

THE PRODUCTION COMPANY
PRESENTS



Cole Porter's

ANYTHING GOES



STATE THEATRE, VICTORIAN ARTS CENTRE 3 - 6 OCTOBER 2001

THE AUSTRALIAN COLLEGE OF HAIR DESIGN & BEAUTY



WHEN ONLY THE BEST WILL DO

Diploma in Beauty Therapy · Diploma in Hairdressing · Part-time or Full-time Courses
Short/Post graduate Course available · Austudy approved · Nationally Accredited Courses



ENROL NOW FOR 2002 4TH FEBRUARY COMMENCEMENT Melbourne Campus 109 Russell Street Ph 9654 7130 www.achdb.com.au



Storage King is a proud sponsor of The Production Company

SIMPLE STORAGE SOLUTIONS

for documents · private · works of art · wine
furniture business · stock · cars · boats · caravans

REMOVABLE AND STORAGE CARTONS AVAILABLE

PICK UP AND DELIVERY ARRANGED



FREECALL 1800 888 200 www.storagekingdom.com.au

BURWOOD · RICHMOND · MITCHAM · FAIRFIELD

Member of Self Storage Association of Australasia

THE PRODUCTION COMPANY
PRESENTS

Cole Porter's
**ANYTHING
GOES**

MUSIC AND LYRICS BY COLE PORTER
ORIGINAL BOOK BY P.G. WODEHOUSE & GUY BOLTON and HOWARD LINDSAY & RUSSEL CROUSE
NEW BOOK BY TIMOTHY CROUSE & JOHN WEIDMAN
ORIGINALLY PRODUCED BY LINCOLN CENTER THEATRE, NEW YORK CITY

STARRING
CHELSEA GIBB & KANE ALEXANDER
MARTY FIELDS • PHILIP GOULD
THERESA BORG • ERNIE BOURNE • VAL JELLY • CHRISTINA TAN

WITH
LOUISE BELL • ANTON BEREZIN • ROHAN BROWNE • DAVID ENGLISH
NATALIE GILHOME • BRIAN GILLESPIE • GARRY GINIVAN • CLIVE HEARNE
HUNTER JAQUES • KIRSTEN KING • MANDY LOWREY • TIM McDOWELL
BARRY MITCHELL • PHIL MOYE • CHRISTINE NEWELL • TYRAN PARKE
DARREN TYLER • HESTER VAN DER VYVER • ROD WATERWORTH • MEGAN WEST

STATE ORCHESTRA OF VICTORIA

SET DESIGNER **LEON SALOM** COSTUME DESIGNER **CHRISTINA SMITH**
LIGHTING DESIGNER **TIM NEWMAN** SOUND DESIGNER **SHELLY LEE** TECHNICAL DIRECTOR **DAVID MILLER**
CHOREOGRAPHER **DANA JOLLY** MUSICAL DIRECTOR **JOHN FOREMAN**

DIRECTED BY **PETER J ADAMS**

(By arrangement with the Victorian Arts Centre Trust)

STATE THEATRE, VICTORIAN ARTS CENTRE 3 - 6 OCTOBER 2001



DIRECTOR'S *Foreword*

Australia has a long history of taking *Anything Goes* to its heart - whether it be the glorious songs, the razor sharp wit of the lyrics, or the chance to escape into the madcap world of luxury cruising with gangsters, debutantes and fabulous leading ladies. Whatever the reason it's a joy to revisit the world of Cole Porter.

Veteran musical theatre star Charles Norman played the leading man Billy Crocker in the Australian production back in 1936. Norman, famous for his comedic and leading man appearances was said to have remarked to his wife Pat (nee Henry), that he got only one laugh - in a sequence involving Billy painting the ship and causing him to rapidly bend up and down in a series of comic movements. Pat laughs at the story now and like noted music theatre writer and historian, Martin Gottfried, agrees that *Anything Goes* is a period piece.

Gottfried describes the show as 'a bread and butter' musical, not a trailblazer but a musical in which the public of the 1930's saw much to enjoy.

It's no wonder, look at the songs written during the golden era of Porter with more wit, sophistication and style that you could ever hope for.

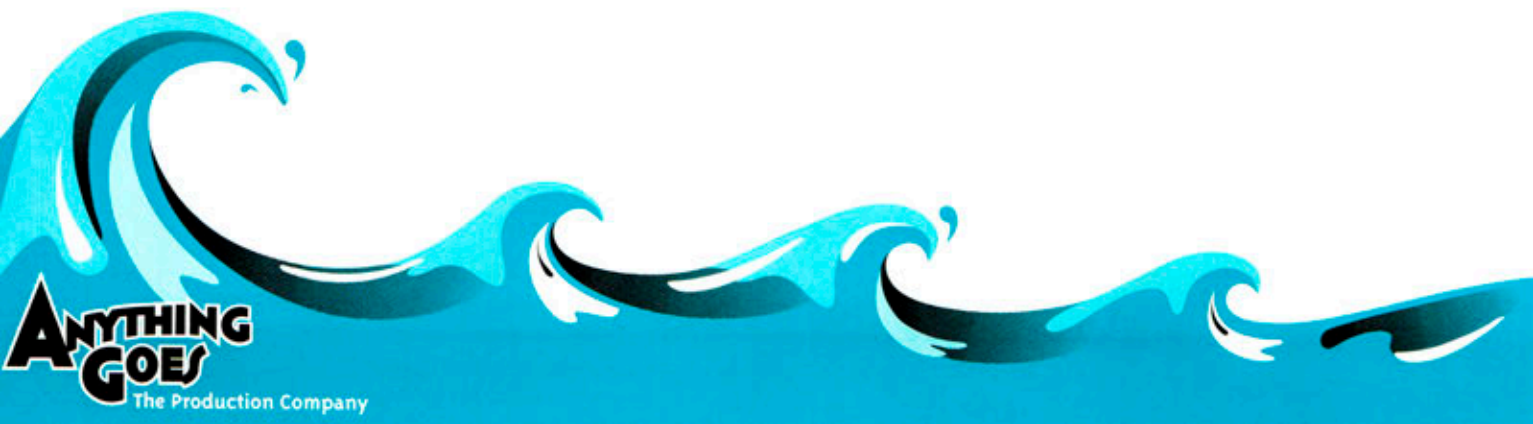
Welcome aboard our Hollywood soundstage to celebrate an era full of fantasy, humour and panache.

We have had a great time exploring the magic of Porter in preparing this performance. In it we present a loving tribute to the music and a taste of the era.

We are still looking for Charles Norman's paintbrush but I am positive with this fine company and music from the State Orchestra of Victoria, Cole Porter is in fact trailblazing into the new century.

Welcome aboard!

Peter J Adams





CHAIRMAN'S *Message*

We are delighted on behalf of the Board of The Production Company to welcome you to *Anything Goes*, the third show in our Season and the last for this year.

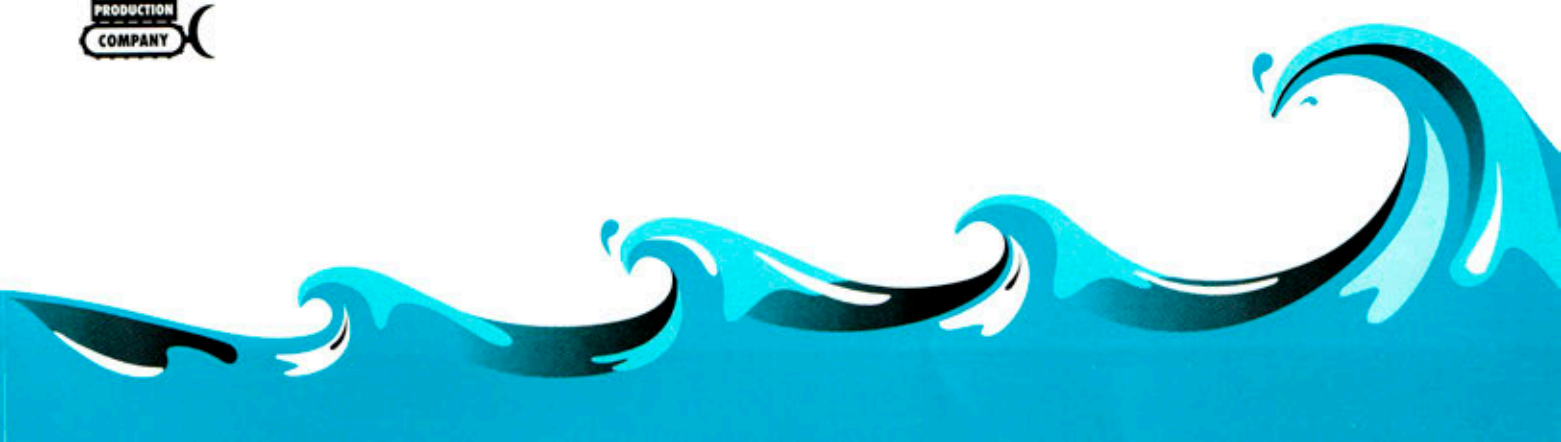
Cole Porter's famous musical has long been a hit with audiences the world over and we are thrilled to bring it to the stage for you tonight. Jam-packed with hit songs, hilarious scenarios and a touch of glamour amongst the madness, it is a high note in this time of sorrow. We dedicate this production to our friends in the US and in particular on Broadway.

We have assembled a wonderful cast, a brilliant creative team and the best in the business behind the scenes. This version of *Anything Goes* has rekindled a love of the wit and style of Porter, Wodehouse, Lindsay and Crouse with new lyrics and orchestrations. It was first staged in this format at New York's Lincoln Center in 1987. Two years later it appeared on the West End and shortly after in Australia for Mike Walsh and Ken Mackenzie-Forbes.

Ken - a true founder of this company and one of the industry's most successful producers - has been our Artistic Director for three years and we have benefited from his commitment to us. Ken finishes up in this our third year and we are thrilled to announce that he will co-produce commercial productions of some of our shows when possible from 2002 onwards. We thank Ken for his enthusiasm for this company which has been the catalyst for many of our artists and creative teams joining us. He has also brought to our team the expertise and experience of more than thirty years in this business, for which we are deeply grateful.

