

THE PRODUCTION COMPANY
PRESENTS

HAIR

THE AMERICAN TRIBAL LOVE-ROCK MUSICAL



MELBOURNE CONCERT HALL, VICTORIAN ARTS CENTRE 26-29 JUNE 2002

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THE PRODUCTION COMPANY
PRESENTS

HAIR

THE AMERICAN TRIBAL LOVE-ROCK MUSICAL

BOOK & LYRICS BY GEROME RAGNI AND JAMES RADO MUSIC BY GALT MACDERMOT

STARRING

MARTIN CREWES • MATT HETHERINGTON
MITCHELL BUTEL • MEREDITH CHIPPERTON • PATRICK WILLIAMS
ANA MARIA BELO • MARK DOGGETT • JUAN JACKSON • CHLOE ROSE LATTANZI
REBECCA JACKSON MENDOZA • KURT KANSLEY • KARINDA MUTABAZI
JOANNE PALADINO-SCALISE • CHERINE PECK
ANNA BELPERIO • JASON BIRD • SIMON DITCHAM • TAMARA JABER • DANIELA SCALA

WITH

LISA-MARIE CHARALAMBOUS • ANTHONY COSTANZO • GRANT DURHAM
DANIELLE EVERETT • ESTHER HANNAFORD • JOHN O'HARA • ETHAN THOI
STUDENTS FROM THE VICTORIAN COLLEGE OF THE ARTS,
DANCE WORLD 301 & THE DANCE FACTORY

SET DESIGNER LEON SALOM COSTUME CO-ORDINATOR LAUREL FRANK
LIGHTING DESIGNER GAVAN SWIFT SOUND DESIGNERS MARK BENSON & KELVIN GEDYE
TECHNICAL DIRECTOR DAVID MILLER
CHOREOGRAPHER JASON COLEMAN MUSICAL DIRECTOR JOHN RUTLEDGE
DIRECTOR DAVID ATKINS

MELBOURNE CONCERT HALL, VICTORIAN ARTS CENTRE 26 - 29 JUNE 2002



DIRECTOR'S FOREWARD

Hair is a wonderful musical, groundbreaking in its day, reflecting and focusing the issues of its time like no other musical has before or since. It's a rarity, a musical with a real social message, one we have forgotten or that we chose not to hear, but one that is every bit as relevant today as it was thirty years ago.

It was thirty years ago this year that I first saw *Hair* performed on stage at the old Metro Theatre in Bourke Street, Melbourne. The production had a profound effect on me then and thirty years later it still does. I was fifteen years old and riding on the coat tails of the 60's social revolution. I had wagged school to march in the moratorium peace demonstrations, slept under the stars at the Sunbury three day Rock Festival, watched the nightly newsreel footage of Vietnam, had shoulder length hair (the last four inches of which was dyed purple) and believed that I was a contributing member of a generation that would change the world. Governments sending eighteen year olds to fight and die on foreign soil in wars of political necessity, racial intolerance, social injustice, bigotry, pollution, land rights, corruption, all would soon be a thing of the past.

Thirty years on and all we've done is add mandatory detention, global warming, ocean outfalls, deaths in custody, and globalisation to an ever increasing list of indiscretions against each other and the planet, while conveniently losing any remnants of the social conscience we once might have had.

If nothing else *Hair* will put us back in touch with a time where, naively as it may now seem, some of us believed we could make a difference.

So far out man, just sit back, be cool, chill out, be in, dig it, and spread the groovy revolution.

David Atkins
Director



CHAIRMAN'S MESSAGE

Billed as a tribal love-rock musical *Hair* has a unique place in the history of Broadway. The show emerged from a workshop written by out-of-work actors and went on to grace stages the world over. When we learned that the rights were available to *Hair* we jumped at the chance to bring the show back to Melbourne. The events that shook the world last September solidified our decision. This show is a celebration of peace, freedom and the ideologies that shaped a generation. We believe that *Hair* has found a new audience in younger theatre goers and those who enjoy its fabulous score of rock songs. Where once this show was controversial and scandalous, it can now be enjoyed for its enduring musical and theatrical power.

We are very grateful to David Atkins for taking on the challenge of staging the show in just two short weeks. David set the standard for all of our productions when he directed and choreographed our first ever show, *Mame*, in 1999. His team - Musical Director John Rutledge and Choreographer Jason Coleman - have brought together a brilliant cast of music theatre actors, pop stars and young students from schools around Melbourne to augment the tribe. David's generous approach to include in his cast these forty-odd students is to be commended. They may well be the stars of tomorrow.

Our thanks goes also to our sponsors, patrons and subscribers who support us in so many ways. It is so heartening for all of us to have their time, their financial support and good wishes for this endeavour. In just four years we have established a reputation for excellence in staging musicals here at the Victorian Arts Centre. This is thanks to the talents of our casts, creative and technical teams.

So in the words of Rado and Ragni - Let The Sun Shine In - and enjoy the show tonight!

A handwritten signature in cursive script that reads "Jeanne Pratt".

Jeanne Pratt AC
Chairman





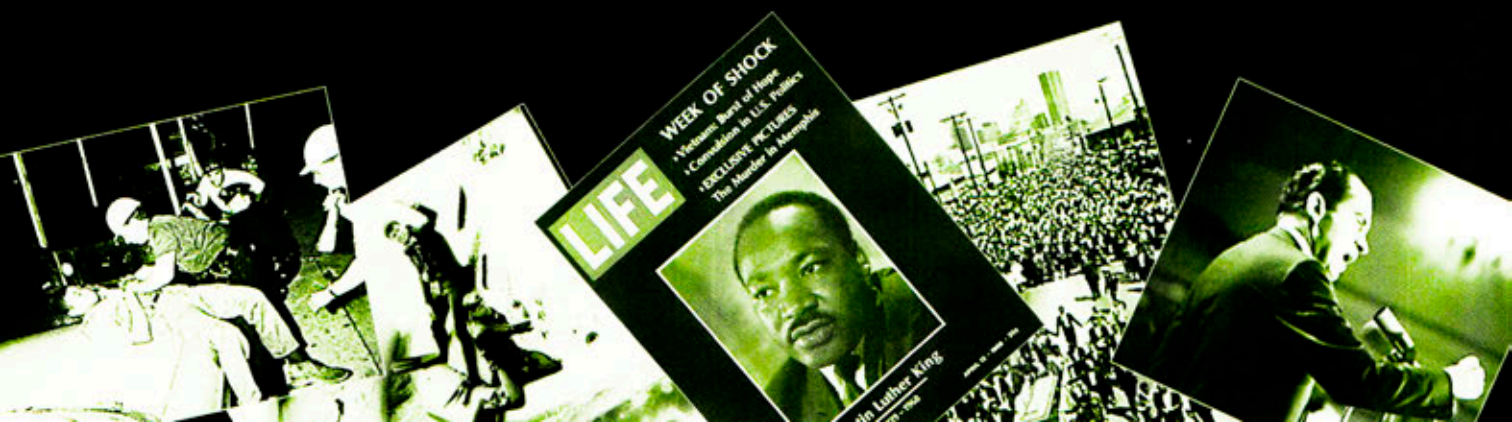
Let The Sun Shine In

The story of *Hair* -
the show that toppled taboos

By Frank Van Straten OAM

'We wrote *Hair* without ever having done a drug. We didn't even drink.' So said James Rado, recalling the creation of a musical that had what New York Times critic Clive Barnes called 'the authentic voice of today'.

