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# *Hello, Dolly!*

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THE PRODUCTION COMPANY

PRESENTS

AMANDA MUGGLETON

IN

*Hello, Dolly!*

BOOK BY MICHAEL STEWART MUSIC AND LYRICS BY JERRY HERMAN

BASED ON THE PLAY THE MATCHMAKER BY THORNTON WILDER

ORIGINAL PRODUCTION DIRECTED AND CHOREOGRAPHED BY GOWER CHAMPION

PRODUCED FOR THE BROADWAY STAGE BY DAVID MERRICK AND CHAMPION-FIVE, INC.

WITH JOHN STANTON

VANESSA DOWNING, MELISSA MADDEN GRAY

CHRISTEN O'LEARY, GRANT PIRO, ANTHONY WEIGH

AND INTRODUCING LINDSAY FARRIS

CHARLES BRAIN, RENEE BURLEIGH, JARROD CARLAND, LISA-MARIE CHARALAMBOUS, IRENE DIOS,

MARK DOGGETT, GRANT DURHAM, DAVID ENGLISH, BEN FRANSHAM, ROSEMARIE HARRIS,

ZEN LEDDEN, JACKIE RAE LYTHGO, KARINDA MUTABAZI, JULIE O'REILLY, CHRISTOPHER PARKER,

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STATE THEATRE, VICTORIAN ARTS CENTRE 9 - 12 OCTOBER 2002

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## *Chairman's Welcome*

We welcome you to tonight's performance of *Hello, Dolly!*

When you think of Broadway you think of great names like Rodgers and Hammerstein, Cole Porter, Irving Berlin, Frank Loesser and of course Jerry Herman. The first show we ever staged in 1999 was a Jerry Herman musical, *Mame*. *Mame* established our company and set the standard for the productions that we present three times a year here at the Victorian Arts Centre.

In 2001, we brought Herman's masterpiece *Mack & Mabel* to Melbourne audiences for the first time. And now it is our pleasure to bring you the brightest musical he ever wrote - *Hello, Dolly!* This show brought together a famous play, an Award winning score and some of the biggest personalities ever to grace the stage. Now it is our turn to bring you a Dolly Levi we know has all the heart and humour Messrs Wilder, Stewart and Herman had in mind - Amanda Muggleton. Tonight you are witnessing another collaboration between Amanda and director Rodney Fisher. Rodney is joined by one of Melbourne's best known choreographers Tony Bartuccio whom we welcome to our company for the first time. And it is wonderful to have John Foreman back on the podium to conduct Orchestra Victoria.

The Production Company is supported by our sponsors, our patrons, our subscribers and every person sitting in the seats around you tonight. To them - our thanks for a great success in 2002. Recently we were saddened by the loss of our Patron Ira Magid and one of our greatest supporters Mrs Betty Salzer. Through the Robert Salzer Foundation she demonstrated a love of this artform and we will always be grateful for her support.

*Hello, Dolly!* brings to a close our Season 2002. We invite you to join us and Australia's greatest talents for more musical delight in 2003.

Jeanne Pratt AC  
Chairman



## Director's Foreword

As a play, Thornton Wilder's *The Matchmaker* vibrated with unheard melodies and unseen dances. Michael Stewart, Jerry Herman and director/choreographer Gower Champion apparently heard and saw them and, at the request of producer David Merrick (who had previously supervised the Broadway production of the Wilder play), they conspired ingeniously to bring them to uproarious life in *Hello, Dolly!*, a musical shot through with enchantment which opened at the St James Theatre, New York in January 1964. A remarkable total of ten Tony Awards and a run of 2,844 performances - during which Dolly was successively played by Carol Channing, Ginger Rogers, Pearl Bailey, Eve Arden, Betty Grable and Ethel Merman - established *Hello, Dolly!* as one of the greatest box office successes in Broadway history.

The basic plot for *Hello, Dolly!* first saw the light as an English play - *A Day Well Spent* by John Oxenford - staged in London in 1835. It was adapted seven years later by Austrian playwright Johann Nestroy as *Einen Jux will er sich machen* (He Intends to Have His Fling) and this celebrated version was often revived in Europe over the next 150 years. It reappeared as *The Merchant of Yonkers* in 1938 when the great German director Max Reinhardt suggested to American playwright Thornton Wilder that he should write an English adaptation of the comedy. This version failed to impress but when Wilder re-adapted it and Tyrone Guthrie directed it at the 1954 Edinburgh Festival, with Ruth Gordon as Dolly, it became an instant hit. It transferred to London for almost a year before David Merrick took the entire production to New York where it ran for 486 performances.

In this staging of *Hello, Dolly!*, I have been even more faithful to Wilder's farce than Michael Stewart's 1964 adaptation. This is because Stewart's book for *Hello, Dolly!* was geared to Gower Champion's stylized, highly choreographed production with its lavish costumes, back-drops that unrolled like screens, catwalks out into the audience and even a railroad engine spitting sparks and smoke! This is a more modest telling of the story as befits a limited budget and ten days rehearsal. But it is also an earnest and loving attempt to capture the chuckling mirth and delicate unpretentious charm of this enduring tale of Mrs Dolly Levi and her matchmaking. And it gives Melbourne audiences the chance to see Amanda Muggleton in the title role, with John Stanton as the man upon whom the resourceful widow has set her sights.



Rodney Fisher AM  
Director



# *It's So Nice To Have You Back Where You Belong!*

THE SURPRISING STORY OF THE WORLD'S MOST HEART WARMING MUSICAL

by Frank Van Straten OAM

'It's a dream come true! This is just what I had in mind when I first thought of Dolly Levi. I wanted to recapture the warmth and excitement of the theatre of my youth. In this production your music, dancing, libretto and performances are exactly what I imagined they should be. What a revelation!' So said Thornton Wilder of *Hello Dolly!*, the miraculous musical that was adapted from his play *The Matchmaker*.

The 'dream' actually began 130 years before, with *A Day Well Spent*, a farce by John Oxenford about two young clerks who locked the door of their master's shop, donned their Sunday best and headed for London, where their adventures culminated in the mixing and marrying of three couples. Seven years later, in 1842, Oxenford's plot resurfaced in Johann Nestroy's astringent Viennese comedy *Einen Jux will er sich machen*. Much more recently, Tom Stoppard used it for his 1981 comedy *On the Razzle*.

Long before this, however, Thornton Wilder had rewritten Nestroy's play as *The Merchant of Yonkers*. He set his play in early 1880s New York, incorporated a few ideas from Molière's *The Miser* and added one vital ingredient, Dolly Levi. Ironically Dolly gave Wilder's piece an affinity with an 1891 American musical called *A Trip to Chinatown*, in which young couples, aided by a manipulative widow, spend a frantic evening at a swank restaurant trying to avoid detection by a wealthy gentleman, who finishes up with the bills, but without his wallet. Instead of Nestroy's social satire, Wilder created a warm celebration of human hope. 'My play is about aspirations of the young - and not only the young - for a fuller, freer participation in life'. But when *The Merchant of Yonkers* premiered in 1938 with Jane Cowl in the lead, it was a flop. Fortunately Dolly Levi was resilient. In the early 1950s Wilder decided that a slight reworking, a change of title and an entirely new audience were in order and so *The Matchmaker* debuted in England in a sparkling production directed by Tyrone Guthrie. Ruth Gordon made a raucously meddlesome Dolly Levi, with San Levene as Vandergelder, Prunella Scales as Ermengarde and Eileen Herlie as Mrs Molloy. The production had a healthy run at the Theatre Royal, Haymarket, from November 1954, and later on Broadway. Shirley Booth played Dolly in the 1958 film version, with Paul Ford, Shirley MacLaine, Anthony Perkins and Robert Morse.



The Union Theatre Repertory Company gave *The Matchmaker* its Australian premiere in 1957 with Kay Eklund as Dolly. Marie Redshaw and Charles Tingwell were Dolly and Vandergelder in the Melbourne Theatre Company's production at the Athenaeum in 1980, with a bright young star as Ermengarde. Her name? Amanda Muggleton! It was inevitable that Dolly, Vandergelder, and their friends would find their way to the musical stage. Wilder reluctantly released the rights to producer David Merrick, who commissioned Michael Stewart, writer of *Bye Bye Birdie* and Merrick's production of *Carnival!*, to write the book. Though he followed the original fairly closely, Stewart omitted all the soliloquies except Dolly's, and he introduced a new character, the buxom heiress, Ernestina Money who had only been mentioned in Wilder's play.

Young Jerry Herman was keen to write the words and music, but Merrick, familiar only with Herman's Israeli-flavoured score for *Milk and Honey*, felt he lacked a feeling for 'Americana'. Herman spent a weekend writing songs with a turn-of-the-century lilt, and got himself the job. Then Gower Champion, who had worked with Stewart on *Bye Bye Birdie* and *Carnival!*, came on board as director, replacing first choice Harold Prince, who had so disliked the title number that he wanted it cut!

Considering the triumph that was to follow, it's hard to believe that *Hello, Dolly!* had a difficult birth. It was rejected by Ethel Merman, for whom it was originally created. At that stage the show's working title was *Dolly: A Damned Exasperating Woman*. This was changed to *Call on Dolly*, but it was as *Hello, Dolly!* that the show started its out-of-town try-outs, with Carol Channing in the lead. Miss Channing was then 43 and no stranger to Broadway. Blonde, wide-eyed, with a voice that ranged wildly from life-threatening growl to ear-piercing squeak, she had created a unique persona in *Gentlemen Prefer Blondes* in 1954, but she was badly in need of a hit and she certainly got it! David Burns was cast as Vandergelder, with Eileen Brennan as Irene Molly and Charles Nelson Reilly as Cornelius.

