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42ND STREET



2007 SEASON

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PROUDLY PRESENT

42ND STREET

Music by HARRY WARREN Lyrics by AL DUBIN
Book by MICHAEL STEWART & MARK BRAMBLE
Based on the Novel by BRADFORD ROPES
Original Direction and Dances by
GOWER CHAMPION

Originally Produced on Broadway by DAVID MERRICK

The use of all songs is by arrangement with Warner Bros., the owner of music publishers' rights

**LUCY
DURACK**

**NICKI
WENDT**

**ADAM
MURPHY**

**THERN
REYNOLDS**

MELISSA
LANGTON

ALAN
BROUGH

BRENDAN
COUSTLEY

CHRISTOPHER
HORSEY

PETER
HOSKING

GUEST APPEARANCE ANTHONY KOUTOUFIDES

LUKE ALLEVA BRYCE BAUMGARTEN RACHEL BICKERTON ANNA BURGESS
EMMA CHAPMAN CLARE CHIHAMBAKWE TIM MCDOWELL ASHLEY MCKENZIE
SHELLEY MCSHANE NICOLE MELLOU PIA MORLEY DARREN NATALE GLEN OLIVER
NATHAN PINNELL TIM SCHWERDT ALISTER SMITH JULIA SMITH
SUE-ELLEN SHOOK STEPHEN WHEAT CHRISTIE WHELAN

SAGE DOUGLAS LUCY FITCHETT BRADLEY GRIFFITH FRAN GROSSI
NATALIE HALTON BRIONY HILL ALYSHA JUCHNEVICIUS ALLANA LESLIE
LUKAS MASTERSON VERITY PUY SARAH ROBERTS ANDRINA TRUBIANO

WITH

ORCHESTRA VICTORIA

Director TERENCE O'CONNELL

Musical Director / Conductor PETER CASEY

Choreographer ALANA SCANLAN

Set Design KATHRYN SPROUL

Costume Design KIM BISHOP

Lighting Design MATT SCOTT

**Sound Design KELVIN GEDYE, MARK BENSON
and NICK REICH for System Sound**

Repetiteur DAVID YOUNG

Technical Director DAVID MILLER

Stage Manager KIRSTEN MARR

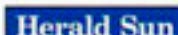
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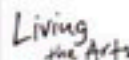
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In our collective imaginations, 42nd Street has the unique distinction of epitomizing the "classic Broadway musical".

Its story focuses on the stress and difficulties in a young performer's life as she prepares to make her debut in a starring role. Her boss, a theatrical producer, has everything riding on this show and ultimately its success rests on the shoulders of this young star. This is a story close to the hearts of all of us in show business.

42nd Street's score features some of Broadway's most memorable show tunes. Brilliantly exuberant dancing, especially the big tap routines, do full justice to the score.

42nd Street is our largest show ever as it features sixty artists on stage. It also has the unique and joyous distinction of being sold out weeks in advance of its opening.

Our expert creative team, headed by Director, Terence O'Connell, Choreographer, Alana Scanlan and Musical Director/Conductor, Peter Casey, has selected a most wonderful group of artists to bring this show to life on stage here in the State Theatre. I am so proud of this our final show for 2007. In fact, this season has featured three brilliant shows and all of them have set a very high precedent as we prepare for our tenth anniversary next year.

For **42nd Street** our generous sponsor is **Ernst and Young** to whom we are most grateful. I also want to acknowledge and thank all of our Sponsors and Patrons for their generosity in supporting our 2007 Season. I very much hope that for them, it has been a worthwhile experience. Even more importantly, I hope that you our subscribers and supporters have had an enjoyable time with us.

Now

Come and Meet

Those Dancing Feet

On the Avenue I'm taking you to

Forty-Second Street

Jeanne Pratt AC
Chairman



LUCY DURACK

Peggy Sawyer

Lucy is fast becoming one of Australia's leading ladies of musical theatre with a list of major roles to her credit including Miss Dorothy in the Australian Premiere of *Thoroughly Modern Millie*, Lois Lane/Bianca in *Kiss Me*, Kate, Rikki Rose in *Respect* and Laurey in *Oklahoma!*.

Originally hailing from Perth, Lucy graduated from the Western Australian Academy of Performing Arts (WAAPA) with a Bachelor of Arts (Musical Theatre) and prior to graduating was cast in the Brisbane and Sydney seasons of *Mamma Mia!* in which she understudied and performed the role of Sophie.

Lucy's screen credits include the lead role of Cassie Bennett on Channel 7's *Headland*, *All Saints*, the Australian feature film *Finding Nigel* and the worldwide broadcast of the BBC2 *Voice of Musical Theatre Competition* in Cardiff in which she was a finalist.

While regularly performing in concert with various orchestras throughout Australia, Lucy's cabaret appearances include *Immaculate Confection* which toured to Sydney, Melbourne, Perth, Tasmania and the Adelaide Cabaret Festival, *All Star Cabaret* for the Sydney Theatre Company, *Cavalcade* for His Majesty's Theatre, Perth, and the 2003 Sydney Cabaret Convention for which she received the Judges' Award for her work with Matthew Robinson.

Lucy has a firm commitment to workshopping and performing new Australian work, having created roles for Mel Morrow and David Mitchell's *The Palace Whore*, Nick Enright and David King's *The Good Fight*, John Shand's

Rainbow's End (including the subsequent SBS recording), Guy Noble's Karaoke *The Musical* and Matthew Robinson's Pratt Prize-winning musical *Metro Street*.

Following *42nd Street*, Lucy will appear in the Perth season of *Kiss Kiss, Bang Bang* with Matthew Robinson before rejoining the cast of *Respect* to open the Sydney season at the State Theatre.

www.lucydurack.com



NICKI WENDT

Dorothy Brock

Since her graduation from WAAPA in 1987, Nicki has appeared in innumerable film, television and musical theatre productions throughout Australia.

42nd Street marks Nicki's return to The Production Company after *Thoroughly Modern Millie* and *Annie Get Your Gun*, but she has appeared in more than twenty productions with the Melbourne Theatre Company, including *Company*, *Measure for Measure*, *Three Days of Rain* and most recently, *The Memory of Water*. Nicki has performed for Black Swan Theatre in productions of *Black Rock* and *Miss Bosnia*, and also with the Sydney Theatre Company (*Love For Love and Stiffs*), *Hole in the Wall*, Perth (*Snoopy The Musical*) and in W.A. Theatre Company (*The Sentimental Bloke*), among others.

Nicki has also worked extensively in both television and film, appearing in *The Society Murders*, *Halifax fp*, *Seachange*, *Acropolis Now*, *The Feds*, *Embassy*, and *MDA*. Her film credits include *Stranded*, *Willful*, *Walk*

The Talk, and *Two Girls and a Baby*.

Nicki also works extensively in radio and television voice-over advertising and has narrated for several documentary films.



ADAM MURPHY

Julian Marsh

Adam has lived a large portion of his life in New Zealand but now calls Melbourne home. He studied Drama and Film Studies at the University of South Australia and trained at the Bay of Plenty Academy of Performing Arts (NZ).

Adam has appeared in *Little Me*, *Thoroughly Modern Millie*, *The Pajama Game*, *Kiss Me, Kate*, *Annie Get Your Gun*, *Carousel*, *They're Playing Our Song*, *The Gilbert and Sullivan Show* and *Call Me Madam* for The Production Company as well as the Pratt Prize workshop of *Sideshow Alley*.

Other stage credits include *Urinetown* (MTC), *Mamma Mia!* (Dainty Consolidated), *Les Misérables* (Cameron Mackintosh) and the award winning cabaret *The Beautiful Losers*.

His many productions in New Zealand include *Guys and Dolls*, *Kiss Me, Kate*, *Blue Sky Boys*, *Desire Under the Elms*, *Someone Who'll Watch Over Me*, *Caesar and Cleopatra*, *Travels With My Aunt*, *Mother Courage and her Children*, *The Queen and I*, *This Other Eden*, *The Wind in the Willows* and *She Loves Me* (for The Court Theatre), *Blue Sky Boys*, *Where Would a Songwriter Be Without Love?* and *The Revengers Tragedy* (for The Fortune Theatre) and *The Official Tribute to the Blues Brothers* (The Ascot Group)

Television credits include *The Trivia Company* (NZ), *Shortland Street* (NZ), *Eugenie Sandler*, *Halifax f.p.*, *Neighbours*, *Blue Heelers* and *The Forest*, a short feature film.



TERN REYNOLDS

Billy Lawlor

Thern Reynolds had his stage debut at 16 when in the original Australian production of *42nd Street*, in which he understudied and performed the role of Billy Lawlor. In 1992 he played Nibbles in *West Side Story* for VSO/IMG, followed by appearances in *Mack and Mabel in Concert* and the role of Wing in *Hot Shoe Shuffle* for David Atkins Enterprises.

From 1995 to 1997, Thern was cast in shows including Cameron Mackintosh's *Miss Saigon* (Dance Captain), *My Fair Lady* and *Red Hot And Rhonda* for IMG, *Chess* for Mc Pherson Productions and *Easter Parade* for the Gordon Frost Organisation.

