

SOUTHCOAST  
PRESENTS

# MACK & MABEL

A MUSICAL



STATE THEATRE, VICTORIAN ARTS CENTRE 22 - 25 AUGUST 2001

# SOUTHCORP

The name behind the brands

Southcorp is the world's largest premium wine company and is a Top 50 company listed on the Australian Stock Exchange. With wine sold across 90 countries, Southcorp's market strength is based on a powerful brand portfolio, including three of the world's most recognisable wine brands - Penfolds, Rosemount and Lindemans - and a strong international reputation for producing award-winning wines.

Southcorp is proud to be a sponsor of The Production Company's performance of *Mack & Mabel*.



SOUTHCO RP  
PRESENTS

JOHN DIEDRICH & CAROLINE O'CONNOR in  
**MACK & MABEL**  
A MUSICAL

BOOK BY Michael Stewart  
MUSIC AND LYRICS BY Jerry Herman  
BASED ON AN IDEA BY Leonard Spieglass

also starring  
**LEONIE PAGE**

with  
**JOE PETRUZZI**

TROY SUSSMAN · MARK DICKINSON · TYRAN PARKE  
CLIVE HEARNE · JONATHAN MILL · ROBYN ARTHUR · SIMON CORKERON  
JONATHAN BROOKE-DENSEM · NATALIE GILHOME · BARRY MITCHELL  
HELEN WALSH · ANDREW WATERS  
BELINDA ALLCHIN · LOUISE BELL · ANTHONY COSTANZO  
EMMA DELMENICO · CARA DINLEY · DANIELLE GALE  
SARAH LANDY · NAOMI MARSH · TANYA MITFORD  
KATE PARRY · REBECCA SUTHERLAND · ROD WATERWORTH  
MEGAN WEST · SHARYN WINNEY

STATE ORCHESTRA OF VICTORIA

SET DESIGNER **LEON SALOM** COSTUME DESIGNER **CHRISTINA SMITH**  
LIGHTING DESIGNER **GAVAN SWIFT** SOUND DESIGNER **KELVIN GEDYE** TECHNICAL DIRECTOR **DAVID MILLER**  
CHOREOGRAPHER **LEANNE WHITE** MUSICAL DIRECTOR **GUY SIMPSON**  
DIRECTED BY **JO-ANNE ROBINSON**

STATE THEATRE, VICTORIAN ARTS CENTRE 22 - 25 AUGUST 2001



## DIRECTOR'S *FOREWORD*

Few musicals obtain the legendary status of *Mack & Mabel*. From its first showing on Broadway in 1975 when it starred the incomparable Robert Preston and the emerging Bernadette Peters it has captured the imagination of lovers of musicals the world over.

It is that rare thing nowadays "a fully integrated book musical". Where the songs have been written specifically for the show, and although we know some of them individually, when heard in context they take on a far greater power and intensity. As Jerry Herman himself wrote: "I don't want to be a song writer. I want to be a composer-lyricist for the American musical theatre. There's a great difference. The composer-lyricist is no longer a song writer, he's a musical playwright. He can heighten an emotion with the addition of music because he is appealing to another sense in the audience, when that fiddle begins to play it can transport us to an emotion that might not be reached by the spoken word. It's the roller coaster between the two, this integration of the spoken word and the sung word, that makes musical theatre so fascinating."

*Mack & Mabel* continues to fascinate.

I feel a great many of you will be here tonight to finally see *Mack & Mabel* on stage, after a very long wait. I trust you will not be disappointed and that you will come to believe as I do that its legendary status is well deserved.

We have all loved the opportunity to work on such excellent material provided to us by Jerry Herman and Michael Stewart.

Thank you to my superb cast, exceptional creative team and visionary producers.

And finally thank you Mack Sennett and Mabel Normand for without your great love for each other none of us would be here tonight.

Jo-Anne Robinson



Welcome to *Mack & Mabel*. We are thrilled to bring this great Jerry Herman musical to the stage for the first time in Australia. And what a treat we have for you - a superb cast with the talents of John Diedrich, Caroline O'Connor and Leonie Page. This show has long been a favourite with music theatre fans and we at The Production Company are no exception.

You may know this show from one of its many hit tunes, or from Torvill & Dean's moving routine to *I Want Send Roses* at the 1984 Winter Olympics. Jerry Herman has written some of the most celebrated musicals in the history of Broadway and he has said that of all his masterpieces - which include *Mame*, *Hello Dolly!* and *La Cage Aux Folles* - *Mack & Mabel* is his favourite. At this performance you will no doubt add it to your list of favourites too.

Like all great duos *Mack & Mabel* were a seamless team whose talent and energy set the silver screen alight. We are fortunate to have our own partnership with Rick Allert and his team at Southcorp who have shared our vision for The Production Company since our first Season in 1999. Our thanks must go to all our sponsors whose support we gratefully rely on.

Our company is unique in this country and we are again blessed with a creative team of the highest pedigree - Jo-Anne Robinson, Guy Simpson and Leanne White. Their combined experience spans the last three decades of the great musicals in this country and abroad. We thank them for their efforts and look forward to enjoying the fruits of their labours tonight!

Jeanne Pratt AO  
Chairman



Southcorp, the world's largest premium wine company, is delighted to welcome you to The Production Company's 2001 performance of *Mack & Mabel*.

Our association with The Production Company over the past few years has been an enjoyable and rewarding one for Southcorp. We are extremely proud to support a local theatre company that has produced performances of such high calibre. They have consistently attracted exceptional actors, musicians and creative supporting personnel - along with wonderful audience responses and reviews from the entertainment industry.

At Southcorp, an Australian company with businesses spread around the world, we place great importance on the role of the business sector in supporting the efforts of committed Australians in the fields of community work, the environment and the performing arts.

*Mack & Mabel* is a wonderful story. I am sure you will enjoy, in the magnificent setting of the State Theatre, this performance by The Production Company. On behalf of Southcorp, thank you for joining us in your support of the work of this dedicated and talented Australian theatre company.

Rick H. Allert AM  
Chairman  
Southcorp Limited



SOUTHCORP





## I PROMISE YOU A HAPPY ENDING...

**THE ROLLER-COASTER RIDE OF A GREAT MUSICAL** by Frank Van Straten OAM

*Mack & Mabel* is the stuff of legend - like the people whose lives it portrays and the milieu in which it's set. *Mack & Mabel* is very special.

Few musicals have caused such joy - and, indeed, such heartbreak. And few can boast so fine a score.

*Mack & Mabel* is based on the life and times Mack Sennett and Mabel Normand. Sennett was the creator of the Keystone Kops and the Mack Sennett Bathing Beauties and he featured them in literally hundreds of silent knockabout comedy 'shorts'; ebullient actress-comedienne Normand was his greatest 'discovery' and his lover.

The idea for the musical originated with writer Leonard Spigeglass and Los Angeles Civic Light Opera producer Edwin Lester. They took their idea to Jerry Herman, composer of *Hello, Dolly!* and *Mame*, two of Broadway's biggest '60s hits. The 1970s had not been so kind to Herman, with less than successful musicals such as *Dear World* and *The Grand Tour*.

Herman and Spigeglass toiled for a year trying to make the plot work. Eventually Spigeglass bowed out and Herman recruited his friend Michael Stewart, librettist of *Bye, Bye Birdie*, *Carnival* and *Hello, Dolly!* Gower Champion had worked with Stewart on those same three hits and he joined the team as director and choreographer. The flamboyant David Merrick was the producer; he'd given Broadway dozens of hit musicals, including *Fanny*, *Gypsy*, *Carnival*, *Oliver!*, *Hello, Dolly!*, *I Do! I Do!*, and *Promises, Promises*.