2001 has marked a great year of support from all of our sponsor companies and individuals. With their help we have had a wonderful season achieving record ticket sales and glowing reviews. We hope you enjoy tonight's trip on board the SS American and trust that you will set sail with us once more in 2002 as we bring you the country's best stars in Broadway's brightest shows.

Jeanne Pratt AO
Chairman



'We get a kick out of you': ANYTHING GOES ABOARD THE S.S. AMERICAN

by Frank Van Straten OAM

It seemed like a good idea at the time: a big, bright musical comedy to challenge the growing attraction of 'the talkies' and to help chase away Depression blues.

It was the dream of an experienced Broadway producer, Vinton Freedley, anxious to recoup the considerable losses he had made with the Gershwins' *Pardon My English* in 1933. As was then the custom, Freedley recruited his stars first, even before he had a show. He signed William Gaxton and Victor Moore, who had scored hugely in another Gershwin piece, *Of Thee I Sing*. With them he teamed leather-lunged young Ethel Merman, whose only previous Broadway exposure had been in his production of *Girl Crazy* in 1930.

The 'book' came next. Freedley asked Guy Bolton and P.G. Wodehouse to concoct a plot about a collection of assorted odd bods who are shipwrecked when an explosion sinks a luxury cruise ship. To provide the all-important score, Freedley snared the phenomenally successful Cole Porter. He'd already had hits like 'Let's Do It', 'You Do Something to Me', 'What Is This Thing Called Love?' and 'Night and Day'.

With a crew like that, no one doubted that a smash hit was on the stocks. Rehearsals for *Hard to Get* were to begin on 10 September 1934 for a mid November Broadway opening.

Then, just two days before rehearsals started, disaster struck. Returning from Havana, the cruise ship *S.S. Morro Castle* caught fire off New Jersey; 134 people died.

It was obvious that the plot of the new show would have to be reworked, and quickly. Frantically Freedley turned to Howard Lindsay and Russel Crouse, pleading with them to devise a completely new story. It would have to avoid any reference to disaster at sea, while still utilising all his contracted players, the sets and the costumes. Somehow they did it, and they changed the name. Now the new show was to be called *Bon Voyage*.

Rehearsals finally got under way on 8 October. Legend has it that one day Crouse asked William Gaxton if he was happy with the placing of his first stage entry. 'In this kind of a spot,' grumbled Gaxton, 'anything goes.' Porter pricked up his ears, rushed home and wrote what became the show's zingy title number.

With the paint on Donald Oenslager's sets still damp and the second

act barely out of the typewriter, *Anything Goes* debuted at the Colonial Theatre in Boston on 5 November. Incredibly, it all worked. The reception was rapturous.

Nevertheless, before the show sailed off to Broadway, there were a few changes. Merman, for instance, refused to sing the racy lyrics of 'Kate the Great'; 'All Through the Night' replaced 'Easy To Love', which Porter later reused in the film *Born to Dance*; and 'Waltz down the Aisle' was cut, though Porter reworked its melody for 'Wunderbar' in *Kiss Me, Kate*.

Anything Goes finally docked at New York's Alvin Theatre on 21 November. Broadway loved it even more than Boston had. According to *The New York Times*, first nighter Sol Herman, a dealer in women's apparel, announced, 'Take it from me - the Depression is over'. Beatrice Lillie thought that the show was 'as fresh as tomorrow morning's breakfast rolls.' *The New Yorker* suggested that with just one song, 'You're the Top', Cole Porter 'summarised American civilization.' Porter had applauded wildly all through the premiere. Not surprising - *Anything Goes* gave him his greatest success so far; it was, in his modest opinion, 'the first of my two perfect shows'; the other was *Kiss Me, Kate*.

Anything Goes notched up a credible run of 420 joyful performances. The most acclaimed Broadway show of the 1930s, its run was exceeded by only three other productions.

No less than five of Porter's numbers became genuine hits - the title song, 'I Get a Kick Out of You', 'All Through the Night', 'Blow, Gabriel, Blow' and 'You're the Top'. The later, of course, has inspired endless satirical updates. And we mustn't forget 'Be Like the Bluebird', with its tongue-in-cheek reference to our own Dame Nellie Melba!

Charles B. Cochran's 1935 London production starred Jack Whiting, Sydney Howard and Adele Dixon, with Jeanne Aubert in the 'Ethel Merman' part. As a concession to Miss Aubert's French background, the name of her character was changed from Reno Sweeney to Reno Lagrange. Almost unnoticed in the long cast list was an Australian, Max Oldaker; he earned £5 a week as 'Second Cameraman'.

Merman repeated her role for Paramount when *Anything Goes* was filmed in 1936. Her co-stars were Bing Crosby, Ida Lupino and



LILLIAN PERTKA (RENO)
AUSTRALIAN PRODUCTION, 1936



TOP MIDDLE
BETTINA HALL (HOPE).
BROADWAY PRODUCTION, 1934

TOP RIGHT
ETHEL MERMAN AND CHORUS SINGING
"BLOW, GABRIEL, BLOW"
BROADWAY PRODUCTION, 1934



BOTTOM RIGHT
WILLIAM GAXTON (BILLY), ETHEL MERMAN (RENO)
& VICTOR MOORE (REVEREND DR. MOON),
BROADWAY PRODUCTION, 1934



LEFT BOTTOM
TONY GEAPPEN (BILLY)
& ROSALIE HOWARD (HOPE)
AUSTRALIAN PRODUCTION, 1971



LEFT MIDDLE
WILLIAM GAXTON (BILLY), ETHEL MERMAN (RENO)
& VICTOR MOORE (REVEREND DR. MOON),
BROADWAY PRODUCTION, 1934

Charles Ruggles. No less than six non-Porter songs were added to the score. For the 1956 remake, Porter's songs, plus a few more new ones, were fitted into a completely new storyline. Crosby was again featured, this time with Donald O'Connor, Mitzi Gaynor and Zizi Jeanmaire. Before this, though, there was a condensed though star-studded live television version, with Merman, Bert Lahr and Frank Sinatra.

Anything Goes has proved the most durable of all Cole Porter's shows. New York saw major revivals in 1962, 1979 and 1987 (with Patti LuPone); London in 1969 and 1989 (with Elaine Paige).

Australia was introduced to *Anything Goes* by J.C. Williamson Ltd in 1936. It was only the second Porter show to be staged in Australia - *The Gay Divorcee* had preceded it in 1934.

The casting was interesting. To play Moonface, The Firm imported diminutive, lugubrious silent screen clown Harry Langdon. He'd been out of work for years and, for Americans, his fey appeal had palled. But at least he was a 'name'. That couldn't be said for 20-year-old Lillian Pertka, she of the 'Jean Harlowed hair'; the highlight of her modest four-year career had been a stint as Ethel Merman's understudy in *Anything Goes*. Dapper Australian Charles Norman returned from London to play Billy Crocker. In featured roles were English 'silly ass' light comedian Robert Coote (as Sir Evelyn; many years later he became the archetypal Pickering in *My Fair Lady*); and, as Mrs Harcourt, Rita Pauncefort, perhaps more familiar as half of the garrulous Ada and Elsie of 1940s radio.

Anything Goes opened at the Theatre Royal in Sydney on 8 February 1936. The reviews were generally complimentary, but there were some prudish dissenters. 'There is too much that will be debated on the score of good taste' (*Sydney Sun*); 'Inexcusably coarse... Men should think twice before bringing their wives... Apart from the show's inherent indecencies, its burlesque on religion is a shocking exhibition of bad taste' (*Smith's Weekly*); 'Garish entertainment, fatuous where it was not vulgar... the music is arid and blatant... the boundaries of bad taste have never been more thoroughly explored' (*Sydney Mail*).

Perhaps 1930s Australia was not ready for the vigour and verve of *Anything Goes*. It played six weeks in Sydney, ten days at Her Majesty's in Brisbane, and seven weeks at Her Majesty's in Melbourne - and then disappeared from Australian stages for forty years.

Early in 1971 the ebullient Hazel Phillips announced that she would be presenting a 'miniaturised' *Anything Goes* at Timothy's Theatre Restaurant in Sydney. Swiftly, however, the rights were

withdrawn and awarded to another producer, Dudley Goldman. Unfazed, Miss Phillips retaliated by sitting down and writing her own show, *Hot Pants*.

Mr Goldman went on to produce *Anything Goes* at his Richbrooke Theatre (the former Phillip in Elizabeth Street, Sydney). His cast included Toni Lamond as Reno, Tony Geappen as Billy, Ron Fraser as Moonface and Barbara Wyndon as Mrs Harcourt. It was directed and choreographed by the multitalented Noel Tovey, whose colourful credits included staging the orgy scene in the opera *Moses and Aaron* at Covent Garden, and appearing in *Oh! Calcutta!* in London and directing its notoriously aborted Melbourne incarnation. The reviews were generous but not enough to give Goldman the long run he wanted, let alone interstate transfers.

The New York revival of 1987 - which had a judiciously revised book co-rewritten by journalist Timothy Crouse, Russel's son - was the cue for a major new Australian *Anything Goes*, a co-production of Mike Walsh's Hayden Attractions, the Victoria State Opera and Melbourne entrepreneur Bill Armstrong.

Director Philip Cusack and choreographer Kirk Peterson came from New York to recreate the Lincoln Center original, although the sets and costumes were created locally by Roger Kirk.

The cast was a virtual Who's Who of Australian theatre at the time: Geraldine Turner (Reno), Simon Burke (Billy), Peter Whitford (Moonface), Marina Prior (Hope), Grant Dodwell (Lord Evelyn) and Maggie Kirkpatrick (Mrs Harcourt). Tony Geappen, Jacqui Rae, James Wright, Tom Blair and Dale Burridge had featured roles. Dale Ringland was musical director.