In 1998, Thern was in the original Australian Production of *The Boy From Oz* (FOX/GANNON). Following this he appeared in the original cast of *RENT* (Dance Captain) and *Happy Days the Arena Spectacular* (Dance Captain) then as Dance Captain in the Australian production of *Chicago* for IMG and David Atkins Enterprises. At the conclusion of *Chicago*, Thern was thrilled to be cast in the role of Tulsa in *Gypsy* for The Production Company.

Thern headed overseas to enhance his theatrical skill. He was cast in the starring role of *Cherries Man* for the European Tour of Broadway hit musical *FOSSE* for Clear Channel Entertainment. Then followed the

lead role of the *Millenium Man* in the Soho Theatre production of a new musical *Mind The Gap*. Thern then returned to Chicago playing the role of Harry, and others, at the Baalbeck International Festival in Lebanon.

In 2003-2004 Thern was selected to play the role of the Sex Devil in the West End Premiere of the Rod Stewart Musical, *Tonight's The Night*, written and directed by Ben Elton. Thern was also thrilled to sing the role of Rocky on the original cast recording of this production.

Since returning to Australia in 2004, Thern played his most loved role to date, Joseph in *Joseph and The Amazing Technicolor Dreamcoat* at Her Majesty's Theatre in Adelaide. He was nominated for Best Performance by a male in the Adelaide Theatre Guide awards. Thern travels Australia teaching an intensive 1 day workshop on the choreographic style of Bob Fosse.

Thern has worked on 2 motion pictures as a singer/dancer, *Moulin Rouge* and *De-Lovely*, the Cole Porter story.

TV credits include the Logies, People's Choice Awards, IMT, GMA, *The Midday Show*, *Hey Hey it's Saturday* and more. He has also danced with recording artists, Kylie Minogue, Christine Anu, Tom Jones, and Kate Ceberano to name a few.

Most recently Thern played the role of Lewis for Kookaburra's Inaugural production of *Pippin*.

Thern is also the very proud Co-owner of STUDIO 11 Performing Arts in Sydney.

For more information please go to www.thernreynolds.com



MELISSA LANGTON

Maggie Jones

Melissa's versatility as an entertainer is highlighted by her unique performances in cabaret, music theatre and on the concert platform.

She is renowned for devising and performing her own cabaret shows alongside her husband and musical director, Mark Jones, including *Can You Hear Me Up The Back?*, *I Got The Music In Me* and *What's New Pussycat?*. Her shows *Me And Mr Jones* and *What Do You Think Of Me So Far?* were both presented in New York and Dublin. *Me and Mr Jones* has also featured at the Adelaide Cabaret Festival, Sydney Cabaret Convention, the Auckland Festival, and the Famous Spiegeltent at the Melbourne Festival. In 2005, Melissa returned to the Adelaide Cabaret Festival with *A Walk On The Wild Side*. In 2006 she returned to the Melbourne cabaret scene with *No Room To Swing A Cat*, which then toured to His Majesty's in Perth.

Her theatre appearances include *Jesus Christ Superstar*, *Les Misérables*, *Crusade*, *The Pirates Of Penzance*, *The Mikado*, *HMS Pinafore*, *Brigadoon*, *Marry Me A Little*, *Sideshow Alley*, *After The Beep*, *Eurobeat* (onstage and as Assistant Musical Director), *Carousel* and more recently she starred as Killer Queen in *We Will Rock You* in Japan.

Melissa is also a member of the popular girl group *The Fabulous Singlettes*, and has performed with the group regularly since 1998 for corporate functions and in concert

throughout Australia, Asia and Europe. Melissa received 2002 Green Room Awards for Best Cabaret Artist and Best Cabaret Ensemble (with Mark Jones) and was the winner of the 2001 Sydney Cabaret Convention.

Melissa's debut album *When The Rain Falls Up* is available from her website - www.melissalangton.com



ALAN BROUGH

Bert Barry

Alan Brough was born in New Zealand and has been performing as long as he can remember. After various jobs including library shelf stacker and orange juice squeezer he took up acting full-time becoming, for a time, New Zealand's most famous transvestite.

Moving to Melbourne in 1995, Alan has worked in film, television, on stage and in radio as a writer, director, actor and stand-up comedian. He has appeared in four feature films: *The Craic*, *Siam Sunset* (in which he had his one and only sex scene. Ok, so it was cut out) *The Nugget* and *Bad Eggs*.

He has guested on numerous TV shows, including *Stiff* (the first Murray Whelan telemovie), *MDA*, *Kath & Kim Series 2 and 3* (Oh yeah, that was him pashing Sharon near the rubbish bins at the hospital) and written for *The Games*.

Most recently Alan has played a Senator, a nun, a WWI officer and a morbidly obese man on Channel 10's hit comedy *Thank God You're Here* and can be seen every Wednesday on ABC TV's music game show *Spicks and Specks*.

Most recently Alan performed the role of Big Daddy in *Sweet Charity* for The Production Company.



BRENDAN COUSTLEY

Pat Denning

Brendan was last seen on the Melbourne stage in the Australian Premiere of *Sunset Boulevard* at the newly refurbished Regent Theatre playing the roles of Cliff and Artie. He was then invited to join the German cast of *Sunset Boulevard* where he stayed for a further year, but this time performing in German. 10 years later, Brendan returns having performed on London's West End, all over the UK and Europe. His credits include: Bill Austen in *Mamma Mia!*; Sonny, Danny and Kenicke in *Grease*; Coach Dunbar and Chuck Cranston in the European premiere of *Footloose*; the West End Premiere of *Naked Boys Singing*, and the roles of The Snake Preacher and The Man in *Whistle Down the Wind*. Brendan's other credits include: The Cockney Quartet in *My Fair Lady*, Chip in *On the Town*; Guest singer at Cafe Paris London, lead vocalist in various Disney Live shows and the role of Ivan in the play *Love Puke* at the Edinburgh Festival.



CHRISTOPHER HORSEY

Andy Lee

Musical theatre and tap dance are at Christopher Horsey's heart. He is delighted to be working with The Production Company again after choreographing *High Society* in 2004. Christopher was an original cast member in *42nd Street* (Helen Montagu), *Chicago* (IMG), and *Singin' In The Rain* (IMG/ David Atkins). Christopher's impressive tap dance credentials include winning the Fred Astaire International Tap Championship in New York City; performing in *Hot Shoe Shuffle* (West End), *Tap Dogs* Broadway for which he won the Village Voice Award and starring as Angus in the feature film *Bootmen* for Fox Searchlight. Christopher has choreographed *Mosh* for Paul McDermott, *Jive Junky's* for Wayne Scott-Kermond which was awarded Pick Of The Fringe Award, Edinburgh, Changi ABC TV and worked in pre-production on *Happy Feet* for Warner Bros. Recently, he has collaborated on launching Australia's first dance company specializing in Tap Dance, Tapworks.



PETER HOSKING

Abner Dillon

This is Peter's third show with The Production Company, having enjoyed the adrenaline rush of *Oklahoma!* and *The Pajama Game*. Previous work with Terence O'Connell also includes the Australian/NZ tour of *Buddy- the Buddy Holly Story*, and Glynn Nicholas' hugely successful show, *Certified Male*. Having worked in theatre, film, television, and radio for almost 30 years, Peter has developed a good head for radio, leading to a career predominantly in voiceovers (the voice of Bunnings for the last two years), book narration (over 100 titles), and revoicing Hong Kong action movies. This year Peter has performed the one man play *A Stretch of the Imagination* at the Carlton Courthouse, the title role in *Topo* at the Seymour Centre in Sydney - *Topo Rodriguez* being a legend in Sydney Rugby circles - and a couple of dramas for Radio National. Most recently on TV you may have recognized his hand and lower jaw as the 'deep throat' blowing the whistle on *Bastard Boys*.