The press bubbled with speculation about who would play the plum role of Mabel. Penny Fuller, a Tony nominee for her performance as the sly, manipulative Eve in *Applause*, lost out to Marcia Rodd, from the off-Broadway hit *Your Own Thing*. Miss Rodd was hired - but then fired. To replace her Champion chose singer Kelly Garrett, then fired her too. 'We were well into rehearsal by this time,' recalls Herman, 'and people were starting to call the show *Mack & Maybe*.' Eventually the role went to Bernadette Peters. 'I was the one who suggested her,' says Herman. 'She

was funny, vulnerable and feisty.' Peters and Robert Preston, who was cast as Sennett, were two of the few 'bankable' musical theatre names of the '70s.

*Mack & Mabel's* pre-Broadway tour opened in San Diego to good reviews and enthusiastic audience response. But things started to go wrong when Champion fiddled with his choreography and direction, Stewart kept revising his book, and Herman made changes to his score.

Notices were less positive when the show played in Los Angeles. They were worse in St Louis, where what was essentially an intimate love story set to music had to play in a vast 11,000 seat outdoor arena.

Gower Champion seemed to be fascinated by the serious side of the story. In Washington, D.C., recalls Herman, 'Gower wanted to make it even darker. He made me get rid of "Hit 'Em On the Head" and replace it with "Every Time a Cop Falls Down", for the Keystone Kops number, even though the original was working perfectly. This was typical of the tinkering that was done on this show, which was fatally overworked on the road. We spent months working on unnecessary things.' To try to please Champion Herman rushed through a new song, the less-than-inspiring 'My Heart Leaps Up'. In desperation, producer Merrick tried to have Champion replaced.

*Mack & Mabel* struggled into New York on 6 October 1974. 'For the first and only time in my life,' laments Herman, 'I had a show open on Broadway that was less polished and less perfect than the production that had gone out of town four months earlier.' And ominously, on opening night, a huge piece of scenery crashed onto the stage during the 'Tap Your Troubles Away' number, missing the performers by a whisker.

Though the New York Times' Clive Barnes was enthusiastic, most of the reviews were mediocre. Preston and Peters remained relatively unscathed, and both were nominated for Tony Awards. The show also garnered nominations for 'Best Musical' and for its director, writer, scenic designer and choreographer. 'Everyone except me,' rues Herman, whose masterly, melodic score was pointedly ignored. 'To make absolutely sure I was left out, the nominating committee had to dig out a couple of bombs, *A Letter to Queen Victoria* and *The Lieutenant*, to nominate. The rejection really hurt me. It still does. That original failure was the heartbreak of my career.'



*Mack & Mabel* closed after only 66 performances, leaving its backers \$800,000 poorer.

What went wrong? First, Gower Champion was unable to recreate the elaborate sight-gag magic of Sennett's silent screen comedies. It simply wasn't possible to show Kops flattened by steamrollers, falling over cliffs and being blown up, only to rise again and again. Movies could do it, not the stage.

Worse, there were serious problems with the show's libretto. The two battling lovers were manipulatively separated and unconvincingly reunited time after time; and there was the anathema of the story's unhappy ending, with Sennett becoming a Hollywood cast-off and Normand dead before the evening was over. This was not the stuff of a 1970s Broadway musical.

Nevertheless, *Mack & Mabel* refused to go away.

In 1976 David Cryer and Luci Arnaz took the leading roles in what Herman calls a 'corrective' touring production created by director and choreographer Ron Field. The revised book had a new 'happy' ending in which Sennett imagined the wedding he had never given Normand. This was the way audiences expected a Jerry Herman musical to end - and it was probably more historically accurate anyway.

Six years later *Mack & Mabel* had its Australian premiere - in Adelaide on 6 March 1982. It was presented by Ric Marshall's enterprising little Cottage Theatre in Wakefield Street in association with the 1982 Adelaide Festival of the Arts. Notorious and controversial Sir Ric (his knighthood was graciously bestowed by Prince Leonard of the Hutt River Province) played Mack to Hazel Phillips' Mabel. Peter Leith directed and Neil McNeill conducted the orchestra. \$6 would have bought you the best seat in the house.

Swiftly the show became a staple with amateur groups throughout Australia. Melbourne first saw it at the National Theatre in St Kilda on 6 September 1985, staged by Festival Theatre Company. Geoff Harrison played Mack with Carolyn Heagney as Mabel. Chris Bradtke directed and Kirk Skinner conducted. 'I do send roses to all of you,' wrote Jerry Herman.

Then, ten years after its Broadway debut, *Mack & Mabel* was back in the news: gliding to its splashy overture, the British ice-skating team of Torvill



James Smillie as Mack & Caroline O'Connor as Mabel London Production, 1995

Photo: Mike Martin



and Dean won a gold medal at the 1984 Winter Olympics. Suddenly the show's original cast album shot to number six on the British charts!

It took four years for this renewed interest to crystallise into a further stage presentation. Created as a big 'one-night-only' fundraiser for cancer research, *Mack & Mabel in Concert* packed out the Theatre Royal, Drury Lane, on 21 February 1988. Jerry Herman narrated the presentation from the piano. He recalls: 'We had dozens of British and American performers, a different star for every number. The audience was in heaven. For me it was pure bliss.' Bliss indeed, with a company including Georgia Brown, George Hearn, Stubby Kaye, Paige O'Hara, Denis Quilley and Tommy Tune. With the new 'happy' ending incorporated and 'Hit 'Em On the Head' restored, it was in fact a toe-in-the water for a full scale West End production.

Later in 1988 there was another major revival, this time at the Paper Mill Playhouse in New Jersey, using the same new ending and 'Hit 'Em On the Head', but this failed to create enough interest to move *Mack & Mabel* back to Broadway. There was also a touring version in Britain, directed by Richard Digby Day.

In 1994 the concert version came to Australia - a sensational co-production by John Frost - who had seen the Drury Lane presentation - and composer/arts administrator David Chisholm. Again *Mack & Mabel in Concert* was staged to support cancer research, but this time it was presented twice - at the State Theatre at the Victorian Arts Centre on 22 May and at the State Theatre, Sydney, seven days later. The cast was, if possible, more starry than in London, at least in Australian terms: Lucy Bell, Ernie Bourne, Judi Connelli, Michael Cormick, Margi De Ferranti, D.J. Foster, Nancye Hayes, Suzanne



*James Smillie as Mack, Caroline O'Connor as Mabel with the London cast  
London Production, 1995* Photo: Mike Martin





Johnston, Reg Livermore, Todd McKenney, Shaun Murphy, Caroline O'Connor, John O'May, Leonie Page, Jacqui Rae, Gina Riley, Tony Sheldon, John Wood and William Zappa. Grace Barnes directed and Brian Stacey was musical director.

At last, in 1995, *Mack & Mabel* was given the full-scale production it really deserved. Jerry Herman could not have been happier. 'Not many people have a second chance,' he says happily.

Francine Pascal, Michael Stewart's sister, reworked the book, and Herman was actively involved with the production. Howard McGillan played Mack, but as the run progressed, Scottish-born Australian James Smillie replaced him. Fresh from London triumphs in *West Side Story*, *Street Scene* and *Show Boat*, Caroline O'Connor was a sensational Mabel.

After a run-in in Leicester, *Mack & Mabel* opened at the Piccadilly Theatre on 7 November 1995. 'I don't think I will ever hear that score sung as gorgeously as it was that night,' says Jerry Herman. 'The audience went nuts for Caroline O'Connor, who has a Judy Garlandy sort of voice that is really exciting. She was Mabel right down to her fingernails. I think it's pretty wonderful that *Mack & Mabel* finally found its audience - even if it took 21 years! Now I think of it as my fourth big hit. After all these years, my hurt and disappointment are finally over.'

'Time,' as someone once said, 'heals everything...'

