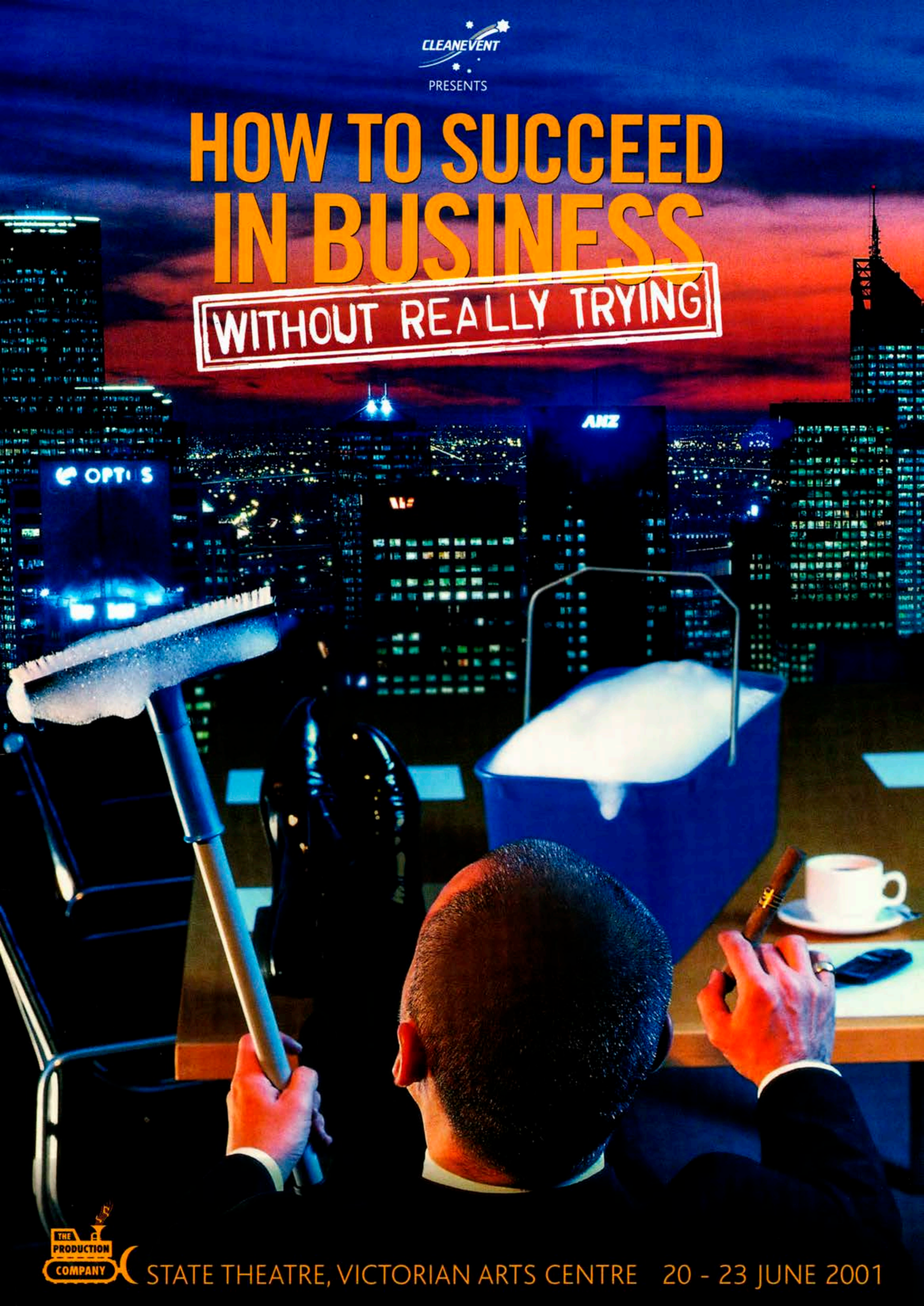


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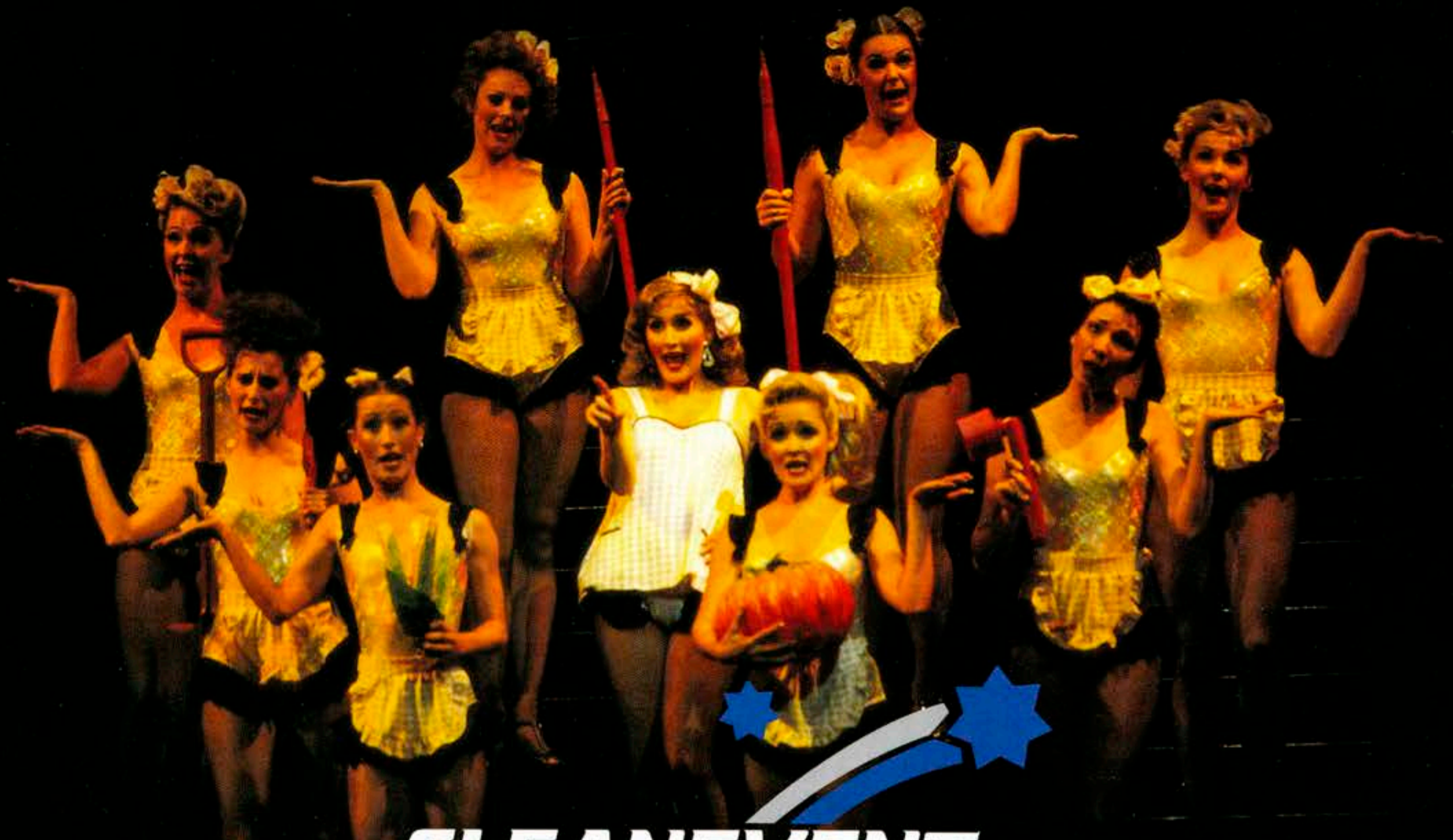
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WITHOUT REALLY TRYING



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JOHN WOOD IN

Frank Loesser AND Abe Burrows'

**HOW TO SUCCEED
IN BUSINESS**

WITHOUT REALLY TRYING

BOOK BY Abe Burrows, Jack Weinstock AND Willie Gilbert

MUSIC AND LYRICS BY Frank Loesser

BASED UPON THE BOOK BY Shepherd Mead

ORIGINALLY PRESENTED BY Cy Feuer AND Ernest H Martin IN ASSOCIATION WITH Frank Productions
BY ARRANGEMENT WITH Warner/Chappell Music, EXCLUSIVE REPRESENTATIVE OF Music Theatre International

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BARRY MITCHELL · RYAN MORTIMER · PATRICK O'NEILL · SHARNI PAGE · JOLENE SLATER

BROOKE SYNNOTT · CHRISTINA TAN

and **REG GORMAN** as Wally Womper

STATE ORCHESTRA OF VICTORIA

SET DESIGNER **LEON SALOM** COSTUME CO-ORDINATOR **STACY GARDOLL**

LIGHTING DESIGNER **PHILIP LETHLEAN** SOUND DESIGNER **NICK REICH** TECHNICAL DIRECTOR **DAVID MILLER**

CHOREOGRAPHER **KELLY AYKERS** MUSICAL DIRECTOR **GUY NOBLE**

DIRECTED BY **KRIS STEWART**

STATE THEATRE, VICTORIAN ARTS CENTRE 20 - 23 JUNE 2001

This production is dedicated to the memory of Jamieson Lewis (1943 - 2001),
respected Melbourne lighting designer who lit The Production Company's *She Loves Me*, *Guys and Dolls* and *The Gilbert & Sullivan Show*.