ANTHONY KOUTOUFIDES

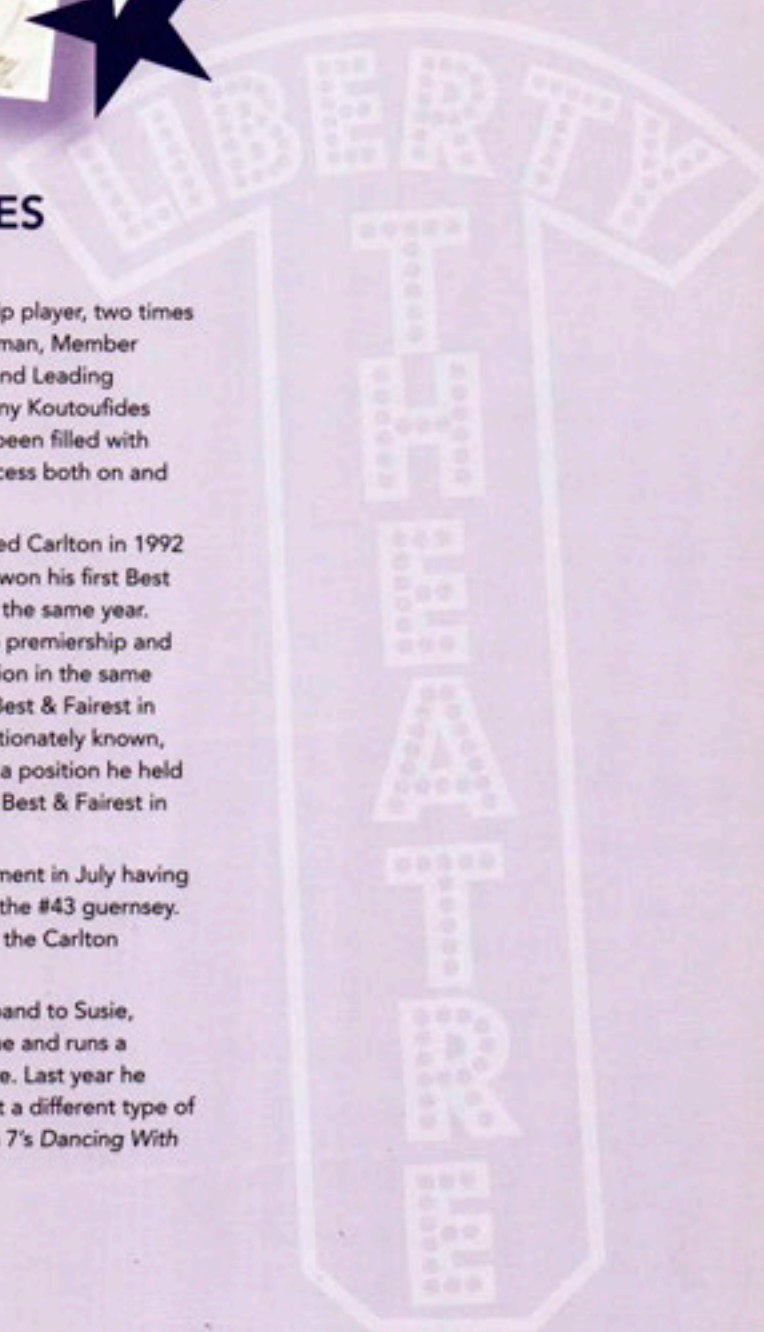
Gangster

Carlton Captain, Premiership player, two times Best and Fairest, Best Clubman, Member of the All Australian Team and Leading Goal Scorer in 1997 - Anthony Koutoufides celebrated AFL career has been filled with highlights, awards, and success both on and off the field.

Recruited at age 19 he joined Carlton in 1992 playing in the reserves and won his first Best and Fairest for the reserves the same year. He played in Carlton's 1995 premiership and earned All Australian selection in the same year. He won his first Club Best & Fairest in 2001. 'Kouta', as he is affectionately known, was made Captain in 2004, a position he held until 2006. He won his next Best & Fairest in 2005.

Kouta announced his retirement in July having played 278 games wearing the #43 guernsey. He is a life member of both the Carlton Football Club and the AFL.

Off the field Kouta is a husband to Susie, father to Jamie and Monique and runs a Souvlaki Hut in Templestowe. Last year he spread his wings to take out a different type of Championship - winning Ch 7's *Dancing With The Stars*.



A streetcar named 42ND STREET

Frank Van Straten takes a ride into
Hollywood and Broadway history

Monday 25 August 1980. It was one of the most nerve-tingling opening nights in Broadway's long history. At the Winter Garden Theatre a bumptious, out-of-luck producer blew the dust off a 47-year-old Hollywood musical, steered it to a standing ovation – and then stunned the cast and the audience by announcing that the show's director had just died.

The producer was David Merrick. He first hit Broadway in 1942 with a flop of a play called *The Willow and I*. In the following four decades he fathered a lot more flops, but he had his share of successes, too: shows like *Fanny* (1954), *The Matchmaker* (1955), *Look Back in Anger* (1957), *Jamaica* (1957), *The World of Suzie Wong* (1958), *Gypsy* (1959), *Irma La Douce* (1960), *Carnival!* (1961), *Stop the World – I Want to Get Off* (1962), *Oliver!* (1963), *Hello, Dolly!* (1964) and *Promises, Promises* (1968).

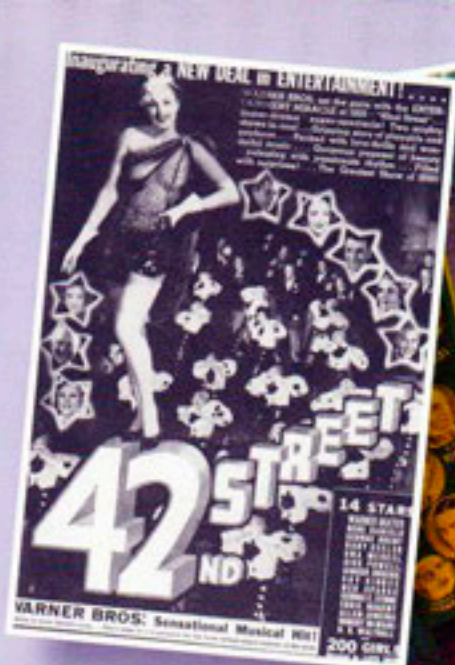
When Merrick's Broadway luck waned he tried film. His only notable production was *The Great Gatsby* (1974), but while he was in Hollywood he astutely acquired the stage rights to an old backstage movie musical. It was *42nd Street*.

In its day *42nd Street* had reshaped Hollywood. When talkies were introduced in 1927, all the studios had jumped on the bandwagon, attempting to divert Depression audiences with dozens of film musicals. Most of them were clumsy formulaic efforts or hasty, unsatisfying adaptations of Broadway hits. As the standard fell, so did attendances. Very soon film musicals, were regarded as box office poison.

By 1932 the Warner Brothers studio was in trouble. A hit was needed, and quickly. It was Darryl F. Zanuck, the canny head of production, who decided to stake everything on another musical – but, hopefully, a musical of a new kind.



Ruby Keeler as Peggy Sawyer, Warner Baxter as Julian Marsh
and Ginger Rogers as Annie in the 1933 film



Original press advertisement for the 1933 film



Original 1933 film poster

Bradford Ropes' gritty novel *Forty Second Street*, was published in September 1932. The *New York Times* didn't like it much, lamenting the characters' 'cunning, ruthlessness, sentimentality and stupidity': 'If the musical comedy world contained no more attractive personalities than those the author has described, one would be content to make no nearer acquaintance than the first row in the orchestra.' This didn't worry Zanuck. He swiftly snapped up the screen rights and rushed the film into production. His casting was perfect: Warner Baxter (as Julian Marsh), Bebe Daniels (Dorothy Brock), Una Merkel (Lorraine Fleming), Guy Kibbee (Abner Dillon), Dick Powell (Billy Lawlor), Ginger Rogers (Annie) and Ruby Keeler (Peggy Sawyer). In private life Miss Keeler was Mrs Al Jolson. She was a bright Broadway star, and this was her first talking film.

Lloyd Bacon came aboard as director, and the brilliant Australian, Kiama-born Orry-Kelly, set to work designing the costumes. But Zanuck's masterstroke was to engage choreographer Busby Berkeley and songwriters Al Dubin and Harry Warren. Berkeley was 37; he had honed his terpsichorean skills on Broadway,

but it was the movies that allowed him to develop his trademark choreographic style, using dazzling kaleidoscopic overhead shots of armies of singers and dancers, intercut with close-ups of beaming female faces – and sometimes other more intimate body parts. Al Dubin and Harry Warren

had worked

together before, but it was their collaboration on *42nd Street* that established them as Hollywood's top tunesmiths – in spite of the surprising fact that the movie score contained only five songs: 'Forty-Second Street', 'Shuffle Off To Buffalo', 'Young And Healthy', 'You're Getting To Be A Habit With Me' and 'It Must Be June'. The first four became hits – and, of course, so did the movie.

The *New York Times* may have hated the original book, but it loved the film: 'The liveliest and one of the most tuneful screen comedies that has come out of Hollywood... It reveals the forward strides made in this medium since the first screen musical features came to Broadway.'

With *42nd Street*, the movie musical came of age. As film historian Tony Thomas put it: 'It became a distinctly American form of film, essentially a Hollywood product. Other people in other places sometimes made movie musicals, but the pattern was set and developed in California.'

The film's success saved Warners from bankruptcy, and Julian Marsh's desperate exhortation, 'Sawyer, you're going out a youngster, but you've got to come

back a star!' became part of the lexicon. Nevertheless, the film itself soon became a mere memory, though it did find a new audience in the early days of television. And that was it – until the mercurial Mr Merrick came along.

Countless Broadway plays and musicals had been made into films, but the traffic was strictly one-way. It needed someone with David Merrick's imagination and enterprise to see that 42nd Street might make a great Broadway musical. And it needed money, lots of money. Eventually Merrick financed the entire production himself.