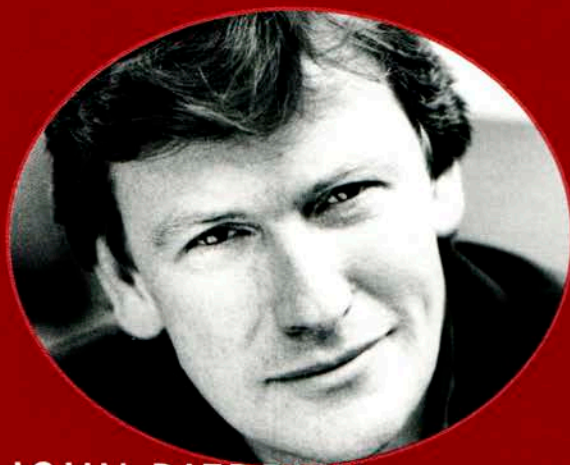
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Theatre historian, presenter of ABC Radio's popular *Nostalgia Show* and former director of the Performing Arts Museum, Victorian Arts Centre.



Kathryn Evans as Lottie Ames,  
London Production, 1995 Photo: Mike Martin

Howard McGillan as Mack & Caroline O'Connor as Mabel  
London Production, 1995



## JOHN DIEDRICH *MACK SENNETT*

John began his career as a child actor with J.C Williamson's appearing in *Camelot* and then in *Oliver* as the Artful Dodger. He produced and directed his first musical at the age of nineteen when he presented *Minnie's Boys*, a musical based on the life of the Marx Brothers, in which he played Groucho Marx. Work as an actor followed in plays and musicals including *Salad Days* at St. Martins, *Grease* for Harry Miller, *Two Gentlemen of Verona* for Kenn Brodziak and *Lloyd George Knew My Father* with Sir Ralph Richardson.

He then co-wrote, directed and starred with John O'May in two highly successful musical revues, *Gershwin*, a musical tribute to the composer and *The Twenties And All That Jazz* a revue dealing with the events of 1920's.

In 1980 he was taken to London to star as Curly in Cameron Mackintosh's revival of Rodgers and Hammerstein's *Oklahoma!* at the Palace Theatre and was nominated for an Olivier Award as best actor in a musical. He then returned to Australia in 1982 to recreate the role of Curly in the Australian production.

In 1987 he co-produced, directed and starred in the ground breaking musical *Nine* for which he was nominated as best director of a musical in the Sydney Theatre Critics Awards. *Nine* was also nominated the outstanding production of the year. John co-produced the original Australian Cast Album of *Nine*, which won the Australian Record Industry Award for best soundtrack. He has recorded five other cast albums. John's other theatre credits include Inspector Javert in *Les Miserables* for Cameron Mackintosh, *Wolf* and *Insignificance* for Playbox, *Aren't We All* with Sir Rex Harrison, *High Society* for the Melbourne Theatre Company and *Dead White*

*Males* for the Sydney Theatre Company. In 1993 he again appeared on London's West End at the Prince Of Wales Theatre in the role of Frank Butler in Ronald Lee's production of *Annie Get Your Gun*.

He was last seen in Melbourne in 1998 in Ken Mackenzie-Forbes' acclaimed revival of *Chicago* as Billy Flynn, a role he was invited to recreate by Producer Barry Weissler in the London Production at the Adelphi Theatre in 2000.

John would like to dedicate his performance in *Mack & Mabel* to his late beloved mother June.



## CAROLINE O'CONNOR *MABEL NORMAND*

This year Caroline O' Connor received the MO Award for Female Theatre Performer of the year, the Green Room Award for Music Theatre Female Artist in a leading role and the Helpmann Award for Best Actor in a play for her performance in the MTC production of *Piaf*.

Caroline's career has encompassed all areas of the entertainment industry, emerging as one of the most versatile and respected performers in England and Australia. After training at the Royal Ballet School she returned to Australia where she began her professional career with the Australian Opera Ballet Co and in productions of *Oklahoma* and *West Side Story* before leaving for London in 1984.

West End Credits include *Me and My Girl*, *Cabaret*, *Is There Life After After High School?*, *The Rink*, *Budgie*, *Matador*, *The Challenge* and *Romance Romance*. For her performance as Mabel in *Mack & Mabel* at the Piccadilly Theatre, she was nominated for the 1996 Laurence Olivier Award for Best Actress in a Musical. Caroline has performed in two West End shows simultaneously, *Hot Stuff* at the Cambridge Theatre & *Street Scene* for the English National Opera at the London Coliseum.

Her Repertory work includes *A Chorus Line*, *Chicago*, *Hold Tight It's 60's Night*, *Baby*, *Damn Yankees*, *Showboat* for the Royal Shakespeare Co & Opera North and *West Side Story* at the Leicester Haymarket Theatre. Plays include *Salt of the Earth* by John Godber and *Talent* by Victoria Wood.

Caroline was invited back to Australia in 1994 to play the role of Anita in the Victoria State Opera / IMG production of *West Side Story*. For her performance she won both a MO Award and the Green Room Award for outstanding

performance in a musical. She returned again in 1996 for a return season in the same role and won the MO Award again for a second time.

Caroline returned to Australia for a sell out series of Gershwin Concerts at the Opera House with the Sydney Symphony Orchestra in 1998, 1999 and 2000. She also performs regularly with both the Melbourne and Adelaide Symphony Orchestras.

Caroline played the role of Velma Kelly in the Australian production of *Chicago*. She won the Green Room Award for Musical Theatre Female Artist in a Leading Role, the MO Award for Female Musical Theatre Performer of the Year for 1998 and 1999 and the Australian Dance Award. She then played the role of Fanny Brice in The Production Company's *Funny Girl* to great critical acclaim.

Caroline appears in the latest Baz Luhrmann movie *Moulin Rouge* in which she plays the featured role of Nini Legs-in-the Air.

Album recordings include productions of *West Side Story*, *Showboat*, *The Challenge*, *Me & My Girl*, *Cabaret*, *Budgie*, *Mack & Mabel* and *A Tribute to Piaf*. Caroline has recorded two solo albums at the legendary Abbey Road Studios, *What I Did For Love* and more recently *Stage To Screen*.

Caroline is presently starring in her own show *From Stage To Screen* which opened the Adelaide Cabaret Festival and was subsequently filmed for ABC television.

For more information please visit [www.carolineoconnor.com.au](http://www.carolineoconnor.com.au).





## CAST OF CHARACTERS *IN ORDER OF APPEARANCE*

<b>EDDIE, the Watchman</b> Clive Hearne	<b>WALLY</b> Jonathan Mill	<b>GRIPS &amp; STUDIO STAFF</b> Anthony Costanzo Cara Dinley Barry Mitchell Tanya Mitford Rod Waterworth	<b>MR. FOX</b> Mark Dickinson	<b>BATHING BEAUTIES &amp; DANCERS</b> Belinda Allchin Louise Bell Emma Delmenico Cara Dinley Danielle Gale Sarah Landy Naomi Marsh Tanya Mitford Kate Parry	Rebecca Sutherland Megan West Sharyn Winney
<b>MACK SENNETT</b> John Diedrich	<b>FREDDIE</b> Andrew Waters	<b>MABEL NORMAND</b> Caroline O'Connor	<b>WILLIAM DESMOND TAYLOR</b> Joe Petrucci		
<b>LOTTIE AMES</b> Leonie Page	<b>ANDY</b> Simon Corkeron	<b>MR. KLEIMAN</b> Troy Sussman	<b>PHYLLIS FOSTER</b> Natalie Gilhome		
<b>FRANK WYMAN</b> Tyran Parke	<b>IRIS, the Wardrobe Mistress</b> Helen Walsh		<b>SERGE</b> Jonathan Brooke-Densem		
<b>ELLA</b> Robyn Arthur					