This landmark and warmly remembered production premiered at the State Theatre in Sydney on 2 March 1989. It was a smash hit. In *The Australian*, Angela Bennie used words like 'fascinates', 'entertains', 'enthral's and 'delights'. John Larkin, in *The Age*, called it 'a toe-tapping, singalong escape to the past.' And the *Herald's* Andrew Bolt enthused, 'This is a show that gives you FUN - rolled gold, high-octane, party-hat fun. And I had a ball.'

And now the *S.S. American* has cruised back into town. Welcome back Reno and Billy, Moonface and Hope. We still get a kick out of you! And, you too, Mr Porter - You're the top!

© Frank Van Straten OAM

Former director of the Performing Arts Museum, Victorian Arts Centre, theatre historian, and presenter of ABC Radio's popular Nostalgia Show



MAIN
PATTI LUPONE (RENO) & HOWARD
MCGILLAN (BILLY) WITH COMPANY,
BROADWAY PRODUCTION, 1987.
PHOTO: BRIGITTE LACOMBE

INSET TOP
JACQUI RAE (ERMA) & SAILORS,
AUSTRALIAN PRODUCTION, 1989.
PHOTO: PATRICK JONES



INSET BOTTOM
GERALDINE TURNER (RENO) &
GRANT DODWELL (LORD EVELYN
OAKLEIGH), AUSTRALIAN
PRODUCTION, 1989.
PHOTO: PATRICK JONES



COLE PORTER *Composer & Lyricist*

Cole Porter (1891-1964) was born in Peru, Indiana, to Samuel Fenwick and Kate Cole Porter, and was married in 1919 to Linda Lee Thomas.

His first songs and musicals were presented at Yale where he was an undergraduate. His yearbook entry read: "Porter expects to enter the Harvard Law School, after which he will go into either mining, lumbering or farming." He did go to Harvard, but shortly transferred to the music department where he stayed, so to speak, permanently. He wrote the music and lyrics for more than fifty musicals and movies in the course of his life. At the age of forty-six both his legs were injured in a riding accident which, in spite of the pain he would suffer for the rest of his days, did not interfere with his life's work. He actually wrote more musical and movie scores after the accident than before.

His work, impossible to list here in entirety, includes music and lyrics for these shows: *Cora* (1911), *And The Villain Still Pursued Her* (1912), *See America First* (1916), *Hitchy-Koo of 1919 and 1922*,

Greenwich Village Follies (1924), *Paris* (1928), *Wake Up and Dream* (1929), *The New Yorkers* (1930), *Gay Divorcee* (1932), *Nymph Errant* (1933), *Jubilee* (1935), *Born to Dance* (film, 1936), *Red, Hot and Blue* (1936), *Rosalie* (film, 1937), *You Never Know* (1938), *Leave It To Me* (1938), *Broadway Melody of 1940* (film, 1939), *Du Barry Was a Lady* (1939), *Panama Hattie* (1940), *Let's Face It* (1941), *Something for the Boys* (1942), *Mexican Hayride* (1943), *Seven Lively Arts* (1944), *Around the World in Eighty Days* (1946), *The Pirate* (film, 1948), *Kiss Me Kate* (1948), *Out Of This World* (1950), *Can-Can* (1953), *Silk Stockings* (1955), *High Society* (film, 1956), *Les Girls* (film, 1957) and *Aladdin* (television, 1958).

Just some of his tunes include: "Another Op'nin', Another Show", "Be A Clown", "Begin the Beguine", "Friendship", "Get Out of Town", "I Get A Kick Out Of You", "I've Got You Under My Skin", "Let's Do It, Let's Fall In Love", "My Heart Belongs To Daddy", "Night and Day", "Too Darn Hot", "What Is This Thing Called Love" and "You're the Top".



ALVIN THEATRE

ALVIN THEATRE CORP., OWNERS AND MANAGERS
400 WEST 34th STREET

FREE NOTICE: The seat indicated by a red light and sign nearest to the seat you occupy, is the nearest seat to the stage.
In the event of fire or other emergency please do not run—WALK TO EXIT

JOHN J. MULLIGOTT, Vice Chief and Commissioner

THE PLAYERS - PERFORMED BY THE NEW YORK THEATRE COMPANY - ORGANIZATION

WILLIAM GAXTON
ETHEL MERMAN
VICTOR MOORE

ANYTHING GOES

A New Musical Comedy
with BETTINA HALL
Music and Lyrics by COLE PORTER
Book by BOB MERTON and A. G. WOODBRIDGE
(Based on HOWARD LINDSEY and ROSS GROSS)

Directed by HOWARD LINDSEY
Scenic and costume design by ROBERT ALTON
Lighting by DONALD CRONIN

CAST

Character	Played by
ALVIN	WILLIAM GAXTON
ETHEL	ETHEL MERMAN
VICTOR	VICTOR MOORE
BETTINA	BETTINA HALL
THE FOURSONS	...
THE SUZZ QUARTETTE	...
THE ALVIN QUARTETTE	...
MUPP'S ORCHESTRA	...



HOWARD LINDSAY, DIRECTOR AND CO-AUTHOR OF ANYTHING GOES, RECALLS THE ORIGINAL PRODUCTION

With Miles Krueger in an interview taped at the Lindsay home, Tuesday, July 21, 1959 and aired on WBAI-FM, New York, the next day.

MK: Was *Anything Goes* the first show for which you actually wrote the book?

HL: The first musical, yes. Crouse and I wrote the book founded upon a - well, we used about five lines of a book written by Guy Bolton & P.G. Wodehouse - and that was really the first musical that I worked on.

MK: Originally, you were called in, as I understand it, as the director; and the show was based on a shipwreck plot.

HL: I was in London, when Vinton Freedley asked me to stage the show. And since neither Bolton nor Wodehouse was free to come to New York when the show was being staged, he also engaged me to edit it. I had written plays before then, and I was known as a dramatist as well as a stage director. So when the script came from abroad, and the *Morro Castle* went down at the same time (it was a dreadful holocaust), and there was something in their book that suggested that sort of thing at sea, we knew immediately the audience would not rise to any gaiety after anything like that was mentioned. So the book had to be changed. He asked me to rewrite it, but it meant rewriting the whole book. And so I said I couldn't take it on alone; he'd have to find a collaborator for me. And he kept suggesting names to me. And I kept saying "no, no, no," until he suggested the name of Russel Crouse; and I said "yes."

MK: I read the reviews of *Anything Goes*, and they were absolutely ecstatic about the structure of the show.

HL: Freedley was in a spot and a little desperate, because he had already engaged William Gaxton, Moore, and Merman. He had them under contract and therefore would owe them two weeks' salary at least if he didn't put on the show. So he was out about \$14,000, I should think, even if he didn't go into rehearsal.

MK: Didn't you tell me one time that "I've Got You Under My Skin" was written for *Anything Goes*?

HL: No, I think that was written for our next show, *Red, Hot and Blue!* And then we were so long getting that show on, that in the meantime, Cole let it go into a picture. We had another song in there called "Easy To Love."

MK: Oh, that was used in the same film as "I've Got You Under My Skin": *Born To Dance*.

HL: That was taken out of *Anything Goes*, I think, because whoever was supposed to sing it (William Gaxton) didn't quite sing it well enough. So that was dropped out of the score.

MK: It certainly has an impressive score...

HL: "I Get A Kick Out Of You" came - the curtain hadn't been up more than five minutes. Well, the minute Merman sang that song, we were in. It was a wonderful feeling.

MK: It must have been revolutionary to have such a big song opening a show.

HL: It was. It was.

MK: Can you describe the plot of *Anything Goes* briefly?

HL: Umm! I don't know whether I can even remember it. Billy Gaxton was engaged to a girl; and he went to see his boss off on a ship and saw that the girl was sailing because she was going to marry an Englishman in England. And so he sailed on the same ship. And he had to keep out of sight of his boss, who was on the ship; and he had to keep out of sight of the girl's mother, who also knew him. So it was a succession of disguises for Bill. We would ask Bill, "what are you good at?" He said, "well, I do Chinese very well. I do an imitation of a woman." And things like that. And then we would begin to fit scenes around it. And Victor Moore, we gave the character of a Public Enemy Number Thirteen, who was supposed to sail with Public Enemy Number One, who didn't sail, because he was killed or something. And Bill took Public Enemy Number One's passport and therefore got into some trouble. It was as simple as that.

BELOW
THE OPENING NIGHT PLAYBILL FOR THE 1936 BROADWAY PRODUCTION OF
ANYTHING GOES FEATURING WILLIAM GAXTON, ETHEL MERMAN & VICTOR MOORE

Scene 1—The Weylin Caprice. Morning.
Scene 2—The Afterdeck. Midnight sailing.
Scene 3—Mr. Whitney's and Dr. Moon's Cabins. The next morning.
Scene 4—The Afterdeck. Same morning.
Scene 5—Sir Evelyn's Cabin.
Scene 6—The Deck.

ACT II.

Scene 1—The Lounge. That evening.
Scene 2—The Brig. Five days later.
Scene 3—Conservatory of Sir Evelyn's Home in England.

MUSICAL NUMBERS

Orchestra under the direction of EARL BUSBY

ACT I.

1. I Get a Kick Out of You *Reno and Billy*
2. Bon Voyage *Ensemble*
3. All Through the Night *Hope and Billy*
4. Sailors' Chanty *The Foursome*
5. Where Are the Men? *Bonnie, Angel, Petty Officer and*
6. You're the Top *Reno and Billy*
7. Anything Goes *Reno, Foursome and Ensemble*

ACT II.