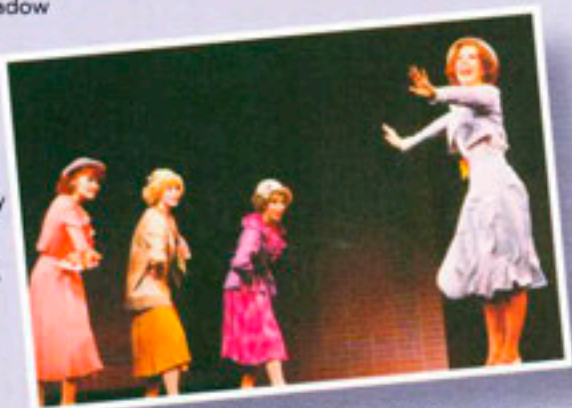
His most important – and controversial – recruit was Gower Champion. The legendary director and choreographer was nearing 60; he had not had a Broadway hit for years, and his health was failing, but he proved to be an inspired choice. To rewrite the book Merrick signed up Michael Stewart, with whom he'd worked on *Carnival!* and *Hello, Dolly!*, and the largely untried Mark Bramble. And to bolster the score he licensed a swag of extra Harry Warren standards, among them 'The Shadow Waltz', 'Go Into Your Dance', 'Dames', 'I Only Have Eyes For You', 'We're In The Money', 'Sunny Side To Every Situation', 'About A Quarter To Nine' and, of course, 'Lullaby Of Broadway'. The result was the most happy, hit-heavy score since *Annie Get Your Gun*.

Appropriately, Merrick cast a newcomer, Wanda Richert, as Peggy Sawyer, with Lee Roy Reams (Billy), Jerry Orbach (Julian), Tammy Grimes (Dorothy) and

Carole Cook (Maggie Jones). Australian theatregoers with long memories will remember the ebullient Miss Cook's work here in *Hello, Dolly!* (1965) and *Father's Day* (1978).

After a five-week tryout in Washington, Merrick opened 42nd Street at the Winter Garden Theatre in New York on 25 August 1980. The performance was a triumph, earning 14 curtain calls. At the end Merrick stepped forward to announce what he had kept secret until then: Gower Champion had died from cancer that afternoon. The New York Times greeted the show as 'A final display of dazzling fireworks from Gower Champion.' Champion's choreography was awarded a Tony, and the show won the coveted Best Musical trophy. It clocked up an astounding 3,486 performances on Broadway, surviving transfers to two other theatres, the Majestic and the St James.

A Broadway revival in 2001 played for 1524 performances and garnered two more Tony Awards: Christine Ebersole won Best Actress in a Musical for her portrayal of Dorothy Brock, and the show was named Best Musical Revival.



Claire Leach, the original Peggy Sawyer in the 1984 London production



Jerry Orbach as Julian Marsh and Wanda Richert as Peggy Sawyer in the 1981 New York production

The London production opened at the Theatre Royal, Drury Lane on 8 August 1984. The *Daily Mail* called it, 'The father and mother of all musicals – the one that has everything it is possible for a musical to have, and still plenty more besides.' It garnered the Olivier Award for Best Musical. Through its 1,823-performance run the cast changed fairly frequently.

Among the notable participants were Georgia Brown and Shani Wallis (as

Dorothy), Catherine Zeta-Jones (Peggy) and Frankie Vaughan (Julian). Australia was represented by Philip Gould and Derek Metzger (Billy), and the late Helen Montagu, who was Executive Producer. The show toured throughout Britain, then returned to London's Dominion Theatre for an encore. The 2001 Broadway production is at present touring Britain, and is rumoured to be heading to the West End.

It was Helen Montagu who brought *42nd Street* to Australia, in association with David Merrick, and Mark Bramble came out to direct. It opened at Her Majesty's in Sydney on 2 June 1989, toured to Perth, Brisbane, Adelaide and through New Zealand, until it finally tapped its way into Her Majesty's in Melbourne on 28 April 1993. In the principal roles were Todd McKenney (as Billy), Leonie Page (Peggy), Toni Lamond (Maggie), Nancye Hayes (Dorothy) and William Zappa (Julian).

In *The Age*, Leonard Radic said: 'It is the original feelgood musical: a fairytale confection with a simple plot, a string of memorable tunes, dazzling tap dance routines,



Leonie Page as Peggy Sawyer and William Zappa as Julian Marsh in the Australian production, 1993



Toni Lamond as Maggie Jones in the Australian production, 1993

and an upbeat ending calculated to warm the heart of even the most curmudgeonly of critics.' *The Herald Sun* called it 'fun for all ages,' adding, 'Don't be surprised if you skip towards your car humming the tunes of *42nd Street*.'

Yes, in the end it's the Harry Warren songs that make *42nd Street* so special. Towards the end of his life, after fifty years of creativity and some 400 compositions, Warren mused: 'I don't know how I did it. Every time I started to work on a movie I was afraid I wouldn't be able to come up with anything. But I kept digging, and up it came. I'm glad I achieved what I achieved, but don't ask me to explain it. If I hadn't had the talent for composing, I don't know what I would have done. Maybe I'd have been a streetcar conductor.'

A streetcar conductor? Yes: a streetcar undoubtedly named – *42nd Street*!

©Frank Van Straten OAM

Frank is a theatre historian, author, broadcaster and former director of the Arts Centre's Performing Arts Museum. His recent books include *Tivoli*, a colourful history of the much loved Australian variety circuit, and *Huge Deal*, a biography of controversial entrepreneur Hugh D. McIntosh, both published by Lothian Books.



Nancye Hayes as Dorothy Brock and Todd McKenney as Billy Lawlor in the Australian production, 1993

THE ORIGINAL CREATIVE GENIUSES

HARRY WARREN Composer



b. Dec. 24, 1893 (Brooklyn)
d. Sept. 22, 1981 (Los Angeles)

One of the most prolific composers in the history of Hollywood, Harry Warren was born Salvatore Guaragna to Italian immigrants. He played piano in silent movie houses before he began composing. After writing songs for *Spring is Here* in 1930, he teamed up with lyricist Al Dubin to create the score for the film of *42nd Street* in 1933. The title song and "Shuffle Off to Buffalo" became instant hits.

Warren & Dubin composed screen scores for Warner Brothers, including many directed by Busby Berkeley, such as *Gold Diggers of 1933*, *Footlight Parade* (1933), *Dames* (1934) and *Go Into Your Dance* (1935).

Later in his career Harry Warren worked with top lyricists, including Johnny Mercer, Arthur Freed, Sammy Cahn and Ira Gershwin. His versatility as a composer enabled him to enjoy a career that spanned more than three decades and sixty film scores. He composed three Academy Award winning songs – "Lullaby of Broadway," "You'll Never Know" and "On the Atchison Topeka and the Santa Fe." His first attempt at composing for Broadway was *Shangri-La* (1956), an adaptation of *Lost Horizon* that was not a success. He did live to see his music conquer Broadway in Gower Champion's stage version of *42nd Street* in 1980.

AL DUBIN Lyricist



b. June 10, 1891 (Zurich, Switzerland)
d. Feb. 11, 1945 (New York City)

Al Dubin's Swiss immigrant parents dreamed of a career in medicine for their son, but that ended when he was expelled from school. He wrote songs in New York with limited success before heading out to Hollywood in the 1920s where he teamed up with composer Joe Burke to create scores for seven early musical films. The most successful, *Gold Diggers of Broadway* (1929), included the hit songs "Tip-Toe Through the Tulips" and "Painting the Clouds With Sunshine." In 1933, Dubin began working with composer Harry Warren on the first of twenty three film scores. Their *42nd Street* (1933) revived the fading fortunes of the big screen musical, and featured "Young and Healthy," "Shuffle Off to Buffalo" and the popular title tune as memorable production numbers.

Dubin was as prolific as Warren, turning out lyrics for as many as five film scores a year. Their scores included *Gold Diggers of 1933* ("We're In the Money," "Remember My Forgotten Man"), *Footlight Parade* (1933) ("Honeymoon Hotel"), *Roman Scandals* (1933) ("Keep Young and Beautiful") *Dames* (1934), and *Gold Diggers of 1935* ("Lullaby of Broadway"). A personal struggle with addiction ended his professional relationship with Warren by 1938. In 1943 he contributed some material to the film *Stage Door Canteen* but died two years later at age 54. His lyrics made a dazzling comeback in the celebrated stage version of *42nd Street* in 1980.

GRAND
HOTEL

MICHAEL STEWART

Librettist, Lyricist



b. August 1, 1929 (New York City)
d. Sept. 20, 1987 (New York City)

One of the most successful Broadway librettists of the late 20th Century, Stewart first contributed to *Alive and Kicking* (1949) and several other 1950s revues.

He hit his stride with the librettos for three long-running musicals staged by Gower Champion – *Bye Bye Birdie* (1960), *Carnival* (1961) and *Hello, Dolly!* (1964). Stewart also wrote *George M* (1968), *Sugar* (1973), and the ill-fated *Mack and Mabel* (1974).