'Today' was 1967. Rado and his friend Gerome Ragni were unemployed New York actors, both in their twenties, when they stumbled on a huge anti Vietnam War demonstration in Central Park. 'What hit us,' said Ragni, 'was how blazingly theatrical it was - more than anything we'd seen done on a stage.' Immediately, *Hair* sprouted.



Hair gRowth

Rado and Ragni joined street demonstrations, talked to hippies, and generally absorbed the ethos of rebellious youth. Soon they took a series of sketches to innovative director-producer Joe Papp (in 1975 he would give the world *A Chorus Line*). Papp encouraged them. They recruited composer Galt MacDermot, whose expertise in jazz and African music proved the perfect counterpoint to their loosely structured lyrics.

Under Papp's direction, *Hair* premiered on 29 October 1967 for a limited 50-performance run at the Anspacher Theatre, with Ragni himself playing Berger. The 'rock musical' had arrived!

Encouraged by good reviews and convinced that the show had greater potential, Papp booked it into the Cheetah, a cavernous, crumbling Broadway ballroom-turned-disco. This encouraged Michael Butler, a wealthy young Chicagoan, to finance the then unusual transfer of a small Off-Broadway show to the Great White Way.

Under the guidance of director Tom O'Horgan, 'the Busby Berkeley of the acid set,' four songs were cut and 15 more added. The script was totally rewritten, the nude scene emphasised, and the number of four-letter words copiously increased.

Rado took over the role of Claude and Ragni was still Berger, but nearly all of the new cast were non-professionals, most unable to read music. It didn't matter. The result was a uniquely spontaneous explosion of energy that was never the same two nights running. On 29 April 1968 *Hair* opened at the Biltmore Theatre on West 47th Street. It was the first of no fewer than 1742 joyous Broadway performances. Songs like 'Aquarius' and 'Let the Sun Shine In' speedily spread the show's message around the world.

Next stop, London. Robert Stigwood financed the production in spite of the expected objections of the Lord Chamberlain. Three times the script was submitted and three times it was

returned with half the lines blue pencilled out. Fortunately, on 25 September 1968, the censorship law was repealed. *Hair* hit the Shaftesbury Theatre two days later.

The West End run was even longer than New York's, but it came to an abrupt halt when the theatre's ceiling collapsed after the 1998th performance.

Soon *Hair* was growing in Israel, Sweden, France and Germany. Inevitably there were tangles. Spain's Fascist government banned it; so did a couple of US cities when the show set off on a national tour.

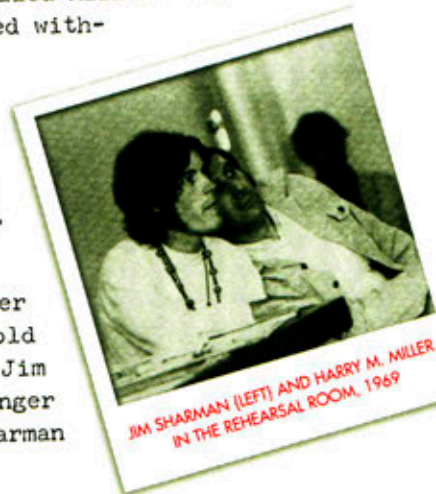
Hair Down Under

It was Stefan Haag, former Elizabethan Theatre Trust director, who recommended the show to Harry M. Miller. The maverick producer flew to New York where he saw *Hair* on two consecutive nights. 'On the first I was dazed by the violence of the show's difference; on the second I realised that all the people around me were responding to this difference with tremendous enthusiasm. I was attracted by the exuberant theatricality of *Hair* but I was also sold on it, as a commercial producer: *Hair* was a glittering expression of a social revolution - offering uncommon marketing opportunities.'

Miller secured the rights for an advance of \$5000 against 10% of the show's takings. What a bargain that was! He budgeted the production at \$100 000 and financed it by syndication - the first time this had been done in Australia. 'We offered 100 units at \$1000 each to friends and speculators,' recalled Miller. 'We were oversubscribed with-

in a week.' Kenn Brodziak was a major investor. So were Graham Kennedy, Phillip Adams and even Sir Robert Helpmann.

To direct, Miller chose 24-year-old NIDA-trained Jim Sharman. No stranger to innovation, Sharman



JIM SHARMAN (LEFT) AND HARRY M. MILLER
IN THE REHEARSAL ROOM, 1969



AUSTRALIAN PRODUCTION, 1969

had created a radical production of *Don Giovanni* for the Elizabethan Trust Opera Company.

Stefan Haag came on board as executive producer. The stage director was diversely experienced Sandra McKenzie; the choreographer was dancer Jack Manuel, then teaching at the Australian Ballet School; and, as musical director, New Zealander Patrick Flynn got his first job in Australia.

Miller recalled, 'Sharman cast the show literally off the streets, preferring raw to conditioned talent. He introduced me to designer Brian Thomson, a brilliant non-conformist. He arrived too late to do more than decorate the foyer for the Sydney season, but he became an important part of my production team thereafter.'

Miller now had a show and a cast and a crew. What he didn't have was a theatre.

'I went through the motions of approaching the J.C. Williamson people, but they recoiled as if I'd made an indecent suggestion. Cecil Hooper, the chairman, told me he thought the show was immoral and disgusting. With time running out I honed in on the Metro in Kings Cross, an old legit theatre (the Minerva) turned cinema. Large, a bit frayed around the edges, and close to Sydney's old Bohemia, it was just right for the grit and pulse of *Hair*. The owners, MGM, were happy to let me have it on a long lease.'

Miller took the precaution of inviting the notoriously conservative NSW Chief Secretary, Eric Willis, to a full dress rehearsal. As protector of the state's morals, Willis could scuttle the whole thing, as he had *America, Hurrah!* Sharman ran the show exactly as rehearsed - well, almost exactly: he cut the nude scene from two minutes to 30 seconds, and played it in minimal lighting.

With surprisingly good grace, Willis admitted, 'I did not really understand it. I cannot see the need for the nude scene but I did not find it offensive. I could not possibly support the way *Hair* lampoons accepted standards of morality and loudly proclaims almost every known vice from blasphemy and drug-taking to homosexuality and draft-dodging. But it is cleverly presented and quite revolutionary as a form of theatre. Also, I should think young people will find the music quite exciting.' Yes, the social climate was changing. As Miller observes, '*Hair* advanced the change and moved theatre censorship out of the dark ages.'

Hair opened at the Metro, Kings Cross on 5 June 1969, a date selected by Michael Butler's personal astrologer. Miller wondered how wise she was: it was pouring with rain and the show's

start was delayed while police searched the theatre after a bomb threat.

But Miller needn't have worried. His

Hair was a triumph.

Considering the importance of what they were seeing, the Sydney critics were remarkably blasé. The Sydney Morning Herald's H.G. Kippax, said, 'Jim Sharman turned the inside of the Metro Theatre into a giant discotheque to stage *Hair* - the New York entertainment, part musical, part revivalist meeting, part camp-fire romp, in which way-out youth of the 1960s puts its point of view about love and freedom, and death and war - and religion. Perhaps the first thing to be said about this buoyant, fervent, throbbing pseudo 'happening' is that the point of view that comes across, with every psychedelic trapping of flashing lights, gaudy costumes and electronic blast, is utterly amiable, affectionate, innocent - and nowhere more so than in the famous brief nude scene.