Jerry Herman's stunning musical is considered one of the richest and most melodic scores in Musical Theatre. Of all his legendary productions, including *Hello Dolly!*, *Mame* and *La Cage Aux Folles*, *Mack and Mabel* is his favourite piece.

Mack and Mabel tells the true life story of silent movie director Mack Sennett and his relationship with Mabel Normand, a waitress from Brooklyn. This dramatic story of love, showbusiness and ambition will dazzle you with its many thrilling song and dance sequences including, *Tap Your Troubles Away*, *Time Heals Everything* and *I Won't Send Roses*.

John Diedrich is Mack Sennett and Caroline O'Connor is Mabel. Leonie Page is Lottie, one of Mack's loyal company.

"Caroline O'Connor is a delight as Mabel..." FINANCIAL TIMES (UK)

MACK & MABEL

Book by Michael Stewart
Music and Lyrics by Jerry Herman
Based on an idea by Leonard Spigeglass



DIRECTOR Jo-Anne Robinson MUSIC DIRECTOR Guy Simpson CHOREOGRAPHER Leanne White

STARRING John Diedrich,

Caroline O'Connor & Leonie Page

Wednesday 22 - Saturday 25 August

Cole Porter's famous show is a fun and fabulous musical journey and features some of his greatest songs, including *I Get a Kick Out of You*, *You're the Top*, *Anything Goes* and *All Through the Night*. These songs have transcended the confines of a musical score and are some of the most enduring and well loved pieces in the American songbook.

Porter's magical score is coupled with a romantic, funny and intriguing story. This Trans-Atlantic journey on the SS American is one you will never forget with four showgirls, three romances, two gangsters and one nightclub singer.

"Wonderful, wonderful music! A fun Show!" NEW YORK HERALD TRIBUNE

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



DIRECTOR Peter Adams MUSIC DIRECTOR John Foreman CHOREOGRAPHER Dana Jolly

STARRING Chelsea Gibb
& Kane Alexander

Wednesday 3 - Saturday 6 October

ALL PERFORMANCES WITH
THE STATE ORCHESTRA OF VICTORIA

BOOK AT TICKETMASTER 7 136 166



Welcome to The Production Company's third fantastic year of Broadway Musicals. We are thrilled to present to Melbourne audiences the first professional production of *How to Succeed in Business Without Really Trying* since 1963. This celebrated musical won seven Tony Awards when it first opened on Broadway in 1961, including Best Musical.

We are grateful to all the company for their hard work over the last two weeks in the rehearsal room. Staging a musical in this manner involves the commitment and expertise of many people. It would not have been possible without the invaluable support of Cleanevent, particularly Craig Lovett and all the other wonderful sponsors whose generosity we rely on.

We have gathered an outstanding company, which includes some familiar faces that we are delighted to work with again. Season 2001 also includes many new artistic personnel who will bring their special vision to our productions. We welcome Kris Stewart as director of tonight's show.

Finally, my thanks to our great Board, the staff of the Victorian Arts Centre and our friends at the State Orchestra of Victoria.

Enjoy!

Jeanne Pratt AO
Chairman



Cleanevent, the leading provider of Event Presentation Services in Australia, is delighted to be sponsoring this production of *How to Succeed in Business Without Really Trying*.

As an organisation that has grown from a small Melbourne based company in 1987 to the multinational corporation we are in 2001, we strongly believe in giving back to the community that has helped us become the "Successful Business" we are today. Sponsoring this production and consequently supporting the hard work of The Production Company is one way for us to achieve this goal.

The talents of many fine actors, musicians, technicians and creative personnel have gone into the production of this musical - their hard work and dedication to their craft is truly inspirational. Therefore, it is with great pleasure that I welcome you to the magnificent State Theatre and hope you enjoy the show!!

Craig Lovett
Chairman





DIRECTOR'S *Foreword*

How to Succeed in Business Without Really Trying reunited composer and lyricist Frank Loesser, director and librettist Abe Burrows and producers Ernest Martin and Cy Feuer, 11 years after their collective triumph with *Guys and Dolls*. Amazingly, *How to Succeed* proved to be even more successful, running longer and winning The Pulitzer Prize for Drama and numerous Tonys and Critics Circle Prizes.

J.C. Williamson toured *How to Succeed* around Australia in 1963-64 featuring Reg Gorman (who is in tonight's production) and Nancye Hayes, as well as a number of tragically unknown Americans in the leading roles, as was infamously the fashion at the time.

Of all of the classic musicals, *How to Succeed* is probably the work we see least in Australia, especially considering how often it's produced in the US. Maybe that's because it's so much about skewering the capitalistic dream and that it's, well, a bit sharper than most musical comedies. This ain't necessarily a gentle show.

A few weeks ago while I was in the US, I had the pleasure of having lunch with Des McAnuff, who directed the most recent Broadway production of *How to Succeed*, which starred Matthew Broderick and Sarah Jessica Parker. He commented that what he loved most about the show was how insincere it was; it didn't apologise for the fact that it wanted you to love someone who cheated and lied and never deserved to win; it never worried about parodying many members of its audience or even other shows on Broadway.

Pretty much like today, *How to Succeed* was surprising because it was contemporary; it was exactly true to that moment in history and no other. It's always exciting to see your own time on stage and for these tired businessmen in the orchestra seats, I'm sure it was just as exciting to see their lives presented, parodied and valued. We should all be so lucky.

Kris Stewart



RYAN MORTIMER

Executive

Ryan graduated from the Victorian College of the Arts with a Bachelor of Dance in 1999. Ryan has danced with Opera Australia in *Die Fledermaus*, *Julius Caesar* and the *Millennium 2000 Opera Gala* at the Sydney Opera House. He has also danced aboard P&O's *Fair Princess* as a resident entertainer. Last year, Ryan was a member of Tasdance, a contemporary dance company based in Launceston. He has also worked for Walt Disney Special Events, The Dance Theatre of Harlem at the Melbourne Festival and the Sydney 2000 Olympic Games. Most recently, Ryan danced in Opera Australia's *La traviata* for the 2001 Sydney and Melbourne seasons. *How to Succeed* is Ryan's first musical.



SHARNI PAGE

After appearing as Lucy in *The Lion, the Witch and the Wardrobe* at age 12, Sharni's taste for theatre emerged. Diverging slightly to study and be awarded a Bachelor of Arts in Psychology and Media at Swinburne University of Technology, Sharni continued to perform in the theatre, experiencing cabaret, pantomimes and theatre restaurant work. During her time at WAAPA, Sharni appeared in *The Mystery of Edwin Drood*, *My Favourite Year*, *Two Gentlemen of Verona*, *The Greeks*, *Carousel*, *Merrily We Roll Along*, played Joy in Nick Enright's *Summer Rain* and appeared in the short film *Clerks*. Sharni also composes music and plays the trumpet. This is Sharni's first production with The Production Company.



BROOKE SYNNOTT

Brooke started dancing at the age of three, with Barbara Lynch in Melbourne. Her education was at the Victorian College of the Arts Secondary School, after which she completed the Diploma Course at the Bartuccio Dance Centre. For the past 18 months, Brooke performed the role of Cassandra in the Australian tour of *Cats Runaway to the Circus*, which travelled to 41 cities and towns around the country. Her television credits include *IMT* and *The Footy Show* as a Tony Bartuccio dancer, *Journey to the Centre of the Earth*, *Neighbours*, *Hot Shots*, *Australian Quality Awards*, *Stingers*, *The Eric Banner Show* and *Crash Zone*. She also danced regularly at the Dragonfly Theatre Restaurant. Brooke was nominated for the Sportswoman of the Year Award in 2000, through her special interest in callisthenics.



PATRICK O'NEILL

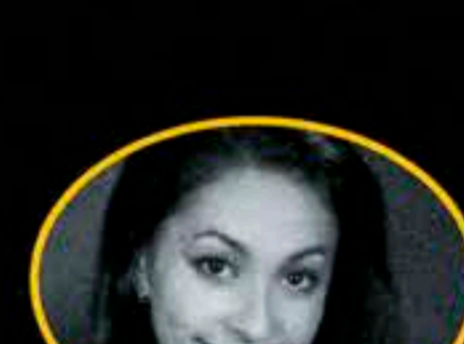
Policeman

After graduating from the Australian Ballet School in 1987, Patrick's first professional engagement was performing the male dance lead in Opera Australia's *The Merry Widow*. Following this, he went to Europe and spent five years with the Hanover Staatstheater Ballet in Germany and the company of French choreographer Karine Saporta, performing in Paris, Lyon and at the Perspectives French Dance Festival in Germany. Other work includes choreographing and performing in *Tongue-Tied*, a duet performed as part of the Mardi Gras Arts Festival, *Light* at the Performance Space in Sydney and *Two Step Crush*, a dance film by Gary Stewart. Most recently, he danced in the film *Blonde*, shot in Melbourne and based on the life of Marilyn Monroe.