Stewart could craft a script to fit any era and any style, from farce to high drama. Expanding his efforts, he contributed both book and lyrics for the witty *I Love My Wife* (1977), then book alone for *The Grand Tour* (1979). He collaborated with Mark Bramble on the libretti for *Barnum* (1980) and the mega-hit *42nd Street* (1980). His final years were marked by a frustrating series of Broadway failures, including *Bring Back Birdie* (1981), *Harrigan and Hart* (1985), and Jule Styne's *Pieces of Eight* – a musical version of *Treasure Island* that never came to New York.

MARK BRAMBLE

Librettist



b. Dec. 7, 1950 (Maryland)

A onetime assistant to producer David Merrick, Mark Bramble created the libretti for several Off-Broadway projects before collaborating with

Michael Stewart on the ill-fated Broadway musical *The Grand Tour* (1979). After working on a short lived adaptation of *Elizabeth and Essex* (1980), Bramble scored his first triumph by re-teaming with Stewart for *Barnum* (1980).

Within months, they had an even greater success with *42nd Street* (1980) – both shows went on to enjoy long runs in New York and London. For the next decade, Bramble made a second career of directing *42nd Street* in Europe, Australia and the US.

As a solo librettist, his revised version of *The Three Musketeers* (1983) closed quickly, and his

adaptation of Hugo's *Notre Dame* (1991) did not get beyond a British tryout. Bramble earned fresh acclaim for the triumphant New York revival of *42nd Street* (2001).



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MUSICAL NUMBERS

ACT I

- ★ Overture and Opening Act One Orchestra and Dancers
- ★ Young and Healthy Peggy, Billy
- ★ Shadow Waltz (in Four) Maggie
- ★ Shadow Waltz (in Three) Dorothy, Girls
- ★ Go Into Your Dance..... Maggie, Peggy, Annie,
Phyllis, Lorraine and Andy
- ★ You're Getting to be a Habit With Me.. Dorothy, Billy and Ensemble
- ★ Getting Out of Town The Company
- ★ Dames Billy and Ensemble
- ★ I Only Have Eyes For You..... Dorothy, Billy and Ensemble
- ★ We're in the Money Annie, Phyllis, Lorraine, Peggy,
Billy and Ensemble
- ★ Act One Finale Dorothy and Ensemble

ACT II

- ★ Entracte..... Orchestra
- ★ Lullaby of Broadway..... Julian, Billy, Annie Phyllis Lorraine
Gladys, Andy, Bert, Maggie,
Abner and Company
- ★ About A Quarter to Nine Dorothy, Peggy
- ★ Shuffle Off to Buffalo Bert, Annie, Maggie, Girls
- ★ Forty-Second Street Peggy and Ensemble
- ★ Finale Act Two - Forty-Second Street ... Julian
- ★ Bows..... The Company

CAST OF CHARACTERS In order of appearance

Andy Lee	Dance Director	Christopher Horsey
Maggie Jones	Co-Author 'Pretty Lady'	Melissa Langton
Bert Barry	Co-Author 'Pretty Lady'	Alan Brough
Mac	Stage Manager	Tim Schwerdt
Phyllis Dale	Chorus Girl	Anna Burgess
Lorraine Flemming	Chorus Girl	Sue-Ellen Shook
Diane Lorimer	Chorus Girl	Christie Whelan
Ann Reily 'Anytime Annie'	Chorus Girl	Pia Morley
Oscar	Rehearsal Pianist	Darren Natale
Ethel	Chorus Girl	Emma Chapman
Billy Lawlor	Juvenile Lead	Thern Reynolds
Peggy Sawyer	Young Hopeful	Lucy Durack
Julian Marsh	Broadway Show Director ...	Adam Murphy
Dorothy Brock	Broadway Star	Nicki Wendt
Abner Dillon	Pretty Lady 'Angel'	Peter Hosking
Frankie		Glen Oliver
Pat Denning	A Vaudeville Actor	Brendan Coustley
'Gypsy Tea Kettle' Waiter		Stephen Wheat
Gangster 1		Anthony Koutoufides
Gangster 2		Glen Oliver
Young Man with Clipboard		Bryce Baumgarten
Doctor		Darren Natale

THE COMPANY

LUKE ALLEVA BRYCE BAUMGARTEN RACHEL BICKERTON ANNA BURGESS
EMMA CHAPMAN CLARE CHIHAMBAKWE TIM MCDOWELL ASHLEY MCKENZIE
SHELLEY MCSHANE NICOLE MELLO PIA MORLEY DARREN NATALE GLEN OLIVER
NATHAN PINNELL TIM SCHWERDT ALISTER SMITH JULIA SMITH SUE-ELLEN SHOOK
STEPHEN WHEAT CHRISTIE WHELAN

Sage Douglas • Lucy Fitchett • Bradley Griffith • Fran Grossi • Natalie Halton • Briony Hill
Alysha Juchnevicius • Allana Leslie • Lukas Masterson • Verity Puy • Sarah Roberts • Andrina Trubiano

Theatre Personnel and 'Pretty Lady' chorus played by the '42nd Street' Ensemble

TIME AND PLACE

Setting: 1933. New York City and Philadelphia.

Costume Designs by Kim Bishop



'Dames' Costume.



'Dames' Costume.



Maggie Costume 'Shuffle Off To Buffalo'



Billy Costume
'We're in the Money'



Julian Costume



Andy Costume



Male Ensemble Costume

Orchestra Victoria

Musical Director/Conductor	Peter Casey
Flute 1/ Piccolo	Karen Schofield
Reed 1/ Clarinet/Soprano Saxophone/ Alto Sax	Tony Hicks
Reed 2/ Clarinet/Alto Sax	Linda Wostry
Reed 3/ Clarinet/Tenor Saxophone	Tim Wilson
Reed 4/ Clarinet/Tenor Saxophone	Bill Harrower
Reed 5/ Clarinet/Bass Clarinet/ Baritone Saxophone	Stuart Byrne
Horn	Linda Hewett
Trumpets	Greg Maundrell Shane Gillard Robert Smithies
Trombones	Simon Myers Simon Scerri
Bass	Matthew Thorne
Kit	Dean Cooper
Percussion	Guy du Blët
Guitar/Banjo	John Paine
Harp	Delyth Stafford
Piano	David Young

Production Credits

Technical Director	David Miller
Stage Manager	Kirsten Marr
Company Administrator	Michael Norman
Rehearsal Repetiteur	David Young
Assistant Stage Manager	Bonnie Walsh
Sound Engineering	System Sound
Sound Designer	Kelvin Gedye Mark Benson
Mix Engineer	Nick Reich
Assistant to the Director	Shaun Murphy
Work Experience	Chloe Wakim
Radio Mic Techs	Nick Hammond & Merren Spink
Marketing	ACMN Caryn Cavanagh Celia Pavelieff Peter J Adams
Publicity	Make A Difference (MAD) PR Michael J Wilkie Libby Ross
Set Construction	Malthouse
Lighting Equipment	Bytecraft Entertainment



THE COMPANY



Luke Alleva

Luke has danced and taught extensively in Australia and the UK. Since graduating from Brent Street School of Performing Arts, Luke has been a part of many productions both in theatre and film. His theatre credits include *We Will Rock You*, both Australian and West End productions, *Saturday Night Fever*, *Get Happy* and *Man of La Mancha* and recently The Productions Company's *Little Me*.

Luke was also cast as a lead dancer in Baz Luhrmann's *Moulin Rouge* and *Bootmen*, directed by Dein Perry. He has also performed in many major events including the Opening Ceremony of the 2000 Sydney Olympics, *Hats Off* and the Australian Dance Awards.

Luke would like to dedicate his performance to his wife Sabrina, his new baby girl Chiara and his dog Mia.



Bryce Baumgarten

Bryce has just completed a Bachelor of Arts (Musical Theatre) at WAAPA. Since graduating Bryce has played Andy in *William Finns Elegies* (directed by Jason Langley and Michael Tyack) and performed in *The Barber of Seville* with the Australian Opera at the Sydney Opera House.

While at WAAPA Bryce worked with many guest directors in productions such as *Crazy For You*, *Bouncers*, *Batboy*, *Sweet Charity*, and *Pal Joey*. Prior to WAAPA Bryce worked with Disney Productions in Hong Kong and X Systems in Singapore.



Rachel Bickerton

Born and raised in Melbourne, Rachel's training began at the age of five with Bev Palmer and Karen Jones, training in all facets of dance. Rachel has appeared in fashion events, corporate functions and pantomimes in both Sydney and Melbourne. She has performed for Walt Disney Special Events and Warner Bros Mania (Asia) as a singer and compere.

Rachel made her musical theatre debut in the Australasia tour of the hit musical *Mamma Mia!*, and went onto the Melbourne season of *Leader of the Pack*. Rachel has since completed the Australian tour of *Dusty – The Original Pop Diva* and the Japanese tour of *We Will Rock You*.



Anna Burgess

Anna is originally from Melbourne, where she obtained her Bachelor of Contemporary Arts Drama/Dance at Deakin University. Anna trained in dance from a young age at the Melbourne Dance Academy with Karen Stephens whilst furthering her acting studies at The National Theatre and the Victorian College of the Arts. After training full-time in theatre and dance with Tony Bartuccio, Anna joined the original Australian touring cast of the *The Producers*. *42nd Street* marks Anna's third show with The Production Company after recently performing the role of Ursula in *Sweet Charity* and Poopsie in *The Pajama Game*.