Above: David Burnes as Horace Vandergelder and Carol Channing as Dolly Levi in the original Broadway production, 1964.

Director Champion recalled that *Hello, Dolly!* was 'a disaster in Detroit'. Merrick was unhappy with the show and considered closing it on the road. At that stage there were really only four good numbers. Others were jettisoned, including 'Penny In My Pocket', in which Vandergelder closed the first act with an explanation of how he'd had built his fortune. It was one of Herman's favorites but by the time it appeared in the show the audiences were much more interested in Dolly than they were in Vandergelder. It was replaced by Dolly's joyous 'Before The Parade Passes By'. There was more trimming, polishing, sharpening, adding. By the time *Hello, Dolly!* sauntered onto the stage of the St James Theatre in New York on 16 January 1964 it was as slick and sassy as only the best Broadway musical theatre can be. It was a sensation and a perfect pick-me-up for an America recovering from the shock of the assassination of its president two months before.

The reviews were ecstatic. The cast album quickly outsold every other Broadway cast recording to that time. By January 1966 there were over 200 versions of the irresistible title song. Undoubtedly the most memorable was Louis Armstrong's. His rasping, good-humoured version became the first disc to knock the Beatles from the number one spot on the hit parade. It was 64-year-old Louis's first million seller and won him a Grammy Award for 'Best Vocal Performance'. The song scored Jerry Herman a Grammy too, as 'Song of the Year' over contenders including 'People', and 'A Hard Day's Night'. But Herman's elation was short lived. He was sued by composer Mack David, who claimed that Herman had plagiarised the first four bars of 'Hello, Dolly!', from his 1948 song 'Sunflower'. The case was settled out of court, with Herman paying \$250,000 - an enormous sum in those days - to retain exclusive rights to the tune.

The Tony Awards brought fresh triumphs. *Hello, Dolly!* danced away with a record ten Tonys - an achievement that was all the more remarkable because it was in competition with shows like *She Loves Me* and *Funny Girl*. While *Hello, Dolly!* bubbled away on Broadway, Merrick mounted a second company with Mary Martin as Dolly. After a 20-week tour of America and Canada, they headed overseas. The first stop was the vast Takarazuka Theatre in Tokyo where Miss Martin sang a special 'Hello, Tokyo!' chorus. Russian authorities cancelled the planned visit to Moscow and Leningrad so Merrick sent the company to Korea

and Japan to give performances for the American troops, after which the principals flew to London, where *Hello, Dolly!* ran for 794 performances at the Theatre Royal, Drury Lane.



Ginger Rogers, Mary Martin, Betty Grable and Martha Raye - four of the many stars to play Dolly on Broadway.

Meanwhile, Miss Channing left the Broadway cast to head another American touring company. It began its travels in September 1965 and was later led by Eve Arden and Dorothy Lamour. Yet another company, headed in turn by Betty Grable, Ginger Rogers and, again, Dorothy Lamour, toured for more than two years. And Martha Raye starred in a version specially mounted to entertain American troops overseas. Carol Channing's place on Broadway was taken, successively, by Ginger Rogers, Martha Raye, Betty Grable, Bibi Osterwald, Pearl Bailey (heading an all-Black cast with Cab Calloway as Vandergelder), and Phyllis Diller. At one stage Merrick tried to get George Burns to play Vandergelder opposite Jack Benny, in drag! The last Dolly of that first marathon season was Ethel Merman. To celebrate her appearance, two of the songs written with her in mind were reinstated: 'World, Take Me Back' and 'Love, Look In My Window'. Miss Merman was still wowing them when the run concluded on 26 December 1970. There had been a staggering 2,844 performances, the longest Broadway run to that time, exceeding even *My Fair Lady*. The production had cost \$350,000 to stage. By December 1969 the global box office gross was over \$55 million, far more than any other musical had earned - and this was without the proceeds from the film rights.



Though 20th Century-Fox announced the purchase of the film rights in March 1965, production did not commence until early 1969. At a total cost of \$22 million, *Hello, Dolly!* was the most expensive musical film made to that time. For the lead, Fox by-passed Carol Channing and Lucille Ball - who had already announced that she had the part - and engaged Barbra Streisand, fresh from her Oscar-winning performance in the film of *Funny Girl*. Ironically, Streisand had lost the 'Best Actress in a Musical' Tony to Channing four years before. Walter Matthau was cast as Vandergelder, with Michael Crawford as Cornelius. And Louis Armstrong was on hand to sing a chorus of 'Hello, Dolly!' in the Harmonia Gardens sequence. Director Gene Kelly re-instated two previously cut songs, 'Love Is Only Love' and Dolly's tongue-twisting 'Just Leave Everything To Me'. But in spite of the talent and money lavished on it, the film version of *Hello, Dolly!* was a box office disaster. It lost some \$13.7 million for Fox and hastened the departure of the studio's head, Darryl F. Zanuck.



Michael Crawford (Cornelius), Danny Lockin (Barnaby) and Barbra Streisand (Dolly) in the 1969 20th Century-Fox film.

There were to be other productions of *Dolly!* on Broadway. It was revived in 1975 with Pearl Bailey and Billy Daniels and in 1978 with Carol Channing and Eddie Bracken, a production that transferred to London the following year. Channing again played Dolly on Broadway and on tour in 1994. There were productions in Germany, France, Israel, Sweden, Finland, the Netherlands, Brazil, Argentina, Mexico, Czechoslovakia, Rumania, Italy, Austria, the Netherlands, Russia and, of course, Australia.

J.C. Williamson's managing director, Sir Frank Tait, bought *Hello, Dolly!* for Australia in April 1964. It had been running on Broadway for only three months, and had just won the New York Drama Critics, Circle Best Musical award. Williamson's budgeted the Australian *Dolly!* at £60,000 pounds (\$120,000), less than they had spent on *My Fair Lady* and *Camelot* but a not inconsiderable sum for 1965. The first recruit for the production team was an experienced American director, Fred Hebert. He had directed *The Pajama Game* for them in 1957. Betty Pounder flew to New York to study Gower Champion's choreography. She sat on the steps of the St James Theatre's dress circle for 22 consecutive performances, memorising every detail. Hebert auditioned in New York for the principals. To play Dolly he chose Julie Wilson, a sultry-voiced American brunette who had achieved some success in *Kiss Me, Kate* on the road and in London. Jack Goode, a seasoned veteran who had taken over the role of Hines in *The Pajama Game* on Broadway, was cast as Vandergelder. Bill Mullikin was selected to play Cornelius Hackl. Mullikin's credits included a long spell as Tony in the Broadway revival of *The Boy Friend*, and as Frump in the national tour of *How to Succeed in Business Without Really Trying*.

*Hello, Dolly!* was scheduled to open at Her Majesty's Theatre in Sydney on 27 March 1965 - then Julie Wilson pulled out! Her last minute decision, due to an unforeseen pregnancy, sent Williamson's into a state of panic. 'What about an Australian *Dolly!*?', cheekily suggested some sections of the press. 'Australian actresses should lose no sleep', commented The Australian astutely.

Finally, in mid-January, Hebert signed Carole Cook. Fortuitously her comedic talents were currently on display in the film *The Incredible Mr Limpet*. A green-eyed Texan redhead, Miss Cook was a protégé of Lucille Ball. Her considerable list of credits included a recent appearance as Dolly in a production of *The Matchmaker* in Dallas. 'I know Dolly almost as well as I know myself', she told reporters. 'We're old friends. And I'm thrilled to be the second musical *Dolly!*' She was right. J.C. Williamson's production of *Hello, Dolly!* was only the second one mounted, ahead of London and ahead of all the US touring companies. And as Carol Channing had not missed a single performance on Broadway, Carole Cook was indeed the world's second *Dolly!*

Though most of the press attention was devoted to Miss Cook and her American co-stars, this little item crept into the Sydney Sunday Telegraph of 31 January 1965: 'Jill Perryman, who is a gold-plated asset to the musical theatre as well as being a doll, has been away on her husbanding and mothering duties in Perth for too long. I saw her back in town last week visiting the J.C. Williamson offices. I hope she gets the part'. She did. Jill was cast as Irene Molloy, and understudy for the role of Dolly. Other local recruits included Marion Edward, Alan Babbage, Barbra Young, Brian Hannan, Tikki Taylor, Nancye Hayes and Bruce Barry.

The Sydney premiere was a triumph. The reviews were uniformly rapturous and the company settled down for a happy run of 21 weeks. For some of those weeks, due to Miss Cook's bouts of illness, lucky Sydneysiders got to see Jill Perryman as Dolly instead. Michael Stewart came from New York to check out the show and was suitably impressed. In late August *Dolly!* transferred to Her Majesty's in Melbourne and later toured New Zealand. Carole Cook, Jack Goode and Bill Mullikin stayed with the show through its entire run, as did most of the Australians. A notable exception was Jill Perryman; Jane Martin took over as Irene Molloy for the last week in Melbourne and in New Zealand, to allow Jill to prepare for the role of Fanny Brice in *Funny Girl*. Jack Goode played Vandergelder for a while with the Broadway company, then he and Bill Mullikin slipped into that special show business limbo reserved for the 'stars' that J.C. Williamson's used to import so regularly. Not so Miss Cook. She has since made innumerable appearances in films, on television and on stage. She returned to Australia in 1978 with a very funny play called *Father's Day* and went on to create the role of Maggie Jones in the 1980 Broadway smash hit *42nd Street*. She recently starred in a Los Angeles revival of *Follies*.