'You may come to this show in a detached frame of mind - a spectator at a tribal rite, inquisitive about

part musical
part revivalist meeting
part camp-fire romp



(BELOW) GEROME RAGNI
AND JAMES RADO



(ABOVE) BROADWAY
PRODUCTION, 1968
(RIGHT) AUSTRALIAN
PRODUCTION, 1992
(FAR RIGHT) BROADWAY
PRODUCTION, 1968



the anthropology and natural history. And indeed what is offered to young and old is exotic, romantic, sentimental, with more than a dash of traditional "show biz" to keep things humming. But so disarming are Mr Sharman's young, rather amateurish but utterly dedicated cast that detachment melts in the warmth of the players' implied embrace and the pulse of their rhythms of celebration, mourning and exaltation.

'The simplistic moral message transcends the tribe's uninhibited comments on their society and its organized religions. Indeed, it is the essence of *Hair*'s peculiar blend of satire and innocence that the casual blasphemies and smiling obscenities are so inoffensive.'

But there was a second show that remarkable first night - the audience! The socialites, show business personalities and sundry hangers-on turned up dressed in a way that - according to Margaret Jones in the Sydney Morning Herald - threatened to make the nude scene an anticlimax: 'Women wore the latest see-through styles and floppy trousers and the lowest necklines seen in Sydney for many years, but they could not compete with the splendour of the men. The more conservative males wore elaborately frilled shirts and outsize medallions with their evening dress. The younger men ran to the most outrageous varieties of mod gear. They wore Regency dress and befrogged and gilded military uniforms, sombrero hats, furs, feathers, silks, satins, and brocade'.

On 5 June 1970 Harry M. Miller marked the show's first anniversary with a lavish party for 350 of Sydney's glitterati. Guests included Sir Robert Helpmann, Shirley Bassey, the Federal Minister For Customs, Don Chipp, and the Chairman of the Australian Council for the Arts, Dr. Herbert Coombs. In twelve months more than 400 000

tickets had been sold. The show had grossed \$1 200 000 and netted about \$400 000. The lucky investors had recovered their risk capital after only ten weeks.

Next it was Melbourne's turn. Miller again rented a Metro Theatre, this time the former Palace at the top of Bourke Street. *Hair* opened there on 21 May 1971. Sharman was back in charge - by this time he had also directed the Boston and Japanese productions. The principal difference was Brian Thomson's innovative new set: a jumble of old washing machines, TV sets, radios and lawn mowers, crowned by a vast multicoloured illuminated rainbow where the Metros's proscenium had been.

As *Hair* wended its way around Australia and New Zealand its cast ebbed and flowed, as it had in New York. For some it was a once-in-a-lifetime experience; others went on to notable careers - among them Michael Caton (our Claude), Natalie Mosco, Marcia Hines, Reg Livermore and his sister, Helen, and John Waters. In New Zealand, where the cast album was banned, the show was unsuccessfully prosecuted for obscenity and two cast members were charged with drug offences.

To Miller's regret, there was no dazzling finale. After nearly four years, the *Hair* tour ended in Launceston, of all places, on 7 April 1973. By then its investors had received a 600% profit!

Miller mounted a new national tour of *Hair* in 1992. Terry Serio and Nick Carrafa were, respectively, Berger and Claude. Jim Sharman again directed: 'In its original incarnation, *Hair* fulfilled the crucial function of the successful musical: it captured the spirit of its time and translated it into a popular form. Then it had the impact of a taboo-breaking social phenomenon. Now it can be enjoyed for its enduring musical and theatrical power.'

(c) Frank Van Straten OAM

Frank is a theatre historian, author, presenter of ABC Radio's popular Nostalgia Show and former director of the Performing Arts Museum, Victorian Arts Centre. His comprehensive history of the Tivoli Circuit will be published in 2003.



PREMIERE SEASON 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

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

KATE HERBERT, HERALD SUN

SEASON 2001

**HOW TO SUCCEED
IN BUSINESS
(WITHOUT REALLY TRYING)**

The standard of The Production Company's Broadway musicals continues to astound. The short rehearsal time and limited resources are barely evident in the quality of its annual shows.

CATHERINE LAMBERT, SUNDAY HERALD SUN

MACK & MABEL

One of those rare miracles of music theatre was brought to the stage on Wednesday night, leaving an ecstatic audience caught between tears and laughter as title actors John Diedrich and Caroline O'Connor took their bows.

ZELDA CAWTHORNE, HERALD SUN

ANYTHING GOES

The final result is a tribute to the top-drawer performers who came to the two-week rehearsal period with their heroic and generous preparation.

XENIA HANUSIAK, HERALD SUN

MARTIN CREWES

Claude

Martin is a graduate of the Western Australian Academy of Performing Arts. His Australian theatre credits include; *The Wizard Of Oz*, Gale Edwards' production of *Aspects of Love*, *Joseph and the Amazing Technicolor Dreamcoat* and Ian Judge's production of *West Side Story*. He has appeared on Australian television in such series as *Neighbours*, *RFDS*, *Phoenix* and *Newlyweds*.

In 1995 Martin performed the role of Lt. Joe Cable in the Gordon/Frost production of *South Pacific* in Chiang Mai, Thailand. The following year he played Marius in the international tour of *Les Miserables* which visited Singapore, Hong Kong, Korea and Cape Town. He was then invited to join the London cast and play Marius on the West End which he did in 1997. Martin lived and worked in London for the next four years appearing as Dino in *The Rink* and as Joey Evans in the Chichester Festival Theatre production of *Pal Joey*. He spent two years appearing in the hit Sky TV series *Dream Team* as the Argentinean player/manager Luis Rodriguez and played Anthony Sullivan in series one and two of the ITV drama *Daylight Robbery*.

His first feature film, *Resident Evil* starring Milla Jovovich, in which he plays the computer expert/commando Kaplan was released in April of this year. Martin was nominated for a Helpmann Award for his most recent role of Rik the barman in the Majestic Theatre Company/Victorian Arts Centre production of *Oh! What a Night*.



MATT HETHERINGTON
Berger

Matt graduated from the Western Australian Academy of Performing Arts Musical Theatre course in 1996. His theatrical credits include: *Happy Days*, *I Love You, You're Perfect Now Change*, *The New Rocky Horror Show* (Hong Kong), *The Boy From Oz* (workshop), *The Wind in the Willows*, *Big River* (for which he received the Musical Theatre Guild Best Actor award), *Crusade*, *On the Town*, *West Side Story*, *Candide*, *Rags*, *Grand Hotel* and *The Seagull*.

In 1998 he wrote and performed his one-man show: *The Mad World Of...* at the Carlton Courthouse Theatre in Melbourne. He recently completed roles in the popular series *Stingers* and the new Channel 7 show *Marshall Law*.

As a vocalist Matt has made numerous television appearances on *Good Morning Australia*, *In Melbourne Tonight*, *Denise* and *Hey Hey It's Saturday*.

Matt now fronts *The Matt Hetherington Band* which performs around Melbourne having fronted popular Melbourne band *Beyond Belief* for many years. He also performs regularly with the *Peter Sullivan Big Band*.

Matt is very excited to be a part of the *Hair* cast and to be working with David Atkins and The Production Company.