## ORCHESTRA *STATE ORCHESTRA OF VICTORIA*

Concertmaster .....	Mara Miller
Violin .....	Matthew Hassall, Iseult Stephenson, Philippa West
Viola .....	Raymond Hope
Cello .....	Diane Froomes
Double Bass .....	Matthew Thorne
Reed 1 .....	Tony Hicks
Reed 2 .....	Lachlan Davidson
Reed 3 .....	John Barrett
Reed 4 .....	Ian Godfrey
French Horn .....	Richard Runnels
Trumpet .....	David Newdick, Greg Maundrel, Paul McConkey
Trombone .....	Scott Evans, Peter Brosnan
Percussion .....	Paul Sablinski
Drum Kit .....	Dean Cooper
Guitar/Banjo .....	Gary Norman
Piano .....	David Young

## PRODUCTION PERSONNEL AND CREDITS

Technical Director .....	David Miller
Company Administrator .....	Paul Celigoj
Stage Manager .....	Annie Reid
Assistant Stage Manager .....	Kirsten Marr
Head Mechanist .....	Greg Taylor
Rehearsal Repetiteur .....	David Young
Wardrobe Supervisor .....	Merideth Clements
Wigs, Hair and Make up .....	Corrine Day
Sound Supervisor .....	Kelvin Gedye
Sound Operator .....	Nick Reich
Radio Technicians .....	David Letch Terry McKibbin
Publicity .....	Suzie Howie, Paul Taylor and Lizzie Joyce for Howie & Taylor Publicity
Marketing & Design .....	Jason Souter, Charmaine Adamson and Melanie Woolcock for Mollison Consulting
Set construction by .....	ALM
Sound equipment supplied by .....	System Sound
Travel arranged by .....	Show Group
Accommodation .....	Oakford on Collins & Rockmans Regency
System Sound Secondment .....	Jason Read, Victorian College of the Arts
AudioVisual created by .....	Ervin Kos, World Of Thought Pty Ltd



Don't miss The Production Company's



# ANYTHING GOES

Music and Lyrics by Cole Porter  
Original Book by P.G. Wodehouse & Guy Bolton  
and Howard Lindsay & Russel Crouse  
New Book by Timothy Crouse & John Weidman  
Originally Produced by Lincoln Center Theatre, New York City

## STARRING

*Chelsea Gibb & Kane Alexander  
Marty Fields, Philip Gould,  
Ernie Bourne, Val Jellay, Christina Tan*

**DIRECTOR** Peter Adams  
**MUSIC DIRECTOR** John Foreman  
**CHOREOGRAPHER** Dana Jolly

The Production Company's Season 2001 ends on a high note with Cole Porter's *Anything Goes*, a fun and fabulous musical featuring some of Porter's greatest songs- including *I Get a Kick Out of You*, *You're the Top*, *Anything Goes* and *All Through The Night*. These songs have transcended the confines of

a musical score and are some of the most enduring and well loved pieces in the American songbook.

*Anything Goes* has long been regarded as the perfect Broadway Musical. Porter's magical score is coupled with a romantic, funny and intriguing story featuring four showgirls, three romances,

two gangsters and one nightclub singer!

Starring Chelsea Gibb (Chicago) as the sexy singer Reno Sweeney, and Kane Alexander (*Les Miserables*) as Billy Crocker, this Trans- Atlantic journey on the *SS American* is not to be missed. Also starring Marty Fields, Philip Gould, Ernie Bourne and Val Jellay.

***"Wonderful, wonderful music! A fun Show!"***

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## LEONIE PAGE *LOTTIE AMES*

One of Australia's leading Musical Comedy performers, Leonie was born in Adelaide and began extensive training in Tap, Jazz and Classical dance with Gwen Mackey OAM at the tender age of five. She has been performing professionally since the age of twelve when she landed a role in JC Williamson's production of *Annie* followed by the Adelaide Festival Centre production of *The Sound Of Music* in which she played Louisa. Soon after, Leonie toured Australia for the same producers in Andrew Lloyd-Webber's *Song and Dance*, receiving a Green Room Award nomination for her performance as the Tap Dancer.

Leonie went on to perform in the premiere Australian production of *Cats* for Cameron Mackintosh and then starred as Peggy Sawyer in Helen Montague's acclaimed Australian production of *42nd Street*. For this role Leonie was nominated for both a MO Award and a Sydney Theatre Critics' Circle Award for Best Performance in a Musical in 1989.

Other theatre credits include young Sally in *Follies in Concert* for the 1993 Melbourne Festival, the 1994 production of *Mack & Mabel in Concert*, Sally in Jon Nicholls' production of *Me and My Girl*, *The World Goes Round* for

Ken Shepard, Anita in *West Side Story* for IMG's Auckland season and Audrey in David Atkins' production of *Little Shop Of Horrors*.

Most recently Leonie played young Phyllis in *Follies* at the Sydney Opera House; Rose in *Darlinghurst Nights* for the Sydney Olympic Arts Festival and starred as Ruby Keeler in *Jolson* for which she received both MO and Helpmann Award nominations.

On television Leonie has made regular appearances on Australia's top variety shows and has also hosted her own children's television show in Adelaide. Film credits include the redheaded Vanessa in the highly successful *Strictly Ballroom*, *Playing Beattie Bow*, Paul Mecurio's *Spilt Milk* and the yet to be released remake of *South Pacific* starring Glenn Close and Harry Connick Jr.

Leonie has had great success both in Australia and overseas with her jazz/cabaret bands The Fabulous Rhythm Boys and Pardon Me Boys with Ignatius Jones. She had also performed alongside James Morrison with John Morrison's *Swing City*, features on their CD *Serious Fun* and has just released her first solo recording titled *That Old Feeling*.



## SYNOPSIS OF SCENES and MUSICAL NUMBERS

### Overture The Orchestra

#### ACT ONE

SCENE 1	The Sennett Studios, LA, 1938 <i>Movies Were Movies</i> Mack	SCENE 5	Los Angeles, 1912 <i>I Wanna Make The World Laugh</i> Mack and Mabel
SCENE 2	The Brooklyn Studio, 1911 <i>Look What Happened To Mabel</i> Mabel, Wally, Ella, Andy, Frank, Grips and the Family	SCENE 6	On the Set <i>Reprise: I Wanna Make The World Laugh</i> Mack and the Family
SCENE 3	Brooklyn Studios, 6 months later <i>Big Time</i> Lottie and the Family	SCENE 7	The Orchid Room of the Hollwood Hotel, 1919 <i>Wherever He Ain't</i> Mabel
SCENE 4	En Route to California, May 1911 <i>I Won't Send Roses</i> Mack <i>Reprise: I Won't Send Roses</i> Mabel	SCENE 8	On the Set <i>Hundreds Of Girls</i> Mack and Bathing Beauties

### Entr'acte The Orchestra

#### ACT TWO

SCENE 1	Mack's New Office, 1923	SCENE 4	"Vitagraph Varieties of 1929" and the terrace of William Desmond Taylor's home. <i>Tap Your Troubles Away</i> Lottie and Girls
SCENE 2	Studio Early Next Morning <i>When Mabel Comes In The Room</i> Eddie & Company <i>My Heart Leaps Up</i> Mack	SCENE 5	Mack's Office then Mabel's Home <i>I Promise You A Happy Ending</i> Mack
SCENE 3	A Pier, New York <i>Time Heals Everything</i> Mabel	SCENE 6	The Sennett Studio, 1938





## JOE PETRUZZI *WILLIAM DESMOND TAYLOR*

Since graduating from the National Institute of Dramatic Art in 1984 Joe has studied at New York's HB and Michael Howard Studios as well as the L.A. Actors Gym.

His theatrical experience includes roles in *Hotel Sorrento*, *Helen Of Troy* and *Biloxi Blues*. For the Riverina Theatre Company Joe has performed in *Elephant Man*, *Christie In Love*, *The Tempest*, *Cut and Running* and *Woodson*. In his graduating year at NIDA Joe performed in *Street Scenes*, *A Comedy of Errors* and the role of Demetrius in *A Midsummer Night's Dream*.