Williamson's did not take their *Hello, Dolly!* to Brisbane, Adelaide or Perth, and though there have been innumerable amateur presentations throughout Australia, there have been only two other fully professional productions. The first was presented by Aarne Neeme's National Theatre Company in Perth in 1975. Joan Sydney played Dolly, Terence Clarke directed, and Tony Tripp designed the sets and the principal women's costumes; the rest came from Williamson's wardrobe. The second was a lavish co-production between the Victorian Arts Centre, the Adelaide Festival Centre, the Queensland Performing Arts Trust and John

Frost. It premiered at the State Theatre in Melbourne on 31 December 1994. Though it was nearly 30 years since she had first played the role, Jill Perryman made a sensational Dolly. Warren Mitchell was Vandergelder, with Jackie Love as Irene Molloy, Jeremy Stanford as Cornelius, Denise Drysdale as Ernestina Money, Josephine Mitchell as Ermengarde, John Bowles as Ambrose, Kevan Johnston as Rudolph, Helen Walsh as Minnie, Andrew Bevis as Barnaby and Lola Nixon as Mrs Rose. Brian Thomson designed the sets and Tim Goodchild created the costumes. Christopher Renshaw directed and Dobbs Franks conducted the orchestra. The production played merrily around Australia for most of 1995.



Jill Perryman (Irene Molloy) and Tikki Taylor (Minnie Fay) in the original Australian production, 1965.

And now we have a sparkling new *Hello, Dolly!* It's a show about youth, enterprise, good humour and hope. It's in the right place at the right time. Welcome, Dolly! It's so nice to have you back where you belong!

© Frank Van Straten OAM

Frank Van Straten is a theatre historian, author, ABC broadcaster and former director of the Performing Arts Museum, Victorian Arts Centre. His books include *National Treasure: The Story of Gertrude Johnson and the National Theatre* (1994) and *The Regent Theatre: Melbourne's Palace of Dreams* (1996). *Tivoli Follies*, his comprehensive history of the colourful Australian Tivoli Theatre Circuit, will be published in 2003.



Josephine Mitchell (Ermengarde), Jill Perryman (Dolly) and John Bowles (Ambrose Kemper) in the 1995 Australian production.



## JERRY HERMAN

### *Music & Lyrics*

Michael Stewart was born in New York in 1929. He graduated from the Yale School of Drama in 1953 and began his career writing lyrics and sketches for summer revues. From 1955 to 1957, he was a writer for the television variety show, *Caesar's Hour*, starring Sid Caesar. In 1959, he adapted the original libretto for *Candide*, written by Lillian Hellman, for the London production.

Stewart's first major Broadway show was *Bye Bye Birdie* in 1960 (words by Lee Adams and music by Charles Strouse), for which he wrote the libretto and won a Tony Award. This was followed by *Carnival!* (words and music by Bob Merrill) and then *Hello, Dolly!* in 1964 (another Tony Award and the Drama Critics' Circle Award). In 1968, he wrote the book for *George M!*, celebrating the songs of George M. Cohen.

The remarkable run of successful productions through the 1960s did not last into the 1970s. He wrote the libretto for *Seesaw* in 1973 but his work was discarded before the show reached Broadway. He teamed up with Jerry Herman again, writing the books for *Mack & Mabel* in 1974 and *The Grand Tour* in 1979. Unfortunately, in their original productions, both shows failed to reach the heights that had been achieved with *Hello, Dolly!*. *Mack & Mabel* achieved much greater success in later productions.

Despite an unhappy collaboration on *Seesaw*, Stewart had a chance to work with Cy Coleman again. In 1977, he wrote the book and lyrics for *I Love My Wife*, with music by Coleman, which had a respectable run on Broadway of 410 performances. Then in 1980, he had a major success with *Barnum*, for which he wrote lyrics to Cy Coleman's music. *Barnum* ran for over two years in New York and had major productions around the world, including in Australia. 1980 also saw Stewart contribute to the book of *42nd Street*, another major US and international hit. Stewart continued to write for musical theatre but all his subsequent shows - *Elizabeth and Essex*, *Bring Back Birdie*, *Colette* and *Harrigan 'n' Hart* - were major failures. He died in 1987 at the age of 58.

Jerry Herman was born in New York in 1934. Both his parents were musicians and he was exposed to the theatre, especially musicals, throughout his childhood. In the mid 1950s, Herman spent a number of years supporting himself by playing piano in New York cocktail lounges and clubs. One of those clubs gave him his first break by staging the revue, *Nightcap*, written by Herman. This was picked up and had a six month run in an off-Broadway house, with Herman still playing piano in the pit.

Herman's first major show was *Milk and Honey*, set in Israel, which opened in 1961 and ran for 543 performances. This was followed by *Hello, Dolly!* in 1964 and then *Mame*, starring Angela Lansbury, which opened in 1966. On top of *Dolly's* run of 2,844 performances, *Mame* ran for three and a half years and firmly established him as a giant of American musical theatre. After the record 10 Tonys for *Dolly* in 1964, *Mame* picked up three Tonys in 1966 (for Lansbury and supporting cast), although Herman and the production itself missed out to *Man of La Mancha*.

Herman's next three shows all were major failures in their original productions. Despite Angela Lansbury again being his star, *Dear World* in 1969 had a short run. *Mack & Mabel* in 1974 only played 65 performances and *The Grand Tour* in 1979 only managed 61 performances. Of the three, *Mack & Mabel* was a favorite and Herman and Michael Stewart, who wrote the book, recognized some of the short comings of the original and resolved to make significant changes. These changes contributed to many successful productions in subsequent years.

With *La Cage aux Folles*, in 1983, Jerry Herman shot back to the top of the American musical theatre tree. The production won six Tony Awards in 1984, including Best Musical and Best Score and went on to repeat the previous success of *Hello, Dolly!* and *Mame* internationally.

## MICHAEL STEWART

### *Book*





## AMANDA MUGGLETON

### *Dolly Levi*

Over the years, Melbourne audiences have enjoyed Amanda's performances in *Privates on Parade*, *The Matchmaker*, *Bremen Coffee*, *A Boy For You and a Girl For Me*, *Fefu and Her Friends*, *The Seagull*, *Shirley Valentine* and most recently, David Williamson's *Soulmates*. Her performances for Sydney Theatre Company have included *The Rise and Fall of Little Voice* (for which she won the Norman Kessell Award) and *The Life and Adventures of Nicholas Nickleby*. For Queensland Theatre Company, she has starred in *Duet for One*, *A Winter's Tale*, *Gigi* and *Love Child*. Other credits include Sophocles' *Antigone*, *Educating Rita*, *Measure for Measure*, *The Odd Couple* and the original Australian cast of *Steaming*.

In recent years, Amanda has toured nationally in the one woman show, *The Book Club*, for which was nominated for a Helpmann Award in 2001. Last year, she played the role of Miss Hannigan in the national tour of *Annie*, a performance which won her a Colleen Clifford Award and her portrayal of the opera diva, Maria Callas in *Master Class* earned her enormous critical praise and won her both a Green Room Award and a Helpmann Award earlier this year. Amanda has also appeared on the West End, most notably in the play *Don't Dress for Dinner*.

Many will know her from her numerous roles on television, especially as Chrissie Latham in *Prisoner* and Connie Ryan in *Richmond Hill*. Her film credits include *Mad Max*, *Feeling Sexy*, *Mr Reliable*, *Idiot Box*, *Street Hero* and *Queen of the Road*.



## JOHN STANTON

### *Horace Vandergelder*

John Stanton is one of Australia's most respected stage and screen performers with a long and distinguished career. On stage, he has appeared with the Melbourne Theatre Company in *The Misanthrope*, *Julius Caesar*, *King Lear*, *Under Milkwood*, *Arms and the Man*, *A Dolls House*, *Betrayal*, *Arsenic and Old Lace*, *Macbeth*, *The Rivals* and *Les Liaisons Dangereuses*. For the Sydney Theatre Company, he has appeared in *Big and Little*, *Antony and Cleopatra* and *Angels in America* and for Queensland Theatre Company, *The Tempest*, *Major Barbara* and, in association with Marian Street Theatre, *Moby Dick Rehearsed*, for which he won the 1990 Sydney Theatre Critics' Circle Award and a Variety Club of Australia Award.

Other theatre credits include *Who's Afraid of Virginia Woolf?* and *All My Sons* for State Theatre of South Australia, *The Masterbuilder* for Belvoir Street Theatre, *American Buffalo* and the monumental *Nicholas Nickleby*.

On television, John has appeared in *Bellbird*, *Homicide*, *The Box*, *Certain Women*, *Bellamy* (in which he played the title role), *The Man from Snowy River*, *Good Guys*, *Bad Guys*, *Halifax f.p.*, *Pirate Islands*, *Great Expectations - The Untold Story* and *MDA*. In 1985, he received a Best Actor Logie Award for his performance in the mini-series, *The Dismissal*.

John's film credits include *Phar Lap*, *Kitty and the Bagman*, *Run Rebecca Run*, *Rent A Cop* (with Burt Reynolds and Liza Minnelli), *Tai Pan*, *Don't Peek*, *Vacant Possession*, *The Great McCarthy*, *Naked Country* and *Dusty*.