JOLENE SLATER

Jolene commenced her training in the country town of St Arnaud before moving to Melbourne in 1997 to study full time dance at Dance Factory. In 1998, she was awarded a scholarship to complete her studies. Most recently, Jolene has been performing and choreographing various dance shows and fashion parades as well as being a regular teacher at Dance Factory. She has also performed in numerous television commercials, film clips and corporate productions such as the *TV Week Logie Awards*, the movie *Blonde*, Warner Bros pantomimes, NBL and NRL cheerleading in Melbourne and Dubai and for a Walt Disney Special Events tour to Korea. Jolene also appeared in the 1999 production of *Funny Girl* and is delighted to join The Production Company again for *How to Succeed*.



CHRISTINA TAN

Miss Krumholtz

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 a number of productions throughout Australia, New Zealand and Asia. Her theatre credits include *The Snow Queen*, *The King and I* (Eliza), *A Slice of Saturday Night* (Sharon), *Joseph and the Amazing Technicolor Dreamcoat* (Angel), *The Phantom of the Opera* (Meg Giry), *Chicago* (Liz & understudy to Roxie & Velma) and she most recently played Bianca / Lois Lane in *Kiss Me Kate* for The Court Theatre in New Zealand.



KRIS STEWART

Director

Kris Stewart completed his Bachelor of Arts at the University of Adelaide and, after a period as Artistic Director of the South Australian Youth Theatre Company, completed post-graduate studies at the West Australian Academy of Performing Arts.

Kris was assistant to the Artistic Director (Roger Hodgman) at Melbourne Theatre Company and subsequently has worked with many of the major performing arts companies in Australia, including MTC, Sydney Theatre Company, Opera Australia, State Theatre Company of SA, the Victoria State Opera, IMG, State Opera of SA and Playbox. Kris spent a year as Head of the MSA Performing Arts Department and Artistic Director of Theatre Activities for Monash University, and another twelve months on staff at the Jacobsen Corporation developing new works.

Kris produced and directed the 2000 Lygon Street Festa (Australia's largest street festival), the 2000 Sydney Myer Foundation Music for the People concert, the Australian Ballet's Ballet in the Park, The Williamstown Festival, the VIVA World Music event and the LIVE Youth Festival.

Kris was the inaugural winner of the Sir Keith Murdoch Prize for Leadership and Innovation and is a 2001 Churchill Fellow, these awards allowing Kris to spend time with companies such as New York's The Public Theatre and Playwrights' Horizons, writers such as Stephen Schwartz and Stephen Sondheim and represent new Australian musicals at the United States Musical Theatre Conference. He is a multi-award winner for his directing, including Best Production of 1996 for *Skylight* (Adelaide Advertiser - MTC tour) and the State Theatre Company of SA Emerging Director's Prize.



GUY NOBLE

Musical Director

Guy Noble has worked in many different areas - the common link being music.

He studied piano at the Sydney Conservatorium before travelling to London with an Australia Council Scholarship to work with the renowned accompanist Geoffrey Parsons. He worked in London for four years, at the end of which he joined the BBC as a presenter on Radio 3.

Since returning to Australia, Guy has performed with many of the major musical organisations in this country. He has conducted all the major symphony orchestras, both in recording and concert and numerous music theatre productions - the national tours of *Hello Dolly!*, *The Phantom of the Opera*, *Showboat*, *Sunset Boulevard*, Sondheim's *You're Gonna Love Tomorrow*, the new musical, *The Sign of the Seahorse* (with the Melbourne Symphony Orchestra and Playbox) and for The Production Company, *Gypsy* and *The Gilbert & Sullivan Show*.

Guy can be heard each weekday morning as the presenter of *The Breakfast Show* on ABC Classic FM. A CD released through the program, *Contented Rest*, has just gone gold with 35,000 copies sold and his recording of *Perfect Strangers* (ABC Classics) with the Tasmanian Symphony Orchestra, Judi Connelli and Suzanne Johnston, won an ARIA award in 1999. This year will see a new Breakfast CD release and also a book of the popular *Word of the Day* segment.

Guy is delighted to return for The Production Company's third season.



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. Currently, she is the Assistant Choreographer for *Annie*. Prior to this, 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. In 2000, she was the Resident Choreographer on the television show *Starstruck*, where she worked with a team of eight dancers, creating new routines every week to accompany the contestants on the show. The creative demands and rapid changes week to week were challenging but the show was a great success.

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



MAIN PHOTO: NANCYE HAYES AS HEDY LA RUE, ORIGINAL AUSTRALIAN PRODUCTION, BRISBANE SEASON, 1964 FAR LEFT: ROBERT MORSE AS FINCH. UNITED ARTISTS FILM, 1967
LEFT: THE SECRETARIES CHORUS, UNITED ARTISTS FILM, 1967



How to Succeed was presented triumphantly in London, France, Germany and Japan, and the 1,417 performances in New York made it one of Broadway's great hits. In 1967 Robert Morse and Rudy Vallee recreated their original roles for the film version. Nevertheless many years passed before another major professional production was attempted. It was the brainchild of John Frost of the Gordon/Frost Organisation.

'I'd always wanted to produce it,' says John, 'but there never seemed to be the right opportunity. Everything came together in Adelaide at the opening of our production of *The King and I*. I approached director Christopher Renshaw and the set designer Brian Thomson, and their excitement equalled mine. To co-produce the show I approached Tony Gould, Director of the Queensland Performing Arts Trust, and John N. Hart Jr of Kardana Productions in New York. He'd co-produced the hit Broadway revival of *Guys and Dolls*. We hoped that our production might eventually find its way to London, followed by a tour of North America and, eventually, Broadway. We had meetings in New York with Jo Loesser, the late Frank Loesser's wife, to discuss how the project was approached in 1961 and how it should be tackled in 1993. It was clear that this ingenious satire of corporate business was again particularly relevant.'

This time *How to Succeed* was cast entirely from Australian talent. Tom Burlinson was Finch. Best-known as the hero of two *Man From Snowy River* movies, Burlinson had recently provided the voice of Frank Sinatra for a television mini-series on Ol' Blue Eyes' life. The ebullient (and much-missed) Noel Ferrier played Biggley. His long career on stage, radio, television and film had made him a household name but in spite of his 'personality' status he was a sensitive and extremely talented performer. Also in the 'dream cast' were Georgie Parker (Rosemary), Jackie Love (Hedy), June Bronhill (Miss Jones), Johnny Lockwood (Twimble/Womper), Bruce Spence (Frump), Robyn Arthur (Smitty) and John Gregg (Voice

of the Book/Gatch/TV Compere). Internationally known dancer and choreographer Garth Welch was cast as Bratt. 'It helps to be in the right place at the right time,' said Welch.

This new *How to Succeed* began a happy 16-week run at the Footbridge Theatre in Sydney on 9 January 1993. In The Sydney Morning Herald Bob Reid hailed Christopher Renshaw's 'inventive tongue-in-cheek direction and the incredibly high production values achieved by Brian Thomson's dazzling set design, Tim Goodchild's brilliant cartoon costumes and absolutely vibrant performances from all the principals.'

Sadly, the fates conspired to thwart plans for further touring, save for lucky Brisbane. *How to Succeed* played at the Lyric Theatre there from 8 to 29 May 1993. 'This is Oz show business at its shiny best,' enthused The Sunday Mail's Ken Lord. 'Stellar names light up the stage. Noel Ferrier, the wickedest scene stealer in the world, is revved into high gear for the funniest (and finest) performance of his career.' Sadly it was also one of his last; he died in 1997.

And the show itself? 'It's some sort of miracle,' said Mr Lord, adding perceptively, 'It's the quintessential Sixties Broadway musical. They don't write shows like this any more.'

He was so right! Enjoy!

©Frank Van Straten OAM

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



LEFT: NOEL FERRIER AS J. B. BIGGLEY, AUSTRALIAN PRODUCTION, 1993
RIGHT: TOM BURLINSON AS FINCH, JACKIE LOVE AS HEDY, AUSTRALIAN PRODUCTION, 1993





FRANK LOESSER

Composer and Lyricist

Frank Loesser was born in New York in 1910. After an undistinguished education and limited career prospects, he discovered an innate talent for writing songs and verse. At 19, he submitted some work to a music publisher who was impressed enough to hire him for what was, at the time, the very substantial salary of \$100 a week.

A number of years later, Loesser was 'discovered', singing and playing in a New York nightclub, by a representative of Universal Pictures, who offered him a contract. He stayed with Universal for a number of years, before joining Paramount. Loesser was mostly writing lyrics at this time and collaborated with such great composers as Hoagy Carmichael, Burton Lane and Jule Styne. His first major hit, where he wrote music and lyrics, was in 1942. *Praise the Lord and Pass the Ammunition* sold more than two million records.

After the war, Loesser was approached by Cy Feuer and Ernest Martin to write the songs for *Where's Charley?*, a musical version of the play *Charlie's Aunt*. Opening in 1948, the show was a hit on Broadway, running 792 performances. While he continued to write for film, *Where's Charley?* established Loesser's link with the New York music theatre scene that would continue the rest of his life.