CAST OF CHARACTERS

Berger	MATT HETHERINGTON
Claude	MARTIN CREWES
Sheila	MEREDITH CHIPPERTON
Woof	MITCHELL BUTEL
Hud	PATRICK WILLIAMS
Leroy	KURT KANSLEY
Ronny	JUAN JACKSON
Walter	MARK DOGGETT
Crissy	CHLOE ROSE LATTANZI
Jeanie	ANA MARIA BELO
Dionne	REBECCA JACKSON MENDOZA
Dianne	CHERINE PECK
Leata	KARINDA MUTABAZI
Mary	JOANNE PALADINO-SCALISE
Tribe	ANNA BELPERIO
	JASON BIRD
	LISA-MARIE CHARALAMBOUS
	ANTHONY COSTANZO
	SIMON DITCHAM
	GRANT DURHAM
	DANIELLE EVERETT
	ESTHER HANNAFORD
	TAMARA JABER
	JOHN O'HARA
	DANIELA SCALA
	ETHAN THOI
	<i>Students from</i>
	THE VICTORIAN COLLEGE OF THE ARTS
	DANCE WORLD 301
	THE DANCE FACTORY

THE BAND

Keyboard	JOHN RUTLEDGE
Second Keyboard	CATHERINE WOOD
Saxophone & Flute	PENNY STEVENSON
Trumpet	DAVE NEWDICK
Trombone	JOHN COURTNEY
Acoustic & Electric Guitar	SIMON PATTERSON
Bass Guitar	JAMES KEMPSTER
Percussion	JAMES MACK
Drums	DARRYN FARRUGIA

PRODUCTION PERSONNEL AND CREDITS

Technical Director	DAVID MILLER
Company Administrator	PAUL CELIGOJ
Stage Manager	ANNIE REID
Assistant Stage Manager	STEPHANIE KAMASZ
Head Mechanist	GREG TAYLOR
Wardrobe Supervisor	KIM BISHOP
Wigs, Hair & Make up	HELEN MAGELAKI & JO FLETCHER
Sound Engineering & Production	SYSTEM SOUND
Mix Engineer	LACHLAN CARRICK
Foldback Engineer	GREG BLADES
Radio Operator	JASON GRAHAM
Radio Operator	LUKE HAILS
Assistant Choreographer	DEB MITCHELMORE
Rehearsal Repetiteur	BRETT ROSENBERG
Marketing & Design	JASON SOUTER, CHARMAINE ADAMSON AND SUSAN DALY FOR MOLLISON CONSULTING
Publicity	SUZIE HOWIE, PAUL TAYLOR, ANDREA MCGOUGH, LUCY ROWE & LIZ WOODCOCK FOR HOWIE & TAYLOR PUBLICITY
Set construction by	SHOW WORKS
Aerosol Artist	SACHA NEUAGE
Freight & Storage	KDS CARTAGE
Work Experience	ELISE BENSON, MATER CHRISTI COLLEGE LIAM SUCKLING, ST. LEONARD'S COLLEGE
Secondments	ANGELA CAMAROTTO, W.A. ACADEMY OF PERFORMING ARTS ANTONY LLOYD, BOX HILL INSTITUTE OF TAFE

MUSICAL NUMBERS

ACT ONE

Aquarius

Mary, Ronny, Tamara, Leroy, Dionne & Tribe

Donna

Berger & Tribe

Hashish

Tribe

Sodomy

Woof & Tribe

Coloured Spade

Hud

Manchester, England

Claude

Ain't Got No

Hud, Woof, Dionne & Tribe

Peace Chant

Sheila & Tribe

Ain't Got No (reprise)

Tribe

Air

Jeanie

Initials

Tribe

I Got Life

Claude & Tribe

Going Down

Berger & Tribe

Dead End

Hud, Dionne, Leroy, Ronny, Dianne & Leata

Hair

Claude, Berger & Tribe

My Conviction

Margaret Mead

Easy To Be Hard

Sheila

Frank Mills

Crissy

Be-In "Hare Krishna"

Tribe

Where Do I Go?

Claude & Tribe

ACT TWO

Electric Blues

Simon, Tamara, Jason, Anna & Daniela

Black Boys

Jeanie, Mary & Danielle

White Boys

Ronny, Dianne & Leata

Walking In Space

Danielle & Tribe

Yes I's Finished

Hud, Dionne, Dianne, Leata, Ronny, Leroy, & Grant

Abie Baby

Dianne, Hud, Dionne, Leata, Ronny & Leroy

"The War" (instrumental)

The Band

Ripped Open By Metal Explosion

Tribe

What A Piece Of Work Is Man

Ronny & Walter

Walking In Space (reprise)

Tribe

Good Morning Starshine

Sheila & Tribe

Aquarius (reprise)

Tribe

Ain't Got No (reprise)

Claude & Tribe

The Flesh Failures/ Eyes, Look Your Last/ Manchester

Claude, Sheila, Mary & Jeanie

Let The Sun Shine In

Tribe

Hair (reprise)

Tribe

The Time is October
through December,
1968. The place is New York City

MITCHELL BUTEL
Woof/Margaret Mead



Mitchell's theatre credits include *Six Degrees Of Separation*, *Summer of the Aliens*, *Dead White Males*, *Two Weeks with the Queen*, *The Café Latte Kid*, *Tartuffe* and *Morning Becomes Electra* (Sydney Theatre Company), *Dead Heart*, *A View from the Bridge* and *The Laramie Project* (Company B Belvoir), *Unidentified Human Remains* and *The True Nature of Love* (State Theatre Co. of SA), *A Hard God* (New England Theatre Co.), *The Fantasticks* (Newtown Actors Group), *Blue Remembered Hills* (O'Punksky's Theatre Co.), *Grease* (GFO), *Follies in Concert* (Sydney Opera House), the role of Seymour in *Little Shop of Horrors* (David Atkins Enterprises), *Laughter on the 23rd Floor* (Ensemble Theatre), *Mad Bad and Spooky* (Theatre of Image), two one-man cabaret shows; *Mitchell Butel's Excellent Adventure* and *And Now For The Weather* and MTC's *Piaf* for which he received a Green Room Award.

On television, Mitchell has appeared in *Grass Roots*, *In The Swim*, *Wildside*, *Murder Call*, *All Saints*, *GP*, *Twisted Tales*, *Close Ups* and *Bordertown*. His feature film credits include *Dark City*, *Virtual Nightmare*, *Two Hands*, *The Bank* and the role of Jimmy in *Strange Fits of Passion* for which he received an AFI nomination for Best Supporting Actor. Melbourne audiences will have recently seen Mitchell as The Barber in *Man of La Mancha* (GFO/SEL).

MEREDITH CHIPPERTON
Sheila



Meredith has worked extensively in all aspects of theatre as an actor and a singer. Her professional debut was in the 1991 Australian production of *Hair*. As Sheila she was nominated for a Green Room Award in 1991 and a Mo Award in 1992 for best supporting actress. Other productions include *The Mirage* (STC), *The Buddy Holly Story* (Aust and NZ tour), *Robin Hood* (Sydney Opera House), *Soul Salon* (Sydney Arts Theatre) and *Postman Pat* (WA and SA tour).

Television appearances include guest roles in *Breakers*, *Neighbours* and HBO movie of the week *Nowhere To Land* and various commercials/corporate commercials most recently for Tourism Victoria. Meredith also works as a voice-over/jingle artist and has appeared as a guest singer on *Midday with Ray Martin*, *The Adelaide Today Show*, *Hey Hey It's Saturday*, *GMA* and *The Footy Show*. Meredith performed many gigs with the gospel quartet, *Sisters* including gigs at the Sydney Olympic Games. They also recorded their debut CD titled *Rain in Sydney*.

Returning to *Hair* marks an exciting opportunity for Meredith to once again celebrate her love for this musical.

