former sheriff of Dodge City; Nathan Detroit was Lou Clayton, high-rolling stage partner of Jimmy Durante; Lieutenant Brannigan was a formidable plainclothes New York cop called John Broderick; Angie the Ox was Cirro Terranova, a New Jersey 'fixer'; Hot-Horse Herbie was Horse-Thief Burke, Runyon's chauffeur and part-time tipster and Regret was Abba Dabba Berman, a notorious numbers man for Dutch Schultz. Harry the Horse, with his rueful one-liner 'All horse-players die broke', could have been Runyon himself.

For his characters and for himself as storyteller, Runyon invented his own language – 'Runyonesque' – although he claimed he merely reproduced what he heard. One researcher claimed to have found 750 'non-dictionary' words in the stories. In addition, the locale is largely from Runyon's imagination – or perhaps it is how he would have liked Broadway to be. If any of it ever really existed, it vanished during World War Two, by which time Runyon's chain smoking had led to throat cancer. A 1944 operation left him unable to speak. He died two years later, not knowing that two of his stories would soon become a landmark Broadway musical.

Guys and Dolls was the brainchild of two young producers, Cy Feuer and Ernest Martin. Their one previous Broadway musical was *Where's Charley?*, a 1948 adaptation of the vintage British farce *Charley's Aunt*. To compose its score, Feuer had hired Frank Loesser, with whom he'd worked in Republic Pictures' music department in the early 1940s. Although Loesser was a veteran lyricist who had collaborated with composers such as Burton Lane, Jimmy McHugh and Arthur Schwartz, he had also written the music for a number of his own songs. Nevertheless, *Where's Charley?* was his first Broadway score. It was also a big hit, notching up 792 performances.

Damon Runyon would have liked Frank Loesser. Born in New York in 1910, Loesser was what Runyon would have called an 'operator', always looking for a better deal, quick-tempered, impetuous, matter-of-fact. He had no formal musical training. Perhaps strangely, considering his temperament, he preferred to write love songs, cynically telling friends, 'I'm in the romance business'. He married twice; his first wife, even more 'difficult' than he was, was nicknamed 'the evil of two Loessers'.

Feuer and Martin engaged Robert Carson to supply the libretto for *Guys and Dolls* but he was swiftly replaced by Hollywood writer Jo Swerling. Soon after, Frank Loesser, who had not been formally contracted, turned up with four songs. They were good, but Swerling's efforts weren't. He had failed to capture what was recognised as the necessary 'Runyonesque' quality. By the time Feuer and Martin sacked Swerling – and the eleven writers who followed him – Loesser had completed the entire score. Eventually Abe Burrows, co-writer of the successful radio comedy series *Duffy's Tavern*, was brought in. His off-beat sense of humour was made to order: 'I think funny. That's my trouble,' he explained. While Burrows added some extra Runyon characters, he was sufficiently astute to realise that the songs that Loesser had written provided an appropriate framework for the entire show. In effect, all he had to do was fill in the spaces between Loesser's songs.

For the leads, Feuer and Martin originally sought big names like Ethel Merman, Tony Martin and Frank Sinatra. Director George S. Kaufman disagreed. His experience told him that this was an ensemble piece and would be all the better without star names. 'We want actors who can sing,' he said. 'We want people with bumps.'

Not one of Kaufman's chosen 'people with bumps' had appeared on Broadway before. The principals were Robert Alda (father of Alan of *M*A*S*H* fame, as Sky Masterson), Vivian Blaine (Miss Adelaide), Sam Levene (Nathan Detroit), Isabel Bigley (Sarah Brown), Pat Rooney Sr (Arvide Abernathy) and



Stubby Kaye (Nicely-Nicely Johnson). Meanwhile Michael Kidd, who had cut his Broadway teeth choreographing *Finian's Rainbow* three years before, created a series of exciting dance sequences, including a show-stopping 'Crapshooters' Dance', set in a sewer. Yes, a sewer!

All this, plus the fact that the heroine was a Salvation Army girl, frightened some potential backers. Broadway had not seen a Salvation Army heroine since *The Belle of New York* – and that was in 1898! Nevertheless, the combination of Runyon, Loesser and Kaufman proved potent enough to raise the necessary capital.

During the seven months it took for the various elements of the show to come together, some major refinements were required. A gentle Loesser roundelay called 'Three-Cornered Tune' became the show's joyful opener, 'Fugue for Tinorns'. The lyrics to 'Adelaide's Lament' were altered substantially, and five songs – 'It Feels Like Forever', 'Travellin' Light', 'Action', 'Getting Dressed' and 'Shango' – were dropped altogether.

Also 'dropped' was Isabel Bigley. Unhappy with her rehearsal of Sarah's big song, 'I'll Know', Loesser leapt on stage and punched her in the jaw. Miss Bigley accepted a conciliatory diamond necklace next day. There were other confrontations. When Loesser suggested a second act reprise of a first act song, Kaufman drawled, 'Sure, if you'll let me reprise one of my first act jokes in the second act.' Burrows, meanwhile was running so late with the script that director Kaufman insisted that the gregarious writer eat his lunch alone in his office until the job was done. Kaufman himself contributed considerably to the writing process, a fact that Burrows always acknowledged. Ironically, though Kaufman's name was not on the billboards as co-writer, Jo Swerling's was. Burrows had to share credit with him, because a clause in Swerling's contract demanded billing, even if his work wasn't used.

Broadway on Broadway

After its Philadelphia tryout, *Guys and Dolls* headed for Broadway. The sensational premiere was at the Forty-Sixth Street Theatre on 24 November 1950, just one month after *Call Me Madam*. The timing was fortuitous. New York was in the middle of one of its familiar police scandals, and here was a musical with a plot including – a police scandal! The audience loved it, and so did the critics. Robert Coleman in the *New York Daily Mirror*: 'It has everything, as a top-flight stake runner should.' Richard Watts in the *New York Post*: 'The fabulous universe of Damon Runyon is transferred to the stage with notable success in this big, brash musical comedy which is the town's newest hit.' And John McClain, in the *Journal-American*: 'A triumph and a delight. I think it will last as long as the roof remains on the Forty-Sixth Street Theatre.' It remained, in fact, for 1200 performances – just short of three years, putting it among the longest-running musicals to that time. The Decca cast album was recorded on 3 December and

has been in the catalogue ever since. It has recently been splendidly remastered for CD.

Guys and Dolls garnered five of the 1951 Tony Awards for musicals – Best Actor (Robert Alda), Best Supporting Actress (Isabel Bigley), Best Director (George S. Kaufman), Best Choreography (Michael Kidd) and the greatest glory, Best Musical. It is a tribute to the excellence of its book that it was also honoured as one of the ten best plays of the Broadway season.

Inevitably, during the show's marathon Broadway run, there were cast changes. Robert Alda was succeeded by Norwood Smith, Vivian Blaine by Iva Withers, Sam Levene by Julie Oshins and Isabel Bigley by Susan Hight. In June 1951 a national touring company set off on a two and a half year trek across the United States. The principals were Pamela Britton (Adelaide), Julie Oshins (Nathan) and Jan Clayton (Sarah) with Allan Jones – best known as the populariser of the Friml favourite 'Donkey Serenade' – as Sky Masterson. Boxer-turned-comic 'Slapsie' Maxie Rosenbloom played Big Jule.

Across the Atlantic

Would a show as colloquially 'New York' as *Guys and Dolls* make any sense to London audiences of the early 1950s? Though many predicted disaster, entrepreneur Prince Littler was prepared to take the risk. As insurance, he imported the original director, George S. Kaufman, and no fewer than eight members of the New York cast, including Levene, Blaine, Wayne and Kaye. Stubby Kaye's contract stipulated that he should maintain a weight of at least 16 stone with a 52-inch waist. His diet of spaghetti, ice cream and peanut butter was so successful that he was too big to fit into an aircraft seat and had to cross the Atlantic by ship. The role of Sarah was played by the only local star, Lizbeth Webb, fresh from her success in the genteel British musical *Bless the Bride*.



El Café Cubano, Havana – Original Broadway production 1950

Hustlers and Horses, Dames and Dice – The Wonderful World of Guys and Dolls continued

The show was set to follow *Call Me Madam* into the cavernous London Coliseum. Jeff Warren, one of that show's stars, remembers sitting in on rehearsals: 'They were having trouble being heard in that huge theatre. Eventually Abe Burrows got them to face the front more, so their voices wouldn't get lost. There were no microphones back then.'

On 28 May 1953 *Guys and Dolls* opened to a cheering audience and rave reviews. John Barber told *Daily Express* readers that the show 'burst like a bombshell in the Coliseum. It is as original as *Oklahoma!* but more pungent'. During the 555 London performances Britons replaced several of the Americans. Edmund Hockridge took over from Jerry Wayne as Sky, Davy Kaye succeeded Johnny Silver as Benny Southstreet, and Sid James scored an enormous personal success as Nathan, replacing Sam Levene.

In minor roles were future stars like Joyce Blair and Millicent Martin. Colleen Clifford, later to make her home in Australia, was a feisty General Matilda B. Cartwright, while Aussie Ed Devereaux was singing his heart out in the chorus. When the show went on tour, Ed took over the role of Sky Masterson, with compatriot Frank Wilson as Nathan.