## *Cast of Characters* (in order of appearance)

Dolly Levi	AMANDA MUGGLETON
Ambrose Kemper	GRANT PIRO
Horace Vandergelder	JOHN STANTON
Ermengarde	CHRISTEN O'LEARY
Cornelius Hackl	ANTHONY WEIGH
Barnaby Tucker	LINDSAY FARRIS
Minnie Fay	MELISSA MADDEN GRAY
Irene Molloy	VANESSA DOWNING
Rudolph Reisenweber	GRANT PIRO
Ernestina Simple	KATIE WILKINS
Stanley	MARK DOGGETT
Cook	ZEN LEDDEN
Judge	DAVID ENGLISH
Company	CHARLES BRAIN
	RENEE BURLEIGH
	JARROD CARLAND
	LISA-MARIE CHARALAMBOUS
	IRENE DIOS
	MARK DOGGETT
	GRANT DURHAM
	DAVID ENGLISH
	BEN FRANSHAM
	ROSEMARIE HARRIS
	ZEN LEDDEN
	JACKIE RAE LYTHGO
	KARINDA MUTABAZI
	JULIE O'REILLY
	CHRISTOPHER PARKER
	SARAH-JANE PURNELL
	EDEN READ
	MARK ROSOLINI
	LEE SERLE
	KATIE WILKINS

## *Orchestra*

Orchestra	ORCHESTRA VICTORIA
Concertmaster	ELLEN MENTIPLAY
Violin	SEUNG BAIK
	MATTHEW HASSALL
	ERICA KENNEDY
	CATHY SHUGG
	DIANE WHEELER
	SHANI WILLIAMS
	ANNALIES BILLETER
	RAYMOND FRASER
	TIM WILLSON
	BEN ROBERTSON
	PENNY STEVENSON
	BENN SUTCLIFFE
	ROBERT BURKE
	GRANIA BURKE
	GREG SPENCE
	SHANE GILLARD
	PAUL McCONKEY
	PETER BROSANAN
	JOE O'CALLAGHAN
	PETER FARMER
	DEAN COOPER
	ADAM STARR
	RICHARD MONTGOMERY
Viola	
Cello	
Double Bass	
Reeds	
Trumpet	
Trombone	
Percussion	
Drum Kit	
Guitar / Banjo	
Piano	

## *Production Credits*

Technical Director	DAVID MILLER
Company Administrator	MARK D WHEELER
Stage Manager	ANNIE REID
Assistant Stage Manager	ALISON WHITING
Dance Captain	EDEN READ
Production Manager	GREG TAYLOR
Wardrobe Supervisor	LYNDAL WRIGHT
Wigs, Hair and Makeup	CORRINE DAY
Sound Engineering	
and Production	SYSTEM SOUND
Mix Engineer	DAVID LETCH
Radio Operators	BRIONY LEIVERS, ELLANOR PAVLOVICH
Sound Effects and Sound Consultant to Mr Fisher	MAX LYANDVERT
Rehearsal Repetiteur	RICHARD MONTGOMERY
Marketing and Design	EMILY HARMS, CHRIS HOWARD and HAYLEY VOWLES for MOLLISON CONSULTING
Publicity	SUZIE HOWIE, PAUL TAYLOR, ANDREA McGOUGH and LUCY ROWE for HOWIE & TAYLOR PUBLICITY
Set Construction	SHOW WORKS
Freight and Storage	KDS CARTAGE

## *Synopsis of Scenes*

### ACT 1

#### SCENE 1

A street scene in New York City in the 1890s

#### SCENE 2

Horace Vandergelder's Feed Store, Yonkers, New York

Yonkers Railroad Station

#### SCENE 3

Interior of Mrs Molloy's Hat Shop

Fourteenth Street Association Parade

### ACT 2

#### SCENE 1

Outside the Hoffman House Hotel

#### SCENE 2

Harmonia Gardens Restaurant

#### SCENE 3

Courtroom

#### SCENE 4

Vandergelder's Feed Store

## *Musical Numbers*

### ACT 1

OPENING Company

I PUT MY HAND IN Dolly

IT TAKES A WOMAN Horace, Cornelius, Barnaby and Gentlemen

IT TAKES A WOMAN (Reprise) Dolly and Horace

PUT ON YOUR SUNDAY CLOTHES Cornelius, Barnaby, Dolly,

Ermengarde, Ambrose and Company

RIBBONS DOWN MY BACK Mrs Molloy

MOTHERHOOD MARCH Dolly, Mrs Molloy and Minnie

DANCING Dolly, Cornelius, Barnaby, Mrs Molloy and Minnie

BEFORE THE PARADE PASSES BY Dolly and Company

### ACT 2

ENTR'ACTE Orchestra

ELEGANCE Mrs Molloy, Minnie, Cornelius and Barnaby

WAITERS' GALOP Orchestra

HELLO, DOLLY! Dolly and Gentlemen

POLKA Orchestra

IT ONLY TAKES A MOMENT Cornelius, Mrs Molloy and Company

SO LONG, DEARIE Dolly

FINALE Company



VANESSA DOWNING  
*Irene Molloy*

Vanessa recently appeared in *The Lady in the Van* at the Sydney Theatre Company. Other appearances for that company include *Morning Sacrifice*, *A Cheery Soul*, *Macbeth*, *Chasing the Dragon*, *The Madras House* and *Measure for Measure*. Other theatre credits include *Equus*, *Three Birds Alighting on a Field*, *Ring Round the Moon*, *Private Lives*, *Upside Down at the Bottom of the World*, *As You Like It*, *Traitors*, *Pericles*, *A Month in the Country* and *Who's Afraid of Virginia Woolf?* (all for State Theatre Company of South Australia); *Live Acts on Stage* and *Away* (Griffin); *Falling from Grace* (Playbox/STC); *Good Works* (Q Theatre and again for Playbox); *Composing Venus* and *Season's Greetings* (QTC); *How the Other Half Loves*, *The Heiress*, *Absurd Person Singular* (Marian St); *The Increased Difficulty of Concentration* and *The Madrigals* (Belvoir Street); *Wet and Dry*, *Daylight Saving* and *St James Infirmary* (Q Theatre); *Gentlemen Prefer Blondes*, *Key Largo*, *Don's Party* and *Beach Blanket Tempest* (New Moon Theatre Company) and *Steaming* for Wilton Morley Productions. On television, Vanessa has appeared in *Home and Away*, *Water Rats*, *All Saints*, *Big Sky*, *G.P.*, *A Country Practice*, *Bullpitt!*, *Funeral Going*, *Double Skulls* and *Melba*. She has appeared in the films *Mary* and *The Boy Who Had Everything*. Vanessa is also a member of the Sydney Philharmonia Choir, which took part in a performance of Mahler's 8th Symphony conducted by Simon Rattle at the London Proms in August this year.



LINDSAY FARRIS  
*Barnaby Tucker*

Lindsay Farris is currently completing his school education at Newtown High School of Performing Arts where, earlier this year, he appeared in a production of *Guys and Dolls* playing the role of Sky Masterson. As a member of the NSW State Junior Ensemble and the NSW State Drama Company, Lindsay performed leading roles in *The Birds*, *The Clouds*, *Private Lives* and *Federation*. In 2001, Lindsay toured Sydney, Europe and England with the NSW Senior Drama Company, performing in *A Property of the Clan* and an excerpt from *The Norman Conquests*. Lindsay has also appeared in the short film, *The Book of Josh* and a television series pilot, *No Way Out*.



MELISSA MADDEN GRAY  
*Minnie Fay*

Melissa is a music theatre graduate of the WA Academy of Performing Arts (1997). She has a Bachelor of Laws / Bachelor of Arts (Hons) from the University of Melbourne and was awarded a DAAD scholarship to study theatre in Berlin. Recent performance credits include New York 'talk-show opera' *Dennis Cleveland* (Lincoln Center NYC), *Elision* Ensemble's Chinese Ritual opera *Yue Ling Jie/Moon Spirit Feasting* (Adelaide, Melbourne, Berlin, Zurich Festivals), the national tour of *Master Class* (directed by Rodney Fisher), *John Cage Songbooks* (Holland Festival), *My Head Was A Sledgehammer* (Kitchen Sink, Belvoir St), *Design for Living* (MTC), *Brecht's Women* (Fieldworks), *The Year of Living Dangerously* (Black Swan), *And the Snake Sheds its Skin* (Opera Factory, London and UK tour), recordings in New York for the Cage Trust world premiere of *Alphabet* (featuring Merce Cunningham), various TV series and the feature films *Risk* and *The Honourable Wally Norman*. For The Production Company, Melissa last appeared as Hedy La Rue in *How to Succeed In Business Without Really Trying*. Melissa was soloist with the Young Dancers' Theatre for six years. Her choreographic credits include *UBU* (Belvoir St and Melbourne Festival) and *Ur/faust* (Weimar, Munich, Adelaide Festivals). Her solo voice and multimedia work has been commissioned for the 'Virtuosic Visions' series at the Melbourne Museum and her french alter-ego Meow-Meow has performed at Perth's Club Zoo, the Kulturhaus and Hafen in Berlin and the Spiegeltent, for Melbourne Festival. She embarks next on the Tokyo season of *Moon Spirit Feasting*, *John Cage Songbooks* with French ensemble Vox Nova in Paris, Max Lyandvert's *Close Your Little Eyes* for Sydney Festival and a work for Princeton University with composer, Newton Armstrong.