PATRICK WILLIAMS
Hud



Patrick has been singing professionally since age seventeen. Fronting original and cover bands, he has also been a backing vocalist for INXS, Hunters and Collectors, Tina Arena, Renee Geyer, The Models and Stephen Cummings.

Theatrical credits include *Bad Boy Johnny and the Prophets of Doom*, *Hair* (National Tour 1991/1992), *The Buddy Holly Story* (Australia/N.Z. Tour), *Strangers in the Night* for Playbox and a recent season of *Hair* for the Auckland Theatre Company.

On television Patrick has appeared in *The Mercury*, *Kangaroo Palace*, *Neighbours*, *Raw FM*, *Great Weekend In Melbourne*, *In Melbourne Tonight*, *Tonight Live with Steve Vizard* and is currently in his fourth year as a regular guest on *Good Morning Australia*.

ANA MARIA BELO
Jeanie



26th June 1992 marks the turning point in Ana Maria's life. Sitting in the fourth row of the Footbridge Theatre in Sydney this wide eyed fifteen year old sat through *Hair* and realised that she was going to be on stage.

Ana Maria graduated from NIDA in 1998 and holds a Certificate Of Performing Arts from David Atkins' Dynamite Studios. She starred in *The Listmaker* for The Bell Shakespeare Company and toured Australia for a year with *Fame The Musical* playing the role of Serena Katz, directed by David Atkins. She has appeared in *Noises Off* (Brooke/Vicki) for The Ensemble Theatre Company and recently appeared in *Dr Akar's Women* for the Griffin Theatre Co. Her television credits include *All Saints* and *Home & Away*.

Ana Maria is thrilled to be a part of *Hair* and would like to dedicate her performance to all the angels in her life, walking and flying who have made her dream a reality.

MARK DOGETT

Walter



Mark's professional career started after completing the Bachelor of Arts Degree in Musical Theatre at the Western Australian Academy of Performing Arts where he won the prestigious Leslie Andersen Award for excellence and also the Robert Finley Award for most outstanding artist. Immediately after graduating Mark was invited to be the feature artist at the *Western Australian Premier's Awards* and then went on to perform in *The Threepenny Opera* with the WA Opera Company. Mark's career highlights to date include *The Merry Widow*, *Jack the Ripper*, *Know Your Mates*, *Pinocchio*, *The Magic Faraway Tree*, *Jumped* and *How to Succeed in Business Without Really Trying*. Mark has also featured in *Forbidden Broadway*, *Follies in Concert* and in his own cabaret show *Come Fly With Me*. He played the role of Harry Witherspoon in the Australian Premiere of *Lucky Stiff* at Chapel off Chapel and was last seen on stage as Charlie Cowell in *The Music Man* only a few weeks ago for The Production Company.

Mark's television and film credits include *Blue Heelers* and *Cheltenham City*. Mark is a child of the sixties and until only a number of years ago wore his hair as long as possible and was known to many of his friends as Jesus (in jest of course). To participate and to share the experience that is *Hair* has been long awaited by Mark. "Peace Now, Freedom Now!"

JUAN JACKSON

Ronny



Juan was educated at Florida State University and enjoyed an outstanding career in opera and musical theatre before arriving in Australia in 1997. He had sung principal roles for Florida State Opera and South Georgia Opera and toured extensively as Sportin' Life in *Porgy and Bess* for Houston Grand Opera. He made his Australian debut in *Showboat* and then starred as Old Deuteronomy in the touring production of *Cats* for the Really Useful Company.

Recently Juan has appeared as a soloist with the Australian Pops Orchestra in the *Concert of American Musical Theatre* featuring selections from *Showboat* and *Oklahoma!*, with Chamber Made Opera in *From the Lip* and *Teorama*, *Der Kaiser von Atlantis* with the Geminiani Orchestra and in a program of Brahms (*Liebeslieder Op 52* and *Neue Liebeslieder Op 65*) for the Australian National Academy of Music in their *Rush Hour Concert Series*.

In January 2002 Juan made his debut with the Melbourne Theatre Company in Tennessee Williams' *Sweet Bird of Youth* and is currently in *Man of La Mancha* for the SEL/Gordon Frost Organisation.

CHLOE ROSE LATTANZI

Crissy



Whilst *Hair* marks sixteen year-old Chloe's debut in a stage musical she is certainly no stranger to the entertainment scene. Born in Los Angeles to Olivia Newton-John and Matt Lattanzi, Chloe was introduced to the world of showbiz at a very early age making her television-acting debut at the age of eight in *A Christmas Romance*, a movie for CBS Television. She has since appeared opposite Bette Midler in the sitcom, *Bette* and recorded the voice of the lead character in the Australian television feature *Enchanted Billabong*.

In 2001 Chloe starred in *The Wilde Girls*, a made-for-TV feature filmed in Queensland and made her live concert debut, performing solo as well as with her mother on Olivia's *30 Musical Years Tour* to sold-out audiences across America. Most recently Chloe has been signed to co-host *Evolution*, a new Australian television variety programme featuring a multi-talented teenage cast which is scheduled to go into production later this year.

Sharing her time between the USA and Australia, Chloe is currently writing and recording for her forthcoming debut album and is delighted to be working with David Atkins and her fellow cast members in this exciting production of *Hair*.

REBECCA JACKSON MENDOZA

Dionne



Rebecca has been performing since the age of three. Her love and passion for the arts stems from her family background, her mother being a dancer and father a jazz musician. At the age of sixteen Rebecca started singing professionally with her father Noel Mendoza in various jazz clubs. Her musical theatre credits include *Miss Saigon* in Sydney and Germany as well as the Melbourne season of *Showboat*. Rebecca then teamed up with her sister Natalie to pursue a recording career, pop duo *Jackson Mendoza* and is currently working on her solo album. Rebecca would like to dedicate this performance to her beautiful daughter Phoenix.

KURT KANSLEY

Leroy



Born in South Africa, Kurt migrated to Australia as a child, later studying Performing Arts at Monash University and Music with a major in Voice and Piano at the Melba Conservatorium under the vocal direction of Peter Mander. Theatre credits include; *Rent*, *Showboat*, *Naked Boys Singing*, *Only Heaven Knows*, *Godspell*, *Hair* and *The Grand Hotel*. Kurt recently returned from a six-month stint performing as a lead singer on Royal Caribbean Cruise Liners out of the U.S.A. Over the last few years Kurt has performed in many piano bars around Melbourne and currently performs with the trio *Night Bird* at Crown Casino. Kurt enjoys writing and recording his own music.

KARINDA MUTABAZI

Leata



Karinda is a versatile performer who has immersed herself in the performing arts. A graduate of Monash University in Performing Arts, Karinda is an accomplished singer, actor and dancer. Her musical theatre credits to date include *Hired Man*, *Martin & Gina*, *Mother Noah* in *Children of Eden* and Sondheim's *Sunday in the Park with George*. This is Karinda's debut with The Production Company.

JOANNE PALADINO-SCALISE

Mary



Joanne graduated from University with a Bachelor of Arts and Diploma of Education in Voice and Drama. She has performing and teaching experience in Indonesia, London, Sydney and Melbourne. Joanne has appeared in television; *In Melbourne Tonight*, *Good Friday Appeal Gala Concert*, *Neighbours*, *The Comedy Company* and various amateur theatre productions. Joanne is a co-director of Paladino Dance Music Drama, a highly successful performing arts studio in Melbourne. She is thrilled to be making her professional musical theatre debut in *Hair*. She would like to thank her fantastic family, in particular her sister and business partner Mena, for all their encouragement and support over the years. She would also like to thank her husband Robert for living with such a drama queen. "Can you please be quiet!"