Joe's many and varied television credits include appearances in *Possession*, *Rafferty's Rules*, *Fields Of Fire*, *The Last Resort*, *The Magistrate*, *Secret Weapon*, *Guiding Light*, *Mafia Marriage*, *Valley of the Dolls*, *Bordertown*, *Beast*, *Flipper*, *Police Rescue*, *The Violent Earth*, *Tales of the South Seas*, *Stingers*, *On the Beach*, *All Saints*, *Childstar*, *Water Rats*, *Crash Palace*, *Beastmaster* and *Blue Heelers*.

His film work includes *Undercover*, *Citizen Cohn*, *Dingo*, *Captain Johnno*, *Crane*, *Portrait of Wendy's Father*, *Paws*, *The Real Macaw* and *Mambo Kings*.



## TROY SUSSMAN *MR. KLEIMAN*

Troy commenced his career at the age of eight in the musicals *Peter Pan* and *Evita* and he played The Artful Dodger in *Oliver*.

He trained at the National Theatre Drama School and Deakin University Rusden Campus. He began his adult career as Feuilly in *Les Miserables*, played Woof in the Mystic Crystal Galaxy tour of *Hair* and spent two years in *Phantom of the Opera* performing a variety of roles. He created the role of the Fakir in the Australian tour of *The Secret Garden*, appeared in *Miss Saigon*, understudying and performing the role of John, and *Chess the Musical*. He returned to *Les Miserables* for the Tenth Anniversary Tour, performing the roles of Jean Prouviere and Combeferre, he also understudied and performed Jean Valjean, Grantaire and The Bishop of Digne.

Television credits include the Disney telemovie *South Pacific*, the Norman Lindsay Australian classic *Saturdee*, *Good Morning Australia* and *Denise*.

He played George Gershwin in *Jolson* and gained rave reviews for his performance of Nicely Nicely Johnson in The Production Company's *Guys and Dolls*. He also performed in *The Gilbert & Sullivan Show*.

He has recently played the role of Tim Goodall in the Ensemble Theatre's highly successful *Noises Off*.





## MARK DICKINSON *MR. FOX*

Mark began performing at the age of eight as a member of the National Boys' Choir. While studying at the Victorian College of the Arts, Mark performed the role of Sarastro in Mozart's *The Magic Flute* in his final year. Since graduating he received a scholarship from the Victoria State Opera and made his professional debut with the Australian Opera in Wagner's *Die Meistersinger Von Nurnburg*.

Mark's musical theatre credits include; the 94/95 production of *Cats*, the original casts of Disney's *Beauty and the Beast* and *Sunset Boulevard* and *Crusade the Concert*. He performed his own Cabaret; *Two's Company - Three's on the Way* in 1998, and featured in Anthony Crowley's *Vincent - An A'Capella Opera*, in the role of Paul Gauguin to critical acclaim. Mark toured in Simon Gallaher's *A Funny Thing Happened On The Way To The Forum* in the role of Miles Gloriosus and most recently as Gus/Growltiger/Bustopher Jones, in the Big Top production of *Cats*, both again to critical acclaim.

Film and television highlights include the 2000 film version of *South Pacific* starring Glenn Close, "Sunny" in *Sunny Daze* (short film), the ABC's *Damnation of Harvey McHugh* and *Good Morning Australia*. Mark was also a backing vocalist on Anthony Warlow's *On the Boards*.



## TYRAN PARKE *FRANK WYMAN*

Tyran graduated from the Western Australia Academy of Performing Arts in 1998. Prior to this he studied acting at Theatre Nepean. Tyran has worked with The Production Company before, playing the role of John in *Funny Girl*. Since graduating Tyran has starred as Rolf in the Gordon Frost/SEL production of *The Sound of Music* in Sydney, Melbourne, Brisbane and Perth. He has performed in *Sunday in the Park with George* at NIDA and *Nostradamus* for Stageworks.

Tyran has also devised and performed his one-man show *Since You Stayed Here*, which he wrote and directed with Stephen Amos. Tyran recently performed this show in Cabaret at Capers. Tyran performed in the world premier of John Traverer's *Let Us Begin Again* for the Perth Festival and appeared in *The Magic Flute* for the WA Conservatorium. He is also a regular artist on Bert Newton's *Good Morning Australia* and at Star City in Sydney.





**CLIVE HEARNE** *EDDIE, THE WATCHMAN*

One of Australia's most versatile actor/singers, Clive began his career in J.C. Williamson's production of *Call Me Madam*. After more than 40 years in the business he has played major roles in many productions including *Paint Your Wagon*, *Can Can*, *Irma La Douce*, *South Pacific*, *Showboat*, *Kismet*, *Carousel*, *Promises Promises*, *Man of La Mancha*, *Gypsy*, *Evita*, *Cabaret*, *Follies*, *Metropolis*, *Oklahoma*, *A Little Night Music*, *Dimboola*, *Forty Carats*, *Voyage Round My Father* and more.

He played the role of Cecil B. DeMille in the Australian premier Regent theatre production of *Sunset Boulevard*. A generous supporter of regional Theatre, he has directed and played numerous roles with some of Melbourne's leading theatre companies.

He is also a skilled craftsman and has been often seen backstage with his well seasoned hammer and nail pouch, constructing sets and props. In television he started as a singer in popular shows including *In Melbourne Tonight*, *Sunny Side Up* and ABC variety shows. He has appeared in dozens of television drama series, and recent shows include *The Man From Snowy River* on the Nine Network and *Blue Heelers* for the Seven Network.

An active sportsman, still working on his golf handicap he also has a passion for the sea and spends most of his spare time aboard his yacht "Leading Lady" preparing for racing or just "simply messin' about ..." (in boats).



**JONATHAN MILL** *WALLY*

Originally from Adelaide where he trained as a dancer, Jonathan graduated from NIDA in 1986. He has worked for many theatre companies including the MTC, the STC, Company B, Ensemble, the Flying Fruit Fly Circus, Murray River Performing Group, One Extra Dance Company, Patch Theatre Centre as well as performing in the national tours of *West Side Story*, *Cabaret*, *Buddy* and *Jolson*. Television and film work includes *All Saints*, *Water Rats*, *A Country Practice* and *Children Of The Revolution*. He regularly teaches acting at many schools and colleges. Jonathan is the Federal Vice-President of Actors Equity, President of Oz Showbiz Cares/ Equity Fights AIDS and a board member of the National Performance Conference. Jonathan has also worked in production, most notably as production co-ordinator of the Closing Ceremony of the Olympic Games for SOCOG and at the STC.



**ROBYN ARTHUR** *ELLA*

Robyn returns to Melbourne after recently completing the Australian tour of *Annie*. With a career spanning over 25 years she endeared herself to Australian audiences as Mrs. Potts in *Disney's Beauty and the Beast*. As an original cast member of the smash hit *Boy From Oz* directed by Gale Edwards, Robyn performed the role of Peter

Allen's mother Marion for over thirty performances. Other highlights include, Harry M Miller's 1975 Australian and New Zealand tour of *Jesus Christ Superstar*, Hal Prince's production of *Evita*, *Side By Side By Sondheim* for the QTC, *Company* directed by Richard Wherrett for the STC, the role of Sister Robert Anne in *Nunsense* produced by Mike Walsh, and *How To Succeed In Business Without Really Trying* starring Georgie Parker, Tom Burlinson and Noel Ferrier, in which she co-starred as Smitty. Robyn originated the role of Madame Thenardier in the Australian Production of *Les Miserables* directed by Trevor Nunn. This is some sort of record in Australian musical theatre, as Robyn performed the role from opening night to the conclusion of the tour four years later. For this role she was honoured with the Victorian Green Room Award. Other awards include the Adelaide Festival Fringe award for *Zen And Now*. Other credits include Michael Gow's *Away* for the STC and *Crusade* at the 2000 Edinburgh Festival



**SIMON CORKERON** *ANDY*

Simon is currently completing the final year of a Graduate Diploma in Opera at the Victorian College of the Arts. He has completed his Bachelor of Arts (Musical Theatre) at the Western Australian Academy of Performing Arts and holds a Graduate Diploma in Education from Monash University. Previous productions include *Sweeney Todd*, *Rags*, *Grand Hotel*, *A May Night*, *The English Eccentrics* and the recent northern NSW tour of the VCA opera production, *Fish n Ships*. By day, Simon works as a music and drama teacher at Marcellin College.