1. Public Enemy Number One *Passengers*
2. Bow, Gabriel, Blow *Reno and Ensemble*
3. Be Like the Bluebird *Doctor Moon*
4. Reprise: All Through the Night *Hope and Billy*
5. Buddy, Beware *Reno*
6. The Gypsy in Me *Hope and Girls*
7. Finale *Ensemble Company*

Orchestral arrangements by RUSSELL BENNETT and HANS SPIALLE
Choral arrangements by RAY JOHNSON

CREDITS

All gowns and costumes designed and executed by Jodiers Gowns, Inc. Uniforms by Brooks Uniform Company. Girls' uniforms designed by Mans. Fans by Cohen Bros. Scenery built by T. B. McDonald Construction Co. Painted by Joseph Teichner Studio. Draperies and upholstery by L. Weiss and Sons. Properties by Henry L. Gubhardt. Portal curtains executed by Triangle Studio. Lighting fixtures by Keisterbeckel Studio. Men's furnishings by Nat Lewis. Shoes by Le Ray. Flowers by Felippelli General Flower and Decorating Co. Bar furniture courtesy Hotel Weylin. Men's furniture by Marvin S. Products Company. Cellophane fabric manufactured by Joseph Brandt and Brother. Bar display by Schenley.

Parlan "De Tai Je Chante" (O, Thee I Sing), by Charbert, Paris, used to spray the air of this theatre. This theatre uses soap by West Disinfecting Co.

EXECUTIVE STAFF FOR VINTON FREEDLEY, INC.

General Manager
General Press Representatives
Technical Director

Louis L. ...



PREMIERE SEASON 1999

These productions of classic musicals ... should be welcomed by Melbourne audiences. They offer a chance to revisit or discover three much-loved musicals, to showcase some wonderful local talent and to brighten Melbourne's winter theatre scene with a splash of energy and optimism.

Helen Thomson, The Age, 1999

MAME

Rhonda Burchmore ... has not only the voice, the presence and the looks, but also that essential star quality ...

Helen Thomson, The Age

SHE LOVES ME

... this cast overflows with talent. Lisa McCune is sweet, vulnerable ... and her clear, soprano voice does justice to the role ... Gina Riley's timing is flawless ... Dennis Olsen is impeccable ... Under Roger Hodgman's direction ... this musical set in a perfume shop is a fragrant joy.

Jim Murphy, The Age

FUNNY GIRL

Simply a knockout. The uniformly excellent cast made Funny Girl a rare and welcome treat.

Bryce Hallett, The Sydney Morning Herald

Move over Babs, this Funny Girl triumphs. Caroline O'Connor has everything it takes to make a triumph of Funny Girl: a cheeky presence, slick timing ... a talent for clowning ... and a big voice ... Supporting her is an absolutely top-flight company ...

Jim Murphy, The Age

PREMIERE SEASON 2000

'Call me
madam'

The musical comedy is America's true theatre art form. Such classics should be preserved - and presented, even in semi concert form such as this. Overall: rollicking.

Graham Pearce, Sunday Herald Sun

Gypsy

Great things come to those who wait. In Judi Connelli they have a wondrous performer ... Connelli triumphs ...

Jeremy Vincent, The Australian

Guys and
Dolls

This Production Company show ... marks the undoubted success of the enterprise ... A show to remember.

Helen Thomson, The Age

Above all, Guys and Dolls confirms the quality of The Production Company's shows.

Sarah Hudson, Herald Sun

GILBERT &
SULLIVAN

Dennis Olsen ... is an electrifying and comical presence on stage ... hilarious ... a delightful night.

Kate Herbert, Herald Sun

After successful 2001 productions of *How To Succeed In Business Without Really Trying*, *Mack & Mabel* and now *Anything Goes*, The Production Company will soon be announcing Season 2002. See inside back cover for details.

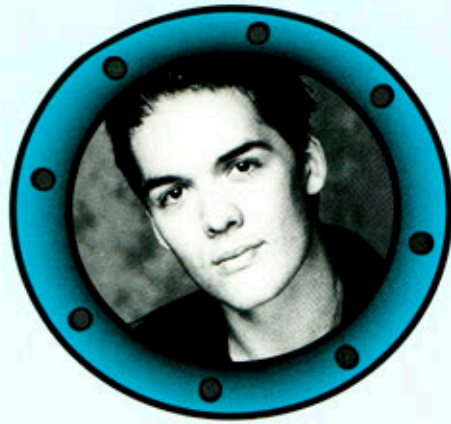


CHELSEA GIBB
Reno Sweeney

Chelsea graduated from the acclaimed musical theatre degree course at the Western Australian Academy of Performing Arts in 1997.

Soon after graduation Chelsea successfully auditioned for the lead role of Roxie Hart in the musical *Chicago*. For the following two and a half years Chelsea toured extensively, playing to audiences in Melbourne, Sydney, Perth, Adelaide, Brisbane, Singapore and Hong Kong.

During a break from touring Chelsea appeared in a guest role on the American television series *The Lost World* and also filmed a short film for director David Giles named *Bite the Wax Tadpole*.



KANE ALEXANDER
Billy Crocker

Kane's last twelve months in the United States have been remarkable, culminating in a clean sweep of the 2001 Cabaret Awards in New York. He was named Best New Voice in the Theatermania Cabaret list, and won both the Bistro Award and MAC Award for Most Outstanding Debut.

Since his triumphant New York debut in February 2000 at the FireBird Café, he has played three return seasons and appeared at many of America's premier cabaret venues. In addition, Kane performed a season with Karen Akers at the legendary Algonquin Oak Room.

While in New York, Kane also starred in the *Lyrics & Lyricists* Series, performing *An Evening with Jerry Herman*, honouring the work of the great composer for an extended run and was featured in the musical *Elegies*, appearing on the cast album.

Before his time in New York, Kane spent a year performing cabaret around Australia at The Stables Theatre, Café Nine, Capers, and the School of Arts Café.

Prior to this, Kane was a member of the tenth Anniversary production of *Les Miserables*, performing Marius for over 50 performances. Kane also performed in the Gordon/Frost production of *South Pacific*. Other theatre credits include *Angry Penguins* for the Olympic Arts Festival, *Only Heaven Knows* and *Follies*.

Kane's television appearances include *Good Morning Australia*, *Denise*, *The Midday Show* and *In Melbourne Tonight*, along with roles in *Late For School*, *Neighbours*, and most recently *Water Rats*. Kane has also recently been cast as the Scarecrow, one of the lead roles in the upcoming musical *The Wizard of Oz*.



SYNOPSIS OF SCENES *and* MUSICAL NUMBERS

Overture
The Orchestra

ACT ONE

SCENE 1 The Ballroom - Whitney Mansion
I Get A Kick Out Of You
Reno

SCENE 2 The Ship's Deck
Bon Voyage
Company
There's No Cure Like Travel
Reno, Evelyn, Hope, Billy, Harcourt,
Whitney, the Angels, Purser, Captain,
Photographer, Journalist and the Debutante

SCENE 3 The Ship's Deck
You're The Top
Reno & Billy
Easy To Love
Billy

SCENE 4 The Staterooms of Whitney & Moonface
The Crew Song
Whitney

SCENE 5 The Ship's Deck
There'll Always Be A Lady Fair
Sailors Quartet
Friendship
Reno & Moonface Martin

SCENE 6 The Stateroom of Lord Evelyn

SCENE 7 The Ship's Deck
It's De-lovely
Hope & Billy

SCENE 8 The Ship's Deck
Anything Goes
Reno & Company

Entr'acte
The Orchestra

ACT TWO

SCENE 1 The Ship's Nightclub
Blow, Gabriel, Blow
Reno & Company
Goodbye, Little Dream, Goodbye
Hope

SCENE 2 The Brig
Be Like The Blue Bird
Moonface Martin
All Through The Night
Billy, Hope & Sailors Quartet

SCENE 3 The Ship's Deck
The Gypsy In Me
Lord Evelyn Oakleigh

SCENE 4 The Brig

SCENE 5 The Ship's Deck
Buddie, Beware
Erma & Sailors Quartet
Finale
Company



CAST OF CHARACTERS in order of appearance

ELISHA WHITNEY	Ernie Bourne
RENO SWEENEY	Chelsea Gibb
BILLY CROCKER	Kane Alexander
CAPTAIN	Phil Moye
PURSER	Darren Tyler
HENRY T DOBSON, a Minister	Clive Hearne
LUKE-JOHN	Garry Ginivan
REPORTER & FBI	Natalie Gilhome
PHOTOGRAPHER & FBI	Tyran Parke
ANGELS	Louise Bell Kirsten King Hester van der Vyver Megan West
OLD LADY IN WHEELCHAIR	Kirsten King

SAILORS QUARTET & WAITERS AT WHITNEY MANSION	Anton Berezin David English Barry Mitchell Rod Waterworth
GUESTS, SAILORS & PASSENGERS ABOARD THE SS AMERICAN	Rohan Browne Brian Gillespie Mandy Lowery Tim McDowell Christine Newell
HOPE HARCOURT	Theresa Borg
EVANGELINE HARCOURT	Val Jellay
MOONFACE MARTIN	Marty Fields
LORD EVELYN OAKLEIGH	Philip Gould
ERMA	Christina Tan
CHRISTINE NEWELL	The Debutante
CHEEKY	Harvey

ORCHESTRA *State Orchestra of Victoria*

CONCERTMASTER	Mara Miller
VIOLIN	Iseult Stephenson Anna McAllister George Vi
BASS	Gary Costello
REED 1	Martin Corcoran
REED 2	Bill Harrower
REED 3	Rob Burke
REED 4	Grania Burke
OBOE/COR ANGLAIS	John Armstrong
TRUMPET	Greg Spence, Bob Venier, Shane Gillard
TROMBONE	Scott Evans, Jon Courtney, Peter Brosnan
PERCUSSION	Conrad Nilsson
DRUM KIT	Darren Farrugia
GUITAR/BANJO	Adam Star
PIANO/KEYBOARDS	John Rutledge

PRODUCTION PERSONNEL *and credits*

Technical Director	David Miller
Company Administrator	Paul Celigoj
Stage Manager	Annie Reid
Assistant Stage Manager	Ute Biefang
Head Mechanist	Greg Taylor
Rehearsal Repetiteur	John Rutledge
Wardrobe Supervisors	Merideth Clements & Yolande Robertson
Wigs, Hair and Make up	Catherine Basford
Sound Supervisor	Shelly Lee
Sound Operator	Lachlan Carrick
Radio Technicians	Paul Hitchens David Letch
Marketing and Design	Jason Souter, Charmaine Adamson and Melanie Woolcock for Mollison Consulting
Publicity	Suzie Howie, Paul Taylor, Andrea McGough, Sue Farrelly & Liz Woodcock for Howie & Taylor Publicity
Set construction by	ALM
Sound equipment supplied by	System Sound
Travel arranged by	Show Group
Accommodation	Oakford on Collins
Wardrobe Secondment	Angela Thompson, RMIT



MARTY FIELDS

Moonface Martin

Marty Fields is one of the most versatile performers in Australia. Born in captivity, Marty Fields was taught at an early age by his parents that show business is 85% perspiration and 15% agent's fees. Marty's theatre experience is extensive. *Les Miserables*, *Starlight Express*, *Hello Dolly*, *The Lion King*, *West Side Story* and *Kiss Me Kate* are among the many shows he has seen.