CHERINE PECK

Dianne



Cherine began singing and dancing at four years of age. At age nine she danced with the Royal New Zealand Ballet in their production of *Coppelia*. A string of musicals followed: *My Fair Lady*, *Bebopalula*, *A Slice of Saturday Night*, *Festive Follies* for Sydney Dance Encore Company and *A Variety Show*, a tribute to musicals. When Cherine finished her HSC she toured N.Z. in Harry M. Miller's production of *Jesus Christ Superstar*. Her next show was the Australian production of *Miss Saigon*. She then took on the role of Chiffon in David Atkins' production of *Little Shop of Horrors*. Shortly after, Cherine toured Australia, N.Z., New Caledonia and Singapore with Christine Anu, then reunited with the *Little Shop of Horrors* cast to do a Brisbane season. Cherine is best known for creating the role of Linelle (one of Peter Allen's featured trio backing vocalists) in the smash hit musical *The Boy From Oz*. She then appeared in the Sydney season of *The Buddy Holly Story* and shortly after teamed up with the trio vocal group *The Funky Divas* who toured supporting the legendary singer Barry White in concert. The following year Cherine took on the most rewarding and challenging role of her life, being a mother to her darling daughter Milla. A little over a year later, she returned to *The Buddy Holly Story* and is now very excited to not only be working with David Atkins again but to be a part of this fantastic musical.

the tribe

ANNA BELPERIO



At twenty two years of age Anna Belperio is best known for her singing and dancing abilities in the *Popstars 2* group *Scandal'us*, however it didn't start there. From Adelaide, Anna grew up studying the piano and electronic organ from the age of five and went on to study a Bachelor of Education majoring in music at the University of South Australia. She has also been a three time state finalist in the International Yamaha Electone Festival and gained first prize in the Annual Young Composers Music Awards. Due to her love of music Anna then went on to study voice, which led her to sing in a variety of bands. Prior to her involvement in *Scandal'us* Anna also undertook roles in several amateur musicals which included *Annie Get your Gun*, *The Boyfriend*, *Anything Goes* and *The Wizard of Oz*. In the future Anna hopes to continue with her song writing and singing, performing her original material.

JASON BIRD



Although he is better known as being one fifth of Aria award winning pop group *Scandal'us* it was long before his arrival into the music charts that Jason Bird began working on a fruitful career in performing arts, only days after graduating high school where he was awarded the West Australian Award of Excellence for his work in the Arts. Jason travelled overseas as a choreographer, dancer and impersonator with a Perth performance company. While working full time as a choreographer and dancer Jason began to further develop his first love which began his professional career as a singer/songwriter. Since then his work has taken him around the country and overseas on various tours and has featured on a large variety of television credits and live performances. Jason continues to enjoy a successful career as part of *Scandal'us* and is also developing a solo career in music. He looks forward to performing in *Hair*, his stage musical debut.

SIMON DITCHAM



Born and raised in Hobart, Tasmania, I was always more interested in sport than anything else. I studied at the University of Tasmania and earned a Bachelor of Environmental Design. A fat lot of good that did me, I hear you say. All through college and uni I played in a pub band called Serby with my mates just for a bit of fun really. We did alright gigging about twice a week. After uni I worked in a Hobart architecture office for six months but had a feeling I needed to change and pursue music before it was too late. Music had always been a major part of my life, it was always there, I just didn't pay it the attention it deserved. Jeff Buckley, Harry Connick Jr., James Brown, my family and friends, were just a few of the people that inspired me to take action. I quit my job, and started to focus. I began writing and playing a lot more guitar, and even doing some solo gigs which I was pretty proud of and then the *Popstars 2* auditions came up. I wouldn't have even considered going to them if it wasn't for my friends saying I should. One of my best friends, Zarven, even filled out the entry form for me. Two months later I was in a pop group, which turned out to be called *Scandal'us*. When the lights go down and the curtain closes, the ambition and belief in the career that awaits me remains...for everything is possible.

TAMARA JABER



Tamara Jaber is currently a member of pop sensation *Scandal'us*. Tamara was chosen from 3,500 auditionees from the highly successful television series *Popstars 2*. Their debut single, "Me Myself and I" debuted at No. 1 on the Australian charts and went on to become the highest selling single of 2001 which earned them an Aria award. Tamara has been training in singing, dancing and acting since she was five at Brent Street School of Performing Arts. Tamara has played host to numerous television shows and went on to win the 1997 American Song and Dance championships in Las Vegas, where she earned a role hosting the *Rainbow Connection-Stars Across the Seas* television series. Tamara graduated from the Australian Institute of Music where she won an Honours Award for Music and Drama. She is currently writing and producing her new album.

DANIELA SCALA



Adelaide born Daniela Scala is an accomplished pianist, singer /songwriter who has always enjoyed the musical buzz. She scored a 19 for her HSC for submitting an original play and followed up with theatre the next year at the Nightrain Horror Theatre Restaurant as a main performer. 2000 was the year she deferred to further develop her talents as a polished musician and performer. She became front singer of a seven piece jazz/funk/rock band *The George Special*, followed through a third year with a female quartet named *Devote*, recorded a soundtrack for an Australian film and showcased original material as a soloist while workshoping her compositions at Flinders Street School of Music. It was in November of that year that Daniela was selected to be a part of the *Popstars 2* group *Scandal'us*. In only the first six months they had achieved a number one hit which then granted them an Aria for being Australia's highest selling single of 2001. Daniela is proud to be a part of this production of *Hair*. It is her favourite musical and hopes to contribute as much of her unique and energetic talents along with her fellow *Scandal'us* members and co-performers.

the tribe

LISA-MARIE CHARALAMBOUS



Lisa-Marie graduated from the Victorian College of the Arts in 1997 with a Bachelor of Musical Performance majoring in Classical Voice. Her musical theatre credits include the World Premiere of *Crusade-The Concert; Call Me Madam* and *The Music Man* both for The Production Company; the 10th Anniversary Production of *Les Miserables* for Cameron Mackintosh, the Australasian premiere of *Songs For a New World* and recently featured in the Australian premiere of Stephen Sondheim's musical review *Putting It Together*, directed by Jon Ewing at Chapel Off Chapel. She performs regularly in various concerts, cabaret and corporate events throughout Melbourne including the recent *Carols by Candlelight* series for the City of Stonnington and 2001 *Hats Off*. Lisa-Marie has worked extensively in children's entertainment compering for ABC For Kids and Walt Disney Special Events. She has also featured in various corporate videos for Acer, Red Rooster and VIC Roads as well as various television commercials and will be appearing in the forthcoming production of Kander and Ebb's musical review *And the World Goes Round* at Chapel off Chapel in July 2002.

ANTHONY COSTANZO



In 1998 Anthony began his theatrical training at Monash University majoring in Music and Drama and studied Vocal Development with David Jaanz. He then furthered his performance skills at Dance World 301 where he is currently a Vocal Coach. With classical training in piano and vocals Anthony combined his skills to win the National Song Writing Competition for The Year of Tolerance. Anthony enjoyed his musical theatre debut with The Production Company's *How To Succeed In Business Without Really Trying*. Not long after he performed in *Mack & Mabel* and then toured China in *The Music of Andrew Lloyd Webber* starring Elaine Paige. Upon his return he featured in the *Carols in the Domain* and then took on the lead role of *Pinocchio* at Melbourne's Concert Hall for Garry Ginnivan. Having been originally cast in the Harry M. Miller's 2001 production of *Hair*, Anthony is thrilled to actually perform in the show with The Production Company team. Later this year you will see Anthony in the Australian premiere of *The Witches of Eastwick*.