### JONATHAN BROOKE-DENSEM *SERGE*

Jonathan trained as an apprentice actor at The Court Theatre in New Zealand and his roles include Lorenzo in *The Merchant of Venice*, Brother Martin in *Saint Joan*, Leonardo in *Blood Wedding*, Sandy in *The Philadelphia Story*, Bernie in *Sexual Perversity in Chicago* and Tuzenbach in *Three Sisters*. In musicals Jonathan has played Freddy in *My Fair Lady*, Eddie in *Blood Brothers* and Michael in Stephen Sondheim's *Putting it Together*. He toured as Simon in *Jesus Christ Superstar* and was in the Original Australian Company of *Miss Saigon* before touring with *Les Miserables*. This is his fifth Production Company Musical following *Funny Girl*, *Call Me Madam*, *Gypsy* and *Guys and Dolls*. Jonathan is also a pianist, arranger and music publisher. His solo piano/vocal jazz concert was acclaimed by the NZ Press Association as one of the ten musical highlights of 2000. His most recent production was a Symphony concert with old friend Tim Beveridge entitled *Lock, Stock and Two Smoking Baritones*.



### NATALIE GILHOME *PHYLLIS FOSTER*

Natalie studied voice at the Queensland Conservatorium Of Music and is trained in all facets of dance. She appeared in *Aesop's Fables* for Opera Queensland, *Chess* and various cabaret events in Brisbane. In 1995 she was an original

cast member of *The Secret Garden* Australian Tour and travelled to New Zealand as Dance Captain. Other credits include Asian tours with *Walt Disney Special Events Group* and *Fiddler On The Roof* at the Regent theatre in 1998. Natalie was featured in *She Loves Me* for The Production Company before touring as Assistant Choreographer on the Australian Tour of *The Sound of Music* and most recently appeared in The Production Company's season of *How To Succeed In Business Without Really Trying*.



### BARRY MITCHELL *ENSEMBLE*

Barry's professional career spans more than twenty years in theatre, jazz, cabaret, comedy, radio and television. He studied at the Victorian College of the Arts School of Opera, during which time he sang the lead role of Vaudemont in the Australian premiere of Tchaikovsky's *Iolanta*, Levko in Rimsky-Korsakov's *Maynight* and many more. Barry also appeared as the Mayor in Britten's *Albert Herring* and is a regular member of the Opera Australia chorus. Barry performed last year in The Production Company's *Call Me Madam* and *The Gilbert & Sullivan Show* and played the role of Harry in *Prodigal Son*. Barry's television appearances include *Good Morning Australia*, *The Midday Show* and *Hey Hey It's Saturday*. He has also written and performed comedy on *The Breakfast Show* on Radio 3XY as well as touring school's in children's theatre. Barry's most recent appearance was in The Production Company's *How To Succeed In Business Without Really Trying*.



### HELEN WALSH *IRIS*

Since graduating from the University of Southern Queensland, majoring in voice, Helen has toured extensively with many productions including *South Pacific* and *Hello, Dolly!* as well as the 10th Anniversary and Asian/South African tours of *Les Miserables*. Other theatre credits include *Gilbert and Sullivan A La Carte*, *Little Shop of Horrors*, *Dames At Sea*, *Side By Side By Sondheim*, *The Dessert Song*, *Into The Woods* and *Ruthless*. Helen performed the role of Bianca, alongside Yvonne Kenny for the '98 Brisbane Energex Festival, performed in the World Premier production of *The Sunshine Club* for the Queensland Theatre Company and has been a soloist with the Queensland Symphony and Pops Orchestras plus Harmony Group VocalPoint. Most recently she completed the Australian Tour of *Cats Run Away To The Circus* in the roles of Jellylorum/Gridlebone.



### ANDREW WATERS *FREDDIE*

Andrew began training in acrobatics and dancing in Sydney with his coach Pamela Ryan from a very early age and later competed nationally and internationally in sports acrobatics. He then went on to receive his Diploma in Performing Arts from Dance World 301 in 2000 under the direction of Pamela Apostoildis and since has been performing commercially in film, television and on stage throughout Australia and Asia. Andrew has a love for singing and musical theatre and is very excited to be playing the role of Freddie, as *Mack & Mabel* will be Andrew's Musical Theatre debut.





**BELINDA ALLCHIN ENSEMBLE**

Belinda's musical theatre career has been challenging and inspiring. Dancing since the age of three, under the guidance of the Vivienne Academy of Dance, and singing since she can remember, she hopes to return to the Victorian College of the Arts to complete her singing degree.

Belinda has performed in many musicals being *The Sound of Music*, *Crusade*, *H.M.S. Pinafore*, and more recently, the Australian tour of *Cats*. Her singing experience is currently evolving with the production of a demo of original compositions and performing live with the Australian Radio Rhythm Orchestra. Belinda is undoubtedly proud to be in *Mack & Mabel*, and hopes to make the stage again in further projects



**LOUISE BELL ENSEMBLE**

Louise started dancing at the age of three with the May Downs School of Dancing and was trained in all facets of dance. She currently learns singing with Kathryn Sadler. Louise appeared last year in both *Gypsy* and *Guys and Dolls* for The Production Company and is delighted to join them again for *Mack & Mabel*.

Louise appeared in the Adelaide and Perth tour of *The Boy From Oz*, after playing the role of Gymnasia in Simon Gallaher's Australian/New Zealand tour of *A Funny Thing Happened On The Way To The Forum*. Prior to this she performed in the Brisbane tour of the Victoria State Opera's *My Fair Lady*, in *Iolanthe* (Victoria State Opera); *Sesame Street Live* (Michael Edgley International) and Joan Brockenshire and Tommy Dysart's production of *Hocus Pocus*.

Louise is a resident performer at *The Lido Cabaret Restaurant* and has appeared in Melbourne at numerous corporate events and promotions. Louise has also performed as a compare, singer and dancer with *It's Showtime at Westfield* for Oz Force Australia. Louise also conducts her own Dance School, Dolly's School of Dance.



**ANTHONY COSTANZO ENSEMBLE**

In 1998 Anthony began his theatrical training at Monash University majoring in Music and Drama, and studied Vocal Development with David Jaanz. He then furthered his performance skills at Dance World 301, for which he is currently the Vocal Coach. With classical training in Piano and Vocals, Anthony combined his song writing and piano skills to win the National Song writing Competition for the Year of Tolerance. The winning song "Take Me For Who I Am" was featured with Kate Ceberano on the 1995 compilation CD. Two years later he was invited to perform at Top Cats 1997 and graduated with one of the top three perfect scores for Music in Victoria. Anthony recently performed in The Production Company's *How To Succeed In Business Without Really Trying*. He is thrilled to again join The Production Company for *Mack & Mabel* and would like to thank his family for all their love and support.



**EMMA DELMENICO ENSEMBLE**

Emma began her dance training at the age of five with Barbara Lynch and pursued her training at the Victorian College of the Arts Secondary School, which included various dance styles and drama. For the past 18 months, Emma performed the role of Victoria in the Australian production of *Cats*, which travelled throughout Australia. Emma has worked for the Walt Disney Special Events group in Korea, has performed in two operas, *Faust* and *Lohengrin* with the Victoria State Opera and in 1992 and 1994 she performed as a child performer for The Australian Ballet in their production of *Nutcracker*. Emma's television credits include, *Neighbours*, *Blue Heelers*, children's television series and many more, as well as a number of commercials, films and voice overs.