Next stop, Hollywood

It was inevitable that *Guys and Dolls* would be snapped up by Hollywood. Veteran producer Samuel Goldwyn set a record by forking out over \$1 million for the rights and spent a further \$4.5 million on the production. His choice of director raised a few eyebrows: Joseph L. Mankiewicz had a prestigious list of credits including *All About Eve* and *Julius Caesar*, but he was a stranger to musicals. Nevertheless his wit and expertise as director and screenwriter proved invaluable. Casting was more difficult: Goldwyn wanted Gene Kelly as Sky, Betty Grable as Adelaide and Grace Kelly as Sarah. Eventually he settled for Marlon Brando, Frank Sinatra and Jean Simmons, with Vivian Blaine, Stubby Kaye, Johnny Silver and B.S. Pully reprising their Broadway roles. Also from Broadway came Michael Kidd, expanding his brilliant, spirited original choreography. And, of course, because it was a Goldwyn musical, there were the gorgeous, glamorous Goldwyn Girls.

Brando was cast as Sky and Sinatra as Nathan. Surprised and disappointed, Sinatra made no secret of his belief that the film would have been better had their roles been reversed. He argued – with some sense – that Sky had the best songs. He even recorded his own version of Sky's biggest number, 'Luck Be a Lady', and added it to his concert repertoire. It was also no secret that the two men were hardly the best of friends. Sinatra sneered, 'Brando's the most over-rated actor in the world,' while Brando commented, 'As soon as Sinatra gets to heaven, he'll yell at God for making him bald.'

For the film, Mankiewicz dropped two of the original songs – 'I've Never Been in Love Before' and the immensely popular



Stubby Kaye as Nicely-Nicely – Original Broadway production 1950

'A Bushel and a Peck' – and commissioned three new ones from Frank Loesser. These were 'Pet Me, Poppa' (for Vivian Blaine), 'Adelaide' (for Sinatra) and 'A Woman In Love'. The latter, sung by Marlon Brando and Jean Simmons, was destined to become a perennial hit. Interestingly, Brando's and Simmons's singing voices were not dubbed. They sang surprisingly well, with sincerity and feeling.

The film was released in 1955 to generally favourable reviews, though some critics felt that at 150 minutes it was over-long and that its CinemaScope glitz was no match for the gaudy vitality of the stage version. Nevertheless, film historian Jonathan Rosenbaum considered that the subtlety of the performances qualified *Guys and Dolls* to be 'the only Method musical' and that it was 'conceivably the best picture that Sam Goldwyn ever produced.'

Black in black

Guys and Dolls bustled back to Broadway in 1976 in an all-black version, as *Hello, Dolly!* had done so effectively nine years earlier. Norma Donaldson (Adelaide), Robert Guillaume (Nathan), Ernestine Jackson (Sarah) and James Randolph (Sky) led the cast. The result, if more 'Harlem' than 'Brooklyn', proved the worth of Loesser's wit and musicianship, though Alan Jay Lerner criticised the production as being 'racially restricted'. The show occupied the Broadway Theatre for 239 performances and was nominated in three Tony categories.

London again

It was the success of this Broadway revival that inspired Peter Hall to commission director Richard Eyre to design, cast and present a new London *Guys and Dolls* for the National Theatre of Great Britain. It was the National's first musical production



but, in fact, not that prestigious institution's first encounter with the show. Laurence Olivier had acquired the rights years before, casting himself as Nathan Detroit. Rehearsals had started in 1970 but Olivier's poor health led to the project's cancellation. It's said he was so disappointed that he could not be persuaded to see Eyre's production.

Described as a 'rethinking', not a revival, the National's *Guys and Dolls* was a world away from the original Broadway production. The cast included many of the greatest names in British musical theatre: Ian Charleson (Sky), Julia McKenzie (Adelaide), Bob Hoskins (Nathan), Julie Covington (Sarah) and David Healy (Nicely-Nicely). The show opened at the Olivier on 9 March 1982. Eyre put the orchestra on the side of the stage and closed the show with the entire cast tap dancing frantically down Broadway. It was a sensation. *Punch* was fascinated: 'The whole shoal of odd fish hums with eccentric life. It is a most exciting lowbrow event, having close affinities with art.' Even the usually hard-to-please *Times* called it 'sheer fun'. *Guys and Dolls* was the National's most successful production to that date. It toured extensively and found a place in the company's repertoire and eventually played at the Prince of Wales in the West End in 1985. By this time, pop star Lulu was the show's Adelaide, with Norman Rossington (Nathan), Clarke Peters (a black Sky) and Betsy Brantly (Sarah).

Nathan as Nathan

In 1992 *Guys and Dolls* made a triumphant return to Broadway. It opened at the Martin Beck Theatre on 14 April and closed 1143 performances later – just 57 short of the original run. The principals were Peter Gallagher (Sky), Josie de Guzman (Sarah), Faith Prince (Adelaide) and Walter Bobbie (Nicely-Nicely). Nathan Lane made a superb Nathan Detroit. It was not surprising: born Joseph Lane, he had tried to use the stage name Joe Lane, only to find Equity had registered it to another actor. It was his success playing Nathan Detroit in a Dinner Theatre production of *Guys and Dolls* that inspired him to call himself Nathan Lane. It brought him luck – though, ironically, his next association with *Guys and Dolls* was as Nicely-Nicely, not Nathan, in a 1974 church production in New Jersey.

The 1992 *Guys and Dolls* was nominated in eight Tony categories and won in four, including Best Revival of a Musical. Faith Prince won Best Actress but as Best Actor, Nathan Lane lost to Gregory Hines in *Jelly's Last Jam*. Lane and Prince won Best Actor and Actress in both the Drama Desk and Outer Circle Critics' Awards and the cast album won a Grammy.

Guys and Dolls Down Under

Sir Frank Tait, managing director of the great Australian theatrical organization J.C. Williamson's, saw *Guys and Dolls* in New York in October 1951. As was his habit, he annotated his programme with his thoughts on the show. That programme is preserved in the archives of the Performing Arts Museum at the Victorian Arts Centre. Against the cast list, Sir Frank wrote,

'All excellent; great types. All excellent portrayals.' The settings: 'All good, and colourful'. But on the front page he's noted, perhaps regretfully, 'Types are all American hicks, gamblers. All impossible to duplicate. For USA only' – the latter sentence is underlined twice!

In 1967 Jon Ewing tried to obtain the rights to produce *Guys and Dolls* in Australia, recognising that the role of Adelaide would be ideal for Nancye Hayes. This was to be a 'pocket version', part of a series of pared-down musicals that Hayes Gordon had instituted at Menzies' Theatre Restaurant in Sydney. It was not to be, because the show's owners insisted on a fully staged production. As we shall see, Jon had to wait until 1974 to direct *Guys and Dolls* and Nancye finally played Adelaide in 1986 – her success fully endorsing Jon's original opinion.

So in Australia *Guys and Dolls* became one of a select group of classic musicals that were premiered not by major producers but by enterprising, enthusiastic non-professional groups. It was the recently established, enterprising Festival Light Opera Company that premiered *Guys and Dolls* in Victoria in 1968 in a small hall attached to Latvian House in Dickens Street, Elwood. The cast included Rex Callahan (Nathan), Barry O'Donohoe (Sky), Brenda Addie (Adelaide), Isabel Michelle (Sarah) and Festival's president, Graeme McNamara (Nicely-Nicely). Graeme worked at Charnel Sever; they assisted with the supply of props and costumes and provided well-known television personality Graeme Bent to direct. Robert Foster choreographed the show and Clarrie Findlay conducted the orchestra.

There were to be many more amateur *Guys and Dolls* before the show was accorded a professional production in Australia – 24 years after its Broadway premiere. On 27 July 1974 Gordon D. Banfield launched his Total Theatre, a refurbishment of David H. McIlwraith's opulent but short-lived Lido nightclub in



Juan Simmons as Sarah, Marlon Brando as Sky – the movie 1955



Anthony Warlow as Sky, Peter Adams as Nathan - Australian production 1986

Russell Street, Melbourne, with *Guys and Dolls*. The cast included Ken Lord (Nathan), Barrie Hope (Sky), Judith Roberts (Adelaide), Liz Harris (Sarah) and Ernie Bourne (Nicely-Nicely). In featured roles were Rod Dunbar, Jack Perry, Caroline Gillmer, Marion Edwards and Laurel Veitch, while David Atkins and Colette Mann were members of the ensemble. Jon Ewing directed.

Five years later David H. McIlwraith staged Sydney's first professional *Guys and Dolls*. This 'leagues club' production was created for South Sydney Juniors and was later restaged in Newcastle. The cast included Lionel Long (Nathan), David Foster (Sky), Pamela Gibbons (Adelaide) and Geraldine Turner (Sarah).

We had to wait until 1986 to see another professional production of *Guys and Dolls*. The Adelaide Festival Centre Trust and Challenge Corporate Services – previously co-producers of *Cats* in Australia – acquired the rights to the 1982 National Theatre of Great Britain production. They budgeted the show at \$2 million and imported David Toguri, the London choreographer, to direct.

The show was cast from some of this country's finest stage talents: Anthony Warlow (Sky), Peter Adams (Nathan), Nancye Hayes (Adelaide) and Angela Ayres (Sarah). John McTernan played Benny Southstreet, a role he's reprising tonight. Among the featured players were Frank Garfield, Frank Lloyd, Terry McDermott, David English and Wayne Scott Kermond. A surprise recruit was rotund jazz singer Ricky May, who made his stage debut in the plum role of Nicely-Nicely. In all, there were 28 in the company, plus twenty mechanists, fourteen wardrobe people, five electricians, two sound techs, three stage managers, and an orchestra of twelve – ninety people on the pay list!