GRANT DURHAM



Grant's professional career started at the ripe old age of ten in a production of *The King and I* in Perth. He has performed nationally as a singer/dancer/pianist and was a member of the 1998 cast of *Jesus Christ Superstar* with Angry Anderson and Mark Williams. After completing his degree at WAAPA and performing in such shows as *Working (Lovin' Al)*, *Lysistrata* (Nikias) and *The World Goes Round* (directed by Nancye Hayes), Grant made the big hike across the Nullarbor to pursue his passion for musical and physical theatre. His credits to date have ranged from a dancing Kitchen Hand (Japanese Feature Film), cabaret to cop shows (*Stingers*). Grant is hoping that 2002 is the dawning for this Aquarian.

DANIELLE EVERETT



Having studied all facets of dance from an early age Danielle soon realised her love for the stage and so began singing lessons at the age of fourteen. She obtained her Bachelor of Creative Arts majoring in music performance and acting at the Wollongong University graduating with Honours in 1992. In 1993 Danielle joined the cast of the Cameron Mackintosh production *The Phantom of the Opera* in the lead role of Christina Daae for the Australasian tour. Other credits include the solo soprano in *Beethoven's 9th Symphony* with the Wollongong Symphony Orchestra, *The Marriage of Figaro*, *Grease*, *Chicago*, *The Sound of Music*, *Gypsy*, *The Happy Prince*, *The Beggars Opera* and solo artist with the *Brisbane Carols in the Domain* 2000. In 2001 Danielle performed in IMG's production of *Singin' in the Rain* in the role of Zelda Zanders. Danielle also performs regularly for the corporate sector both in Australia and overseas with the likes of Hugh Jackman and Donald Cant and with her childrens jazz band *Kinderjazz*.

ESTHER HANNAFORD



At twenty Esther has been performing all of her life. She made her professional stage debut at eleven as Martha Cratchit in *Scrooge* and her most recent role was as Essie in *The Virgin Wars* by Dean Bryant and Mathew Frank for the 2002 Next Wave Festival. Esther showcased with the National Theatre Drama School (Musical Theatre) in 2000 and studied dance at Bartuccio's with Alana Scanlan. She is presently singing with Susan-ann Walker. 2001 included performing in *Four Bitchin' Babes'* cabaret at Capers with Melissa Langton and Mark Jones. Esther is currently working on her own cabaret show *Lil' Rhythm Lil' Soul Lil' Me* and will be joining the cast of *Mamma Mia!* in August. Esther would like to dedicate her performance to her supportive family.

the tribe

JOHN O'HARA



Originally from Perth John graduated from WAAPA in 2001 with a Bachelor of Arts (Music Theatre). Highlights at WAAPA include *Lysistrata*, *Working*, *The Boys from Syracuse*, *And The World Goes Round* and the role of Hugo Peabody in *Bye, Bye Birdie*. John has worked regularly on the Perth corporate circuit for Vogue Entertainment, Spirit Productions and Celebrate WA. He appeared in the premier of *Cadence* for Artrage Festival 2000 and was a principal performer in *Oz Concert 2001 - One People, One Destiny*, broadcast nationally on SBS Television. John has recently appeared in the Japanese feature film *Toast to Love*. *Hair* marks John's first professional theatre engagement.

ETHAN THOI



Ethan studied acting at The Australian College of Dramatic Arts and The Australian Film and Television Academy. He later continued his training by majoring in dance at the Melbourne Academy of Dance, Dance World 301 and the National Theatre. In 1997 he toured with an American cruise ship visiting LA, the Caribbean, Mexico and Alaska. Ethan then moved to Asia to perform with famous Asian artist Andy Lau. On his return to Australia he continued working with various choreographers and appeared at the 41st Logie Awards presentation, a number of *Good Friday Gala Appeals*, a Samsung Mobile Phone advertisement and a Holden Barina television commercial. Other performances include his work with a magic and illusion show, Opera Australia, various fashion parades & local band, *The Seize*.

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DAVID ATKINS

Director



2002 marks David Atkins' thirty-fourth year in show business, a career which was launched at Her Majesty's Theatre in Melbourne with the 1968 JC Williamson production of *Mame* in which he starred as the juvenile lead. Interestingly David directed and choreographed a concert version of *Mame*, also in Melbourne, thirty-one years later for The Production Company. In his career to date he has starred in over twenty musicals, appeared extensively in film and television and created events as diverse as the TV Week Logie Awards, the Bicentennial Military Tattoo, the opening of the Sydney Entertainment Centre, half-time Football Spectaculars, three Royal Command Performances and video clips and staging for artists such as Elton John, Frank Sinatra, Olivia Newton-John and Peter Allen.

David began producing fourteen years ago with his first original dance musical *Dancin' Man*. This also marked the beginning of his directing and choreographing career. He has since produced and/or directed and choreographed: *The Threepenny Opera*, *Hair*, *Grease*, *Sweet Charity*, *Little Shop Of Horrors* and the internationally acclaimed *Hot Shoe Shuffle*.

David has won nine MO Awards, including Outstanding Contribution To Musical Theatre four times and Australian Show business Ambassador, twice. He is the recipient of the Advance Australia Award for Theatre and has won three Green Room Awards, a MTV Award, an Aria Award and the prestigious Olivier Award for his London production of *Hot Shoe Shuffle*.

In 1998, David teamed up with IMG and Barry & Fran Weissler to bring the multi-award winning Broadway sensation *Chicago* to Australia and Asia. The following year David's vast experience and talents were recognised with his appointment as Artistic Director for the *Opening and Closing Ceremonies for the 2000 Summer Olympic Games*. Most recently David has fulfilled a life long ambition by bringing *Singin' In The Rain* to the stages of Australia and in the very near future, to Asia.

JOHN RUTLEDGE

Musical Director



John began learning piano at the age of seven, around the same time he saw his first stage show *Jesus Christ Superstar*. While studying classical piano throughout his school years he maintained a keen interest in musicals especially the more amplified variety. He graduated from the Sydney Conservatorium of Music in 1993 with an Associate Diploma in Jazz Studies and has since performed in several jazz combos and big bands including the Bob Coassin Big Band and the Sydney All-Star Big Band. He has also worked with many jazz/funk bands appearing at the Manly, Bellingen, Thredbo and Gold Coast Jazz Festivals.

John's first real taste of a rock musical came with *The New Rocky Horror Show* in 1996 for which he held the position of Assistant Musical Director of the production in Perth, Adelaide, Hong Kong and Sydney. His other theatre work includes *Sweet Charity*, *Rent*, *Fame The Musical* and *Oh! What a Night*.

John had the great pleasure of working with Bernadette Peters at the Sydney Opera House and has also worked with local cabaret acts such as Julie Anthony, Simon Gallaher and John Rowles with whom he worked as musical director and arranger. *Hair* is John's first production as musical director and he couldn't be more excited to take the musical reins of this show. "The message is as relevant today as it ever was...and the music just rocks!"