Feuer and Martin again engaged Loesser to write the music and lyrics for *Guys and Dolls*. No less than 11 writers tried to tackle the libretto before Abe Burrows came on board and the resulting show opened in November 1950. It received five Tony Awards the following year and ran for 1,200 performances in New York and 555 performances in London in 1953 - 54. Loesser's next show, *The Most Happy Fella* in 1956, saw him write music, lyrics and the book. Not surprisingly, when producers Feuer and Martin were again looking for writers to turn *How to Succeed* into a musical, they went back to Loesser and Burrows. The show opened on Broadway in 1961 and eclipsed their existing *Guys and Dolls* record by garnering seven Tony's and playing for 1,417 performances. It was Loesser's last major work for the stage and he died in 1969.



ABE BURROWS

Librettist

Abe Burrows fell into writing very much by chance. Born in the same year as Loesser, Burrows had a far more distinguished upbringing. He studied Latin and planned to be a doctor but he loved the idiosyncrasies of the English language and he had a sharp mind and a spirited sense of humour. At 27, he met comedy writer Frank Galen and they began working together. One of their first engagements was writing for Rudy Vallee's radio show. Of course, Burrows was to work with Vallee again 24 years later when Vallee starred in the first season of *How to Succeed* on Broadway.

As had happened with Loesser, Burrows was contracted to Hollywood in the 1940s but he had a much smaller impact in film in those early years. His time there, however, did allow him to meet many people who would be valuable contacts throughout his career.

One of the most important was Ernest Martin who worked for CBS. When Martin and his co-producer, Cy Feuer were searching for the answer to their problem of a librettist for *Guys and Dolls*, having rejected 11 previous writers, Abe Burrows was given the job. The resulting success launched his theatre career in a spectacular way. In 1953, he collaborated with Cole Porter on *Can-Can* and in 1955, again with Porter, on *Silk Stockings*. 1955 also saw his relationship with Hollywood renewed with the film of *Guys and Dolls*, followed by *Silk Stockings* (1957) and *Can-Can* (1960).

1961 brought Burrows and Loesser back together on Broadway for *How to Succeed*. Burrows also directed the production, for which he received one of the show's seven Tony Awards. It put both men back at the top of the musical theatre tree. But, as with Loesser, it was his last major success. Abe Burrows died in 1985.



JOHN WOOD

J. B. Biggley

John Wood is a veteran of the Australian entertainment industry, having appeared in numerous roles on stage and screen. In 1976, he appeared in ABC TV's groundbreaking *Power without Glory*, for which he won a Best Supporting Actor Logie. John starred in the hit drama *Rafferty's Rules* from 1984 to 1989 and in 1988 and 1989, he received Logie Awards for Most Outstanding Actor. From 1990 to 1992, he appeared in numerous plays and musicals, including *Chess*, *Love Letters*, *Away*, *A Flea In Her Ear*, *Another Time*, *King of Country*, *Jonah*, *The Trackers of Oxyrhynchus*, *Britannicus* and *For Julia*.

In 1993, John landed the role of Tom Croydon in Channel 7's successful drama, *Blue Heelers*. Keen to combine his writing and acting, he has written three episodes of *Blue Heelers* in the past few years and has also managed to combine theatre roles with his regular work on the hit drama.

In 1997, John starred with Kim Gyngell in Melbourne Theatre Company's production of *The Real Inspector Hound*. In 1998 he played Jock in MTC's five-week season of David Williamson's *The Club*, for which he won the Green Room Award for Best Actor. In 1999, he played Harry Brock in MTC's *Born Yesterday* with Alison White. In the same year, John played the head waiter in *She Loves Me* with former *Blue Heelers* co-star Lisa McCune. Last year, John starred in Max Gillies' production of *Goldberg Variations*.

John is a member of the board of Playbox Malthouse and has been awarded Variety Club Heart Awards as Television Actor of the Year in 1989 and 2000.

John returned to the stage in 2001 with Kim Gyngell and William McInnes performing in Melbourne Theatre Company's production of *Art*.

MELBOURNE THEATRE COMPANY: *Art*, *Born Yesterday*, *The Club*, *The Real Inspector Hound*, *For Julia*, *Another time*, *City Sugar*, *How Does Your Garden Grow?*, *The Last of the Knucklemen*, *The Play's The Thing*, *All My Sons*, *Mother Courage*. OTHER THEATRE: *Mack and Mabel*, *Twelfth Night*, *How to Succeed in Business Without Really Trying*, *Diving for Pearls*. NIDA: *Britannicus*. STC: *The Trackers of Oxyrhynchus*. THEATRE ROYAL: *Chess*. QTC: *The Taming of the Shrew*. STC of SA: *Blood Relations*, *Lulu*, *A Flea In Her Ear*, *Jonah*, *Pravda*, *Sunrise*, *Netherwood*, *Twelfth Night*, *Mother Courage*, *A Midsummer Night's Dream*, *Signal Driver*. PLAYBOX: *Away*, *Comedians*, *Goldberg Variations*, *The Church*, *The Rise and Incredible Gall of King Bladder*. ALEXANDER TC: *The Cherry Orchard*. NIMROD: *On Yer Marx*, *Measure for Measure*, *Flash Jim Vaux*. SYDNEY PLAYBOX: *Hamlet*. OLD TOTE: *Oedipus*, *Major Barbara*, *Death of a Salesman*. FILM: *Twelfth Night*, *Birdsville*, *Bullseye*, *Ginger Meggs*, *Blue Fire Lady*, *The Empty Beach*. TELEVISION: *Blue Heelers*, *Newlyweds*, *Dearest Enemy*, *All Together Now*, *The Flying Doctors*, *The Bit Part*, *The Fast Lane*, *The Challenge*, *The Last Bastion*, *Special Squad*, *Bellamy*, *Catwalk*, *No Room for the Innocents*, *End of Summer*, *Bellbird*, *Castpaw*, *Lawson's Mates*, *Burn the Butterflies*, *Power Without Glory*, *Truckies*, *One Summer Again*, *Displaced Persons*, *Tea Ladies*, *Skyways*, *Cop Shop*, *Rafferty's Rules*. WRITING (Stage): *The Rise and Incredible Gall of King Badder*, *Ravagers*, *On Yer Marx*. DIRECTION: VAC: *The Second Story*. STC of SA: *Benefactors*, *The Don's Last Innings*. THE CHURCH: *Golden Valley*. LA MAMA: *Ravages*. PRAM FACTORY: *On Yer Marx*. TRAINING: NIDA 1969. AWARDS: 1998 Green Room Award for Best Male Actor in *The Club*. 1998 and 1989 Logie Awards for TV's Most Outstanding Actor and the 1988 Variety Club Award as Television Actor of the year for *Rafferty's Rules*. 1997 Logie Award for Best Supporting Actor for *Power Without Glory*.



DEREK METZGER

J. Pierrepont Finch

Born in New Zealand, Derek had early success performing in Hong Kong and 15 states across the US before leaving high school. He won an Outstanding Performance Award at the Pacific Song Contest in Canada and the same year was voted New Zealand's Rising Star.

Following title roles in *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Hans Christian Andersen*, Derek travelled to England where he spent three years in the hit musical *42nd Street* at the Theatre Royal Drury Lane, understudying and performing the role of Billy Lawlor. Whilst in London, he also worked at the Donmar Warehouse on a production of a new musical, *Matador*, performed at the Piccadilly Theatre in *A Tribute to Noël Coward* and was privileged to appear in the 1986 Royal Variety Performance. Upon his return down under, he played the lead in a succession of productions including *Some Like It Hot*, *Side By Side By Sondheim* and the NZ tour of *Chess*.

Since settling in Australia, Derek has been constantly on the move with national tours of Cole Porter's *A Swell Party*, *Pirates of Penzance*, *The Mikado* and *Me and My Girl*, for which he received the coveted Green Room Award for Best Actor in a Musical. Other credits include *Here Comes Showtime* and *Silhouette* for Marian Street Theatre and *She Loves Me*, *Closer Than Ever* and *Follies in Concert*. He received a second Green Room Award nomination for the Melbourne production of *Chess*.

As well as television appearances on *Good Morning Australia*, *The Midday Show*, Channel 7's *Variety Gala*, *G.P.* and *Ihaka*, Derek performs regularly in concert, the most recent being *Sydney Sings the Movies*.

Derek has received critical acclaim for his debut album, *Me and My Songs* and his one man show, *Nice Work If You Can Get It*. This year he is a MO Award nominee for Male Vocal Variety Performer.