Although the tour was to open at the Festival Centre in Adelaide, the company rehearsed in Sydney, mainly because Nancye Hayes was still appearing there in *Stepping Out*. The opening night at the Adelaide Festival Centre on 1 January 1986 was a total triumph, suitably acknowledged with a standing ovation. The *Advertiser's* Tim Lloyd hailed 'the best production of a great musical to appear here in years.' He especially highlighted Ricky May's performance, 'second only to Stubby Kaye'; further, 'Nancye Hayes gives the purest and most heartfelt rendition of 'Adelaide's Lament' I have ever heard.' The *Mall's* Andrew Tobin was equally enthusiastic: 'utterly unforgettable. It is so close to perfection it would be churlish to suggest any ways in which it could be improved. Don't miss it.'


After six weeks *Guys and Dolls* moved on to Melbourne. Her Majesty's Theatre had been dark for some time and it was generally thought that this would be its last show. It wasn't. When *Guys and Dolls* opened on 13 February it seemed to instil new life into the historic, century-old 'Maj'. Again there was a standing ovation and again rapturous reviews. Leonard Radic of the *Age* called it 'a bold, visually attractive, snappily choreographed production with loads of popular appeal.' The show's last stop was Sydney, where it played at Her Majesty's from 13 May. In *The Australian*, Susan Bedow reported that 'Outsized yet agile Ricky May did the show stopper 'Sit Down, You're Rocking the Boat' four times before the audience let him sit.' Sadly, Ricky May died in 1989.

In 1990 *Guys and Dolls* was back on stage, this time in an elaborate concert version produced by Steven Barlow at the Melbourne Concert Hall as a fundraiser for – appropriately – the Salvation Army, and dedicated to Ricky May. The production included several members of the 1986 company: Peter Adams (Nathan), Nancye Hayes (Adelaide), Angela Ayres (Sarah) and John McTernan (Benny Southstreet), plus Frank Lloyd, Terry McDermott and Wayne Scott Kermond. Newcomers included Warren Kermond (as Nicely-Nicely), David English and Dez McCormack (Sky). Tony Charlton narrated. All this plus a 100-voice Salvation Army Choir and the Band of the Third Military District conducted by Major Ian Milne!

So here we go again, just a month or so short of half a century since Damon Runyon's rollicking world of hustlers and horses, dames and dice first burst onto Broadway. *Guys and Dolls* may well be 'the oldest established, permanent floating musical in the world'!

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Frank Van Straten is a theatre historian, presenter of ABC Radio's popular *Nostalgia Show* and former director of the Performing Arts Museum, Victorian Arts Centre



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Marina Prior

Miss Adelaide

Marina was studying for her Bachelor of Music at Melbourne University when her first professional audition gained her the female lead of Mabel in the Victoria State Opera's *The Pirates of Penzance*. She was subsequently invited to perform the role of Guinevere opposite Richard Harris in *Camelot*. Since then, she has performed the characters of Jellylorum and Griddlebone in the Australian premiere production of *Cats*, Josephine in the Victoria State Opera's production of *H.M.S. Pinafore*, Kathy in the Lyric Opera of Queensland's *The Student Prince* and Adele in the Victoria State Opera's concert version of *Die Fledermaus*.

Marina performed the role of Cosette in the Australian premiere of *Les Misérables* and also appeared on occasion as Fantine in the same production. In 1989, she performed the role of Hope Harcourt in the sell-out Australian production of *Anything Goes* and then returned to *Les Misérables* for the Melbourne season. Marina created the role of Christine Daae in the original Australian production of *The Phantom of the Opera*, which she performed for three years. Marina returned to her home town of Melbourne early in 1994 to star as Maria in a new production of *West Side Story*, a triumph she repeated in Sydney at the newly refurbished Capitol Theatre. Following this, she toured on stage in the Australian premiere production of *The Secret Garden* in the role of Lily. In 1998, Marina returned to the stage to play the role of Magnolia in *Showboat* for which she was nominated for a MO Award.

In 1994, Marina completed a highly acclaimed Australasian concert tour with international tenor, Jose Carreras. Her many other concert engagements include performances with the Australian Philharmonic Orchestra, Melbourne Symphony Orchestra, Australian Chamber Orchestra, Queensland Symphony Orchestra and the concert version of Stephen Sondheim's *Into The Woods*, in which she sang the role of Cinderella.

Marina is also well known on Australian television through her appearances on such shows as *The Midday Show*, *Good Morning Australia*, *Hey Hey It's Saturday* and *Carols By Candlelight*. In 1993, she made a guest lead appearance in the ABC Television award winning series, *G.P.* and was also guest co-host on *Sale of the Century*. In 1996–97, Marina appeared in a series of television commercials as the spokesperson for AUSTEL, explaining the changing of telephone numbers throughout Australia.

In 1991, Marina released her debut album, *Leading Lady*, accompanied by the Melbourne Symphony Orchestra. *Leading Lady* reached platinum status within a month of its release. In 1992, she released her second album, *Aspects of Andrew Lloyd Webber*, which reached gold status and was nominated for an ARIA award. Owing to the success of these previous recordings, Marina recorded her third album, *Somewhere – The Songs of Sondheim and Bernstein*.

Marina has been awarded two Green Room Awards, MO Awards in 1989 and 1990 and a Variety Club Heart Award. In 1993, she received the Advance Australia Award for her contribution to the performing arts. In the 1995 MO Awards, Marina was nominated for Australian Performer of the Year and received the award for Female Musical Performer of the Year for her role in *West Side Story*.

More recently, Marina performed the title role of *The Merry Widow* at the State Theatre in Melbourne and on tour nationally. During the Sydney season, she was surprised on stage for the television programme, *This Is Your Life*.





David Campbell

Sky Masterson

David Campbell is gathering the sort of praise and international attention that is marking him as one of the most exciting young performers in years. His two CDs, *Yesterday Is Now* and *Taking The Wheel* were released on Phillips, a division of Polygram, in 1997. He recorded the voice of Joseph for the Dreamworks animated feature *Joseph*. He has appeared on PBS's *The Charlie Rose Show* and the WNET special *Cabaret Thirteen*, hosted by Michael Feinstein.

David headlined an exclusive three week engagement at New York's Rainbow and Stars in 1997, becoming the youngest performer ever to appear there. Recently, he won the MO Award as Outstanding Feature Actor in a Musical for his role of Marius in the 10th anniversary production of *Les Misérables* in Sydney. He appeared in a special evening in London entitled *Hey, Mr Producer – The Musical World of Cameron Mackintosh*, a Royal Benefit performance honouring the musicals of Cameron Mackintosh in the presence of Her Majesty the Queen and Prince Phillip. His New York theatre credits include playing Gene in Stephen Sondheim's *Saturday Night*; Lieutenant Cable in the 50th Anniversary production of *South Pacific* and Valentine in Encore Productions' *Babes in Arms*.

David was nominated for the Mac Award (Manhattan Association of Cabarets and Clubs) for Major Male Vocalist in 1998 and 1999 and in 1999 won both the Young Australian of the Year Award (Arts Category) and Variety Club Heart Award for Entertainer of the Year. David will perform with Barbara Cook in concert for the Sydney Olympic Arts Festival.





Marty Fields

Nathan Detroit

Born into a black family in America's Deep South, Marty was won in a raffle by entertainers, Maurie Fields and Val Jellay, and was shipped to their address in Melbourne, where he grew up and went to school. Originally planning on a career in music, he was eventually asked to join the Melbourne Symphony Orchestra ... by the Sydney Symphony Orchestra. He trained as a singer with the Australian Ballet and eventually began playing piano bars all over the country after being banned from the city gigs. He enjoyed ten years as a successful nightclub performer, outrunning nearly every audience.

In his mid-eighties ... sorry, in THE mid-eighties, he capitalised on the audience reactions to his music by turning to comedy. Nominated for several comedy awards, he is now recognized as being in the top fourteen comedians in Australia. He has written several books including *Takeaway Jokes* and *Haircare for Hare Krisnas*.

Marty appeared on *Hey Hey It's Saturday* for four years in 'The Great Aussie Joke', was the resident comic on *Blankety Blanks*, a regular on *Battle of the Sexes* as well as guesting in most Australian dramas as his specialist character, 'that distracting guy in the background'.

In musical theatre, he has enjoyed surprising success, playing leading roles in *High Society*, *Three Guys Naked From The Waist Down* and *Crazy For You*, receiving Green Room Award nominations as best actor for each show and actually winning the award for *Crazy For You*, although one of the other actors, Mr Hansie Cronje, was said to have thrown the thing.

After his pet chicken died of People Pox, Marty toured the U.S. last year masquerading as a stand-up comic and since returning, has appeared in *Sea Change*, as well as writing and producing his own sketch comedy series for television. Socially, he has many interests, including his dog called Steven, golf, the Richmond Football Club, promoting animal rights and visiting Jehovah's Witnesses at their homes to confuse them.

He is delighted to be playing the role of Nathan Detroit in this production of *Guys and Dolls*, as he is keen to learn more about gambling after being thrown out of Crown Casino for completely misunderstanding the crap table.



Amanda Harrison

Sarah Brown

Amanda grew up in Sydney and has been performing since she was a child. At 18, she made her professional debut in the role of Jenny in the 1992/93 Australian production of Andrew Lloyd Webber's *Aspects of Love*, directed by Gale Edwards.

She has been involved with rock, dance and variety groups and played for 13 months in *Firefly* at the Reef Hotel Casino in Cairns.

In 1997, she was offered the role of Betty Shaefer in *Sunset Boulevard*, which she performed for the final months of the season in Melbourne. In 1997/98, she appeared in the Tenth Anniversary production of *Les Misérables* in Sydney and Melbourne, in which she understudied and performed the role of Eponine.