As far as actual performance, he's had leading roles in *Three Guys Naked From The Waist Down*, *High Society*, *Crazy For You* and *Guys and Dolls*, winning a Green Room award for best actor in a musical after several nominations. Marty describes his stage career: "As far as theatre goes, I'm a little bit butch and a little bit feminine. I wear make up, but I keep it in a fishing tackle box".

He is one of Australia's favourite comedians, having written three books including a comedy best seller, *Takeaway Jokes*, and wrote the comedy page for The Australasian Post for five years. He is also a strong campaigner for animal rights.

His music and comedy careers have taken him all around the world and his delicate digestive system has brought him home again. After a particularly tough tour, Marty developed a fear of being trapped in a folding bed and was diagnosed as a claustrophobic.

He eventually auditioned for *Anything Goes*, presuming the title implied an easy rehearsal schedule.



PHILIP GOULD

Lord Evelyn Oakleigh

As a music theatre and television personality Philip has become a name synonymous with the entertainment world both here and overseas but like most Australians his heart always belongs here. In order to be here tonight Philip recently turned down an offer in Chicago with the Lyric Opera.

Philip's more recent productions have included, *Annie*, *Forbidden Broadway*, *Company* for Melbourne Theatre Company, *Showboat*, *She Loves Me* for The Production Company and *Crazy For You* to name but a few. In amongst all this were concerts around Australia and numerous appearances on television including his stirring rendition of Advance Australia Fair for the Bledisloe Cup.

In his fourteen years in London Philip secured many roles including Billy Lawlor in *42nd Street*, Frank Schultz in *Showboat*, Leo in the production of *Regina* by the Scottish Opera, Dick in English National Opera's *Street Scene* (which he performed with film star Catherine Zeta-Jones in a special segment on the Olivier Awards), many Royal Command/Variety Shows and the B.A.F.T.A. Awards.

Philip's next feat will be the Tin Man in that ever-loved musical *The Wizard Of Oz*.





THERESA BORG
Hope Harcourt

Theresa studied music at the University of Melbourne and opera at The Victorian College of the Arts and has since established herself as one of music theatre's leading sopranos. Theresa performed in *The Phantom of the Opera*, the Asian/South African and Australian 10th Anniversary tours of *Les Miserables*, *Cats*, IMC's *West Side Story* and the VSO Schools' Company. Theresa has also enjoyed singing with the Chorus of Opera Australia in their two most recent Melbourne seasons. With her husband Anton Berezin, Theresa formed the enthusiastically received corporate cabaret ensemble *Cocktail!*, featuring five of music theatre's finest voices. Theresa and Anton also own and run The Entertainment Store, co-ordinating live entertainment for clients as diverse as Westfield, Mirvac and Cadbury-Schweppes. Theresa delights, with Anton, in the company of their little daughter, Sofia.



VAL JELLAY
Evangeline Harcourt

A theatre actress since the age of four, Val Jellay is equally at home working in heavy drama or broad comedy. Trained as a singer, dancer and acrobat from an early age, she honed her craft performing alongside the stars on the legendary Tivoli circuit, followed by many years in English theatre, television and tours of Europe with various companies. Returning to Australia she directed and choreographed for seven years with the famous Sorlies Revue Company. It was there she later met and married Maurie Fields. Together they returned to Melbourne and starred in the Channel Seven variety show *Sunny Side Up*, live to air for seven years. She followed this success with roles in all major Crawford's Productions, Grundy's *Prisoner*, the ABC's musical series and enjoyed eight years as a regular on *The Flying Doctors*. After successful roles in Sondheim's *Follies* and Gershwin's *Crazy For You*. Val said when invited to join the cast of *Anything Goes*; "To do a musical from the pen of Cole Porter and to be playing Evangeline Harcourt is guaranteed to be exciting and full of fun". The diversity of international success on stage, screen and television that Val has enjoyed culminated in her recently being honoured in an emotional episode of *This Is Your Life*.



ERNIE BOURNE
Elisha Whitney

Ernie is well known to Melbourne audiences as an actor, comedian and variety artist. With performances in the Melbourne Theatre Company's *Trelawny of the Wells*, *Much Ado About Nothing* and *Revenger's Tragedy*. His comedy work for variety shows and recent television credits includes *Denise* and *In Melbourne Tonight*, *Good Guys Bad Guys*, *Neighbours*, *Thunderstone* and many more. Ernie has appeared in many musicals including *The Desert Song*, *Man of La Mancha*, *Showboat*, *Guys and Dolls*, *Alice in Wonderland*, *Me and My Girl*, *Disney's Beauty and the Beast*, *Fiddler on the Roof* and The Production Company's *Mame*. He is thrilled to be part of this latest production of *Anything Goes*.



CHRISTINA TAN
Erma

Christina was born in Melbourne and studied at The Victorian College of Arts. She began her professional career at the age of twelve in Picasso's play *Four Little Girls*. Since then she has performed in many productions throughout Australia, New Zealand and Asia. Her theatre credits include *The Snow Queen*, *The King & I*, *A Slice of Saturday Night*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Phantom Of The Opera*, *Chicago*, *Kiss Me Kate* and most recently *How To Succeed in Business Without Really Trying* for The Production Company.





LOUISE BELL
An Angel

Louise started dancing at the age of 3 with the May Downs School of Dancing and was trained in all facets of dance. She currently learns singing with Kathryn Sadler. Louise appeared last year in both *Gypsy* and *Guys and Dolls* for The Production Company and recently in their production of *Mack & Mabel*. Louise appeared in the Adelaide and Perth tour of *The Boy From Oz*, after playing the role of Gymnasia in Simon Gallaher's Australian/New Zealand tour of *A Funny Thing Happened On The Way To The Forum*. Prior to this she performed in the Brisbane tour of the Victoria State Opera's *My Fair Lady*, in *Iolanthe* (Victoria State Opera), *Sesame Street Live* (Michael Edgley International) and Joan Brockenshire and Tommy Dysart's production of *Hocus Pocus*. Louise is a resident performer at The Lido Cabaret Restaurant and has appeared in Melbourne at numerous corporate events and promotions. Louise has also performed as a compare, singer and dancer with It's Showtime at Westfield for Oz Force Australia. Louise also conducts her own Dance School, Dolly's School of Dance.



ANTON BEREZIN
Sailors Quartet

Anton began his performing career crawling across the Princess Theatre stage in a production of *The Magic Flute* at the tender age of eight. After a brief attempt at being a lawyer, he returned to the stage for his adult debut in *Piano Dancing* at Playbox in 1992. Anton has since appeared in *Follies*, *Mack & Mabel*, *The Secret Garden*, *Chess*, *Cats* and he played the role of Perchik opposite Topol in *Fiddler on the Roof*. While studying acting at The Actors Centre in London, Anton appeared in a workshop production of *Adventures of Venice*. He performs in cabaret and has also appeared in numerous television commercials. In 2000, Anton was part of The Production Company's *The Gilbert & Sullivan Show*, presented for the Melbourne Festival and this year was part of the *How To Succeed in Business Without Really Trying* company.



ROHAN BROWNE
Sailor & Passenger

Passion, true passion, lasts a lifetime... needless to say he has been governed by his passion for most of his living days. Following that dream that hopefully, one day, will become a reality. Rohan's not going to bore you with an itinerary of his life's work but he will say this and only this... "Life's a garden, dig it. I've been fortunate enough to explore my passion everyday and make a living from it...I encourage everybody to do the same". Rohan would like to dedicate these few performances to the inspiration of his life, his family, in particular his mother and father.



DAVID ENGLISH
Sailors Quartet

In 1970 David won scholarships in singing and drama to the Melba Conservatorium and National Theatre in Melbourne. Whilst studying he appeared in local productions including *Luther*, *The Crucible*, *All My Sons*, *Mame*, *Kiss Me Kate*, *Fiddler on the Roof*, *Damn Yankees* and *Orpheus in the Underworld*. In 1975 he went to Europe and was cast in the UK tour of *Hans Christian Anderson* with Tommy Steele. On his return, he toured in the original Australian production of *Annie*, then followed *Evita*, *The Sound of Music*, *Oliver*, *Guys and Dolls*, *Allo Allo* and five seasons of *My Fair Lady*. He toured in *The Merry Widow* and in the recent production of *Annie*, understudying Anthony Warlow as Warbucks and playing the role during the Melbourne season. David has written, performed and directed many children's shows and has also written *Smithy*, a musical based on the life of Sir Charles Kingsford Smith which premiered in concert at the Melbourne Concert Hall in 1996. David's film and television appearances include *I Can Jump Puddles*, *Evil Angels*, *The Flying Doctors*, *Neighbours*, *The Damnation of Harvey McHugh*, *The Last of the Ryans*, *Jimeoin* and *The Violent Earth*.