Her theatre credits include *The Pursuit of Happiness* in Sydney for the Short and Sweet Festival 2007, *12:15 Saturday Night*, *Memoranda* and *Waiting for Godot*. Anna has also worked extensively in film and television: her recent work includes short films *Femme Fatale* and *Four and Half Minutes*, Paul Curry's pilot *Screen Stars* and feature films *Loves Brother* and *SMS*. Anna has performed on *Rove Live*, *AFI Awards*, *Good Morning Australia*, *Starstruck*, *Australian Idol* and has also worked as a television presenter for the Nine Networks *Postcards*.

Anna would like to acknowledge the many people who have encouraged, supported, mentored and laughed with and at her.



Emma Chapman

Born in Melbourne, Emma trained at Dance World 301 and soon made her musical theatre debut in VSO / IMG's *West Side Story*. She then went on to perform in such productions as *Red Hot and Rhonda*, *Cats* (Hamburg), *The Boy From Oz* (original Australian Tour), *Hair* (Vienna) and more recently the Australian Tour of *The Boy from Oz*. Emma has also enjoyed performing for television in productions such as *Star Struck* (Ch 9), *In Melbourne Tonight* (Ch 9), *Big Girl's Blouse* (Ch 7) and can be seen in Mick Molloy's film *Boy Town*.

Emma's first experience with The Production Company came earlier this year when she performed in *Sweet Charity* as the lead 'Frug' dancer. Emma is delighted to join the cast of *42nd Street* and dedicates her performance to the men in her life; her fiancé Tibor and son Jack.



Clare Chihambakwe

Clare began her training at age nine at Centrestage Performing Arts School in Melbourne, under the direction of Ian and Leanne White. Since then she has sung jingles and performed at various corporate events around Melbourne. In 2001 Clare spent 12 months in Osaka, Japan as part of the opening cast of *Mosterfest* at the new Universal Studios. She was also part of the world premier cast of *Dirty Dancing* (Jacobsen), which toured Australia and New Zealand from 2004 – 2006. From there she went to represent France in the Australian tour of *Eurobeat*, *Almost Eurovision* (No Mates Productions).

Clare has appeared most recently in this year's season of *Sweet Charity* for The Production Company. Equity member since 2002.



Tim McDowell

Tim trained in all facets of musical theatre at the Victorian College of the Arts and the Dance Factory. He has performed in Opera Australia's Melbourne, Sydney and Edinburgh Festival seasons of Baz Luhrmann's production of *A Midsummer Night's Dream*. Other credits include *Mack and Mabel*, *West Side Story*, *Me and My Girl*, *My Fair Lady*, *Sweet Charity*, *Crazy for You*, *Fiddler on the Roof*, *Happy Days*, *Anything Goes* and *The Wizard of Oz*. Tim has had an extensive fifteen-year career not only in musical theatre, but has been seen in many television commercials, television series and corporate work throughout Australia and New Zealand. He has now turned his expertise to corporate entertainment with his own company Crescendo Entertainment whose credits include regular functions at Crown Casino, the Melbourne Exhibition Centre and the re-opening of Her Majesty's Theatre in Melbourne.



Ashley McKenzie

Ashley began training at the age of 17 at Dance World 301 Studios in Melbourne where he undertook his Diploma of Performing

Arts. Graduating in 2003, Ashley then joined 301 as a lecturer. Ashley has worked extensively throughout the commercial and corporate industries, establishing himself as a well respected dancer, teacher and choreographer. He made his theatrical debut in the Australian tour of *Saturday Night Fever* playing Dino and understudying and performing the roles of Joey and Double J. Ashley then moved to Sydney to continue training and working for six months before moving to Japan to join the first cast of a new production of the musical *Wicked*. He is now back in Melbourne, proud and thrilled to be performing again in his home town. This is Ashley's second musical with The Production Company, having performed in *Sweet Charity* earlier this year. Ash would like to thank his phenomenal friends, his agent Jaci and his wonderful family, especially Mum. To his girl Amy, 'welcome home'. Ashley dedicates his performance tonight in 42nd Street to the loving memory of his late father 'Bob'.



Shelley McShane

Shelley McShane is a graduate of Brent Street School of Performing Arts and has taken acting classes at the Australian Film Television and Radio School and NIDA. She also undertook vocal training with Linda Nagle.

Most recently Shelley performed in the arena tour of *The Boy From Oz*. She was in the original Australian cast of *Dirty Dancing*, understudying the role of Penny and was also the Dance Captain.

Other career highlights include performing at the Sydney Opera House in Caroline O'Connor's *From Stage to Screen*, dancing

for Dein Perry in his giant tap routine at the opening ceremony of the Sydney 2000 Olympic Games, and playing Baby Louise in a production of *Gypsy* directed by Martin Sims. Television appearances include *The Midday Show*, *The Footy Show* as well as guest roles in *Always Greener*, *Home and Away* and *Police Rescue*. Her film credits include *Vacant Possession*, *Garage Days*, *Bootmen* and *Spellbinder*.



Nicole Melloy

Nicole began dancing at an early age with Julie Cookson, and then went on to complete her Diploma of Classical Ballet at the Christine Walsh Dance Centre. She continued her studies at the Victorian College of the Arts.

Most recently, Nicole appeared in *Little Me* for The Production Company and toured nationally with Barry Humphries in *Dame Edna's Back With A Vengeance*. Other theatre credits include The Production Company's *Thoroughly Modern Millie*, Opera Australia's *The Gondoliers*, *The Merry Widow*, and *Die Fledermaus* in which she guest starred as Ginger Rogers.

Nicole has had extensive experience performing overseas with Royal Caribbean Cruise Lines, she has appeared in TV commercials, music videos, and has danced for corporate events in Melbourne. She has also toured Australia hosting children's shows, danced in the *Bollywood Spectacular* for the Commonwealth Games Melbourne Festival in 2006 and in *The Countdown Spectacular* at the Rod Laver Arena.



Pia Morley

Pia Morley has garnered an extraordinary range of credits, beginning from age nine when she played young Cosette in the original Melbourne production of *Les Misérables*. In more recent times she played Liesl Von Trapp in the Australian Tour of *The Sound of Music*, Kathy in the Asian Tour of *Singin' in the Rain*, and last year performed in *Camelot* for The Production Company. Pia has also gained a wide variety of film, television, theatre and dancing credits. Her television credits include *The Flying Doctors*, *Journey to the Centre of the Earth* and *The Secret Life of Us*. Other theatre credits include *Beatrix Potter*, *Scrooge* and Opera Australia's *Death in Venice*.

Pia has also participated in numerous special events, including *Carols by Candlelight* at The Myer Music Bowl for four years and at the AFL Centenary Ball at the MCG. She was featured as a solo dancer at the opening of the Melbourne Arts Festival in 1997 and she sang at the opening of the Melbourne Exhibition Centre.

Over the last decade, Pia has also been involved in various productions as a voice over artist, was featured in several television commercials and performed alongside Tommy Emmanuel for the Royal Children's Hospital Appeal in 1997.

Pia completed her advanced course in dance training at the VCA in 1998, following several years at the Thelma Williams Dance Studio. This culminated in her receiving the Premiers Award for Dance (Victoria) in 1998.



Darren Natale

After graduating from the VCA Drama School, Darren has worked extensively as an actor, singer and musical theatre performer across Australia. His credits include *Sunset Boulevard* and *The Pajama Game* for The Production Company. He played Lady Chiang in the new Australian musical, *Sideshow Alley*. Other theatre credits include *Baron de Charlus* in the Melbourne Festival Production of *Remembrance of Things Past* and *Sleepless Night* for the Melbourne Short and Sweet Festival which won Best Production. He devised and performed two sell out solo cabaret shows at *The Butterfly Club*, *Audacious* and *Velvet Tales*. Television credits include *Neighbours* and *Blue Heelers*. Film credits include the short film *The Passenger* which was awarded Best International Short Film at the New York International Independent Film and Video Festival in 2001. Darren is also Artistic Director of Verve Studios - an actor training centre in Melbourne.



Glen Oliver

Glen began dance training in Melbourne, at the age of eight with Bev Palmer Dancers and

then with Centrestage Performing Arts School under the direction of Ian and Leanne White. At twelve, he was accepted into the Victoria College of the Arts and he graduated in 2001.

Glen's musical theatre credits include: *Mamma Mia!* (Australasian Tour); *Bye, Bye, Birdie* (The Production Company); *Leader of the Pack* (Melbourne Season); *Encore!* (Tokyo Disney Sea) and he was cast in the original ensemble for *Wicked - The Musical* for Universal Studios in Japan. His dancing has also taken him throughout Asia with various Disney Productions and around Australia with *Bindi* and *The Crocmen*.