1999 saw Amanda appearing first in *The Journey Girl* in Melbourne, a solo performance for which she received widespread acclaim and then in The Production Company's presentations of *Mame* (playing Pegeen Ryan) and *She Loves Me*. She then took over the role of Liza Minnelli in *The Boy from Oz* and remained with the production for its seasons in Melbourne, Adelaide and Perth.

On television, Amanda has made guest appearances on *The Midday Show*, *In Melbourne Tonight*, *Good Morning Australia* and *Denise*.



John McTernan

Benny Southstreet

John's career spans thirty years working in theatre, television and film. He has three times been awarded Silver Logies for his much loved characters in *G.P.* and *Cop Shop*, as well as a Green Room Award for his performance in MTC's *Twelfth Night*.

This is John's third appearance for The Production Company. Last year he was seen in *She Loves Me*, in the role of Ladislav Sipos and just last month, he played Herbie in *Gypsy*, receiving widespread acclaim for his performance.

Other theatre credits include: MTC's *Born Yesterday*, *Shark Fin Soup*, *Into The Woods*, *Assassins*, *High Society*, *Serious Money*, *Wet and Dry*, *Common Pursuit*, *Twelfth Night*, *The Norman Conquest*, *The Glass Menagerie*, *Pax Americana* and *The Real Thing*. The Really Useful Company's *Sunset Boulevard*; The New England Theatre's *Sanctuary*; SWY Theatre Company's *Oleanna*; *A Rare Jewel*; Manning Clark's *History of Australia - The Musical*; *Guys and Dolls* for the Adelaide Festival Centre Trust; Nimrod Theatre's *Valpone*, *Inside the Island*, *Orestia*, *Clouds*, *Stubble/ Marxisms/ Everyman*, *Romeo and Juliet*, *Herry IV* and *The Comedy of Errors*; the Sydney Theatre Company's *Sunny South*, *The Venetian Twins*, *The Caucasian Chalk Circle* and *Young Mo*; *The Amazing Optimissimo's Revue* for the Tasmanian Theatre Company; Ensemble's *Boy Meets Girl*, *Comedians*, *Sorcery*, *6 Rms. Riv. vii*, *Same Difference*, *Lovers*, *Who's Who in Flapland* and *It's Called the Sugarplum*; the Q Theatre and Paradise Productions' *Joseph and the Amazing Technicolor Dreamcoat*; The Macleay Theatre's *Scandals of '74*; *What Did We Do Wrong* for Marian Street; Kenn Brodziak's *Godspell* and Harry M Miller's production of *Grease*.

Work in television includes guest roles in *All Saints*, *Stingers*, *Good Guys Bad Guys*, *Blue Heelers*, *The Man From Snowy River III*, *The Feds*, *The Flying Doctors*, *Nancye Wake*, *Prisoner*, *Shout! - The J O'K Story*, *Special Squad*, *The Four Minute Mile*, *The Last Bastion*, *The Zoo Family*, *Five Mile Creek*, *The Oracle*, *Young Doctors*, *No. 96* and sustaining roles in *Cop Shop*, *G.P.* and *The Toy Factory*.

His work in film includes *The Brown Out Murders*, the ABC feature *Fuzzy* and *The Understudy*.



Troy Sussman

Nicely-Nicely Johnson

Troy commenced his theatrical career at the age of eight performing in such musicals as *Peter Pan* and *Evita*. His first major role was the Artful Dodger in *Oliver*.

He trained at the National Theatre Drama School and Deakin University Rusden Campus. He began his adult career as Feuilly in the Australia/New Zealand tour of *Les Misérables*. He played Woolf in the Mystic Crystal Galaxy tour of *Hair* and spent two years in *The Phantom of the Opera* performing a variety of roles including Monsieur Reyer, Passarino and the Auctioneer. Troy created the role of the Fakir in the Australian tour of the *The Secret Garden*, appeared in *Miss Saigon*, understudying and at selected performances performing the role of John and played in *Chess*. He returned to *Les Misérables* for the Australia/New Zealand Tenth Anniversary Tour, performing the roles of Jean Prouviere and Combeferre. He also understudied and at some performances played the roles of Jean Valjean, Grantaire and The Bishop of Digne. Recently, Troy delighted audiences as George Gershwin in *Jolson*.

Troy has just returned from Port Douglas after filming a new telemovie of *South Pacific* with Glenn Close and Harry Connick Jr. Television credits include co-starring in the Norman Lindsay Australian classic *Satardee*, *Good Morning Australia* and *Denise*.



Clive Hearne

Arvide Abernathy

One of Australia's most versatile actor/singers, Clive began his career in J.C. Williamson's production of *Call Me Madam*. He was delighted to be able to return to this great Irving Berlin musical, appearing as Senator Gallagher in The Production Company's staging in May this year. After more than 40 years in 'the business', he has played major roles in productions including *Paint Your Wagon*, *Can Can*, *Imma la Douce*, *South Pacific*, *Showboat*, *Kismet*, *Carouse!*, *Promises Promises*, *Man of la Mancha*, *Evita*, *Cabaret*, *Follies*, *Metropolis*, *Oklahoma!*, *A Little Night Music*, *Dimboola*, *Forty Carats*, *Voyage Round My Father* and *Sunset Boulevard*, where he played the role of Cecil B DeMille.

Clive also appeared in the original Australian production of *Gypsy* in 1975 and The Production Company's presentation in July afforded him the opportunity to return to this wonderful piece of musical theatre.

A generous supporter of regional theatre, he has directed and played numerous roles with some of Melbourne's leading theatre companies. In television, Clive started as a singer in popular shows including *In Melbourne Tonight*, *Sunny Side Up* and ABC variety shows. He has appeared in dozens of television drama series and recent shows include *The Man from Snowy River* and *Blue Heelers*.

An active sportsman, Clive is still working on his golf handicap and also spends as much of his spare time as possible aboard his yacht, *Leading Lady*.



Cast of Characters

(in order of appearance)

Nicely-Nicely Johnson Troy Sussman

Benny Southstreet John McTernan

Rusty Charlie Kevin Coyne

Sarah Brown Amanda Harrison

Arvide Abernathy Clive Hearne

Corporal Calvin Rod Waterworth

Agatha Jude Barry

Harry the Horse Mark Laguerre

Lieutenant Brannigan Kevin Hopkins

Nathan Detroit Marty Fields

Angie the Ox Barry Mitchell

Miss Adelaide Marina Prior

Crapshooters Jonathan Brooke-Densem, John Doull,
Andrew Hallsworth, Keith Stublely, Rod Waterworth

Sky Masterson David Campbell

Hot Box Girls Jude Barry, Louise Bell, Hayley Dimmack,
Jackie Rae Lythgo, Natalie Marsland, Katie Matthew, Lisa Sontag,
Peta Webb

General Matilda B. Cartwright Joy Westmore

Big Jule Gary Down

Cuban Dancer Louise Bell

Orchestra

State Orchestra of Victoria

Acting Concertmaster Mara Miller

Violin 1 Ellen Mentiplay (Acting Principal First Violin),
Matthew Hassall, Christine Ruitter

Violin 2 Iseult Stephenson (Associate Second Violin),
Seung Baik, Martin Reddington, Anna McAlister

Cello Sarah Cumming (Leader), Philippa Gardner

Bass Gary Costello

Piano/Celeste Rodney Kendall

Percussion Paul Sablinskis

Drums David Hicks

Trumpet Anthony Pope (Leader), Rob Sims, Paul McConkey

Trombone Scott Evans

Horn Deborah Hart (Leader)

Reed 1 Grania Burke (Leader)

Reed 2 Lachlan Davidson

Reed 3 Tony Hicks

Reed 4 John Barrett

Reed 5 Ian Godfrey

Orchestra Manager Stuart Jones

Assistant Orchestra Manager Celia Welch

Orchestral Assistant Lucas Burns

Production Personnel and Credits

Technical Director David Miller

Production Co-ordinator Mark D Wheeler

Stage Manager Annie Reid

Assistant Stage Manager Kirsten Marr

Rehearsal Repetiteur Rodney Kendall

Dialogue Coach Anna McCrossin-Owen

Wardrobe Supervisor Kim Bishop

Wigs, Hair and Make Up Corrine Day

Sound Supervisor Nick Reich

Sound Operator Colin Telfer

Radio Technicians Sally Battese, Lachlan Carrick

Publicity Suzie Howie and Paul Taylor
for Howie & Taylor Publicity

Marketing Jason Souter for Mollison Consulting

Set construction by ALM

Sound equipment supplied by System Sound

Travel arranged by Showtravel

Accommodation Rockmans Regency Hotel and Apartments



Synopsis of Scenes

The action of the play takes place in New York City and Havana, Cuba

Act One

- Scene 1** Broadway
Scene 2 The Save-A-Soul Mission
Scene 3 The Hot Box Nightclub
Scene 4 A street off Broadway
Scene 5 Outside the Mission
Scene 6 A street off Broadway
Scene 7 El Café Cubana, Havana, Cuba
Scene 8 Outside the Mission

Act Two

- Scene 1** The Hot Box Nightclub
Scene 2 A street in the West Forties
Scene 3 The Crap Game
Scene 4 A street off Broadway
Scene 5 The Mission
Scene 6 Near Times Square
Scene 7 Broadway

Musical Numbers

Overture The Orchestra

Act One

- Fugue For Tindhorns Nicely-Nicely, Benny and Rusty
Follow The Fold Sarah, Arvide, Calvin and Agatha
The Oldest Established Nathan, Nicely-Nicely, Benny and the Ensemble
I'll Know Sarah and Sky
A Bushel And A Peck Adelaide and the Hot Box Girls
Adelaide's Lament Adelaide
Guys And Dolls Nicely-Nicely and Benny
Havana The Orchestra
If I Were A Bell Sarah
My Time Of Day Sky
I've Never Been In Love Before Sky and Sarah

Entr'acte The Orchestra

Act Two

- Take Back Your Mink Adelaide and the Hot Box Girls
Adelaide's Lament – Reprise Adelaide
More I Cannot Wish You Arvide
Luck Be A Lady Sky and the Crapshooters
Sue Me Nathan and Adelaide
Sit Down, You're Rockin' The Boat Nicely-Nicely and the Ensemble
Follow The Fold – Reprise Mission Meeting Group
Marry The Man Today Adelaide and Sarah
Guys And Dolls – Reprise The Company



Jude Barry
Agatha/Hot Box Girl

Jude has trained and worked extensively throughout Australasia and Europe. Her theatre credits include IMG's recent production of *Chicago* playing June, the London productions of *Beauty and the Beast* playing Silly Girl, *Lovers and Other Strangers* playing Wilma and both the London and European touring production of *Cats* playing Bombalurina and Cassandra.