NATALIE GILHORNE
Reporter & FBI

Natalie studied voice at the Queensland Conservatorium Of Music and is trained in all facets of dance. She appeared in *Aesop's Fables* for Opera Queensland, *Chess* and various cabaret events in Brisbane. In 1995 she was an original cast member of *The Secret Garden* Australian tour and travelled to New Zealand as Dance Captain. Other credits include Asian tours with Walt Disney Special Events Group and *Fiddler On The Roof* at the Regent Theatre in 1998. Natalie was featured in *She Loves Me* for The Production Company before touring as Assistant Choreographer on the Australian tour of *The Sound of Music* and this year appeared in The Production Company's seasons of *How To Succeed in Business Without Really Trying* and *Mack & Mabel*.



BRIAN GILLESPIE

Sailor & Passenger

Brian Gillespie began dancing at the age of eleven at Janine O'Farrell's and later Barbara Lynch School of Dance. He is a scholarship winner and graduate of the Dance Factory in Melbourne and since graduation has worked extensively as a dancer in corporate and cabaret events, pantomimes and theme parks. His television credits include Channel Nine's *In Melbourne Tonight*, *TV Week Logie Awards* and *Good Morning Australia*. Brian performed in *Fiddler on the Roof* and has just recently returned from touring Australia in *Cats Runaway To The Circus* covering and performing seven roles. He is a regular teacher at the Dance Factory and is thrilled to be joining the cast of *Anything Goes*.



CLIVE HEARNE

Henry T Dobson, a Minister

One of Australia's most versatile actor/singers, Clive began his career in J.C. Williamson's production of *Call Me Madam*. After more than 40 years in the business he has played major roles in many productions including *Paint Your Wagon*, *Can Can*, *Irma La Douce*, *South Pacific*, *Showboat*, *Kismet*, *Carousel*, *Promises Promises*, *Man of La Mancha*, *Gypsy*, *Evita*, *Cabaret*, *Follies*, *Metropolis*, *Oklahoma*, *A Little Night Music*, *Dimboola*, *Forty Carats*, *Voyage Round My Father*, *Mack & Mabel* and more. He played the role of Cecil B. DeMille in the Australian premier Regent theatre production of *Sunset Boulevard*. A generous supporter of regional theatre, he has directed and played numerous roles with some of Melbourne's leading theatre companies. He is also a skilled craftsman and has been often seen backstage with his well seasoned hammer and nail pouch, constructing sets and props. In television he 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* on the Nine Network and *Blue Heelers* for the Seven Network.

training at Dance World 301 then further training at the New Zealand School of Dance where he completed his RAD Advanced Certificate. He entered professional theatre as a member of Dance Theatre Victoria for a season of the ballet *Hansel and Gretel*. His aspiration to perform in music theatre was realised in playing the part of Benjamin in *Joseph and the Amazing Technicolor Dreamcoat*, touring Hong Kong, Singapore and New Zealand. He followed this with another Lloyd Webber show playing Pouncival in the recent *Cats Run Away to the Circus* Australian tour, including numerous performances in his understudy role of Mr. Mistoffelees. Hunter would like to thank his tap teachers Isabelle and Megan.



GARRY GINIVAN

Luke-John

Garry's most recent stage appearances were as Grandma Tzeitel in *Fiddler on The Roof* and as Junior in *Crazy For You*. Other stage appearances have included *A Chorus Line*, *Evita*, *West Side Story*, *Chicago*, *Cats* and *Man Of La Mancha*. His West End credits include *Hans Anderson*, *Peter Pan* and *Showboat* and UK tours of *Cabaret*, *My Fair Lady*, *Salad Days* and *Pal Joey*. Garry has choreographed for the MTC and QTC as well as directing for The Melbourne International Festival of the Arts. His production company, Garry Ginivan Attractions is recognised as one of Australia's leading producers of musical theatre for children and productions have included *Possum Magic*, *The Magic Faraway Tree*, *Winnie the Pooh*, *The Tales of Peter Rabbit*, *Puff the Magic Dragon* and *Pinocchio - The Greatest Little Show On Earth*.



KIRSTEN KING

An Angel

Kirsten was trained under the guidance of Barbara Lynch in all facets of dance and vocally is being coached by Kate Sadler. Professionally Kirsten's experience includes the Australian tour of *Happy Days* covering the role of Laura (played by Jo-Beth Taylor). Other live performances include national and international productions for Conrad & Co and the Centenary of Federation. Kirsten is also a resident performer at the Lido Cabaret Restaurant. Kirsten is thrilled to once again be joining the team at The Production Company after her appearance in *How To Succeed In Business Without Really Trying* and dedicates her performance in *Anything Goes* to her family and friends for their constant support.



HUNTER JAQUES

Sailor & Passenger

Hunter's future as an entertainer seemed inevitable after enthusiastically attending classes in dance, drama and singing as a child in New Zealand. After moving to Melbourne he undertook full time dance





**MANDY
LOWERY**

Guest & Passenger

Mandy Lowery commenced her formal training at the age of three undertaking jazz, tap and classical dance classes at the Hart School of Dancing. She has also furthered her studies and love of performing by incorporating vocal training with Susan-ann Walker. She has just recently starred in Nova's amateur theatre production of *42nd Street* as Peggy Sawyer and also in Cloc's production of *Chicago*. Mandy also adds to her list of credits performances with Rhonda Burchmore and many other fashion shows, charity events, television and commercial work. *Anything Goes* marks Mandy's professional musical theatre debut.



**TIM
MCDOWELL**

Sailor & Passenger

Tim trained as a dancer at the Victorian College of the Arts and the Dance Factory in Melbourne. He has performed in Opera Australia's production of *A Midsummer Night's Dream* both in Melbourne and Edinburgh festival seasons. His theatre credits include; *West Side Story*, *Me and My Girl*, *My Fair Lady*, *Sweet Charity*, *Crazy for You*, *Fiddler on the Roof* and *Happy Days, the Arena Mega Musical*. Tim has appeared in television, theatres and functions across Australia and the world.



**BARRY
MITCHELL**

Sailors Quartet

Barry's professional career spans more than twenty years in theatre, jazz, cabaret, comedy, radio and television. He studied at the Victorian College of the Arts School of Opera, during which time he sang the lead role of Vaudeмонт in the Australian premiere of Tchaikovsky's *Iolanta*, Levko in Rimsky-Korsakov's *Maynight* and many more. Barry also appeared as the Mayor in Britten's *Albert Herring* and is a regular member of the Opera Australia chorus. Barry performed last year in The Production Company's *Call Me Madam* and *The Gilbert & Sullivan Show* and played the role of Harry in *Prodigal Son*. Barry's television appearances include *Good Morning Australia*, *The Midday 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 school's in children's theatre. Barry's most recent appearances were in The Production Company's seasons of *How To Succeed in Business Without Really Trying* and *Mack & Mabel*.



PHIL MOYE

Captain

Over a career spanning nearly three decades Phil has performed in theatre, television and radio drama as well as a large number of television commercials. His many appearances for the Queensland Theatre Company include the Dauphin in *Saint Joan*, Dennis in *Habeas Corpus* and Snake in *The School for Scandal*. He also has vast experience in various branches of musical theatre include *Showboat* and the recent production of *Annie* as well as a number of years at Dirty Dick's Theatre Restaurant and two years touring with Opera Queensland in the children's opera *Aesop's Fables*. Television credits include *Prisoner*, *Cop Shop*, *Animal Park*, *The Wayne Manifesto*, *Pozieres*, *Stingers*, *The Games*, *Crash Zone* and soon to be seen in *Neighbours*.



**CHRISTINE
NEWELL**

The Debutante

Christine recently appeared as a Postulant in the Gordon Frost/SEL production of *The Sound of Music*. Touring Australia with the show she also understudied and performed the role of Liesl von Trapp on a number of occasions in Adelaide and Melbourne. Christine has studied all facets of musical theatre, participating in training programs at the Sydney Dance Company and with the Queensland Performing Arts Trust. She has trained at the Dance Factory and currently studies singing with Susan-ann Walker. She has worked regularly as a singer and compere for Conrad & Co, Greasepaint Productions and Storybook Theatre entertaining children throughout Victoria.



TYRAN PARKE
Photographer & FBI

Tyran graduated from the Western Australia Academy of Performing Arts in 1998. Since graduating Tyran has starred as Rolf in the Gordon Frost/SEL production of *The Sound of Music* in Sydney, Melbourne, Brisbane and Perth. He has performed in *Sunday in the Park* with George at NIDA and *Nostradamus* for Stageworks. Tyran has also devised and performed his one-man show *Since You Stayed Here*, which he wrote and directed with Stephen Amos. Tyran performed in the world premier of John Traverter's *Let us Begin Again* for the Perth Festival and appeared in *The Magic Flute* for the WA Conservatorium. He is a regular artist on Bert Newton's *Good Morning Australia* and at Star City in Sydney. *Anything Goes* marks Tyran's third performance with The Production Company.



DARREN TYLER
Purser

Darren started dancing at age six, and after eleven years training, he realised that this was more than a hobby. Over the last eight years Darren has been regularly working as a dancer and also is a sought after dance teacher in both Sydney and Melbourne. Darren has worked on various television shows, commercials and in musical theatre. He has been employed by people such as Kylie Minogue and Rhonda Burchmore and has toured nationally with The Ross Skiffington Grande Magic Company. Darren's musical credits include; *Showboat*, *Happy Days*, *the Arena Mega Musical*, *Pan*, where he understudied and performed the role of Peter Pan, and most recently Darren spent six months on the P&O cruise liner the Pacific Sky as an entertainer. Darren is proud to be a part of this production of *Anything Goes* and would like to dedicate his performance to his biggest fans, which are his niece and nephews, Paige, Tyler and Cameron.



HESTER VAN DER VYVER
An Angel

Hester trained at the National Theatre Ballet School and at the Melbourne Conservatorium of Music. This is her third appearance with The Production Company after performing in *Call Me Madam* and *Funny Girl*. Hester also performed in the Melbourne and Brisbane seasons of the Gordon/Frost Production *Crazy For You*. This year she has been part of the new cabaret act *Kitty Can Tap*. Hester sings in a band and has performed at many corporate functions. She is a St Martins Theatre scholarship winner and has most recently been seen in the plays *Nylon Nights* and *Detourne It Yourself*.