Glen's corporate engagements include *The Helpmann Awards*; *Kitty Can Tap*; *Hats Off*; *Commonwealth Games Volunteers Performance*; *Australian Dancesport Championships* and the *Good Friday Appeal*.

Glen is thrilled to be working again with The Production Company on *42nd Street*.



Nathan Pinnell

Nathan began performing at a very young age. He trained in dancing with the Bev Palmer Dancers and the Victorian College of the Arts Secondary School. He undertook acting training with the St. Martin's Youth Theatre and singing and piano lessons with various teachers. Nathan was cast in two Opera Australia productions, *Falstaff* and *Manon Lescaut*, he has strutted down the catwalk for various designers and danced on the television series *It Takes Two*. His musical theatre debut was in The Production Company's *The Music Man* when he was just 15. He then toured Australia and Japan with *We Will Rock You*

(Ensemble). At 18 he was part of the original Australian production *Dusty: The Original Pop Diva* (Young Tom/Ensemble) and earlier this year joined *We Will Rock You* again in Japan (Swing). His most recent show was The Production Company's *Sweet Charity* (Ensemble). In his spare time, Nathan enjoys composing his own music and teaching all facets of dance. Nathan is thrilled to be involved with *42nd Street* and would like to thank his family and friends for their total love and support.



Tim Schwerdt

In a theatrical career spanning twenty years and eight countries, Tim has appeared in productions of *Le Chat Noir*, *Ginger Meggs* and the *Missing Link*, *Teachers*, *A Hard God*, *Grease the Musical*, *Moorli* and the *Leprechaun*, *Away*, *Dags*, *Peter Pan*, *Hey, Hey its Cinderella*, *My Night With Reg*, and *The Complete Works of William Shakespeare (abridged)*, to name but a few. On television Tim could be seen as a regular on the ABC's acclaimed series *The Games*, playing the secretary, Tim. Other film and television credits include *Wicked Science 2*, *Stingers*, *MDA*, *The Secret Life Of Us*, *Blue Heelers*, *Three Men and a Baby Grand*, *Vidiot*, *Loveless*, *Home and Away* and *The Money or the Gun*.

This is Tim's third show for The Production Company, having appeared previously in *The Pajama Game* and *Thoroughly Modern Millie*.



Alister Smith

Alister graduated in Music Theatre from the Arts Academy of Ballarat in 2004. His credits there included *Kiss Me, Kate*, *The Wild Blue* by Anthony Crowley, *It Isn't Working - Kander and Ebb* Review and *42nd Street*. He has since performed in Opera Australia's *The Love of Three Oranges*, *HMS Pinafore*, *Trial by Jury* and *La Traviata* and made his first appearance with The Production Company in 2005 in *Sunset Boulevard*.

That same year, Alister started his own theatre company 'redroomTHEATRE' which was recently commissioned to create a new children's show which is now touring throughout Australia. In his spare time he also manages to find time to work as a freelance choreographer with Anthony Crowley and also teaches dance in Ballarat.

Alister is delighted to be performing again with The Production Company in *42nd Street*.



Julia Smith

Born and raised on the Gold Coast, Julia began dancing at age 4 with Kay Horsey's Coastal Dance Theatre. Julia performed at Jupiters Casino in Queensland, before relocating to Europe where she worked as a principal dancer at *The Moulin Rouge* (Paris) for 4 years. Julia has also enjoyed a successful career throughout Italy, appearing in major television productions, musicals and fashion events. Julia is just thrilled to be performing in Australia once again.



Sue-Ellen Shook

Sue-Ellen trained at the Victorian College of the Arts for the last four years of secondary school and from there moved into the world of freelance dance. For ten years she performed for television, cabaret, opera, corporate extravaganzas, theatre and clubs - sometimes all in one day! Sue-Ellen went on to tour Australia in *A Chorus Line* then to Germany for *Starlight Express*. Her freelance career continued on an international scale between Australia and Germany. During this time she also performed as *Acro-Fairy* in *A Midsummer Nights Dream* for the Australian Shakespeare Company at

Melbourne's Royal Botanic Gardens. Upon returning to Australia permanently, Sue Ellen was Baby-Doll in Baz Luhrmann's *Moulin Rouge* and Tiger Lily in the Sydney production of *Pan*. She is currently playing Lola in the Melba Spiegelent's production of *La Soiree*. Last year Sue-Ellen appeared as Brenda in *The Pajama Game* for The Production Company. She is the mother of two beautiful children and the adventure continues. Sue-Ellen would like to thank Alana Scanlan for "teaching her the ropes" when they danced together and for employing her in many exciting events over the last 20 years; and Peter and Naomi from Smallfry/DTM.



Christie Whelan

Christie is a blooming young star who has just finished Kookaburra's production of *Company* as April. Christie has also performed at the Queen's Theatre West End Variety Gala in the UK and in both the UK and the Australian Arena Spectacular tours of *Grease*. She was a regular singer on *Good Morning Australia* and sailed the South Pacific as a lead vocalist on PandO's *Pacific Sun* in 2006. She has performed roles such as Tzeitel in *Fiddler on the Roof*, Ronette in *Little Shop of Horrors* and Roxie in *Chicago*. Christie toured Melbourne as Shania in the Australian *Shania Twain Show* and Barbie in Mattel's *Princess and the Pauper* tour. Christie was born and raised in Melbourne but while living in London had an opportunity to travel throughout Europe. Christie is so happy to be tapping again and dedicates her performance to her parents for taking her to dancing classes!



Stephen Wheat

Stephen is thrilled to be returning to The Production Company in 42nd Street, having just performed in *Little Me*. A graduate of The Western Australian Academy Of Performing Arts he began his career in *The Music Man* followed closely by the touring production of *Shout! - The Legend of the Wild One*. Other credits for The Production Company include *South Pacific*, *Carousel*, *Oklahoma!* and *Bye Bye Birdie* in which he played the role of Hugo Peabody. On television he has been seen in *Blue Heelers* and appears in the short film *TAKE*. Last year Stephen was an original cast member of *Dusty! - The Original Pop Diva* understudying and performing the role of Rodney. Most recently he appeared in *Pippin* for Peter Cousins' Kookaburra.



TERENCE O'CONNELL

Director

Terence is a NIDA graduate who continued his early training by creating Riverina Trucking Company in Wagga Wagga, New South Wales where he spent four years as director, actor and writer, staging seasons of new music theatre, Shakespeare and plays from the world repertoire. He was one of the first directors to stage circus (*Circus Oz*, *Circus Senso*, *Flying Fruit Fly Circus*), to create theatre around the work of a pop icon (*Life On Mars The Words And Music Of David Bowie*) and to direct cabaret, with three record breaking shows at Melbourne's legendary Last Laugh.

His extensive music theatre credits include productions of *Jesus Christ Superstar*, *The Rocky Horror Show*, *Darlinghurst Nights*, *John Paul George Ringo And Bert*, *Buddy-The Buddy Holly Story*, *Diamond Studs*, *Ned Kelly*, *Cabaret*, *Metro Street*, *Kissing Frogs*, *Into The Woods* and his own works including *I Only Want To Be With You - The Dusty Springfield Story* and *Minefields And Miniskirts - Australian Women And The Vietnam War*. For The Production Company Terence has directed *They're Playing Our Song*, *Oklahoma!* and *The Pajama Game*. He also directed the acclaimed Australian premieres of *Bouncers*, *Certified Male* and Steven Berkoff's *Decadence*.

In 2007, Terence has directed *Mojo*, (*Chapel Off Chapel*), *D Cuppetry* (Melbourne International Comedy Festival), *Eddie Perfect's Shane Warne - The Musical*, *Licence To Thrill - The Scores Of James Bond* (Adelaide Cabaret Festival) and

Bat Boy - The Musical for the graduating music theatre students at Ballarat University Arts Academy. He is devising a new music theatre work inspired by the life of the cosmetics impresario Helena Rubinstein and developing *Minefields And Miniskirts* as a feature film.



PETER CASEY

Musical Director/Conductor

During the past years, Peter has been Musical Director for several major music theatre productions, including *The Wizard of Oz*, *The Sound of Music*, *Les Misérables*, *The King and I*, *Chicago*, *Cabaret*, *Little Shop of Horrors*, *Smokey Joe's Cafe: The Songs of Leiber and Stoller*, *Topol's Fiddler on the Roof*, *Stephen Sondheim's Company*, the Andrew Lloyd Webber musicals *Cats*, *Evita*, *Aspects of Love*, *Song and Dance*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, and The Production Company's productions of *Sunset Boulevard* and *The Pajama Game*.

Peter was Musical Director for *The New Mel Brooks Musical - The Producers*, for which he received a 2004 Green Room Award. He received a nomination for the 2005 Helpmann Award for *The Producers*, and was also nominated for the 2005 Green Room Award for *Sunset Boulevard*.

He was Musical Supervisor for *Guys and Dolls*, *South Pacific*, *How to Succeed in Business Without Really Trying*, the 1998 Australian tour of *Grease - The Arena Spectacular*, and the Big Top touring productions of *Cats - Run Away To The Circus* and *Grease - The Mega Musical*, as

well as the original Australian Helen Montagu production of *42nd Street* in 1989.