Other theatre credits include *My Fair Lady*, *Carmen*, *Chess*, *The Pyjama Game* and *How to Succeed in Business Without Really Trying*. She toured a self devised dance performance 'Body's Own Dance' throughout New Zealand. Jude has performed live for the highly acclaimed Olivier Awards in London and for The Prince of Wales' Prince's Trust. She has also appeared in a variety of television commercials. *Guys and Dolls* is her debut with The Production Company – hopefully the first of many more to come.



Louise Bell
Hot Box Girl/Cuban Dancer

Studying dance with the May Downs School of Dancing and singing with Kathryn Sadler, Louise has appeared most recently in The Production Company's *Gypsy*. Before that, she toured to Adelaide and Perth with *The Boy from Oz*, after playing the role of Gymnasia in Simon Gallaher's Australia/New Zealand tour of *A Funny Thing Happened on the Way to the Forum*. Prior to this, she performed for the Victoria State Opera in *Iolanthe* and the Brisbane tour of *My Fair Lady*, in *Sesame Street Live* for Michael Edgley and in Joan Brockershire and Tommy Dysart's production of *Hocus Pocus*.

Louise has appeared at The Lido Cabaret Restaurant as a singer and dancer and in Melbourne for numerous corporate events and promotions. She has also performed as a compere, singer and dancer with *It's Showtime* at Westfield for Oz Force Australia.

Louise manages her own dance school, Dolly's School of Dance. She would like to thank her family for all their support and dedicates this performance to her dearly loved 'Poppa'.



Jonathan Brooke-Densem
Crapshooter

Jonathan has studied all forms of performance including drama, singing (classical, jazz and contemporary), piano and dance. He was a regular with the Christchurch Symphony Orchestra and has performed in many productions at the Court Theatre in New Zealand, including plays by Shaw, Chekhov, Shakespeare and Stoppard. Jonathan has also worked in film and commercials.

His music theatre credits include the role of Freddie in *My Fair Lady* at the Aotea Centre, Eddie in *Blood Brothers*, Simon in *Jesus Christ Superstar* for Harry M Miller and understudy to the lead role of Chris in *Miss Saigon*. Jonathan was a member of the *Les Misérables* company and understudied the role of Enjolras. Most recently, he appeared in The Production Company's *Call Me Madam* and *Gypsy*. When not performing, he keeps busy with recording and teaching commitments.



Kevin Coyne
Rusty Charlie

Kevin has worked extensively overseas and throughout Australia. His many impressive theatre credits include *Carrie – The Musical* on Broadway. Kevin has appeared on the West End in *Chess*, *Tap Dogs* and *Hot Shoe Shuffle*, in which he also played for the Australasian tour.

He has performed in many Australian musicals including *The Wizard of Oz*, *Anything Goes*, *Dancin' Man*, *Crazy for You*, *The Boy from Oz* (where he was Dance Captain), *Chicago* and most recently, The Production Company's productions of *Call Me Madam* and *Gypsy*.



Hayley Dimmack
Hot Box Girl

Born in England, Hayley started dance classes at the Belgrave Academy of Dance at the age of four. Upon arriving in Australia, she continued her training at the Suzanne Malberg School of Dance. Since completing a full-time performing arts course at Dance Factory, Hayley has performed with Rhonda Burchmore, was a cheerleader for both the National Basketball League and the National Rugby League and has appeared in fashion parades and television commercials. Hayley has also worked for Conrad & Co, Joanne Adderley Promotions and has recently completed a contract with Princess Cruise Lines in America. Hayley is delighted to be making her musical theatre debut in *Guys and Dolls*.



John Doull

Crapshooter

John began his dance training at the age of six and got his first break in 1988 performing in the Sydney production of *Nine*. After joining the Johnny Young Talent School, he regularly performed with the Showgroup, including a performance with the Young Talent Team. John was in numerous shows for Warner Bros, as well as appearing for two seasons at Australia's Wonderland in Sydney. In 1996, he successfully completed the full-time course at Dynamite Dance Studios, receiving their Gold Medal. In 1997, he toured Australia with *Sesame Street Live* and continued to enjoy cabaret, corporate and commercial engagements.

John then moved to Melbourne to continue his training at Dance World 301. After completing his Diploma in Performing Arts, he appeared on the Channel Ten series *Thunderstone*, performed at the Australian Formula One Grand Prix, on television for *The Good Friday Appeal* and travelled to China for the AEC 5th Dimension tour. His musical theatre debut was with *Happy Days - The Arena Mega Musical*.

John is thrilled to be joining the cast of *Guys and Dolls* and would like to thank his teachers at Dance World 301 and his wonderful parents for their continued love and support.



Gary Down

Big Jule

Gary has most recently performed in the MTC's productions of *Measure for Measure* and *Company*. He began as an actor with The Young Elizabethan Players and subsequently performed in many stage productions including *Rough Crossing*, *Cyrano de Bergerac*, *On Our Selection*, *The Winter's Tale*, *Einstein*, *Privates on Parade*, *School for Scandal*, *Desire Under the Elms* and *The Merchant of Venice*, to name only a few.

Recent theatre credits include the State Theatre of South Australia's production of *The Venetian Twins*, IMG's *Aladdin* and the Paris Play readings for the Sydney Theatre Company. Other theatre includes *Victoria's Birthday* and *Franx* for the Victorian Arts Centre and *As Is* for the Gordon Frost Organisation.

Gary has appeared in the films *I've Come About the Suicide*, *Future Past*, *Backstage*, *Ground Zero*, *Alvin Purple* and *Duet for Four*. On television, he has appeared in *Blue Heelers*, *Police Rescue*, *A Country Practice*, *Home and Away*, *GP*, *Twenty Good Years*, *Rafferty's Rules*, *The Fast Lane* and *Driven Crazy*.



Andrew Hallsworth

Crapshooter

Andrew made his theatre debut in Helen Montagu's original production of *42nd Street* and has enjoyed a diverse career ever since.

Born in Melbourne, he trained in all facets of dance with the late Lance Davies and was also coached by Bev Palmer and Karen Jones before receiving a scholarship at Dance Factory. Broadening his career in choreography and direction, Andrew has

continued to develop his skills as a resident choreographer for Colors Entertainment Network. He also works regularly as a dancer and assistant for some of Australia's top choreographers on television and for various corporate events.

His theatre credits include *Me and My Girl* (Dance Captain), *West Side Story*, *Red Hot & Rhonda*, *Fiddler on the Roof* (Dance Captain/Resident Choreographer) and *Jolson* (Dance Captain and Cover). For The Production Company, Andrew has previously performed in *Funny Girl*, *Call Me Madam* and *Gypsy* and is delighted to be returning for *Guys and Dolls*.



Kevin Hopkins

Lieutenant Brannigan

Kevin has been working in the entertainment industry for over 15 years, both as an actor and a director. Most of his work has been in theatre, having performed with the Melbourne Theatre Company, Glenn Elston Productions, Performing Arts Projects, La Mama and Soul Theatre. He has recently returned from performing with an interstate tour of *Shakespeare in the Parks* and has also just finished directing a fringe production of *Thy Kingdom Come* at the Carlton Courthouse.

In film, he has been seen in *The Settlement*, *Life*, *Nigel* and most recently, *Sensitive New Age Killer*, as well as numerous short films. Kevin has appeared in many television series including *Stingers*, *Blue Heelers*, *A Country Practice*, *Janus*, *Phoenix* and *The Feds*.



Mark Laguerre

Harry the Horse

An all-round performer, Mark has worked as a dancer, actor and singer during his long career. He has worked in theatre restaurants, on stage and on television, as well as being a senior lecturer at Dance Factory.

His theatrical credits include *Joseph and the Amazing Technicolor Dreamcoat*, *Seven Little Australians*, the Sydney Theatre Company's *Chicago* and The Australian Opera's *Carmen*. On television, he has appeared on the *TV Week Logie Awards*, *Australia Day Live*, *The Don Lane Show*, *The Mike Walsh Show*, *Good Morning Australia with Bert Newton* and *The Rolf Harris Show*. His choreographic credits include Education Victoria's *Dreamscape Schools Spectacular* and *That's Dancin'*.