JASON COLEMAN

Choreographer



As an actor, dancer, choreographer and more recently director, Jason brings a wealth of talent and expertise to *Hair*. Jason's many musical theatre credits include *Fame The Musical*, *Chicago*, *A Chorus Line*, *Sweet Charity*, *Little Shop Of Horrors*, *Dancin' Man* and *Dancin' Dynamite*. Jason tackled the field of directing when in 1996 he worked as Assistant Director and Assistant Choreographer on David Atkins' production of *Little Shop Of Horrors* which was shortly followed by *Sweet Charity* and the highly successful original Australian production of *Fame*. Jason's most notable credit to date was his engagement to choreograph a segment of the *Opening and Closing Ceremonies for the 2000 Summer Olympic Games* and also acted as Assistant to the Creative Director for the ceremonies. Jason credits his success to his family and his teachers and considers his best work is still to come.

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

Since then he has designed set and costumes for *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), *The Dogs Play/A Few Roos Loose in the Top Paddock* (Playbox), *Diving for Pearls* (Melbourne Theatre Company), *The Sign of the Seahorse* (Playbox / Melbourne Symphony Orchestra), *City Life* (Oz Opera), *The Bridge* (Hothouse Theatre) and costume design for *Going Home* (West Australian Ballet) part of the *Perth International Festival of Arts*.

Leon has been set designer for The Production Company since 2000. His work has included *Guys and Dolls*, *How to Succeed in Business Without Really Trying*, *Mack & Mabel* and *Anything Goes*, and is currently working on the 2002 season.

LAUREL FRANK
Costume Co-ordinator



Laurel designs and makes costumes for theatre, circus, dance, parades, events, puppetry and advertising. Her fabric works extends to the special requirements of museum display, film special effects and furnishings. She has been the costume designer for Circus Oz for many years, sending them on countless Australian and International tours, most recently to Brazil and currently in Melbourne.

She has recently designed for Chunky Move dance company, for the Melbourne International Comedy Festival, for the 2001 Federation Parade, for the Channel 7 children's series *L'il Horrors*, for the Next Wave Festival (the Arts Centre's resident angels) and for many individual physical theatre, music and comedy performances.

With Mothers Arts Productions (Melbourne) she has recreated period costumes for museums in Canberra, Sydney, Melbourne, Ballarat and Bendigo. She has worked with David Atkins on two previous occasions, a production of *Hair* in 1992 and *Joining the Chorus* in 2000 (featuring over 2000 school age performers.).

GAVAN SWIFT
Lighting Designer



Gavan Swift graduated from NIDA in 1994. Since then he has been in constant demand as a lighting designer for plays, musicals, dance and corporate events. His musical lighting designs include *The Mikado*, *The Pirates of Penzance*, *Hot Shoe Shuffle*, *Little Shop of Horrors*, *Sweet Charity*, *Fiddler on the Roof*, *Jolson*, *Buddy and Oh! What A Night*.

He has also designed the lighting for The Production Company's *Mame* and *Mack & Mabel*. Gavan's most recent work includes the Melbourne Theatre Company/Melbourne Festival's production of *The Aunt's Story*, the Sydney Theatre Company's production of *Stones in his Pockets*, the Ensemble Theatre's Productions of *All My Sons*, *Noises Off* and *Lush*, and the Australian tour of *Burn The Floor*.

Gavan has also designed the lighting for productions at the Sydney Theatre Company, the Melbourne Theatre Company, The Bell Shakespeare Company, The Ensemble Theatre, Australian Theatre for Young People, Marian St, and the Q Theatre. His corporate and special events work includes *The Snowy Mountains Scheme 50th Anniversary Dinner*, *Reef Casino Cairns*, *The Stars Come Out* Concerts for *Mardis Gras*, *Jazz and Symphony in the Domain*, and the opening night parties for *Salimbanco* and *Sunset Boulevard*. Gavan is currently a lecturer in stage lighting at NIDA.

MARK BENSON

Sound Designer for System Sound



Prior to joining System Sound in 1996, Mark was employed by the Victorian Arts Centre as Deputy Sound Master for a period of twelve years. This position afforded Mark an opportunity to become involved in either an operational, design or administrative role across a broad section of the arts ranging from orchestral & operatic for the Victoria State Opera (50 Productions), Australian Opera (30 productions), Australian Pops/Philharmonic (60 productions), Royal Shakespeare Company and The London Philharmonic to contemporary performers such as Billy Connolly, Rowan Atkinson, Victor Borge, Barry Humphries, Jerry Seinfeld and Don Burrows to festivals and musicals such as *Pirates of Penzance*, *My Fair Lady*, *Iolanthe*, *The Wizard of Oz*, *Myer Music Bowl Summer Concert Series 1989-1997* and *Spoletto/Melbourne Festivals* since their inception. The aforementioned are only a small selection of a very extensive field which encompasses many artists and events.

Mark currently specialises in Orchestral and Opera concerts, having mixed concerts in the Australian/South East Asian area for such artists as Hong Kong Philharmonic, Melbourne Symphony, Sydney Symphony, West Australia Symphony, also for events such as the *Hong Kong and Macau Handover Concerts* in '97 and '99.

Mark also has substantial recording experience involving engineering and/or producing with projects that vary from solo voice to major orchestral, variety, operatic, corporate and sound effects for either release for sale, broadcast or archival purposes.

KELVIN GEDYE

Sound Designer for System Sound



Kelvin's theatre career began in 1975 as the resident technician with the Australian Performing Group at the Pram Factory in Carlton. In 1978 he became a founding member of Circus Oz and toured nationally and internationally as sound designer/operator over a period of nine years. Kelvin operated his first musical, *Candide*, in 1982 and then went on to operate *Barnum*, *Oliver* and *Oklahoma!* for System Sound during breaks in the Circus Oz schedule. Since 1987 Kelvin has worked exclusively for System Sound, starting as sound operator and head of the sound department on the original Australian tours of *Cats*, *Les Miserables* and *The Phantom of the Opera*. In 1991 Kelvin was offered a full time position at System Sound as sound supervisor and later became associate sound designer for the Australasian tour of *The Phantom of the Opera*. Other Music Theatre credits include sound supervisor and assistant sound designer for the Australasian tour of *West Side Story* and sound supervisor for the Sydney and Melbourne seasons of *Show Boat*.

In Asia, Kelvin has worked as sound operator for the *Hong Kong Handover Ceremony* in '97, the *Macau Handover Ceremony* in '99, and designed and operated two concerts in 2001 and 2002 for the Hong Kong Philharmonic Orchestra. He was also associate sound designer and operator for the Hong Kong Handover 4th Anniversary concert in July 2001.

Kelvin's sound design for *Hair* will be his fourth for The Production Company having previously worked on the 1999 season of *Mame*, the 2001 season of *Mack & Mabel* and the recent production of *The Music Man*.

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*, *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*, *Buddy - The Musical*, *Always ... Patsy Cline*, *Oh! What A Night* and the tour of *Spirit of the Dance* as well as being Technical Director for all The Production Company presentations throughout 1999, 2000, 2001 and 2002.



Tony McNamara
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Marisa Warrington

Direction Peter Houghton
Design Shaun Gurton
Lighting Design Paul Jackson
Music David Franzke

Fairfax Victorian Arts Centre
21 June to 27 July 2002

The Merlyn Theatre
The C.U.B. Malthouse
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SPECIAL THANKS / ACKNOWLEDGEMENTS

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THE PRODUCTION COMPANY

Level 39, 55 Collins Street, Melbourne 3000

Telephone 03 9921 7135 Facsimile 03 9921 7177 Email theproductioncompany@visy.com.au

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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.

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