CAST OF CHARACTERS *in order of appearance*

| | | | | | |
|---------------------|--------------------------|----------------|---------------------------|-------------------|-----------------------|
| Voice of the Book | Guy Noble | Smitty | Meredith O'Reilly | TV Announcer | John McTernan |
| J. Pierrepont Finch | Derek Metzger | Bud Frump | Tony Harvey | Company Policeman | Patrick O'Neill |
| Gatch | Ian Smith | Miss Krumholtz | Christina Tan | Wally Womper | Reg Gorman |
| Jenkins | Anton Berezin | Miss Jones | Cindy Pritchard | Executive | Ryan Mortimer |
| Johnson | Peter Evers | Mr Twimble | John McTernan | Secretaries | Natalie Gilhome |
| Matthews | Barry Mitchell | Hedy La Rue | Melissa Madden Gray | | Emma Goody |
| Peterson | John Lidgerwood | Davis | Anthony Costanzo | | Kirsten King |
| Tackaberry | Mark Doggett | Scrubwomen | Reg Gorman | | Yvette Lee |
| J. B. Biggley | John Wood | | John Lidgerwood | | Sharni Page |
| Rosemary Pilkington | MaryAnne McCormack | Ovington | Peter Evers | | Jolene Slater |
| Bert Bratt | Greg Stone | Toynbee | Dean Bryant | | Brooke Synnott |

ORCHESTRA *State Orchestra of Victoria*

| | | | |
|------------------|---|-----------------------------|---------------------------------|
| Concertmaster | Ellen Mentiplay | Trumpet | David Newdick* |
| Violin | Matthew Hassall* PRINCIPAL FIRST VIOLIN | | Colin Doley |
| | Lubino Fernandes* PRINCIPAL SECOND VIOLIN | | Paul McConkey |
| | Martin Reddington | Trombone | Scott Evans* |
| Cello | Philippa Gardner* | | John Courtney |
| | Raymond Fraser PRINCIPAL EMERITUS | | Peter Brosnan |
| Double Bass | Dennis Vaughan* | Timpani/Percussion | Guy du Blêt* |
| Oboe/Cor Anglais | John Armstrong* | Drums | John Clark* |
| Reed 1 | Tony Hicks* | Harp | Mary Anderson* |
| Reed 2 | Robert Burke | Guitar | Gary Norman* |
| Reed 3 | Bill Harrower | Keyboard | David Young |
| Reed 4 | Grania Burke | | * denotes section leader |
| Reed 5 | Ian Godfrey | Orchestra Manager | Stuart Jones |
| French Horn | Ian O'Brien* | Assistant Orchestra Manager | Celia Welch |
| | | Orchestral Assistants | Lucas Burns, Bebe Southby |

PRODUCTION PERSONNEL AND CREDITS

| | | | |
|-------------------------|-------------------------|-----------------------------|---|
| Technical Director | David Miller | Radio Technicians | Christian 'Gus' Gusterson |
| Company Administrator | Mark D Wheeler | | Rachele Holowko |
| Stage Manager | Annie Reid | | Terry McKibbin |
| Assistant Stage Manager | Kirsten Marr | Publicity | Suzie Howie, Paul Taylor and Lizzie Joyce |
| Head Mechanist | Dave Clark | | for Howie & Taylor Publicity |
| Rehearsal Repetiteur | David Young | Marketing and Design | Jason Souter, Charmaine Adamson |
| Wardrobe Supervisor | Meredith Clements | | and Melanie Woolcock |
| Hair and Make up | Corrine Day | | for Mollison Consulting |
| Sound Supervisor | Nick Reich | Set construction by | ALM |
| Sound Operator | Lachlan Carrick | Sound equipment supplied by | System Sound |
| | | Travel arranged by | Show Group |
| | | Accommodation | Oakford on Collins |
| | | Wardrobe secondment | Catherine Currie, Swinburne University |

SYNOPSIS OF SCENES AND MUSICAL NUMBERS

The action of the play takes place at the offices of The World Wide Wicket Company, Park Avenue, New York City in the 1960s.

Overture The Orchestra

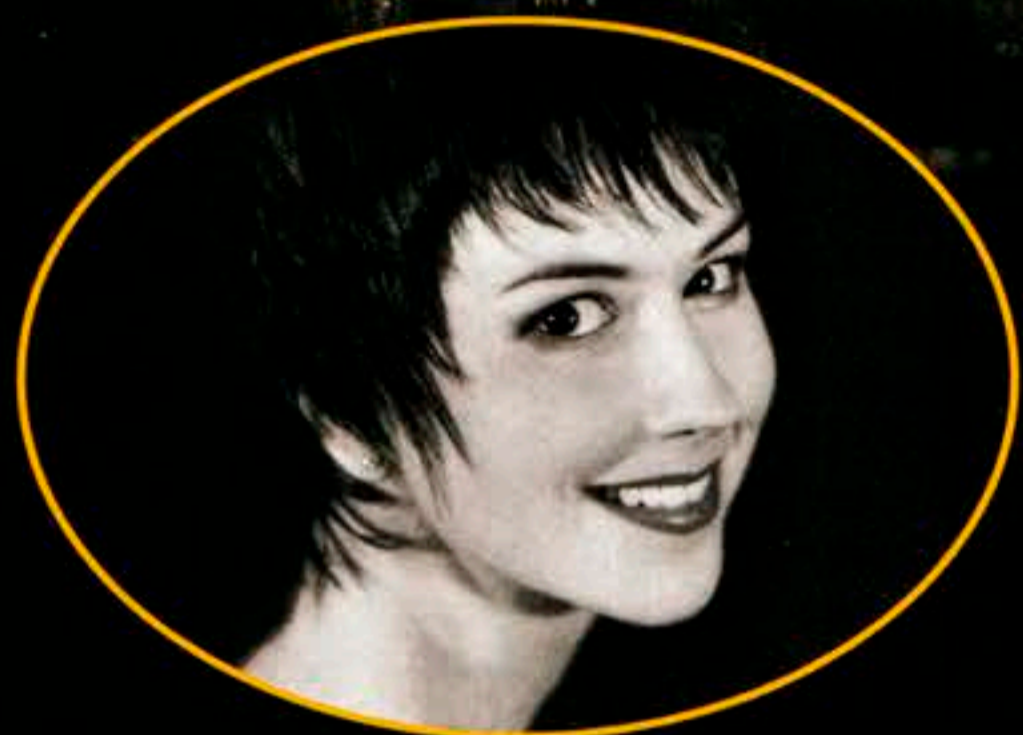
ACT ONE

- | | | | |
|---------|---|----------|---|
| Scene 1 | Exterior <i>How To ...</i> Finch | Scene 7 | The Elevator Landing <i>Been A Long Day</i> Finch, Rosemary and Smitty <i>Been A Long Day Reprise</i> Biggley, Hedy and Frump |
| Scene 2 | A Corridor <i>Happy To Keep His Dinner Warm</i> Rosemary | Scene 8 | The Outer Office <i>Grand Old Ivy</i> Biggley and Finch |
| Scene 3 | An Outer Office <i>Coffee Break</i> Frump, Smitty and Office Staff | Scene 9 | Finch's First Office |
| Scene 4 | The Mail Room <i>The Company Way</i> Finch and Twimble <i>The Company Way Reprise</i> Frump, Twimble and Office Staff | Scene 10 | Plans & Systems Office |
| Scene 5 | J. B. Biggley's Office | Scene 11 | Another Corridor <i>Paris Original</i> Rosemary, Smitty, Miss Jones and Secretaries |
| Scene 6 | The Corridor <i>A Secretary Is Not A Toy</i> Bratt, Frump and Office Staff | Scene 12 | The Roof |
| | | Scene 13 | The Elevator Landing |
| | | Scene 14 | Biggley's Office <i>Rosemary</i> Finch and Rosemary <i>Finaletto</i> Finch, Rosemary and Frump |

Entr'acte The Orchestra

ACT TWO

- | | | | |
|---------|--|---------|---|
| Scene 1 | The Outer Office | Scene 6 | A Television Studio |
| Scene 2 | Finch's New Advertising Office <i>Happy To Keep His Dinner Warm Reprise</i> Rosemary | Scene 7 | The Outer Office <i>I Believe In You Reprise</i> Rosemary |
| Scene 3 | Biggley's Office <i>Love From A Heart Of Gold</i> Biggley and Hedy | Scene 8 | Biggley's Office <i>Brotherhood Of Man</i> Finch, Biggley, Frump, Bratt, Womper, Miss Jones and Office Staff |
| Scene 4 | The Executive Washroom <i>I Believe In You</i> Finch, Frump, Bratt and Executives | Scene 9 | The Outer Office <i>Finale - The Company Way</i> The Company |
| Scene 5 | The Boardroom | | |



MARYANNE McCORMACK

Rosemary Pilkington

MaryAnne graduated from the National Institute of Dramatic Art (NIDA) in 1998 with a BA in Acting. Most recently, MaryAnne performed in *The Irish ... and How They Got That Way* for International Concert Attractions and toured to Thailand to perform the role of Sally Yates in the musical *Chang & Eng* at the Bangkok Playhouse. Last year, she played the role of Gypsy Rose Lee in *Gypsy* for The Production Company and appeared in *Jolson*, in the role of Mattie Rooney.

In 1999, MaryAnne appeared in both *Mame* and *She Loves Me* for The Production Company and performed the role of Adelaide Yates in *Chang & Eng* in Singapore. She appeared in *Tell Me On A Sunday* and on television as Megan Hutton in *Blue Heelers*.

Whilst at NIDA, MaryAnne performed various roles including Squeaky Fromme in *Assassins*, Kate Nickleby in *Nicholas Nickleby*, Celia in *As You Like It*, Lady Macbeth in *Macbeth* and Lynn timer in *Furious*. Prior to NIDA, MaryAnne toured Australia with Handspan Theatre Company's *Four Little Girls* and performed various juvenile roles in Gary Ginivan's pantomimes, *The Magic Faraway Tree* and *Paddington Bear*. Her other credits include regular appearances on *Good Morning Australia*, television commercials and radio voice-overs.

MaryAnne would like to thank her parents Yvonne and John for their constant nurturing and support.



TONY HARVEY

Bud Frump

Tony Harvey has worked extensively in theatre, cabaret, television and film for over twenty years.