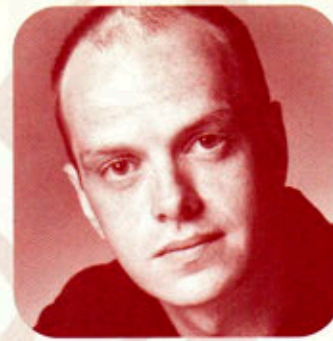
CHRISTEN O'LEARY  
*Ermengarde*

Christen has worked extensively in Melbourne theatre since relocating from her home town of Brisbane almost 10 years ago. She has appeared for Melbourne Theatre Company in *Wednesday to Come*, *The Gift of the Gorgon*, *Assassins*, *The Rover*, *Comedy of Errors*, *A Little Night Music*, *Company* and *Man the Balloon*. For Playbox, she has appeared in *Tear from a Glass Eye*, *The Goldberg Variations* and in co-production with Neonheart Theatre, *The Eskimo*. Christen spent 2001 touring Australia with Jacki Weaver in *Girl Talk* for Hit Productions. Her television credits include *Raw FM*, *State Coroner*, *Sea Change* and the upcoming Cox/Knight production, *Worst Best Friends*. Christen has been nominated for four Green Room Awards, winning twice for her performances in *A Little Night Music* and *Company*. She follows her Production Company debut with Neil Simon's *Laughter on the 23rd Floor* for MTC.



GRANT PIRO  
*Ambrose Kemper*  
*Rudolph Reisenweber*

Grant began his career in 1983 with a 12 month stint in the TV soap opera *Sons and Daughters*. After completing George Miller's film, *Bushfire Moon*, in 1987, a chance meeting with writer/director Ray Cooney led to a six month tour of England in the very British farce, *Wife Begins at Forty*. A sit-com version of this play was recorded for BBC TV followed by another of Cooney's plays, *It Runs in the Family*. In 1990, he appeared in *Second Childhood* and *The River Kings* for the ABC and for the next seven years would write (ad-lib) and host his own TV show, *Couch Potato*. He has also appeared in such TV dramas as *Correlli*, *Halifax f.p.*, *Good Guys Bad Guys*, *Blue Heelers*, *SeaChange*, *GP*, *Stingers*, *Tales of the South Seas*, *Twisted Tales*, *The Byte* and *Wildside*. Film appearances have included *Bad Boy Bubby*, *Call Me Mr Brown*, *Love in Ambush*, *Joey*, *Mr Accident* and *Crocodile Dundee in LA*, as well as the telemovies *McLeod's Daughters*, *The Territorians*, *Airtight*, *Witchhunt*, *The Devil Game* and *The Outsider*. Theatre highlights include *Taking Steps* directed by Rodney Fisher, *Whose Life is it Anyway* directed by Peter Green and *Moby Dick* directed by Nigel Triffitt. In 1994, he received an AFI Best Actor nomination for *Janus* and in 1999, received a Green Room Best Actor Award for *The Merry Widow*, directed by Rodney Fisher. He has more recently been seen in MDA and currently appears as Sgt Greg Hallion in *Marshall Law*.



ANTHONY WEIGH  
*Cornelius Hackl*

Anthony graduated from the National Institute of Dramatic Art (NIDA) in 1989 and since then has appeared with all of the major state theatre companies in roles including Brutus in *Julius Caesar* for Queensland Theatre Company and Jack in *Into the Woods* for Melbourne Theatre Company. Most recently he appeared in *A Man with Five Children* for the Sydney Theatre Company. Other theatre credits include *House Among the Stars* for the State Theatre of South Australia, the national tour of David Williamson's *After the Ball* for the Queensland Theatre Company and *Arcadia* for that company. Anthony's musical theatre credits include national tours of Rodney Fisher's acclaimed production of *My Fair Lady* playing Freddy Eynsford-Hill, *The Secret Garden* and *Chicago* in which he played Amos Hart. Other musical theatre credits include *Sweeney Todd*, *Summer Rain* and *The Threepenny Opera* for QTC and *Assassins* for MTC. His first foray into writing came in 2001 with the Launchpad production of his one person play, *Songs of Madness*, at the Stables Theatre in Sydney. And in 2001, Anthony was awarded the inaugural Mick Young Scholarship Trust Playwrighting Award for his play, *The Lie of the Land*. He has been nominated for two Green Room Awards and two Mo Awards for his performances in *Into the Woods* and *Chicago*.



CHARLES BRAIN



RENEE BURLEIGH



JARROD CARLAND



LISA-MARIE  
CHARALAMBOUS



IRENE DIOS

Charles began his training in classical ballet at the age of three at the National Theatre in St Kilda. At this time, he also commenced training part-time in tap, jazz, musical and drama. Charles has performed many roles with the Australian Ballet including *The Taming of the Shrew*, Graham Murphy's *Nutcracker* and *Coppelia*. He has also gained experience in the role of Hans Anderson, Blackamore and the principal role of Albrecht in *Coppelia*. In 1997, Charles gained a position at the National Theatre Ballet School's two year diploma. Upon completion in 1998, he was accepted into the Australian Ballet School's three year diploma. It was at the end of his time at the Australian Ballet School that he decided to broaden his repertoire and explore musical theatre.

After completing her dance training at Vivienne Academy of Dance, passing her Checcetti intermediate exam with honors, Renee went on to enroll in the full-time classical ballet course at Dance World 301, later transferring to the performing arts course. Renee's professional credits include supporting Australian music artists such as Shakaya, Joanne and Ilanda. She has also recently been featured in the latest Starburst TV commercial. Through numerous corporate events, Renee has had the pleasure of working for choreographers such as Alanna Scanlan, Sue Ellen Shook and Andrew Hallsworth. Renee has recently returned from Tokyo Japan, where she performed in the opening ceremony of the Japan Special Olympics for The Walt Disney Company. Renee is thrilled to be making her musical theatre debut with The Production Company in *Hello, Dolly!* and would like to dedicate her performance to her parents.

Since graduating from the Western Australian Academy of Performing Arts in 2000, Jarrod has appeared in *The Sign of the Seahorse* for MSO / Playbox, *The Look of Love* at Side On Café and *Back to Bacharach: The Songs of Burt Bacharach* at Chapel Off Chapel. Prior to WAAPA, Jarrod sang regularly with the Victoria State Opera and Opera Australia, performing in over 20 productions. Other credits include *Magdalena* (Ballarat Opera Festival), *Ruddigore* (VSO) and *Into the Woods* (Elston, Hocking and Woods).

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, Call Me Madam, The Music Man* and *Hair* for The Production Company, the 10th Anniversary production of *Les Misérables* understudying and performing the role of Cosette, the Australasian premiere of *Songs for a New World*, the Australian premiere of the Stephen Sondheim musical revue, *Putting It Together* and the Kander and Ebb musical revue, *And the World Goes Round*. Highlights of her regular concert performances are the Carols By Candlelight series for the City of Stonnington and the 2001 Hats Off concert. Lisa-Marie has worked extensively in children's entertainment, compering for ABC For Kids and Walt Disney Special Events and has also featured in corporate videos, various television commercials and on *Good Morning Australia*. Lisa-Marie will be appearing in her own cabaret, *It's All About Me*, at Chapel Off Chapel in November.

As a child, Irene's love for song and stage was nurtured through many joyful hours of listening to her dad's Greek and Latin LP collection, singing in the local Greek Orthodox Parish Women's Choir and lip-syncing to Eartha Kitt and ABBA classics. She made her stage debut in the Greek comedy classic, *The Handbag and the Coinpurse*, at the North Perth Greek School Christmas Concert, when she was 10. With a passion for jazz, blues and traditional Rembetika songs, Irene worked extensively as a performing arts teacher in Perth, before diving into her music theatre studies in 1998. Since moving to Melbourne in 2002, Irene has worked in children's theatre, dabbled in character song-writing and acclimatised to the rhythms of Melbourne life. A 2001 WAAPA Music Theatre graduate, Irene has been commissioned to write, produce and perform a piece of Greek music theatre, which celebrates Greek Australians through story and song, to be performed in November at the 2002 Fremantle Festival. Irene is extremely pleased to be working with the wonderful Production Company cast on *Hello, Dolly!*



MARK DOGGETT

*Stanley*

Mark studied for the Bachelor of Arts Degree in Musical Theatre at the WA Academy of Performing Arts, where he won the prestigious Leslie Andersen Award for excellence. Immediately after graduating, Mark was 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. Other career highlights include *The Merry Widow*, *Jack the Ripper*, *Know Your Mates*, *Pinocchio*, *The Magic Far Away Tree* and *Jumped*. Mark's previous appearances for The Production Company include Tackaberry in *How to Succeed in Business Without Really Trying*, Charlie Cowell in *The Music Man* and Walter in *Hair*. He has also featured in *Forbidden Broadway*, *Follies in Concert* and in his own cabaret show, *Come Fly With Me*, as well as appearing in the Australian premieres of *Lucky Stiff* and *A New Brain*, both at Chapel Off Chapel. Mark has recently performed the role of Dr Parker in *Batboy* for the Melbourne Theatre Company and his TV and film credits include *Blue Heelers* and *Cheltenham City*.