ROD WATERWORTH
Sailors Quartet

Rod has trained in all facets of theatre and worked extensively in fashion parades and conventions throughout Australia. Theatre credits include *Cats*, *Anything Goes*, *The Wizard of Oz*, *Possum Magic*, *Tannhauser*, *Faust*, *42nd Street*, *Me and My Girl*, *The Pirates of Penzance*, *Xerxes*, *My Fair Lady*, *Red Hot and Rhonda*, *Crazy For You*, *Winnie the Pooh*, *Jolson*, *The Magic Faraway Tree* and *Annie*. He has previously appeared in *Mack & Mabel*, *Mame*, *She Loves Me*, *Funny Girl*, *Call Me Madam*, *Gypsy* and *Guys and Dolls* for The Production Company. Rod was a member of the vocal group The Stage Door Johnnys and The New Fabulous Rhythm Boys, performing at the Gold Coast Jazz Festival. Rod has also appeared at Prior Engagements Supper Club and on *The Midday Show* and *Good Morning Australia*.



MEGAN WEST
An Angel

Megan commenced her training with Donna Halloran School of Dance NSW, and was later accepted at the VCA. In 1993, she was awarded a scholarship at Dance World 301 for the full time dance course. Upon completing her training Megan left to tour Australia and NZ with Adelaide Festival Trust's production of *42nd Street*. Since that point Megan has performed for the VSO in the productions of *My Fair Lady*, *West Side Story*, *Don Quixote*, *Kismet* and *Mack & Mabel*. Her stage career has continued with performances of Opera Australia's *Samson and Delilah*, the Colossal Theatre Company's *Sweet Charity* and the launch of Dein Perry's new project *Steel City*. More recently Megan completed a tour with the Gordon/Frost production of *Crazy for You*, *The Boy From Oz* Australian tour and Simon Gallaher's *A Funny Thing Happened on the Way to the Forum*. Megan is thrilled to again join the Production Company team in *Anything Goes* after her recent success in *Mack & Mabel*.





PETER J ADAMS

Director

Peter is Senior Program Manager Victorian Arts Centre Events and was Associate Director on the national tour of *The Sound of Music* which starred Lisa McCune, John Waters and Bert Newton and more recently Rachael Beck, Rob Guest and Joan Carden.

Peter was Resident Director of *Showboat* (Green Room Award nominee) and recreated the original direction of *Crazy For You* for the Melbourne and Brisbane seasons. He was Associate Director (New Zealand tour) and Resident Director (Australian tour) of *The Secret Garden* and Resident Director for the Australasian tour of *Fallen Angels* starring Hayley and Juliet Mills.

Other direction credits include *Grease*, the inaugural production at the KAD Theatre in Chiang Mai Thailand, concerts with the State Orchestra of Victoria, *84 Charing Cross Road* and most recently *Helene, Only to her Friends* by Diana Burleigh at Chapel on Chapel. He has also directed *Coward and Company* - an original Noel Coward revue by Anthony J. Hayes.

Peter has worked on air and as a Producer in radio and television with Bert Newton and Mike Walsh.



JOHN FOREMAN

Musical Director

John Foreman is well known to Australian audiences after almost ten years as musical director of Network Ten's *Good Morning Australia* with Bert Newton. John has worked with hundreds of Australian and international artists, including Chris Isaak, Shirley Bassey, Tom Jones, Reba McEntire and jazz legends Joe Williams and Buddy de Franco.

Last year John wrote *The Flame*, performed by Tina Arena, and the Sydney Symphony Orchestra to a worldwide audience of more than three billion people at the Sydney 2000 Olympic Games Opening Ceremony. More recently John was conductor for the Opening Gala concert for the 2001 Goodwill Games, for which he composed the song *All Around the World* (performed by US pop artist Debelah Morgan) and arranged and orchestrated the national anthem.

Following the release of his Aria Award-nominated CD *No Jivin'* on BMG Records in 1992, John performed as a featured artist at the Montreal International Jazz Festival in Canada in 1995, Cork International Jazz Festival (Ireland) in 1996, and the Santa Barbara International Jazz Festival (USA) in 1998 and 1999.

Other television credits include his work as Musical Director for the 1998 40th AFI Awards, *This Is Your Life - Bert Newton Episode*, and appearances at the 1998 TV Week Logie Awards and the 1993 Logies. Recording credits include *Back In the Swing* (Anthony Warlow, Polydor, 1993) *Playdiem* (John Foreman, Steve Hunter, Guy le Clair, David Jones, 1993), and string arrangements for *Kate Ceberano & Friends* (ABC Records).



DANA JOLLY

Choreographer

Dana's career began at the age of ten when she played Gypsy Rose as a child in the musical *Gypsy* at Her Majesty's Theatre Melbourne. Dana then went on to train at the Victorian College of Arts where she received a Pratt Scholarship to further her career. Before travelling overseas, Dana danced with the Victoria State Opera and the Australian Contemporary Dance Company. Dana then moved to London where she spent ten years between 1989 and 1999 dancing and choreographing in the UK, Europe, Scandinavia and Japan.

Her credits include Wayne Sleep's *Hollywood and Broadway* UK Tour, Andrew Lloyd Webber's *Song and Dance* UK & Europe tour, *Royal Variety Performance*, *British Music Awards*, *National Music Express Awards London*, various fashion and hair shows UK and Japan, television, film, video clips and world pop tours, *Shall We Dance* tour and Winter Olympics Norway.

She has worked with artists Ray Charles, Madonna, Gloria Estefan, East 17, Cliff Richard, Prince, Ewan McGregor, Alexei Sayle, Ronnie Corbett, Hale and Pace, Michael Ball and Michael Crawford to name a few.

Dana returned to Australia as Resident Choreographer on Susan Stroman's *Showboat* and is currently choreographer for a new Australian Pop Artist signed to Liberation Records.

Dana is delighted to be working with Jeanne Pratt and The Production Company on *Anything Goes* and dedicates her performance to her Mum and Dad for all their love and support.





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 arriving in Melbourne he designed set and costumes for *Madame Butterfly* - In MODD (Melbourne Symphony Orchestra, the Melbourne Theatre Company, The Australian Ballet and the Victorian State Opera).

Other work includes set and costume designs for *Into the Woods* (The Central Queensland Conservatorium of Music), *Thieving Boy/Like Stars in My Hands* (Playbox) for which he was nominated for a Green Room award for Best Design, *Gaelforce Dance* (Jacobsen Group) touring internationally, *The Journey Girl* (Particular Productions), *Elegies for Angels, Punks and Raging Queens* (Victorian AIDS Council), *The Dogs Play/A Few Roos Loose in the Top Paddock* (Playbox), *Diving for Pearls* (Melbourne Theatre Company), costume design for *Going Home* (West Australian Ballet) part of the Perth International Festival of Arts.

Leon was involved with the set design of The Production Company's 2000 season, adapting Dale Ferguson's original design for *Call Me Madam* and *Gypsy*, then creating original designs for *Guys and Dolls* and *The Gilbert and Sullivan Show*.

This year Leon designed the set for The Production Company's *How to Succeed in Business Without Really Trying* as well as *Mack & Mabel*, and set and costumes for *The Sign of the Seahorse* for Playbox and Melbourne Symphony Orchestra.



CHRISTINA SMITH
Costume Designer

Christina studied set and costume design at WA Academy of Performing Arts, during which time she was the recipient of the Town and Country Scholarship in her 2nd year, and was also a member of the delegation which travelled to Prague to exhibit in the prestigious PQ95 Scenic Design Exhibition. Whilst based in Perth, she designed costumes for *BlackRock* (Black Swan Theatre Company), *Serendipity*, *Magical Tales and Mythical Tails*, *A Musing* and *P.S.* (2 Dance Plus).

Since moving to Melbourne, Christina has sought to further her education by assisting many established designers on various projects, including a period at the Melbourne Theatre Company working with the former resident designer Tony Tripp. During this time she also designed a variety of events for companies including Joining the Chorus, and many project based works at venues such as La Mama and Dancehouse.

More recent designs include scenery and costumes for *The Eskimo* by Matt Cameron for Neonheart Theatre (which were nominated for a Green Room award); costumes for *Personal Best*, a one act ballet for the Australian Ballet choreographed by Stephen Baynes and costumes for *Three Days of Rain* at the Melbourne Theatre Company. She has also just completed the set and costumes for *Inside oi* at Playbox.

Most recently Christina was the costume designer for The Production Company's *Mack & Mabel*.



TIM NEWMAN
Lighting Designer

In a short space of time Tim has worked his way up from employment as a casual electrician to crew supervision and lighting design. His casual work as an electrician with The Australian Ballet, The Australian Opera and Melbourne Theatre Company led to the lighting desk and soon he became skilled in the operation and design of lighting. His expertise in this area led him to work on *The New Rocky Horror Show* and *The Official Tribute to the Blues Brothers*. Between 1994 and 1996, Tim was a full time production manager for Concert Lighting Systems touring with Jackie Cheung, The Highwaymen, Harry Connick Jr. and Nick Cave & the Bad Seeds. Tim has worked as a lighting programmer and design associate on *Pagent*, *Sisterella*, *Grease the Arena Spectacular*, *Steel City*, *The Boy from Oz*, *Fame the Musical*, *The Sound of Music* and *Shout*. Tim has designed the lighting for *I Love You Your Perfect Now Change*, *It's a Dad Thing* and most recently *Hellene*, *Only to Her Friends*. Tim is currently engaged with Concert Lighting Systems as their resident lighting designer.





SHELLY LEE
Sound Designer
for System Sound

Shelly's career in sound engineering began with System Sound in 1990. With a keen interest in musical theatre and classical singing she was engaged by System as a trainee on *The Phantom of the Opera* Melbourne season. During this season, she completed a Bachelor of Science Degree, majoring in Electronic Engineering.