**CARA DINLEY ENSEMBLE**

At an early age Cara has a string of professional shows to her credit, including *Disney's Beauty and the Beast*, *My Fair Lady*, *Joseph and the Amazing*

*Technicolor Dreamcoat*, (understudying Mrs Potiphar) and *Showboat* (understudying the role of Kim Ravenal). Most recently Cara has completed an 18-month national tour of *Cats* under the Big Top, enjoying the role of her beloved Demeter. She is very excited to be part of this production due to the wonderful combination of performers, creative and production personnel. Cara would also like to thank her mother for her priceless knowledge and guidance in the industry and her father and brother for their unfailing support.



**DANIELLE GALE ENSEMBLE**

Originally from Brisbane, Danielle began her training at The Queensland School of Excellence. She subsequently moved to Melbourne to accept a scholarship to study in the performing arts diploma course at Dance Factory. Since her graduation she has worked extensively within the dance scene of Melbourne, working with Alana Scanlan, Joanne Adderley and Conrad and Co. amongst others, as well as in music videos and more recently on *Rove Live*. All this together with her teaching commitments and ongoing cheerleading work with Melbourne Storm has kept Danielle in great demand. She is excited and delighted to be part of this production of *Mack & Mabel*, her Musical Theatre debut.



**SARAH LANDY ENSEMBLE**

Sarah has been dancing since she was three years of age and was a student of Dianne Parrington at the Victorian Ballet School to advanced level. After this she spent a year with the Young Dancers Theatre. Sarah studied voice at the Melba Conservatorium of Music before commencing her Performing Arts Diploma at Dance World 301. Sarah was awarded the 2001 Scholarship in recognition of her talents. Her performance career has included the role of Maria in *The Sound Of Music*, Yum Yum in *The Mikado* and Annie in *Oklahoma* for amateur theatre productions. Professionally she has performed in video clips and numerous commercial dance engagements. *Mack & Mabel* will be Sarah's Musical Theatre debut.



### NAOMI MARSH ENSEMBLE

Naomi trained 1979-1993 at the Parry school of dance in Port Macquarie before being awarded a full time scholarship at Dance World 301, graduating in 1996 with a Diploma of Arts. Naomi has competed, coached and judged gymnastics for many years. In 1992 she was NCW champion for Level 4 RSG, Level 6 RSG and NSW State Champion for Level 6. She is a Level 2 Gymnastic coach and Judge for WAG, MAG and RSG. She now teaches acrobatics and is one of Melbourne's prominent acrobatic teachers for dancers. Theatrically, Naomi has performed in musical productions of *Sweet Charity* and the Gordon/Frost production of *Crazy For You*. Naomi completed the Australian/New Zealand tour of *A Funny Thing Happened on the Way to Forum*, and The Production Company's *Funny Girl*. Most recently, Naomi performed in the premiere Australian tour of *Buskers and Angels*, covering the lead role of Angel. Naomi looks forward to joining the cast of *Mack & Mabel* and wishes to thank her friends and family for their support through the good times and the bad.



### TANYA MITFORD ENSEMBLE

Sydney born Tanya made her first stage appearance at the tender age of eighteen months as the Youngest Snow Child in *Carousel*. After receiving the David Atkins Performing Arts Scholarship in Sydney, Tanya moved to Melbourne and appeared as Flaemmchen in the Victorian premiere of *Grand Hotel*. She went on to receive the Dance World 301 Distinction Award and graduated with honours from the National Theatre Music Theatre Course, preparing her for the honour of working with Topol in *Fiddler on the Roof*. Further musical theatre credits include Tanya's appearance as Agnes/Amanda in The Production Company's *Gypsy* and the role of Pinky in the Australian Tour of *Jolson*. Tanya also enjoyed the thrill of being the lead tapper in the Sydney 2000 Olympics Opening Ceremony. Tanya is also a respected Dance Lecturer at Dance World 301, Ballarat Academy of Performing Arts, National Theatre in St Kilda and many other institutions throughout Melbourne and Sydney.



### KATE PARRY ENSEMBLE

Kate's introduction to the performing arts came with ballet, jazz and tap classes when she was just four years old. In 1998, aged 21 she graduated from WAAPA with a B.A. in Musical Theatre. Along the way she trained with ATYP, Marilyn Jones and Garth Welch, John Main OAM, Forest Youth Theatre Company and the States Schools' Talent Development Project. Many performance opportunities were enjoyed with wonderful people including Tommy Tycho, George Golla, Nick Enright and the late Bobby Limb. During 1999-2000 Kate toured extensively throughout South East Asia performing with the Walt Disney Company. Most recently she performed the role of Star To Be in the Australian tour of *Annie*. Kate has recently recorded a single for Aspect Records in the UK and is thrilled to be a part of her first show with The Production Company.



### REBECCA SUTHERLAND ENSEMBLE

Rebecca grew up in New Zealand where she was involved in theatre from a young age. Training began with Wellington dance teacher Deborah Hale and later with Wellington Performing Arts School and the New Zealand School of Dance. Theatre credits include, *42nd Street* (Wellington Musical Theatre), *Joseph and the Amazing Technicolor Dreamcoat* (RUC & The Ascot Group) where she toured Asia and New Zealand. Rebecca then spent a year in the German production of *Cats* where she performed the roles of Victoria, Cassandra and Sillabub. Rebecca then returned to Australia to join the touring production of *Cats Run Away To The Circus* where she understudied and performed the roles of Bombaulurina, Demeter, Rumpeltesazer, Sillabub, Victoria, Cassandra, Tantomille.



### ROD WATERWORTH ENSEMBLE

Rod has trained in all facets of theatre and worked extensively in fashion parades and conventions throughout Australia. Theatre credits include *Cats*, *Anything Goes*, *The Wizard of Oz*, *Possum Magic*, *Tannhauser*, *Faust*, *42nd Street*, *Me and My Girl*, *The Pirates of Penzance*, *Xerxes*, *My Fair Lady*, *Red*

*Hot and Rhonda*, *Crazy For You*, *Winnie the Pooh*, *Jolson*, *The Magic Faraway Tree* and *Annie*. He has previously appeared in *Mame*, *She Loves Me*, *Funny Girl*, *Call Me Madam*, *Gypsy* and *Guys and Dolls* for The Production Company. Rod was a member of the vocal group *The Stage Door Johnnys* and *The New Fabulous Rhythm Boys*, performing at the Gold Coast Jazz Festival. Rod has also appeared at Prior Engagements Supper Club and on *The Midday Show* and *Good Morning Australia*.



### MEGAN WEST ENSEMBLE

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



### SHARYN WINNEY ENSEMBLE

After graduating from QUT with an Associate Diploma of Arts, majoring in dance, Sharyn accepted a contract at Conrad Jupiters Casino in *The Jewel of the Orient Express*. Tempted by the opportunity to work with choreographer William Forsythe she then relocated to Cairns performing as a featured dancer at the Reef Hotel Casino. Sharyn later joined the Cameron Mackintosh production of *The Phantom of the Opera* in which she was a member of the ballet and covered the role of Meg Giry. She went on to appear in *Happy Days-The Arena Spectacular*. Sharyn recently completed the national tour of the Really Useful Company's production of *Cats Run Away To The Circus* in which she played the role of Tantomile as well as covering and performing Rumpeltesazer, Demeter and Cassandra.





**JO-ANNE ROBINSON** DIRECTOR

Jo-Anne has worked with Australian, American and English choreographers and directors on the original West End productions of *No, No, Nannette*, *Billy*, *Flowers for Algernon*, *Minnie's Boys*, *A Chorus Line*, *Oklahoma!* and *Cats*, and the Australian productions of *Song and Dance*, *Little Shop of Horrors*, *Phantom of the Opera* and *Miss Saigon*.

She has choreographed the musicals *Hunting of the Snark* and *Aspects of Love* in Australia and London (the latter for the tour which went to the West End) and *Nine* in Australia. Television credits include staging the award nights of *The Logies* and the *People's Choice Awards* and many films and mini-series, choreographing segments as required.