Jackie Rae Lythgo

Hot Box Girl

Jackie Rae Lythgo studied at some of Australia's leading arts training institutions including the Victorian College of the Arts, the Johnny Young Talent School and was awarded a scholarship to Dance Factory's full time performing arts course. Jackie was a cast member of the Disney musical *Beauty and the Beast* for the Sydney season and last year toured Australia and New Zealand with Essgee Entertainment's *A Funny Thing Happened On the Way to the Forum*, understudying the lead role of Philia. As well as her musical credits, Jackie's television appearances include *The Midday Show*, *The Good Friday Appeal* and various advertisements.

Jackie is a regular compere of Warner Bros. pantomimes Australia wide and her extensive corporate work includes concerts, awards

nights and sporting events. She has been teaching dance for the past eight years in various schools throughout Victoria and is currently embarking on a recording career with an upcoming pop group. You will also find Jackie singing with the popular cover band The Corsairs, who have a current residency at the Carousel and appear around Melbourne's leading night spots. Jackie is thrilled to join The Production Company in *Guys and Dolls* and would like to thank her parents for their love and encouragement.



Natalie Marland

Hot Box Girl

Originally from Adelaide, Natalie studied dance from the age of four at the Cheryl Bradley Dance Studios. In 1995, she moved to Sydney and studied performing arts at David Atkins' Dynamite Dance Studios, receiving the Achievement Award when she graduated at the end of that year.

In 1996, Natalie performed in the USA at the Atlanta Olympic Games for the *Flag Handover Ceremony* before returning to Melbourne to make her stage debut in The Really Useful Company production of Andrew Lloyd Webber's *Sunset Boulevard*. She was also an original cast member of *The Boy from Oz*, touring with the production until the end of the Melbourne season late last year.

Also in 1999, Natalie was a regular dancer on *In Melbourne Tonight* for Channel Nine and this year, has been concentrating on further training.



Katie Matthew

Hot Box Girl

Katie's gymnastics training at a young age developed into a passion for dancing and at the age of 12 she was accepted into the

Queensland Dance School of Excellence. In 1997 she performed as a guest artist in the Queensland Ballet Company's production of *Coppelia*.

In order to pursue her dancing career, she moved to Melbourne and majored in Performing Arts at Dance World 301. Her time at Dance World allowed her to work with many different choreographers including Jo-Anne Robinson in the upcoming film *Journey to the Centre of the Earth* and Pamela Apostolidis for *The Wog Boy* premiere and with international artists Tina Cousins and Destiny's Child.

Her television experience includes *The Good Friday Appeal*, *The ARIA Awards*, *The Russell Gilbert Show*, *The Footy Show* and Foxtel's *The Big Schmooze*. She has appeared in music video clips such as S2S' *Sisters* and *What's a Girl To Do*, Joanne BZ's *Are You Ready*, ilanda's *Tasty* and ilanda and Joanne BZ's *Breakin': There's No Stoppin' Us*. Katie has worked for numerous corporate productions including a season of cheerleading for the NBL Melbourne Tigers. *Guys and Dolls* will be Katie's musical theatre debut.



Barry Mitchell

Angie the Ox

Barry's professional career spans more than 20 years in theatre, jazz, cabaret, comedy, radio and television. He is a graduate of the Victorian College of the Arts School of Opera and while studying, he sang the lead role Vaudemont in the Australian premiere of Tchaikovsky's *Iolanta*, Levko in Rimsky-Korsakov's *Maynight* and appeared in many more productions. He also sang the Mayor in Britten's *Albert Herring* and is a regular member of the Opera Australia chorus.

For The Production Company, Barry previously appeared in *Mame* and in May this year, played Prime Minister Sebastian Sebastian in *Call Me Madam*. He has recently been performing in the return season of *Prodigal Son*, after creating the role of Harry for the world premiere of this new Australian musical in January this year.

Barry's television appearances include *Good Morning Australia*, *The Middy Show* and *Hey Hey It's Saturday*. He has also written and performed comedy on the *Breakfast Show* on Radio 3XY as well as touring schools performing in children's theatre.



Lisa Sontag

Hot Box Girl

Lisa began her training at the age of seven with Donna Halloran in NSW. She continued her study under Julie Cattach before going on to Dance World 301, where she graduated in 1997 with a Diploma in Performing Arts. Professionally, Lisa has appeared as a resident dancer on *In Melbourne Tonight* and has performed with Warner Bros pantomimes and as an NBL Tigers cheerleader. Lisa has also performed in support for Past To Present, Peter Andre, Tina Cousins, Joanne BZ, Ilanda and Tom Jones.

Over the last two years, Lisa toured nationally as a cast member of the Australian production of *The Boy From Oz*. After returning to Melbourne, she joined The Production Company for *Call Me Madam* and is enjoying working with them once again on *Guys and Dolls*.



Keith Stubleby

Crapshooter

Keith's career began in Victoria at the age of nine when he began a rigorous schedule of singing, tap dancing and acting classes. His stage credits include *Hello, Dolly!*, *Mack & Mabel*, *Oliver!* and *My One and Only*. Keith performed the role of The Baker/Issachar in The Really Useful Company's production of *Joseph and the Amazing Technicolor Dreamcoat* throughout Australia, New Zealand and Asia.

Recently his stage work has included Beadle in Queensland Theatre Company's production of *Sweeney Todd*, the Gordon Frost Organisation's Sydney season of *Crazy For You* in the featured role of Moose, IMG's Sydney season of *My Fair Lady* and *The Prince of Egypt* for Lorry D'Ercole Productions in Singapore. Last year, Keith appeared in all three of The Production Company's first season of shows – *Mame*, *She Loves Me* and *Funny Girl*. He is delighted to be back 'causing trouble' once again in *Guys and Dolls*.



Rod Waterworth

Corporal Calvin/Crapshooter

Rod has trained in all facets of theatre including dance, drama and singing. He has worked extensively in fashion parades and conventions throughout Australia.

His theatre credits include *Cats*, *Anything Goes*, *The Wizard of Oz*, *Possum Magic*, *Tannhäuser*, *Faust*, *42nd Street*, *The Mack & Mabel Concerts*, *Me and My Girl*, *The Pirates of Penzance*, *Xerxes*, *My Fair Lady*, *Red Hot & Rhonda*, *Crazy For You*, *Winnie The Pooh and Jolson*. He has also appeared in all of The Production Company's presentations – *Mame*, *She Loves Me*, *Funny Girl*, *Call Me Madam*, *Gypsy* and now *Guys and Dolls*.

Rod was a member of vocal groups, The Stage Door Johnnys and The New Fabulous Rhythm Boys, performing at the Gold Coast Jazz Festival, Prior Engagements Supper Club and on *The Middy Show* and *Good Morning Australia*.



Peta Webb

Hot Box Girl

Peta studied dance with Beverly Rowles prior to studying full time at the NSW College of Dance, winning a scholarship to the Princess Grace School in Monte Carlo. Whilst there, she performed around France and Italy,

including a Royal Command Performance. Peta has also studied drama and singing with renowned Sydney teachers.

Peta's theatre credits include roles in *Jerry's Girls*, *South Pacific* and the role of Louise in the Sydney season of *Crazy For You* for the Gordon Frost Organisation. Peta also performed in the Australasian tour of *42nd Street* for Helen Montagu Productions, *Cinderella*, *Aladdin* and *My Fair Lady* for IMG and the role of Dottie in *Showboat* for Manner Theatres.

Peta performed in and was Assistant Dance Captain for *Happy Days – The Arena Mega Musical* for Dainty Consolidated Entertainment. She also appeared in the national tours of *Aida* and *The Legends of Rock* for Kevin Jacobsen Productions and the national tour of *The Boy From Oz* for Ben Gannon and Robert Fox. She was most recently seen in Melbourne in The Production Company's *Gypsy*.

Television appearances include *The Middy Show* with Ray Martin, *Hey Hey It's Saturday*, *Good Morning Australia* and *Breakers*.



Joy Westmore

General Matilda B. Cartwright

Joy started her professional theatre career in the 1950s, appearing in *Salad Days*, *Free As Air* and *Once Upon A Mattress* for Garnet Carroll, *Picnic*, *Venus Observed* and *Return Fare* for UTRC and television revues for Channels Two, Seven and Nine. She then married, had four children and retired for 11 years.

Joy returned to television in the 1970s with Graham Kennedy's *In Melbourne Tonight* comedy team and also on *The Ernie Sigley*, *Jimmy Harrison* and *Daryl Somers Shows*. She played Officer Barry for seven years in *Prisoner* and Mrs White in *Cluedo*.

For the Melbourne Theatre Company, Joy has appeared in *A Touch Of Silk*, *Hedda Gabler*, *House Of Blue Leaves*, *Grapes Of Wrath* and *Lady Windermere's Fan*. Her films include *Summerfield*, *The Odd Angry Shot*, *The More Things Change*, *Annie's Coming Out* and *Les Patterson Saves the World*.

Her latest television credits include *Blue Heelers* and a still to be shown TV movie, *Waiting At the Royal*, for Channel Nine.



Roger Hodgman

Director

Roger Hodgman was born in Hobart. After graduating from the University of Tasmania, he was a television director for ABC TV for six years before travelling to London. He spent five years there, mainly teaching acting and directing at the East Fifteen Acting School. In 1977, he was asked to become Director of the prestigious Vancouver Playhouse Acting School. He subsequently became Artistic Director of the Vancouver Playhouse. Among the many productions he directed there were the first productions of two Tennessee Williams plays, working closely with the author.