GRANT DURHAM

Grant's taste for the stage came at the age of ten in a professional production of *The King and I* at His Majesty's Theatre in Perth. An accomplished singer, dancer and musician, he has performed nationally and was part of the 1998 cast of *Jesus Christ Superstar*, alongside Mark Williams and Angry Anderson. In 2001, he completed a Bachelor of Arts in Music Theatre at the Western Australian Academy of Performing Arts. While at WAAPA, Grant appeared in such shows as *Working*, *Lysistrata*, and *The World Goes Round* (directed by Nancye Hayes), before making the 'big trek' across the Nullarbor to pursue his passion for musical and physical theatre. His credits this year have included everything from kitchen hand (Japanese feature film *A Toast to Love*), corporate shows including the 100% *Kylie Tribute Show*, *Stingers*, *Good Morning Australia*, *Hair* for The Production Company and recently *And the World Goes Round* at Chapel Off Chapel.



DAVID ENGLISH

*Judge*

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



BEN FRANSHAM

*Hello, Dolly!* is Ben's second production since moving to Australia in March this year. He recently finished performing for Sydney Theatre Company in their new David Williamson play, *Soulmates*, directed by Gale Edwards. Prior to his move from Wellington, New Zealand, Ben was understudy to dancer Sir John Trimmer in the Arts Festival opera, *Der Rosenkavalier*, also directed by Gale Edwards. Graduating from the New Zealand School of Dance in 1991, Ben has danced for the Royal New Zealand Ballet, Footnote Dance Company and has since performed extensively on stage and in television and film; notably for Peter Jackson as Charles in *Heavenly Creatures*, as The Reaper (research and development) for *The Frighteners* and as a motion capture performer in *The Lord of the Rings* trilogy.



ROSEMARIE HARRIS

Rosemarie graduated from the Western Australian Academy of Performing Arts (WAAPA) in 1999. Her WAAPA credits include *Hedy La Rue* in *How to Succeed in Business Without Really Trying*, Emily Tallentire in *The Hired Man*, Silvia in *Two Gentlemen of Verona* and the workshop of *The Prodigal Son* by Dean Bryant and Mathew Frank. Other credits include *The Gilbert & Sullivan Show* for The Production Company, *The People in Your Pocket* (Wecreate / Echelon Productions), *The Virgin Wars* (Next Wave Festival), *And The World Goes Round* (Syke Productions) and TV credits; Emma in the Maggi Snack Stop commercial. Apart from theatre, Rosemarie has many singing and recording credits to her name and is becoming an established singer / songwriter, which is her number one passion.



**ZEN LEDDEN**  
*Cook*

Originally from Adelaide, Zen trained in Brisbane with Zen Zen Zo Japanese Physical Theatre Company. In South Australia, he trained with Netta Yashchin (Israel). Working predominantly in theatre, Zen's credits include *Così Fan Tutte* (State Opera of SA), *The Threepenny Opera* (Adelaide University Theatre Guild), *The Removalists* (Bakehouse Theatre) and *Intimacy and Mnemosyne* (2000 Melbourne Fringe Festival). Earlier this year, Zen worked with the Tokyo based Daisan Erotica and the Adelaide based Shifting Point Theatre Company in *The Lost Babylon*. He also appeared in *The Weimar Room*, a 1920s Berlin cabaret show for the 2002 Adelaide Fringe Festival. Zen's most recent work, *School*, produced by Ray Mooney, was with the Melbourne Writer's Theatre at the Carlton Courthouse. His television credits include McLeod's Daughters.



**JACKIE RAE LYTHGO**

Jackie Rae Lythgo trained at the Victorian College of the Arts, The Johnny Young Talent School and received a scholarship to Dance Factory's Performing Arts Course. Jackie then began working regularly as a compere of pantomimes with Conrad and Co. in association with Warner Bros. Jackie's theatre credits include Jacobsen's *Beauty and the Beast*, Essgee's *A Funny Thing Happened on the Way to the Forum* as Philia understudy, *Guys and Dolls* for The Production Company, the SEL and GFO /MACKS Entertainment production of *Annie* as ensemble and Grace Farrell understudy and most recently in the SEL and GFO / Really Useful Company production of *Grease - The Mega Musical*. Jackie played the role of Marty and understudied Sandy, which she played on numerous occasions. Jackie is very pleased to be once again joining The Production Company for *Hello, Dolly!*.



**KARINDA MUTABAZI**

Since playing Charlotte in *Charlotte's Web* at primary school, Karinda has immersed herself in the performing arts, studying flute, singing, drama and dance. After commencing a degree in music she moved on to complete a Bachelor of Performing Arts at Monash University in 2001. She has performed a range of roles, most recently playing Leata in The Production Company's *Hair*, her debut on the professional stage. Other credits include Monash University's production of *Hired Man*, the compare in *Martin and Gina*, which also toured interstate, Mother Noah in *Children of Eden*, Sondheim's *Sunday in the Park with George* and both performer and stage manager in a small production company. Karinda has also dabbled in Melbourne's live music scene as a session backing singer, a vocalist with the band Forever Seven and in cabaret and concert performances. This year she has been busy refining her all round performance skills with a full time dance course. Karinda would like to dedicate this performance to her dad who turns 50 on opening night. Happy 50th Dad.



**JULIE O'REILLY**

Julie studied at Deakin University - Rusden, majoring in Drama and Dance and is also a graduate of the National Theatre Drama School. Julie has also been under the vocal guidance of Will Conyers for the past eight years and he has been a mentor for her in many ways over the years. Julie received her break into music theatre in *Red Hot & Rhonda*, starring Rhonda Burchmore at the opening of Crown Casino. From there, after graduating, she moved on to *Fiddler on the Roof*, *Dimboola* in the exuberant role of Shirl, *Jennyanydots*, *The Gumbie Cat* in the national tour of *Cats* under the Big Top, and Jan in *Grease The Mega Musical*, the national tour also under the Big Top. Television credits include *The Secret Life of Us*, *The Midday Show* and *Hey Hey It's Saturday*.



**CHRISTOPHER PARKER**

Christopher is a year 2000 graduate of the Western Australian Academy of Performing Arts (Bachelor of Arts - Music Theatre). He has also studied at the West Australian Conservatorium of Music with Peter Casey and Jennifer Turner (Victoria State Opera). His credits include HIT Productions tour of the Nick Enright play, *Daylight Saving*, the new television series *Marshall Law* and *And The World Goes Round* at Chapel Off Chapel. Christopher's directorial debut in 2001 was with the production *Songs for a New World* at Chapel Off Chapel.



**SARAH-JANE  
PURNELL**

Sarah-Jane was born in Sydney and trained in all facets of dance, majoring in classical ballet for 14 years with Trudi Collett. Throughout high school, Sarah was involved in numerous local productions including *West Side Story*, *Oliver!*, *Little Shop of Horrors* and *Summer of the Seventeenth Doll*. Moving to Melbourne in 2000, Sarah joined Dance World 301 to further develop her dance and musical theatre skills. She is now in her graduating year of the Diploma in Performing Arts course. Sarah's professional debut was earlier this year dancing in Opera Australia's production of *Faust*. She is very excited to now be joining the cast of *Hello, Dolly!* and dedicates her performance to her family and friends for their love and support.



**EDEN READ**

Eden grew up in country Queensland, training in tap and jazz since the age of five. His love of performing arts saw a move to the bright lights of Melbourne in 1999, where he was accepted into the full-time Performing Arts course at Bartuccio Dance Centre. After completing 12 months, Eden took up a position at the Victorian College of the Arts to study a Bachelor of Dance and after completing first year he made his musical theatre debut in Frank McCourt's *The Irish ... and How They Got That Way*, choreographed by Tony Bartuccio. From there, he was offered the opportunity to be a part of an exciting contemporary dance /martial arts fusion development, *Pivot and Enter*, for Kompany Kido in Perth. Most recently, Eden toured Australia with *Grease The Mega Musical* and was then invited to Tasmania to develop a contemporary dance work, *The Darkling*, for the Tasdance season, Ripple Effect. Currently Eden is completing his second year of study at the Victorian College of the Arts and is also excited to be continuing his musical theatre career with *Hello, Dolly!*



**MARK ROSOLINI**

Mark Rosolini has performed in virtually every aspect of commercial dance and theatre. He has appeared regularly for film and television, corporate events, commercials, nightclubs, video clips, cruise ships and theatre shows, both nationally and internationally. Television credits include regular appearances on *IMT*, the Logie Awards and *Hey Hey It's Saturday*. Other credits include work for Opera Australia, Julio Iglesias tango dancer and the movie *Blonde*. Mark is not only an accomplished dancer but has extended his talents into choreography. Some of his choreographic credits include the Commonwealth Games Sports and Recreation Awards, corporate events at the Hyatt and Hilton Hotels and the Canadian Chippendales. Mark currently has his own school, Dance Satori, and would like to dedicate this performance to Michelle, Katia, Maylin and his family.



**LEE SERLE**

Lee began his dance training at the age of 12 under the guidance of Beverly Storey, undertaking classes in jazz, tap and later, ballet. During this time, Lee had the opportunity to be involved in several professional dance performances, such as corporate functions and promotions. In 2000, Lee began his full time dance training at the Victorian College of the Arts. After 18 months of intensive study in both classical and contemporary styles, he was offered a contract with Princess Cruises. Since then, he has returned to Melbourne to complete his Bachelor of Dance at the VCA. Lee is delighted to be involved in his first musical theatre production, *Hello, Dolly!*



**KATIE WILKINS**  
*Ernestina Simple*

Katie completed her Degree in Musical Theatre at the Western Australian Academy of Performing Arts in 1997, leaving with the award for Best Graduating Student. Since then, she has performing in *Fiddler on the Roof*, *The Merry Widow* (national tour), *Plainsong* (Black Swan Theatre Company) and *Forbidden Broadway*. Her other credits include solo vocalist at the Harpers Bazaar / Mode magazine launch and the short films *Der Kritze* and *Manoel*. Katie is especially famous for her comedy roles and her versatile and powerful voice. Oh, and she can cook too!