His most recent stage work includes the role of Nathan Detroit in *Guys and Dolls* (Adelaide Festival Centre Trust), *Barrymore* (Sydney Theatre Company), *You're Gonna Love Tomorrow* (Sydney Opera House Trust) and he received two MO Award nominations for his performance as Lumiere in *Beauty and the Beast*.

Other stage roles include The Hon. Gerald Bollingbroke in *Me and My Girl*, Ariel in *Return To The Forbidden Planet*, Max in *Lend Me A Tenor*, Applegate in *Damn Yankees* as well as roles in *A Swell Party*, *The Barber of Seville* and The Sydney Opera House Trust production of *Simply Weill*.

Tony wrote and performed in many successful productions at Sydney's famous *Tilbury Hotel*, including *The Beverley Spurgeon Hour*, *Casting Aspersions* and *No Balls for Cinders*. Most recently, he wrote the musical *Jive Junkys* for Can Do That Productions, which recently completed a successful tour of Australia and won a Spirit of The Fringe award at the Edinburgh Festival.

Film work includes lead roles in *As Happy as Larry* and *The Mooncalf*, Wally The Great in *The Wiggles Movie* and appearances in *Starstruck*, *Young Einstein* and *Kokoda Crescent*. Television credits include *A Country Practice*, *Rafferty's Rules*, *Captain James Cook*, *Grim Pickings* and *Blonde*.

Tony also spent fourteen wonderful years playing Dawn Lake's stooge, "Luv" in her famous "You tell 'em, luv" routine throughout Australia and he dedicates this performance to the memory of a great man and dear friend, Mr. Bobby Limb.



MELISSA MADDEN GRAY

Hedy La Rue

Melissa is a music theatre graduate of the WA Academy of Performing Arts (1997). She graduated in Arts / Law with Honors in Fine Arts and German from the University of Melbourne and was awarded a DAAD Scholarship to study theatre in Berlin.

Recent performance credits include: *Design for Living* (MTC/STSA), the New York talk-show opera *Dennis Cleveland* for the Perth International Arts Festival and Elision Ensemble's Chinese Ritual opera *Yue Ling Jie* for the Adelaide Festival, which tours to the upcoming 2001 Melbourne Festival and Europe and Japan in 2002.

Previous work includes *The Year of Living Dangerously* (Black Swan / Festival of Perth), *And The Snake Sheds It's Skin* (Opera Factory, London season and UK tour), *The Last White Romanov Ball* (STC), *Brecht's Women* (Fieldworks - performer and dramaturg), *Tavener's Let's Begin Again* (Perth Festival) and *Miracle City* (WAAPA). Melissa has also performed with Stelarc and Magnetic Pig and premiered Lindsay Vickery's *Song Cycle* [descent of the celestial monkey wrench] for the *Totally Huge New Music Festival*. Screen credits include *Murder Call*, and the feature film *Risk*.

Melissa was a soloist with the Young Dancers' Theatre from 1981 to 1987. She choreographed Company B's recent *Ham Funeral*, *Caucasian Chalk Circle* and continues with *King Ubu* (Belvoir Street). Other choreographic credits include Benedict Andrews' *Ur/faust* (Weimar, Munich, Adelaide Festivals), *Diary of a Madman* (Black Swan), and *Yue Ling Jie*. Future collaborative projects include a one woman opera with British composer John White, de- and re-constructed French 60s cabaret with Lindsay Vickery using the Miburi - movement sensitive sound suit and the Australian premiere of Richard Foreman's *My Head Was A Sledgehammer* (B# Season, Belvoir Street).



JOHN McTERNAN

Mr Twimble, TV Announcer

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 fourth appearance for The Production Company. He has also been seen in *Guys and Dolls*, *Gypsy* and *She Loves Me*. 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*, *Henry IV*, *The Comedy of Errors*; The Sydney Theatre Company's *Sunny South*, *The Venetian Twins*, *The Caucasian Chalk Circle*, *Young Mo*; *The Amazing Optimissimo's Revue* for the Tasmanian Theatre Company; Ensemble's *Boy Meets Girl*, *Comedians*, *Sonny*, *6 Rms. Riv. vu.*, *Same Difference*, *Lovers*, *Who's Who in Flapland*, *It's Called the Sugarplum*; for the Q Theatre, *Joseph and the Amazing Technicolor Dreamcoat*; The Macleay Theatre's *Scandals of '74*; *What Did We Do Wrong* for Marian Street; Kenn Brodziack's *Godspell* and Harry M Miller's production of *Grease*.

Work in television includes guest roles in *Something in the Air*, *All Saints*, *Stingers*, *Good Guys Bad Guys*, *Blue Healers*, *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*.



MEREDITH O'REILLY

Smitty

Meredith studied at the University of NSW (majoring in Drama and German) and has since worked extensively in theatre, film, cabaret, radio and television.

She appeared in *Theatresports* from its inception at Belvoir Street Theatre for three years and also in the ABC TV series of the same name. Meredith played Glenda the Stripper in Gary Penny's production of the play *Starkers*, Valencienne in *The Merry Widow* and Carrie in *Carousel* (both for the Arts Council of NSW). She appeared in *Starting Here, Starting Now* at the Bay Street Theatre (Sydney), the Australasian tour of *Les Misérables*, the national tour of *Hello Dolly!* and *Chess* at the Princess Theatre in Melbourne (understudying the role of Florence). Meredith was the Magenta alternate in *The New Rocky Horror Show* at Sydney's Star City Showroom.

She has appeared in *The Last Resort* (ABC TV), *All Saints* (7 Network) and has recently begun book narrations for the *Royal Blind Society*. Her cabaret work includes jazz duo *Mood Indigo* (with pianist Richard Horsley), *Off The Air* with Guy Noble and Rosanne Hosking and her one-woman show, *Top of the World*, at Sydney's Side-On Cafe.

This is Meredith's second appearance for The Production Company, having played Tessie Tura in *Gypsy* last year.



CINDY PRITCHARD

Miss Jones

Originally from Orange in NSW, Cindy Pritchard was the lead singer of several rock bands before moving to Sydney to train classically and to study acting with Hayes Gordon in 1980. Since graduating, Cindy has had consistent work, mainly in musical theatre productions, cabarets and concerts.

An original cast member of many Australian productions, Cindy toured Australia and New Zealand for four years in *Les Misérables*, clocking up 1,200 performances, many as Madame Thenadier. She performed the role of Mrs Potts in *Beauty and the Beast* 60 times at the Princess Theatre and most recently understudied June Salter in *The Sound of Music*, playing Frau Schmidt on several occasions. Other theatre credits include *Showboat*, *Sweet Charity* and *Me and My Girl*.

Cindy has been a regular singer on *Good Morning Australia* since moving to Melbourne in 1995 and has sung on several recordings, including two ARIA award winning cast albums. Her television credits include *Sons and Daughters* and *A Country Practice*. Cindy is delighted to add Miss Jones to her list of character roles.



IAN SMITH

Gatch

Ian's professional career began in 1959 with the National Theatre production of *The Desert Song*. Since then, he has covered most aspects of 'the business' including production, script editing and writing.

For many years he worked for the J.C. Williamson, Garnett Carol and Tivoli managements in musicals such as *The Merry Widow*, *Orpheus in the Underworld*, *Camelot*, *My Fair Lady*, *Fiddler on the Roof* and *Robert and Elizabeth*. Ian was introduced to the viewing public of Australia through his many and varied television roles with Crawford's and the ABC. Soon after, the 'legitimate' theatre claimed him and for many years he played a wide variety of roles.

For 13 years, Ian worked solely for the Grundy Organisation starting with *Prisoner* then eventually joining the cast of *Neighbours* where he created the role of Harold Bishop. Ian openly admits to not being prepared for what followed. Eight million Australian and forty five million European viewers per day claimed Harold as their own and invitations followed to perform for the Queen Mother, guest spots on every major show on British television and two guest appearances at the London Palladium, plus an annual visit since 1989 to play pantomime in the UK.

Recent performances include Sir Arthur Rylah in *The Last of the Ryans*, the Judge in *The Genie From Down Under*, Max Shepperton in *Time Trax* and Clive Burton in *Blue Heelers*. He also played the pivotal role of Dr. Carrera in the feature film *Body Melt* for director Phillip Brophy.



GREG STONE

Bert Bratt

Greg has worked with most major theatre companies in Australia. His diverse appearances in musicals include *Summer Rain* and *Merrily We Roll Along* for Sydney Theatre Company, *Assassins* for Melbourne Theatre Company, *The Buddy Holly Story* in New Zealand and as Carl Magnus in MTC's highly acclaimed *A Little Night Music* in Melbourne and Sydney. He also appeared in *History of Australia - The Musical* at the Princess Theatre.

Other recent theatre includes *The Beauty Queen of Leenane*, *Angels in America*, *Born Yesterday*, *Trelawny of the Wells* and *Lady Windemere's Fan* for Melbourne Theatre Company, *A Return to the Brink*, *Good Works*, *Head of Mary* (Tokyo), *Black Sequin Dress*, *The Emperor Regrets* and *Miracles* for Playbox, *Twelfth Night* and *Don's Party* (as Don) for the State Theatre Company of South Australia and *Chicago*, *Chicago* for NYID. He has performed regularly for the Keene / Taylor Theatre Project. Later this year, he will appear in MTC's *The Seagull* and *Stones in His Pockets*.