In 1983, he became Dean of Drama at the Victorian College of the Arts. Four years later he was appointed Artistic Director of the Melbourne Theatre Company, a post he held for eleven years. He directed around fifty productions for MTC including a highly successful series of Shakespeare plays including *As You Like It*, *The Taming of the Shrew*, *Much Ado About Nothing*, *Twelfth Night*, many American classics, among them *Who's Afraid of Virginia Woolf*, *A Streetcar Named Desire*, *A View From the Bridge*, *The Crucible*, an adaptation of *The Grapes of Wrath* and *A Cat on a Hot Tin Roof* and numerous classics and contemporary works. He received two Green Room Awards for Best Director. Many of his productions toured to Sydney and other states including *Private Lives*, *Silvia*, *Skylight*, *Europe*, *The Sisters Rosensweig* and most recently, *Pride and Prejudice*. Four musicals by Stephen Sondheim – *Sweeney Todd*, *Assassins*, *A Little Night Music* and *Into the Woods* – were particularly well received. *Sweeney Todd* also played in Sydney at the Theatre Royal and at the Brisbane Expo. *A Little Night Music* was presented in Sydney by IMG in 1998.

Since leaving MTC last year to pursue a freelance career, he has been busy directing for a number of theatre companies and for television. His credits include *Closer* (Black Swan Theatre Company), *She Loves Me* (The Production Company) and several episodes of *Blue Heelers*. He has recently returned

from directing a highly successful production of the Harnick/Bock musical *She Loves Me* in Canada. His production of *Rigoletto* for Oz Opera is currently touring southern Australia. His next project is *The Gilbert and Sullivan Show* for The Production Company, being presented for the Melbourne Festival in October.



Jean McQuarrie

Musical Director

Jean's music theatre career began when she was appointed Musical Director for the Victoria State Opera's education programmes. In 1985, Jean established a Youth Company for the VSO and was Musical Director for its inaugural production, *The Rime of the Ancient Mariner*. It wasn't long before she became involved with the Victoria State Opera musicals, which allowed the opportunity to work as Assistant Musical Director for the national tours of *The Pirates of Penzance* and *H.M.S. Pinafore*. Jean's subsequent involvement in music theatre has seen her working as a musical director, conductor, pianist and arranger.

For the Melbourne Theatre Company, Jean has worked on *Pride and Prejudice*, *The Selection*, *Burnt Piano*, *Sylvia*, *A Doll's House*, *Nana*, *The Crucible*, *The House of Blue Leaves*, *This Old Man Comes Rolling Home*, *The Recruiting Officer*, *The Cherry Orchard*, *The Sisters Rosensweig*, *Private Lives*, *My Father's Father* and *The Three Sisters*.

Jean has a special interest in contemporary music theatre and has worked as Musical Director for Stephen Sondheim's *Sweeney Todd*, *Assassins*, *Into the Woods* and *A Little Night Music*, for which she received a Green Room Award for Best Musical Direction. Other music theatre credits include *Seven Little Australians*, *The Wizard of Oz*, *Ginger Meggs* (Victorian Arts Centre) and *Pacific Overtures* (Handspan).

Jean has lectured in Music Theatre at the Victorian College of the Arts, Monash University and as guest lecturer at the University of Melbourne. In 1999, she joined The Production Company as Musical Director for *She Loves Me*.



Kelly Aykers

Choreographer

After 25 years of training and performance, during which time she has assisted many Australian and international choreographers and directors, Kelly is delighted that the natural progression of her career is now giving her the opportunity to choreograph in her own right.

Kelly's performance resume boasts credits in some of Australia's finest musical theatre productions. Most recently, she performed in the smash hit *Chicago*, for which she was also the Dance Captain during the Melbourne and Sydney seasons. For the remainder of the Australian and Asian tour, she was co-choreographer, working alongside Gary Chryst of The Netherlands Dance Company. In 1997, Kelly captivated audiences with her portrayal of Helene, the principal dance lead in the musical *Sweet Charity*. Earlier credits include *Beauty and the Beast* (1995/96), the role of Christine in *A Chorus Line* (1993/94), Patty Simcox in *Grease* (1991/92), Alana Scanlan's *Moving Pictures* (1992), David Atkins' *Dynamite* (1990/91) and *Dancin' Man* (1989) and *Seven Little Australians* (1987/88).

Kelly is also one of the country's most sought after teachers of dance and is currently enjoying a residency at Dance Factory in Richmond. Earlier this year, she secured the position of Resident Choreographer on the television show *Starstruck*, where she delights in working with a team of eight dancers on a weekly basis. The show has been an enormous success and her efforts can be seen nationally each Saturday night on Channel Nine.

Kelly would like to thank her parents for their unwavering tolerance and support throughout her career and dedicates her work on *Gyps and Dolls* to them both.



TEENNA VARRIGOS



Leon Salom

Set Designer

Leon completed a Diploma of Performing Arts (Production and Design) majoring in design at the WA Academy of Performing Arts in 1995. After graduating, he was invited back to WAAPA to design set and costumes for *The Magic Flute* directed by John Milson.

Leon designed set and costumes for *Madame Butterfly – In Modd*, produced by the Melbourne Symphony Orchestra, the Melbourne Theatre Company, the Australian Ballet and the Victoria State Opera. This production was performed at the State Theatre of the Victorian Arts Centre and directed by Suzanne Chaundy. Other work includes set and costume design for *Into The Woods* for The Central Queensland Conservatorium of Music (directed by Kris Stewart) and set and costume design for *Thieving Boys/Like Stars In My Hands* for Playbox Theatre (directed by David Bell) which subsequently enjoyed a return season, toured to Belvoir Street Theatre and received a Green Room Award nomination for Best Design.

Leon's recent designs include set and costumes for a touring Jacobsen Group Production, *The Journey Girl* for Particular Productions (director Kris Stewart) at the Athenaeum Theatre, *The Dog's Play/A Few Roos Loose in the Top Paddock* (director David Bell) for Playbox Theatre, *Diving For Pearls* for the Melbourne Theatre Company, set and costumes for *Elegies for Angels*, *Punks and Raging Queens* for the Victorian AIDS Council and costume designs for *Aqua Nova* for the West Australian Ballet.

Leon was responsible for the adaptation of Dale Ferguson's original set design for The Production Company's *Call Me Madam* and *Gypsy* earlier this year.



Victoria Rowell

Costume Designer

London born Victoria Rowell began her career at the National Theatre of Great Britain working in the wardrobe department and was eventually put in charge of the artwork on all costumes. In this capacity, she interpreted the designs of leading theatre designers such as Franco Zeffereilli, Ralph Koltai, Enrico Job and Jocelyn Herbert and worked on costumes for a vast number of actors including Sir Laurence Olivier, Dame Diana Rigg, Paul Schofield, Sir Anthony Hopkins and Geraldine McEwan.

Married to the well known painter and designer, the late Kenneth Rowell, she has lived and worked in Australia for many years. Her credits as a specialist textile designer include painting the costumes for the musicals *Cats*, *The Phantom of the Opera* and *Sunset Boulevard* and the ballets *Rites* and *Dark Lullaby*. Victoria was her husband's design associate for many years, making models, doing artwork and contributing to the overall design of productions including *Madama Butterfly*, *Lohengrin*, *Tannhäuser*, *Aida* and *The Sleeping Beauty*.

In designing and painting her own fashion garments – scarves, swimsuits and bodysuits – she has drawn on techniques developed in her work for theatre and has achieved success with her own label Victoria Rowell Originals in Australia. She recently supplied two collections of scarves and wraps to both Harvey Nichols and Joseph in London. In 1998, she organised and curated *Double Act – The Art of Kenneth Rowell* for the Melbourne Festival.

Guys and Dolls is Victoria's second engagement with The Production Company, after designing costumes for *Call Me Madam* earlier this year.



Jamieson Lewis

Lighting Designer

As the Melbourne Theatre Company's resident Lighting Designer for 25 years, Jamie Lewis designed the lighting for over three hundred productions. Most recently, these have included *Company*, *Fred*, *Pride and Prejudice*, *The Resistible Rise of Arturo Ui*, *The Lover and the Collection*, *Born Yesterday*, *The Talented My Ripley* and *The Misanthrope*. Other MTC credits over recent years include *The Herbal Bed*, *Into The Woods*, *A Doll's House*, *Dealer's Choice*, *Closer*, *The Shaughran*, *Hysteria* and a vast number of plays by David Williamson, Shaw and Shakespeare. He has also designed the lighting for all MTC touring productions including *A Little Night Music*, *Private Lives*, *Miss Bosnia*, *The Importance of Being Earnest*, *Così*, *Skylight*, *Sylvia*, *The Summer of the Seventeenth Doll*, *High Society* and *M. Butterfly*.

Lighting for special events includes the Regent Theatre re-opening concert in 1996 and the Arts 2000 Fundraiser at Crown. He has also conducted lighting masterclasses at the West Australian Academy of Performing Arts.

He designed over thirty opera productions including, for Victoria State Opera, *The Magic Flute*, *Pearl Fishers*, *Il Trovatore*, *Otello*, *Fidelio* and *Rigoletto*, for Opera Australia, *Eugene Onegin* and *The Countess*, for Lyric Opera of Queensland, *The Flying Dutchman* and *Eugene Onegin* and for State Opera of South Australia, *Countess Maritza* and *The Marriage of Figaro*. In New Zealand, Jamie has designed *La Traviata*, *Il Trovatore*, *Les Misérables* and *Amahl and the Night Visitors*.

Recent lighting designs include *She Loves Me* for The Production Company, *The Book Club* and The Chichester Festival Theatre production of *The Importance of Being Earnest* for International Concert Attractions.