## RODNEY FISHER AM

### *Director*

Rodney Fisher has worked in most major Australian theatres in Australia and for all state theatre companies. He has directed in England, Germany, Hungary and Hong Kong. He has directed theatre, opera, dance, film and video and has written several theatre pieces and screenplays. He wrote and directed *The Bastard from the Bush* (1977), which toured Australia and overseas including Riverside Studios, London (1978) and a US campus tour. He wrote the text for and directed *A Star is Torn* (Robyn Archer's most successful stage show). It toured Australia and was nominated for all major London theatre awards (1982). Through 1997 - 99, he directed Terrence McNally's *Master Class*, first starring Robyn Nevin as Maria Callas in Brisbane and Sydney, then Amanda Muggleton in Melbourne, Canberra, Adelaide, Perth and Brisbane. This acclaimed production was nominated for three Green Room Awards, including Best Director, winning Muggleton the 1999 Best Actress Award and the 2001 Helpmann Award. His production of *My Fair Lady*, with Anthony Warlow and Suzanne Johnston, was staged six times including Melbourne (1988 and 1993) and at Sydney's Capitol Theatre (1997) and he directed *The Merry Widow* in 1999 with Marina Prior, John O'May, Max Gillies and Grant Piro (who won a Green Room Award) in Adelaide, Melbourne and Sydney. His original staging of Nell Dunn's *Steaming* (1982 - 84) with Amanda Muggleton, was a legendary success throughout Australia. Other memorable productions include *Intime Briefe* (1979), choreographed by Lynn Seymour, at Sadlers Wells, London and Bayerische Oper, Munich; *The Dresser* (1981) with Warren Mitchell, Ruth Cracknell and Gordon Chater; David Pownall's *Masterclass* for the 1984 Adelaide Festival; *Private Lives* with Heather Mitchell and Hugo

Weaving; Ray Lawler's *The Doll Trilogy* (1985) with Steve Bisley and Ruth Cracknell; Orson Welles' adaptation of *Moby Dick* (1988) with John Stanton as Captain Ahab; *The Rain Dancers* (1992) with Bryan Brown and Kris McQuade; Pinter's *The Homecoming* (1992) with Warren Mitchell and Richard Roxburgh; his adaptation, with Benny Chia, of Charles Dickens' *Great Expectations* (English / Cantonese) staged for the 1992 Hong Kong Asian Arts Festival; Donizetti's *Maria Stuarda* (1993) with Yvonne Kenny and Joan Carden; *From Here to There* (1995), co-devised and directed with Legs on the Wall and Noel Coward's *Design for Living* (2001) with Josephine Byrnes, Dennis Olsen and Rhys Muldoon. As Artistic Director of State Theatre South Australia from 1997 to 2000, he directed *Gulls*, *The Department*, *Master Class*, *Macbeth*, *The Idiot*, *Kafka Dances*, *Courtyard of Miracles*, *The Rose Tattoo* and *Twelfth Night* with Bille Brown, Amanda Muggleton and Vince Colosimo. He has directed new Australia works by Dorothy Hewitt, Nick Enright, Michael Gow, Karin Mainwaring, Nicholas Jose, Raimondo Cortese, Beatrix Christian, Timothy Daly and the world premieres of five David Williamson plays: *The Department*, *A Handful of Friends*, *The Club*, *The Perfectionist* and *Top Silk*. His staging of *The Perfectionist* was invited to the Spoleto Festival in Charleston, South Carolina, in 1984. In 1986 - 87, he wrote and directed the eight hour miniseries, *Melba*, on the life of the great Australian singer. Filmed in Australia, England, France and Hungary, it starred Linda Cropper as Melba, with the voice of Yvonne Kenny, and a cast including Hugo Weaving, Joan Greenwood and Michael Lerner. A special film version was screened at a Royal Command Performance in London in 1988. Other film credits include *I Can't Get Started* with John Waters and Wendy Hughes and *Loveless* with Steve Bastoni and Simon Burke. With composer / director Max Lyandvert, Rodney Fisher is co-director of Kitchen Sink, founded in 1995. It produces compact discs which feature new music and theatre soundtracks. The recipient of many awards, he received an award for 'significant contribution to the theatre' from the Sydney Theatre Critics' Circle and in 1988, he was made a Member of the Order of Australia, for services to directing and writing.



## JOHN FOREMAN

### *Musical Director*

John Foreman is well known to Australian audiences after more than ten years as Musical Director of Network Ten's *Good Morning Australia* with Bert Newton. John has worked with hundreds of Australian and international artists, including Chris Isaak, Shirley Bassey, Tom Jones, Reba McEntire and jazz legends, Joe Williams and Buddy de Franco. In 2000, John wrote *The Flame*, recorded and performed by Tina Arena at the Opening Ceremony of the Sydney Olympic Games. Last year, he was conductor for the Opening Gala concert for the 2001 Goodwill Games, for which he also composed the song, *All Around the World*, and arranged and orchestrated the national anthem. Late last year, John hosted the youth entertainment special, *Rising Stars*, at the Sydney Entertainment Centre for ABC-TV and this year, he composed *Melbourne Girl*, performed by Vanessa Amorosi at the Closing Ceremony of the recent Commonwealth Games in Manchester. Following the release of his Aria nominated CD *No Jivin'* in 1992, John performed as a featured artist at the Montreal International Jazz Festival (Canada) in 1995, Cork International Jazz Festival (Ireland) in 1996 and the Santa Barbara International Jazz Festival (USA) in 1998 and 1999. Other television credits include his work as Musical Director for the 1998 AFI Awards, *This is Your Life* (Bert Newton) and appearances at the 1993 and 1998 Logie Awards. Recording credits include Anthony Warlow's *Back in the Swing* (1993), *Playdiem* with John Foreman, Steve Hunter, Guy le Clair, David Jones (1993) and string arrangements for *Kate Ceberano & Friends* (1994).



**TONY BARTUCCIO**  
*Choreographer*

Tony Bartuccio has produced choreography for virtually every facet of the arts in Australia. His choreographic portfolio has positioned him at the forefront of the Australian entertainment industry. He was Assistant Director and Choreographer on the original production of *A Chorus Line*, the Sydney Theatre Company's *A Little Night Music* and *Into the Woods* (which won Sydney Drama Critics and Mo Award's for Best Musical), Opera Australia's and Victoria State Opera's *Salome*, *Aida* and *Faust*, along with the plays *Little Voice* and *Dead White Males* for the Melbourne Theatre Company and Sydney Theatre Company. The Bartuccio Dancers have become a household name in Australia for the Nine Network and over the past four years, Tony has choreographed productions as diverse as the 2002 Alan Border Medal Cricket Awards for Channel Nine to the box office hit feature films *The Dish* and *Wog Boy*. Other film work includes the Los Angeles re-make of *On The Beach* with Rachel Ward, the CBS movie of the novel *Blonde - the Marilyn Monroe Story*, where he reproduced the famous Diamonds Are a Girl's Best Friend number and the soon to be released feature, *Bad Eggs*. In 2002, Tony choreographed the latest version of Simon Gallaher's *The Pirates of Penzance* for a national tour, for which he was nominated for the Helpmann Award for Best Choreography in a Musical. Currently, he is choreographing *Remembrance of Times Gone By* for the Melbourne Festival.



**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, Melbourne Theatre Company, The Australian Ballet and Victoria State Opera). Since then, he has designed sets 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 of Life* (Oz Opera), *The Bridge* (Hothouse Theatre) and costume design for *Going Home* (West Australian Ballet), part of the Perth International Festival of the Arts. Leon has been set designer for The Production Company since 2000. His designs have included *Guys and Dolls*, *The Music Man*, *Anything Goes* and *Hair*.