Television credits include *Sea Change*, *Halifax*, *Blue Heelers*, *Stingers*, *Janus*, *Phoenix* and *Good Guys, Bad Guys* and he appeared in the feature film, *The Bank*.

ENSEMBLE



ANTON BEREZIN
Jenkins

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.



DEAN BRYANT
Toynbee

Dean most recently toured Victoria in *The People in Your Pocket*, a musical he co-wrote for the Centenary of Federation celebrations about the Australians on our money. Prior to that, he has appeared in *Prodigal Son* as Luke at Chapel Off Chapel, toured in *The Book Show* as Danny and performed as a lead singer in Disney's *City Square Christmas Show*. A 1999 graduate from the Western Australian Academy of Performing Arts (Musical Theatre), Dean appeared in many shows, including Britten's *A Midsummer Night's Dream* (Oberon), *The Hired Man* (Tom), *Two Gentlemen of Verona* (Crab the dog) and *How To Succeed...* (Finch). With composer Mathew Frank, he wrote the musical *Prodigal Son* (book and lyrics), which recently won the pair Best Original Score at the 2001 Green Room Awards.



ANTHONY COSTANZO
Davis

Anthony's early training consisted of classical piano and vocals. He combined these skills with song writing to win the 1995 National Song Writing Competition. Two years later, he performed at *Top Cats 1997* and graduated with one of the three perfect scores for Music in Victoria. In 1998, Anthony began his theatrical training at Monash University majoring in Music and Drama. He further developed his skills at Dance World 301, where he is currently the Vocal Coach. Anthony's professional career began in 1998 playing Danny Zuko in the Moomba production of *Grease*. After a six month cabaret contract in Asia, Anthony returned to Australia to work as a lead vocalist for Disney and he is currently performing at Dracula's Theatre Restaurant. Anthony's television credits include *The Good Friday Appeal* and he appeared in the film, *Wog Boy*.



MARK DOGGETT
Tackaberry

Mark graduated from WAAPA in 1998 where he won the Leslie Anderson Award for Excellence. His recent productions include *Forbidden Broadway* (Illusions Cabaret), *Saucepan Man* in *The Magic Faraway Tree* (Victorian Arts Centre), Danilo (Cover) in *The Merry Widow* (Essgee Entertainment), Crook Finger Jack in *The Threepenny Opera* (WA Opera Company), Kenneth in *Darlinghurst Nights*, Billy in *Carousel*, Roy in *1959 Pink Thunderbird*, Dimitri Wiessman in *Follies*, Zangara in *Assassins* and Jack in the Australian premiere of *Jack the Ripper*. His television and film credits include *Blue Heelers* (7 Network) and *Cheltenham City* (VCA Productions). Mark has performed in a number of cabarets and concerts as well as in the vocal group Tripod.



PETER EYERS
Johnson, Ovington

A graduate of the Western Australian Academy of Performing Arts, Peter's stage work includes *Rags*, *Grand Hotel* and *Sweeney Todd* (WAAPA), Nick Enright and David King's *Mary Bryant* (Ensemble), *An Ideal Husband* (GFO), *My Fair Lady* (Perth Theatre Trust) and *Noddy, Winnie The Pooh, Puff The Magic Dragon* and *The Magic Faraway Tree* (Gary Ginivan Attractions). Television work includes *Water Rats*, *Farscape* and *A Difficult Women*. Peter is currently touring his cabaret show *Chalk and Cheese* - a celebration of the repertoires of Marlene Dietrich and Rolf Harris.



NATALIE GILHOME

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* for its Australian tour and remained with the show as Dance Captain for the New Zealand tour. Other credits include Asian tours with Walt Disney Special Events and *Fiddler on the Roof* at the Regent Theatre in 1998. Natalie was featured in *She Loves Me* for The Production Company before working as Assistant Choreographer on the recent Australian tour of *The Sound of Music*.



EMMA GOODY

With a background in classical ballet, Emma is no stranger to the stage. She completed her classical training in 1991 at the Queensland Ballet School and went on to further her love for musical theatre at Dynamite Dance Studios in Sydney. In the past five years, Emma has appeared in many children's productions including Disney Live's *Aladdin* as Princess Jasmin and has compered twelve Warner Brothers pantomime seasons. Her television credits include a children's mini series called *Dance Tales*, filmed in NZ for the BBC and numerous commercials. Emma has worked solidly as an entertainer in the corporate world and performed in an Alanis Morissette tribute show as Alanis. She has recently completed a five-month contract on a Mediterranean cruise ship as production singer, as well as four months in Thailand as production singer.



KIRSTEN KING

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 The Arena Mega Musical*, covering the role of Laura played by Jo-Beth Taylor. Other live performances include national and international productions for Conrad & Co and most recently for the Centenary of Federation. She is also a resident performer at the Lido Cabaret Restaurant. Kirsten is thrilled to be joining The Production Company and dedicates her performance to her family and friends for their constant support.



YVETTE LEE

Yvette completed the Dance Factory full time Performing Arts Course in 1994, training in all forms of dance. She is now a regular teacher at the school. Over the years, she has performed in various corporate shows, conventions and fashion parades. Her television credits include the *TVWeek Logie Awards*, *Good Morning Australia* and *Raw FM*. Yvette has toured to Taiwan, Japan and The Philippines with Walt Disney Special Events and most recently spent 12 months in Thailand choreographing international resort shows. She has appeared in the Victoria State Opera production of *Don Giovanni* and is very excited to be joining The Production Company for *How to Succeed*. Yvette would like to dedicate her performance to her family.



REG GORMAN *Wally Womper*

Reg Gorman started his show business career as a comic in the Sydney clubs at the age of 18. He then entered the world of theatre, beginning with vaudeville at The Tivoli in Sydney. Reg continued to work in pantomimes, film and television and performed with the Nimrod Theatre Company and the Sydney Theatre Company. Reg has had many roles on television and appeared in many commercials and became a household name with his regular appearances as Jack, the barman, for six years on *The Sullivans*. Last year, he featured in The Production Company's presentation of *Call Me Madam*. Today, Reg continues to pursue his career along with his actress wife, Judith Roberts and their three children, Kate, Karl and Charmaine.



JOHN LIDGERWOOD *Peterson*

John's career began in the 1960s with the role of Freddy in J.C. Williamson's tour of *My Fair Lady*. His involvement in musical theatre and opera continued with productions in Australia, England and the US of *Brigadoon*, *Camelot*, *Can-Can*, *Damn Yankees*, *Kiss Me Kate*, *South Pacific*, *Carousel*, *Man of La Mancha*, *The Merry Widow*, *Carmen* and numerous Gilbert and Sullivan operettas. On television, John was one of the early stars of *Showcase* and appeared on the major variety shows of the 1970s. On the concert stage, he has appeared with the Melbourne Symphony, Victorian Concert, Melbourne Philharmonic and Australian Pops orchestras. For many years he played the Sydney club circuit and for three years was a guest artist on P&O's *Sea Princess*. As well as his recent CD *Hello*, John has developed a number of Musicals in Concert series, the current being *Rodgers & Hammerstein Songbook* and *Almost Anything Goes*, the music of Cole Porter.



BARRY MITCHELL *Matthews*

Barry's career spans more than 20 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 Vaudeumont 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 as Harry in *Prodigal Son*. His most recent appearance was in *The Gilbert & Sullivan Show*. 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.

HOW TO SUCCEED in Australia!

by Frank Van Straten OAM

'Graham Kennedy to star in new musical!' - so trumpeted Melbourne's Truth newspaper, announcing their choice for the coveted role of Finch in the Australian premiere of *How to Succeed in Business Without Really Trying*.

'Graham's talent plus his confidence, his personality and his enthusiasm would make him a success that would draw people to the theatre who haven't been there since Gladys Moncrieff,' enthused Truth, adding that Graham's *In Melbourne Tonight* leading lady, Elaine McKenna, would be an ideal Rosemary.

Other papers weren't so sure. TV Week thought that Bobby Limb and Dawn Lake were naturals for the leads. Listener In opted for Johnny O'Keefe.

This speculation reflected the excitement generated by John McCallum's announcement that J.C. Williamson's, the country's major commercial entrepreneur, had acquired the Australian rights to produce *How to Succeed 'down under'*. The contract was signed on 12 April 1962, six months after the show's Broadway debut and two weeks before it garnered no less than seven of the year's Tony Awards.

The musical's inspiration was Shepherd Mead's cheeky satire *How to Succeed in Business Without Really Trying - A Dastard's Guide to Fame and Fortune*, published in 1953. Jack Weinstock and Willie Gilbert recognised the book's stage potential and adapted it as a comedy, but it was producers Cy Feuer and Ernest Martin who came up with the idea of setting it all to music.

They enlisted the award winning *Guys and Dolls* team of Frank Loesser and Abe Burrows. Using the Weinstock/Gilbert play as a starting point they spent a year refining the characters and skilfully matching words with music. 'We declared our show would be as impudent as we could make it,' said Burrows. 'Funny and sharp, with every song making a point.'





And succeed they did. The show premiered on 14 October 1961 with Robert Morse as Finch and veteran crooner Rudy Vallee as Biggley. The cast album swiftly spread the good news around the world, and *'I Believe In You'* became a big hit.