Jamie is a recipient of the Green Room Award for Outstanding Technical Achievement in Australian Theatre.



Nick Reich

Sound Designer

After a background in sound for corporate events and community theatre, Nick joined System Sound in 1988 as Sound Operator on *Les Misérables* (first Australian and New Zealand tour), *The Phantom of the Opera*, *High Society* (Australian tour), *Five Guys Named Moe*, *Jesus Christ Superstar* (Korean tour) and the Melbourne Theatre Company production of *Into The Woods*. He has provided production engineering for *Anything Goes*, *A Little Night Music*, *Company* and *Rent* among others. He also recently served as Assistant Sound Designer for the current Australian tour of *Cats*.

Nick's work on large scale orchestral and opera concerts includes mixing concerts in Australia, New Zealand and Asia for such artists as Kiri Te Karawa, Jose Carreras, Plácido Domingo and Yo Yo Ma. He has mixed for the Singapore Symphony, Hong Kong Philharmonic, Korean KBS Orchestra and most of the major Australian orchestras. Highlights include mixing *The Puccini Spectacular* for VSO, the stadium tour of Verdi's *Aida*, the *Hong Kong Handover Farewell Concert* and the English National Ballet's Australian tour of *Swan Lake*.

System Sound's many credits also include the *Macau Handover Ceremonies* and theatre productions including *Miss Saigon*, *Sunset Boulevard*, *Showboat*, *West Side Story*, *Par* and *The Sound of Music*. System Sound has engineered sound for all of The Production Company presentations to date.



David Miller

Technical Director

Commencing his career as a stage manager with Melbourne Theatre Company in 1979, David spent the next 14 years as a stage manager, tour manager and production manager working throughout Australia for many of the state theatre companies, commercial producers and festivals. Included in these shows were *The Wizard of Oz*, *Jerry's Girls*, *The Rocky Horror Show*, *Are You Lonesome Tonight?*, *A Man For All Seasons*, *Who's Afraid of Virginia Woolf*, *The Hunting of the Snark*, several tours with Pam Ayres as well as numerous Melbourne Festivals.

Since 1994, David has worked as a Production Manager for Victoria State Opera and International Management Group on projects including *West Side Story*, *The Puccini Spectacular*, *My Fair Lady*, two tours with Shirley Bassey, the Werribee Park Festival, *Summer Magic with Dame Kiri Te Karawa* and the recently completed seasons of the award winning musical *Chicago*.

Late last year, David formed his own production company, David's Company, specialising in theatre, concert and event management. With his new company, David has been Production Manager for *Jolson*, the Shaolin Monks tour, New Year's Eve Celebrations at The Point, the new production of *Buddy - The Buddy Holly Story* and all The Production Company presentations through 1999 and 2000.



The Orchestra of the Victorian Arts Centre

Talent Passion Innovation

Formed in 1969 to accompany performances of opera and ballet in Melbourne, The State Orchestra of Victoria is the resident orchestra of the Victorian Arts Centre. The Orchestra performs for 360,000 people each year with Opera Australia and The Australian Ballet in the State Theatre, in addition to regular, national tours with both companies. In addition, the Orchestra regularly accompanies OzOpera on tours through regional Australia, taking opera to locations as remote as Broome in Western Australia. In 2000, the Orchestra will perform in a season with The Australian Ballet as part of the Olympics Festivities. In February 2000 the Orchestra was honoured with a prestigious Green Room Award for Contribution to the Artistic Life of Melbourne.

In addition to its work in the pit, the Orchestra has a lively and expanding life in the concert arena. The ESSO Concert in the Sidney Myer Music Bowl has become one of Melbourne's summer highlights, attracting audiences of up to 25,000. The Orchestra regularly appears in the Melbourne International Festival of the Arts, with programs ranging from Shostakovich to Cole Porter, and in regional festivals such as the Port Fairy Arts Festival and Cobram's Peaches 'n' Cream Festival.

The State Orchestra of Victoria is achieving national and international recognition through its growing catalogue of fine recordings. The Orchestra's Morning Melodies Recording Series has received wide acclaim from critics and the public. The series, released on the Arts Centre label, consists of four volumes: *Popular Classics*, *A Morning in Vienna*, *The Romance of the Violin* and *Broadway Classics*.

Available on the ABC Classics label are the acclaimed Madame Butterfly ballet music and the music from the popular ballet production *The Sentimental Bloke* - both scores arranged and conducted by John Lanchbery. Also released during 1999 were Graham Koehn's evocative score from the Australian Ballet's production of 1914 and the spirited ballet music from Franz Lehar's *The Merry Widow*.

The music from The Australian Ballet's film of *Dori Oxon*, co-directed by Rudolf Nureyev and Robert Helpmann, was released in mid 1999. This CD holds particular significance for the Orchestra as it recorded the 1966 soundtrack after Nureyev commissioned a new arrangement and orchestration of the score from John Lanchbery for the making of the film. John Lanchbery conducted both the original soundtrack and the CD released in 1999.

These recordings are available from the Arts Centre Shop and fine music stores. The SOV also features in numerous opera and ballet videos on sale at ABC shops.

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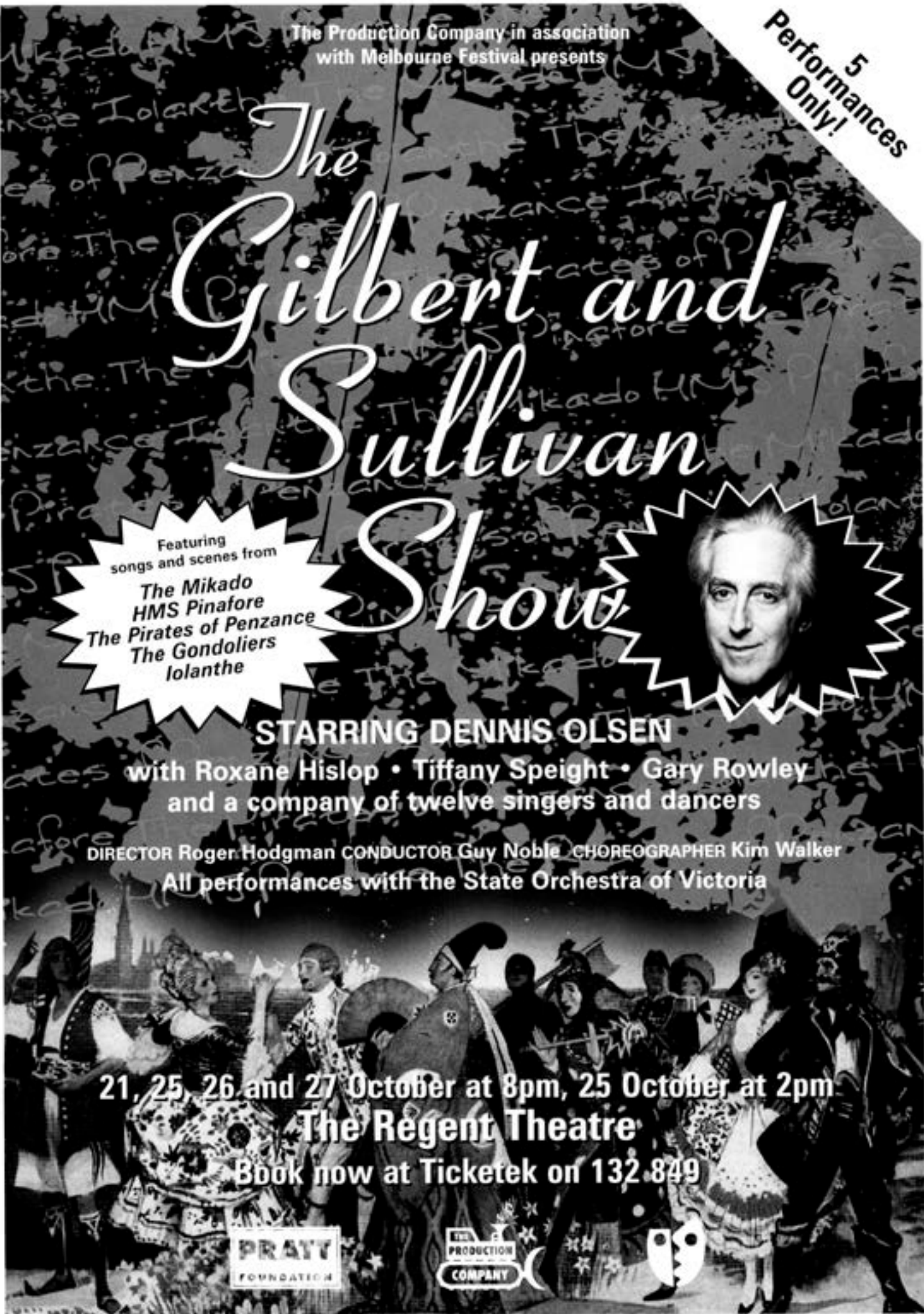
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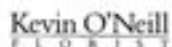
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Programme Notes *Hustlers and Horses, Dames and Dice*
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The Performing Arts Museum, Victorian Arts Centre;
Photo Page 9 US National Film Archives; Photo Page 10
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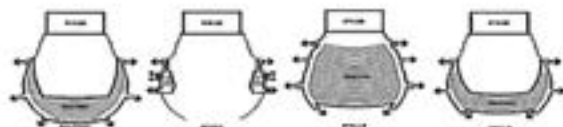
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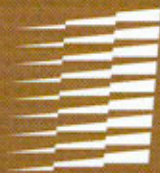
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