**STACY GARDOLL**  
*Costume Designer*

Originally from Perth, Stacy began her studies with a BA from Curtin University, majoring in Three Dimensional Design and graduating with Honours in 1993. Following this, she studied set and costume design at the WA Academy of Performing Arts, graduating in 1997. Since then, Stacy has designed sets and/or costumes for theatre, television and short films. Highlights include costumes for The Production Company's *The Music Man* and *How to Succeed in Business Without Really Trying*. Other designs in Melbourne include sets for *Darwin's Dangerous Idea* at La Mama Theatre, *Song and Dance* for Catchment Players and *Camelot* for Babirra Music Theatre. As part of the Perth International Festival of the Arts, Stacy designed costumes for *The Mule's Foe* for Perth Theatre Company and sets and costumes for *Masquerade*, *Bed Among the Lentils*, *Soldiering On*, *Two* and *Marry Me a Little* for the Effie Crump Theatre Company. She also designed sets and costumes for *Long Gone Lonesome Cowgirls* for Blazing Star Productions and *Blackrock* for the Rockingham Youth Arts and Cultural Council. In 2000, Stacy worked with Rocky Bay Inc to design sets and costumes for *The Mona Lisa Mermaid*, a self devised piece for people with disabilities. Stacy was Assistant Set Designer for WA Ballet's *Coppelia* in 1998 (designed by Andrew Carter) and also for *The Woman in the Window* for Melbourne Theatre Company and *The Barber of Seville* for Opera Australia (both designed by Richard Roberts). Short films include art direction for *Inafash* for Cecil B deux Mels Productions and television credits include Assistant Costume Designer on Barron Films' *Fast Tracks*. This is Stacy's third production with The Production Company and she is delighted to be back for *Hello, Dolly!*



DAVID WALTERS  
*Lighting Designer*

David worked as a freelance lighting designer, lecturer and consultant in London and Iceland, prior to returning to Australia in 1986. Now Brisbane-based, David has lit for most major Australian theatre companies with close to 200 shows to his credit. From 1986 to 1990, he was the Resident Lighting Designer for the Queensland Theatre Company, where his work was often critically acclaimed. Recent productions for the QTC include *Long Days Journey Into Night* (and Melbourne season), *Vertigo and the Virginia*, *The Skin of Our Teeth* and *Killing and Chilling My Annabel Lee*. Recent productions for State Theatre of South Australia include *Macbeth*, *Twelfth Night* and *The Rose Tattoo*. National tours include David Williamson's *Money and Friends*, *Brilliant Lies* and *After the Ball*. David was also part of the team responsible for the much acclaimed production of *Master Class* starring Amanda Muggleton, which has toured Australia extensively in recent years. His work has also toured internationally with QUT's production of *Cosi* by Louis Nowra, *Playpen* by Lindsay Pollack and Strindberg's *Dance of Death* for The Bell Shakespeare Company. In 1995/96, he spent 12 months in Iceland where he worked as a lighting consultant with the Reykjavik City Performing Arts Centre. His opera credits include *Galdrá-Loftur*, *Carmen* and *Il Trovatore* for the Icelandic National Opera and for Opera Queensland, he has lit *Seeking True South*, *Don Giovanni*, *Love Burns* and *Agrippina*. For dance, he has lit *Attitude* for Expressions Dance Company and more recently, Natalie Weir's *Mirror Mirror* for the Australian Ballet. Recent works in Melbourne were last year's *Miss Tanaka*, a Handspan and Playbox co-production, and *Design for Living* for the MTC.



NICK REICH  
*Sound Designer for System Sound*

After a background in sound for corporate events and theatre, Nick joined System Sound in 1988, working as the Sound Operator on *Les Misérables* (first Australia and NZ tour), *The Phantom of the Opera*, *High Society* (Australian tour), *Five Guys Named Moe*, *Jesus Christ Superstar* (Korean tour), MTC's *Into the Woods* and *Mack & Mabel* and *The Music Man* for The Production Company. He has provided production engineering for *Anything Goes*, *A Little Night Music*, *Joseph, Company*, *RENT* and *Mamma Mia!*, among others. He has served as Assistant Sound Designer for the Australian tent tour of *Cats*, Associate Sound Designer for SEL and GFO's *Annie* and Sound Designer for *The Wizard of Oz* and The Production Company's *Guys and Dolls* and *How to Succeed in Business Without Really Trying*. 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 most of the major Australian orchestras. Other arena events include Victoria State Opera's *The Puccini Spectacular*, *Aida* for Edgley International, the *Hong Kong Handover Ceremony 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*, *Showboat*, *West Side Story*, *The Sound of Music*, *Chicago*, *Cabaret*, *The Witches of Eastwick* and all of the previous presentations 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 in this time were productions of *The Wizard of Oz*, *Jerry's Girls*, *The Rocky Horror Show*, *Are You Lonesome Tonight?*, *A Man for All Seasons*, *Who's Afraid of Virginia Woolf?*, *The Hunting of the Snark*, several tours with Pam Ayres as well as numerous Melbourne Festivals. More recently, David worked as the 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, David's Company, specialising in theatre and concert management. Recent projects have been *Buddy - The Musical*, *Always... Patsy Cline*, *Oh, What a Night!*, *Spirit of the Dance* and *The Man From Snowy River* as well as being Technical Director for all of The Production Company seasons.



## *Special Thanks / Acknowledgements*

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Payroll Management  
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Generous assistance with costumes

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### **THE PRODUCTION COMPANY**

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- In the interests of public health, the Victorian Arts Centre is a smoke free area.

## ORCHESTRA VICTORIA

Orchestra Victoria, formerly the State Orchestra of Victoria, is one of Australia's busiest and most versatile orchestras, bringing passion and vitality to each performance. Employing 69 permanent, full time musicians, Orchestra Victoria performs to over 300,000 people each year and is one a select group of Australian arts companies to reach such a vast audience. Orchestra Victoria performs for over two thirds of the year with Australia's leading arts companies Opera Australia and The Australian Ballet. In the remaining third of the year, Orchestra Victoria partners with other leading arts organizations such as Melbourne Chorale, Australian Music Events, The Melbourne International Festival of the Arts and commercial companies such as International Management Group and Edgley International. In recent years, Orchestra Victoria has performed with internationally acclaimed artists such as Italian tenor Andrea Bocelli, soprano Sumi Jo and The Royal Ballet. In previous successful partnerships with The Production Company, Orchestra Victoria has been the music behind the productions *Call Me Madam*, *Gypsy*, *Guys and Dolls*, *The Gilbert & Sullivan Show*, *How to Succeed in Business Without Really Trying*, *Mack & Mabel*, *Anything Goes* and *The Music Man*. The Orchestra values its strong community partnerships and has a growing number of friends in its membership program, Overture, and supporters in its Bravo! Donor Program.

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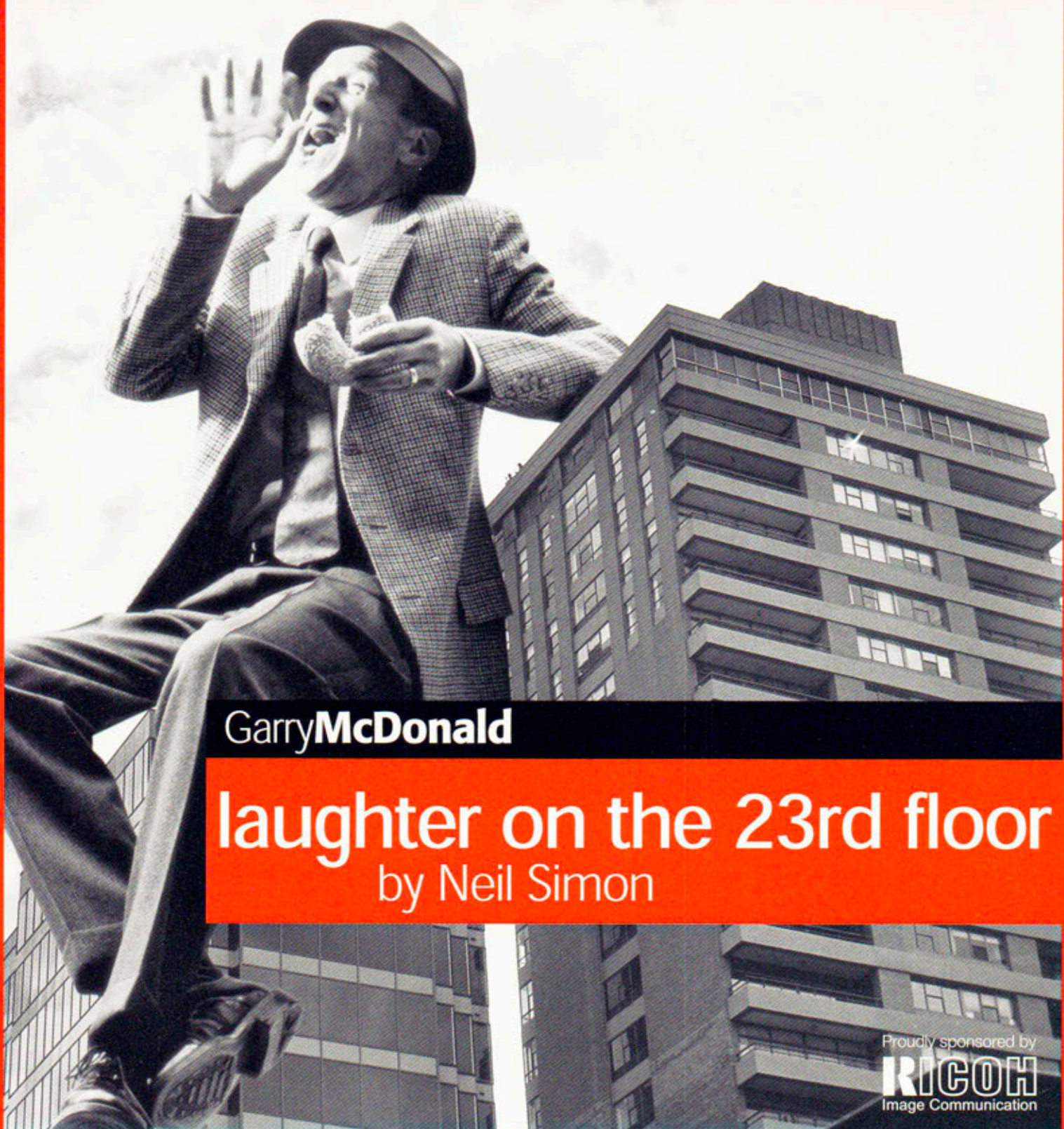
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