In 1992 she was engaged by System to tour with *Joseph and The Amazing Technicolor Dreamcoat* followed by tours throughout Australia, New Zealand, Asia, and Africa as Head Operating Sound Engineer on *Cats*, *West Side Story* and *Les Miserables*. With this broad experience behind her, Shelly spent eight months in 1997 working in London in the West End as Operating Sound Engineer for Autograph Sound Recording Ltd in musical theatre.

Returning to Australia Shelly again worked with System Sound on a series of productions until the year 2000 when she was offered a staff position with System as a Production Supervisor. In this capacity, Shelly now often takes on the role of Associate or Assistant Designer in addition to managing production tours such as *The Sound of Music*, *Miss Saigon* (Manila, Singapore, Hong Kong) and *Les Miserables* (Buenos Aires & Sao Paulo). Locally, Shelly has supervised a wide range of projects including *Call Me Madam* for The Production Company, *Agape* (St Patrick's Cathedral) and various pieces for Garry Ginivan's Rainbow Productions. Her other involvements over the years include *Joining the Chorus* (Rod Laver Arena), *Barbara Cook Concert*, *Hot Shoe Shuffle*, *Me and My Girl*, *Godspell* and most recently *Mamma Mia!*



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 for many of the state theatre companies, commercial producers and festivals throughout Australia. 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 Ayers as well as numerous Melbourne Festivals.

More recently, 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, with Dame Kiri Te Kanawa and the Australian and Asian tours of the award winning *Chicago*.

David now runs his own production company, the surprisingly titled David's Company, specialising in theatre and concert management. Recent projects have been *Jolson*, *The Shaolin Kung Fu Monks*, *Buddy - The Musical*, *It's a Dad Thing*, *Always ... Patsy Cline* as well as being Technical Director for all The Production Company presentations throughout 1999, 2000 and 2001.



STATE ORCHESTRA of Victoria

The State Orchestra of Victoria was formed in 1969 as a specialist opera, ballet and theatre orchestra, and each year performs for 360,000 people with Opera Australia and The Australian Ballet. On July 1, 2001 the SOV became an independent, self-governing organisation and has secured an ongoing and expanding role as one of Victoria's key arts contributors.

In previous successful partnerships with The Production Company, the State Orchestra has been the music behind *Call Me Madam*, *Gypsy*, *Guys and Dolls*, *The Gilbert and Sullivan Show*, *How to Succeed In Business Without Really Trying* and *Mack & Mabel*. The orchestra also recently performed *The Mikado* with the Royal Carl Rosa Opera Company further demonstrating its operetta talents.

A growing catalogue of fine recordings has seen the State Orchestra achieve national and international recognition. Selected recordings of repertoire with The Australian Ballet and Opera Australia, such as *Don Quixote*, *Madam Butterfly*, *The Merry Widow* and *1914* are available. The diversity of the State Orchestra is highlighted in recordings such as *Seduction*, featuring the songs of Richard Strauss, *Solitude*, showcasing twentieth century compositions and *Uilleann Sunrise*, a collection of Celtic music.

The Orchestra invites you to become a friend of the State Orchestra entitling you to benefits including discounts on concert tickets and CDs, opportunities to meet the musicians as well as retail discounts. Please call Marita O'Callaghan on 03 9694 3636 to enquire about becoming a Friend of the State Orchestra of Victoria.

MAJOR SPONSORS



SUPPORTING SPONSORS



Arnold Bloch Leibler
Lawyers and Accountants



BESEN FAMILY
FOUNDATION



Deacons
Lawyers



JBWere

Kevin O'Neill
FLORIST



PrintLinX
THE POWER IN PRINT



THE AUSTRALIAN
COLLEGE OF HAIR
DESIGN & BEAUTY



3AW

ACTIVE FOR LIFE
VicHealth

VILLAGE
ROADSHOW

FOUNDATION SPONSORS

Sir Rupert Hamer AC KCMG Garry Krauss AM & Pru Krauss
Gil & Sandi Hoskins Dame Elisabeth Murdoch AC DBE
The Robert Salzer Foundation

PATRONS AS AT 14/09/01

Maurice and Helen Alter
Arnold Bloch Leibler
Austrim Nylex Limited
Kevin and Colleen Bamford
Bang & Olufsen (Australia)
Felicity Beale
Marc and Eva Besen
Nuno D'Aquino
Marilyn Darling

Paula and Lindsay Fox
The Gandel Group Pty Ltd
Peter S Gassenheimer
Gil and Sandi Hoskins
Dr. Alastair Jackson
Mem Kirby
Kliger Wood Real Estate
Solomon and Rosie Lew
Mary Lipshut
Ted H Lustig AM

Ira and Isador Magid
Eve and Frank Mahlab
David Mandie OBE
Robert and Victoria McLellan
Harold Mitchell
Bill Montague
Elaine Montague
Dr Paul and Sue Nisselle
John and Jennifer Prescott
Rae Rothfield

Peter D Scanlon
Dr's Ziva and Max Shavitsky
Sam and Minnie Smorgon
Ezekiel Solomon
Beverley Sutherland Smith
Leon and Sandra Velik
Ruth and David Waislitz
Nathan and Nechama Werdiger
Mrs. P Yunghanns



The Production Company

Level 39, 55 Collins Street, Melbourne 3000
Telephone 03 9921 7135 Facsimile 03 9921 7177
Email theproductioncompany@visy.com.au

BOARD OF DIRECTORS

CHAIRMAN
Mrs Jeanne Pratt AO
Mrs Felicity Beale
Mr Keith Beecher
Sir Rupert Hamer AC KCMG
Mr Garry Krauss AM
Ken Mackenzie-Forbes AM
Mr Ross Mollison
Mr Darien Sticklen
COMPANY SECRETARY
Mr Stephen W Bolton

MANAGEMENT

GENERAL MANAGER
Rachel D Taylor
ARTISTIC DIRECTOR
Ken Mackenzie-Forbes AM
SPONSORSHIP AND
DEVELOPMENT MANAGER
Chris Gibbons
TECHNICAL DIRECTOR
David Miller

SPECIAL THANKS / ACKNOWLEDGEMENTS

Programme Notes *We Get A Kick Out Of You*
Assistance with photographic material
Rehearsal studios, payroll management and
generous assistance with wardrobe and props
Assistance with sound material
Special thanks to

Frank Van Straten OAM
Catherine O'Donoghue, Performing Arts Museum Collection, VACT
Melbourne Theatre Company
Clark Sinclair, Radio 3SA
Mark Gogoll

STATE ORCHESTRA OF VICTORIA

MANAGING DIRECTOR	Peter Garnick
ARTISTIC ADVISOR	Jo Beaumont
OPERATIONS MANAGER	Stuart Jones
PRODUCTION MANAGER	Celia Welch
PRODUCTION COORDINATOR	Lucas Burns
PRODUCTION COORDINATOR	Ben Thomas
DEVELOPMENT & MARKETING MANAGER	Wendy Brooks
CORPORATE RELATIONS & SPONSORSHIP MANAGER	Marita O'Callaghan
ADMINISTRATION OFFICER DEVELOPMENT	Anne-Maree Wheeler
MANAGER PEOPLE & CULTURE	Jenny Mitchell
CLIENT MANAGER	Katie Argyle
MANAGER FINANCE	Greer Marshall
ADMINISTRATION OFFICER	Lynnelle Moran
COMMUNICATIONS CONSULTANTS	Ker Walsh Communications

THE STATE ORCHESTRA OF VICTORIA GRATEFULLY ACKNOWLEDGES THE SUPPORT OF

BENEFACTOR

Miss Betty Amsden - Supporting the SOV Chamber Music Program
Mr David Mandie OBE FAIM

ASSOCIATE

Tom and Beth Bruce	Dr Betty Elliot
WJ Forrest	Leon & Pam Mow - Supporting the SOV Education Program
Mario Perrone	Pamela Zelcer

CORPORATE PRINCIPAL PARTNERS



Allens Arthur Robinson



ERNST & YOUNG

M&GSAATCHI

John Wertheimer
& Company Ltd.

SUPPORTERS



GRACE



For information about the SOV donations and sponsorship program, please call Marita O'Callaghan on 03 9694 3636
or email marita.ocallaghan@stateorchestra.com.au

The State Orchestra of Victoria is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.
The State Orchestra of Victoria acknowledges the support of the Victorian Government through Arts Victoria - Department of Premier and Cabinet.



ARTS
VICTORIA



100 St. Kilda Rd, Melbourne, 3004, Australia
Telephone: (03) 9281 8000
Facsimile: (03) 9281 8282

TRUST

Mr Carrillo Gantner - President	
Mr Michael Daddo	Mr Stefano de Pieri
Mr Steve Harris	Mr Ian Hicks
Ms Victoria Marles	Ms Ailsa Piper
The Hon Haddon Storey QC	Ms Janice van Reyk
Mr Tim Jacobs - Chief Executive	

The Victorian Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Programme.

FOR YOUR INFORMATION

- * The management reserve the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserve the right of refusing admission. Please check your tickets for the correct starting time.
- * Latecomers will not be admitted until a suitable break in the programme.
- * Babies or children in arms are not permitted into State Theatre, Playhouse, George Fairfax Studio or the Melbourne Concert Hall during performances unless tickets are purchased for them. In the interests of other patrons, it is recommended that children under the age of three not attend performances unless the programme is specifically for children.
- * Cameras, tape recorders, paging machines and portable telephones must not be brought into the auditorium.
- * In the interests of public health, the Victorian Arts Centre is a smoke free area.

**SOON TO BE REVEALED
SEASON 2002**

SUBSCRIBERS ARE THE TOP!

JOIN US FOR MORE GREAT ENTERTAINMENT IN 2002.

Call 03 9921 7135 or e-mail
theproductioncompany@visy.com.au
to join our mailing list and be the first
to receive our brochure for Season 2002
SUBSCRIBERS ENJOY DISCOUNTS AND THE BEST SEATS



**BRINGING YOU BROADWAY'S
BRIGHTEST SHOWS!**

HOW TO SUCCEED
IN BUSINESS
WITHOUT REALLY TRYING

MACK & MABEL

ANYTHING
GOES