Graham Kennedy headed for New York in November and lost count of the number of times he saw *How to Succeed*. When he got home he told the press, 'It will be some time before my aspirations to do stage work are finalised. Even if I am successful I will retain my close contact with GTV-9. I hope to be able to combine stage and TV work.' He even took singing lessons from Clifford Grant.

It was pointless, really. Predictably Williamson's followed its usual and much criticised practice, and imported the five leads. John McCallum said it was 'the most expensive cast ever brought here'. Finch was to be played by Len Gochman, with Edwin Steffe, Jay Gerber and Betty McGuire - all from the United States - as Biggley, Frump and Hedy. Canadian Annabelle Adams was to play Rosemary. These were not well-known names; neither, one imagines, would they have been particularly expensive! They were, however, experienced, competent understudies, stock players and road company veterans.

The director was to be Freddie Carpenter. Melbourne-born Carpenter had ventured to London in the early 1930s and had carved a career first as a dancer and more recently as a director of frothy musicals. The remarkable Betty Pounder was chosen to reproduce Bob Fosse's innovative choreography. She flew to New York, where, from a seat in the circle or huddled in a corner at the side of the stage, she employed her own unique notation system to document the challenging, innovative dance routines.

Among the lucky locals in supporting roles were Keith Eden, mostly known for his radio work, as Bratt; veterans Robert Healey and Albert Chappelle as Twimble and Gatch; and Ralphine Sprague as Miss Jones. Young Leslie Baker, fresh from a revue at St Martin's, won her big break as Smitty. 'I'm not just in the chorus', she told a sceptical Age reporter. 'I have four very good numbers.'

And the cast contained a few soon-to-be-better-known names, among them Laurel Veitch, Judith Roberts - and Reg Gorman, who's bouncing back in this new production.

The curtain of Her Majesty's Theatre, Melbourne, rose on the Australian premiere of *How to Succeed* on 16 August 1963. The audience's enthusiasm was mirrored in the press reviews. With its provincial readership in mind, The Weekly Times noted that the musical's 'executive type young men wear impeccable suits made from Australian material. Indeed they show us how to succeed in a grey flannel suit.' Pamela Ruskin, writing in The Jewish News, felt that 'once you survive the nerve-shattering brassiness of the overture, it is a recommended cure for the tired business man and the fed-up wife who is tired of the tired businessman.'

How to Succeed settled in comfortably for its Melbourne run, but its 256 performances were not without the occasional mishap - like the night the on-stage intercom responded to Edwin Steffe by relaying to the stunned audience Arthur Caldwell's election policy speech!

In February 1964 the show transferred to the Royal in Sydney. By the time it reached Brisbane, English comedian James Kenny had replaced Len Gochman as Finch. New to the company was young Anthony Bonner; his break was to come in 1968, in the television series *Skippy*. And Nancye Hayes graduated from the chorus and the bit part of a scrubwoman to the vampy role of Hedy, which she had understudied. 'In real life Nancye could make her living as a better-than-average secretary,' wrote a reporter. 'She won first prize in a typing contest at a recent business efficiency fair.' Nancye's typing days were over. After her triumph as Hedy she was chosen to take the title role in Australia's *Sweet Charity*.

In October the company made the giant leap from Brisbane to Perth, thence to Adelaide, where the tour ended on 16 January 1965 - a remarkable odyssey of 17 happy and profitable months. A day or so before the last performance Tony Bonner learnt that he and his mother shared a lottery win of \$12,000 - a fitting curtain for one of the most joyful successes of Australian show business of the 1960s.





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 / I 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.

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 adapting Dale Ferguson's existing set design for The Production Company's *Call Me Madam* and *Gypsy* last year and then created the original designs for *Guys and Dolls* and *The Gilbert & Sullivan Show*. Earlier this year, he designed sets and costumes for Graeme Base's *The Sign of the Seahorse*.



STACY GARDOLL

Costume Co-ordinator

Originally from Perth, Stacy began her studies with a BA from Curtin University, majoring in Three Dimensional Design. Following this, she studied set and costume design at the Western Australian Academy of Performing Arts, graduating in 1997.

Since graduating, Stacy has designed sets and costumes for theatre, television and short film. Highlights include costumes for *The Mule's Foal* for Perth Theatre Company, sets and costumes for *Masquerade, Bed Among the Lentils, Soldiering On, Two* and *Marry Me A Little* for the Effie Crump Theatre Company and *Blackrock* for the Rockingham Youth Arts and Culture Council.

Stacy was Assistant Costume Designer for Barron Films' *Fast Tracks* and Assistant Set Designer for WA Ballet's *Coppelia*.

Since moving to Melbourne, Stacy has designed sets for Darwin's *Dangerous Idea* at La Mama Theatre and is currently designing *Camelot* for Babirra Music Theatre.



PHILIP LETHLEAN

Lighting Designer

Philip Lethlean has over 20 years experience in lighting design. He has designed lighting for spectacular visual theatre productions across Australia and internationally including *The Hobbit*, Philippe Genty's *Stowaways*, Circus Oz in India, Thailand, Sweden and New York, all of the early work of Handspan Theatre including *Secrets, Cho Cho San* and Pablo Picasso's *Four Little Girls* and a variety of works for the Adelaide, Perth, Melbourne and Sydney festivals. Many works lit by Philip have enjoyed extensive overseas touring.

Philip has lit numerous shows for Playbox including *Chilling and Killing My Annabel Lee, Rising Fish Prayer*, Joanna Murray-Smith's *Love Child and Honour* and the *Inside 2000* season, which earned him a nomination for a Green Room Award in lighting design, his fourth Green Room Award nomination. He also received a nomination for an inaugural Helpmann Award, for his lighting design of *The Hobbit*.

Current projects include lighting design for *The Rain Makers* for Melbourne Theatre Company, Playbox's *Nowhere* by Dorothy Hewitt and *Yeperenye Federation Festival 2001* in Alice Springs.



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 Australia and New Zealand tour), *The Phantom of the Opera*, *High Society* (Australian Tour), *Five Guys Named Moe*, *Jesus Christ Superstar* (Korean Tour) and productions of *Into the Woods* for Melbourne Theatre Company and Singapore Repertory Theatre. He has provided production engineering for *Anything Goes*, *A Little Night Music*, *Joseph and the Amazing Technicolor Dreamcoat*, *Company*, *RENT* and *Mamma Mia!*, among others. He served as Assistant Sound Designer for the recent Australian tour of *Cats Runaway to the Circus*, Associate Sound Designer for GFO & SEL's *Annie* and Sound Designer for The Production Company's *Guys and Dolls*.

Nick's work on large scale orchestral and opera concerts includes mixing concerts in Australia, NZ and Asia for such artists as Kiri Te Kanawa, Jose Carreras, Plácido Domingo and Yo Yo Ma. He has mixed for the Singapore Symphony, Hong Kong Philharmonic, Korean KBS Orchestra and for most of the major Australian orchestras.

Highlights include mixing the Victoria State Opera's *The Puccini Spectacular*, Edgley's stadium tour of Verdi's *AIDA*, the Hong Kong Handover Official Farewell Concert and the English National Ballet's Australian tour of *Swan Lake*.

System Sound's many other credits include the Macau Handover Ceremonies and many theatre productions including *Miss Saigon*, *Sunset Boulevard*, *Showboat*, *West Side Story*, *Pan*, *The Sound of Music* and all of the previous shows by The Production Company.



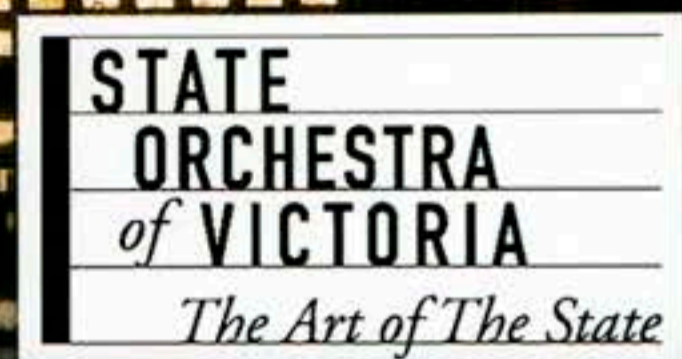
DAVID MILLER

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 during this time 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, *Summer Magic* 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*, the upcoming *Always ... Patsy Cline* as well as being Technical Director for all The Production Company presentations through 1999 and 2000.



STATE ORCHESTRA

of Victoria

On 1 July, the State Orchestra of Victoria will become an independent, self-governing organisation in order to secure its ongoing and expanding role as one of Victoria's key arts contributors.

The SOV was formed in 1969 as a specialist pit orchestra for opera and ballet and each year performs for 360,000 people with Opera Australia and The Australian Ballet.

In previous successful partnerships with The Production Company, the State Orchestra has been the music behind *Call Me Madam*, *Gypsy*, *Guys and Dolls* and *The Gilbert & Sullivan Show*. The Orchestra will soon perform *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 contemporary 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 Jenny Mitchell on 03 9281 8331 to enquire about becoming a Friend of the State Orchestra of Victoria.

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FOR YOUR INFORMATION

- * The management reserve the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves 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.



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

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
the show

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

Kate Herbert, Herald Sun

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GOES