In 1998, Peter was Musical Director for the acclaimed arena production *The Main Event*, starring John Farnham, Olivia Newton-John and Anthony Warlow. In 1999, he was associated with the Grand Opening of Fox Studios Australia in Sydney, as Musical Director for *The Rodgers and Hammerstein Tribute*, starring Shirley Jones and Hugh Jackman, and was Musical Director for the 2001, 2002, 2005 and 2006 Helpmann Awards.

Peter has worked extensively in South East Asia, co-composing and orchestrating several musical productions, operas and recordings in Singapore and Korea, and has been Guest Conductor for the West Australian Symphony Orchestra, the Adelaide Symphony Orchestra, and the Queensland Orchestra.

Peter is proud to be associated with The Production Company's production of *42nd Street*.



ALANA SCANLAN

Choreographer

Alana started as a big haired *Don Lane Show* dancer and has become one of Australia's most in-demand choreographers, working in theatre, fashion, commercials, music clips and corporate events.

She has choreographed *Style Aid*, the award-winning clip *Don't Call Me Baby*, theatrical spectacles for Jupiter's Casino and the Reef Casino (Cairns), she has created parades for Alannah Hill, Kylie Minogue,

Jenny Bannister and numerous others at Fashion Week in Sydney and Melbourne.

Alana choreographed the finale event of the Centenary of Federation *The Peoplescape Concert*. Alana also has her own experimental dance company *Moving Pictures*.

Her theatre work includes *Bouncers*, *I Only Want To Be With You - The Dusty Springfield Story*, *Kissing Frogs*, *Certified Male* and *Minefields and Miniskirts*. She is currently developing a theatre spectacle *Eroticom* with Terence O'Connell and illusionist Doug Tremlett.

She has choreographed Paul Hogan, Michael Caton and Glynn Nicholas in the movie *Strange Bedfellows* and *The Great Moscow Circus* for Michael Edgley in China.

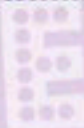
Alana has worked as movement coach for a long list of singers, rock performers and actors. She worked in this capacity for Network 10's *The X Factor*.

She consulted to the Commonwealth Games Closing Ceremony, choreographed the Media Launch performances for the M2006 Games Cultural Festival and provided choreography for the new movie *Macbeth*. Alana was also choreographer for the new Kath and Kim TV movie, *Da Kath and Kim Code*.

Alana has choreographed three musicals for The Production Company her first being *They're Playing Our Song*, directed by Terence O'Connell with musical direction by Guy Simpson. In 2005 she choreographed *Oklahoma!* and in 2006 *The Pajama Game*.

Alana has just finished producing a fashion show for *The Just Group Kimberley Awards* (Roadshow) and is developing a corporate act for a prominent TV personality, and choreographing a *Dance Spectacular* for an upcoming Asian tour.

Alana worked as Movement Coach for Channel 7's *It Takes Two* and is embarking on her second season as choreographer for the very successful *Dancing With the Stars*.





KATHRYN SPROUL

Set Designer

Kathryn works nationally for theatre, dance and large arts events. A graduate in Stage Design from NIDA, Kathryn was Resident Designer for Magpie Theatre and State Theatre Company of South Australia from 1988 to 1993. Career highlights include the memorable *Flamma Flamma: the Fire Requiem*, which opened the 1998 Adelaide Festival of Arts; *Click! The Millennium Event*, South Australia's 1999 New Year's Eve Celebration and Event Development and Design for Centenary of Federation SA in 2001. Kathryn won the 2004 Green Room Award for Visual Design (for Fringe/Independent Theatre) for her work on *Traitors*.

Kathryn has worked with a variety of companies including Playbox, Chamber Made Opera, Leigh Warren & Dancers, Windmill Performing Arts and Darwin Theatre Company. A residency in 2003 enabled Kathryn to design a visual theatre piece for Gekidan Urinko Theatre Company in Nagoya, Japan, directed by Peter Wilson. Recent work includes: *Fringe Lounge* for the Adelaide Fringe 2004; *Event and Parade Designer*, Adelaide Fringe 2006; national tours in 2004 of: *Second Childhood* for Hothouse Theatre and Melbourne Theatre Company, *Runners Up* for Legs on the Wall, and *Salt Creek Murders* for Mainstreet Theatre; *Charters Towers: the Musical* for Queensland Music Festival 2005; *Event Designer*, Brisbane Festival 2006; *Event Designer*, Adelaide Cabaret Festival 2005

– 2007; *Costume Design* for State Theatre SA's productions of *Noises Off*, *Uncle Vanya* and *Hamlet*; and *Production Design* of *Everything's F**ked: the Musical*.

Kathryn is currently *Event Designer* for Adelaide Festival Centre's OzAsia Festival and the Adelaide International Guitar Festival.



KIM BISHOP

Costume Designer

Kim has worked as *Wardrobe Supervisor* on ten Production Company shows. He is excited that this year, *Sweet Charity* and *42nd Street* will be his first as *Costume Designer*. For over 20 years Kim has been involved in the theatre industry. He has toured as *Head Of Wardrobe* on many large scale musicals including *The King and I*, *Joseph and The Amazing Technicolor Dreamcoat*, *South Pacific*, *The Rocky Horror Show*, *Aida - The Spectacular*, *Crazy For You*, *The Merchants Of Bollywood*, and *Singin' In The Rain*. The all Australian, world premiere seasons of *The Boy From Oz*, and recently, *Dusty - The Original Pop Diva*, were particular highlights.

He dressed on *The Producers*, *Grease*, *Shirley Maclaine*, *Sugar Babies* and *Guys and Dolls* to name a few, made costumes with legendary costumier Bob Murphy and for some years had the pleasure of touring the world as *Wardrobe Manager* with *Torvill and Dean* and their international ice skating companies, playing venues everywhere from his home town Melbourne to Las Vegas, Madison Square Gardens and Wembley.



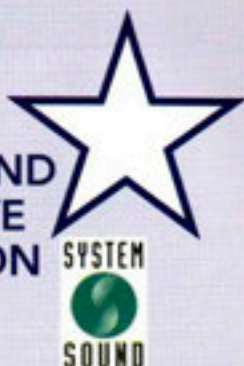
MATT SCOTT

Lighting Designer

For the past fifteen years Matt has worked as a lighting designer for most of Australia's leading performing arts companies. He has designed over 200 productions for the Melbourne Theatre Company, the Sydney Theatre Company, the Queensland Theatre Company, Bell Shakespeare, Company B Belvoir, Opera Australia, Victorian Opera, Opera Queensland and Queensland Ballet amongst others. His most recent credits include *Who's Afraid of Virginia Woolf?*, *The Pillowman* (MTC) *Orphee et Eurydice* (Victorian Opera) *Paul* (Company B Belvoir) *Respect* (McPherson Ink) and *Macbeth* (Bell Shakespeare). Matt has won or been nominated for numerous awards, most recently receiving a 2005 Helpmann Award for his lighting on *Urinetown – the Musical* for Melbourne Theatre Company which follows on from his 2003 win for *The Blue Room* (also for MTC). He returns to The Production Company for *42nd Street* having previously lit *Thoroughly Modern Millie*, *Oklahoma!*, *Kiss Me, Kate*, *Annie Get Your Gun* and *They're Playing Our Song* for the company.

SYSTEM SOUND KELVIN GEDYE MARK BENSON NICK REICH

Sound Design



System Sound have designed and provided the sound for all of The Production Company's shows since its inception. Engineers, Kelvin, Mark and Nick are together responsible for the sound in this production of *42nd Street*.

KELVIN GEDYE has worked for System Sound since 1982 on numerous musicals including the original Australian productions of *Cats*, *Les Misérables* and *The Phantom of the Opera* as mix engineer, Sound Supervisor and Associate Sound Designer for the Australasian tour. Kelvin's work on *42nd Street* will be his seventh involvement with The Production Company, having previously supervised the sound for *Mame* in 2000, designed the sound for *Mack & Mabel* in 2001, *The Music Man* in 2002 and *Bye Bye Birdie* in 2003.

MARK BENSON who joined System Sound in 1996, is responsible for the orchestral sound on for *42nd Street*. With System Sound, Mark has designed, supervised and mixed many concerts and special events, including the *Spray Farm Festivals*, concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra. Mark was also the Orchestral Sound designer for The Production Company's *South Pacific* and *Kiss Me, Kate*.

NICK REICH is the Mix Engineer for *42nd Street*. Nick joined System in 1988, as Sound Operator on *Les Misérables*, *The Phantom of the Opera*, *High Society*, *Five Guys Named Moe*, *Jesus Christ Superstar* (Korea), and MTC's *Into the Woods* among many others. He has been involved in the Sound Design for the Australian tent tour of *Cats*, The Production Company's *Guys and Dolls*, *Kiss Me, Kate*, *Thoroughly Modern Millie*, *The Producers – The New Mel Brooks Musical* and *Titanic The Musical*.

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Peter Garnick on 03 9694 3633 or
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the Arts Centre

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