Jo-Anne also choreographed *Manon Lescaut* and *Roméo and Juliette* for Opera Australia, the workshop of *Boy From Oz* and *Zorba!* for the sold out charity performance in 1999 whilst maintaining her positions as Resident Director and Resident Choreographer on *Phantom of the Opera* and Resident Choreographer on *Miss Saigon*. Her other credits include recreating the direction and choreography of many productions of *Cats* worldwide, co-conceiving and co-writing a production for Chinese acrobats destined for Beijing and has just returned from London in preparation for an Andrew Lloyd Webber concert for China which she will be directing and choreographing.



**GUY SIMPSON** MUSICAL DIRECTOR

Musical Director Guy is UK born, was educated at the Sydney Conservatorium and now lives in Sydney.

*Mack & Mabel* is Guy's third show for The Production Company. Previous shows were *Funny Girl* and *Call Me Madam*. He comes directly from Singapore where he is currently Musical Director of an international production of *Miss Saigon*. He has also been the Musical Director on productions of *Miss Saigon* in Sydney and Manila. Guy has also been Musical Supervisor, Musical Director or Conductor of *Cats*, *Phantom of the Opera* and *Les Miserables* in Australia.

He was recently Musical Supervisor and Musical Director of the IMG production of *Chicago* that played in Australia and Asia. Guy has over twenty productions in his musical theatre credits including *My Fair Lady*, *Zorba*, *West Side Story* and *They're Playing our Song* as well as numerous concert, television and recording credits. He has worked closely with composers on new works, most notably the new Australian musical *Crusade* which enjoyed a successful season at last year's Edinburgh Festival.

Later this year he will be Musical Supervisor of *Phantom of the Opera* in Seoul, Korea.



**LEANNE WHITE** CHOREOGRAPHER

Leanne has been dancing and choreographing professionally for over 20 years and is renowned across the country for her dedication and skill at her craft. Leanne's film and television dance work includes appearances on Australian television including AFI Awards, *The Don Lane Show*, *The Mike Walsh Show* and the *Logies*. Leanne also choreographed Nicole Kidman while Assistant Choreographer to Jo-Anne Robinson on the Australian feature film *Burke and Wills*.

Leanne's extensive theatrical experience includes the Australian Tours of *Evita*, *Oklahoma*, *Song & Dance* and *Cats* as Dance Captain/Resident Choreographer. Leanne has performed in and re-choreographed *Possum Magic*, was both the Lead Dancer and Dance Captain for the Australian tour of *Joseph And The Amazing Technicolor Dreamcoat* and was Resident Choreographer for the Melbourne season of *Sunset Boulevard*. Leanne has also been involved in the casting process as well as assuming the role of Associate Choreographer for numerous other productions including *The Boy From Oz* and *Happy Days*, and assisted the casting of the Australian productions of *Saturday Night Fever* and *Mamma Mia*.

Leanne co-founded Centrestage Performing Arts School with her husband Ian in Melbourne in 1990. She teaches dance to young performers of the future and continually choreographs them in acclaimed routines. She is dedicated to the development of young talent whilst maintaining her own professional career as choreographer and dancer Australia-wide.



**LEON SALOM** SET DESIGNER

Leon Completed a Diploma of Performing Arts (Production and Design) majoring in design at the WA Academy of Performing Arts in 1995. After arriving in Melbourne he designed set and costumes for *Madame Butterfly* - In MODD (Melbourne Symphony Orchestra, the Melbourne Theatre Company, The Australian Ballet and the Victorian State Opera).

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

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

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



**CHRISTINA SMITH** COSTUME DESIGNER

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

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

More recent designs include scenery and costumes for *The Eskimo* by Matt Cameron for Neonheart Theatre (which were nominated for a Green Room award); costumes for *Personal Best*, a one act ballet for the Australian Ballet choreographed by Stephen Baynes and costumes for *Three Days of Rain* at the Melbourne Theatre Company. She has also just completed the set and costumes for *Inside 01* at Playbox.



**GAVAN SWIFT** LIGHTING DESIGNER

Gavan Swift graduated from NIDA in 1994. Since then he has been in constant demand as a lighting designer for plays, musicals, dance and corporate events. His musical lighting designs include *The Mikado*, *Hot Shoe Shuffle*, *Little Shop of Horrors*, *Sweet Charity*, *Fiddler on the Roof*, *Mame*, *Jolson* and *Buddy*. Gavan's most recent work includes the Melbourne Theatre Company/Ensemble Theatre's production of *Piaf*, the Sydney Theatre Company's production of *Stones in his Pockets*, the Ensemble Theatre's Productions of *Noises Off* and *Lush*, and the world tour of *Burn The Floor*. Gavan has also designed the lighting for productions at the Sydney Theatre Company, Bell Shakespeare, Ensemble Theatre, Australian Theatre for Young People, Marian St, and the Q Theatre. His corporate and special events work includes the Snowy Mountains Scheme 50th Anniversary Dinner, Reef Casino Cairns, The Stars Come Out for Mardi Gras, and the opening night parties for *Saltimbanco*, and *Sunset Boulevard*. Gavan is currently a lecturer in stage lighting at NIDA.





**KELVIN GEDYE** SOUND DESIGNER

Kelvin's theatre career began in 1975 as the resident technician with the Australian Performing Group at the Pram Factory in Carlton. In 1978 he became a founding member of Circus Oz and toured nationally and internationally as sound designer/operator over a period of nine years. Kelvin operated his first musical, *Candide* in 1982 and then went on to operate *Barnum*, *Oliver & Oklahoma* for System Sound during breaks in the Circus Oz schedule.

Since 1987, Kelvin has worked exclusively for System Sound, starting as sound operator and head of the sound department on the original Australian tours of *Cats*, *Les Miserables* and *Phantom of the Opera*. In 1991 Kelvin was offered a full time position at System Sound as sound supervisor and later associate sound designer for the Australasian tour of *Phantom of the Opera*.

Other credits include sound supervisor and assistant sound designer for the Australian tour of *West Side Story* and sound supervisor for the Sydney and Melbourne seasons of *Show Boat*. Kelvin designed the sound for the 1999 production of *Mame* for The Production Company and mixes the now annual Stacey Night at the Festival.

In Asia, Kelvin worked as sound operator for the Hong Kong Handover Ceremony in 1997, the Macau Handover Ceremony in 1999, Hacken Live at the Hong Kong Coliseum and was associate sound designer and operator for the 4th Hong Kong Handover Anniversary concert in July 2001.



**DAVID MILLER** TECHNICAL DIRECTOR

Commencing his career as a stage manager with Melbourne Theatre Company in 1979, David spent the next 14 years as a Stage Manager, Tour Manager and Production Manager working for many of the state theatre companies, commercial producers and festivals throughout Australia. Included in these shows were *The Wizard of Oz*, *Jerry's Girls*, *The Rocky Horror Show*, *Are You Lonesome Tonight?*, *A Man For All Seasons*, *Who's Afraid of Virginia Woolf*, *The Hunting of the Snark*, several tours with Pam Ayers as well as numerous Melbourne Festivals.

More recently, David has worked as a Production Manager for Victoria State Opera and International Management Group on projects including *West Side Story*, *The Puccini Spectacular*, *My Fair Lady*, two tours with Shirley Bassey, the Werribee Park Festival, Summer Magic with Dame Kiri Te Kanawa and the Australian and Asian tours of the award winning *Chicago*.

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

**STATE  
ORCHESTRA  
of VICTORIA**

*The Art of The State*

**STATE ORCHESTRA OF VICTORIA**

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

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

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

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



THE PRODUCTION COMPANY IS EXTREMELY GRATEFUL FOR THE GENEROUS SUPPORT AND ASSISTANCE OF OUR

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### The Production Company

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Generous assistance with wardrobe  
Special thanks to

Frank Van Straten OAM  
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Victorian Concert Orchestra  
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Special thanks to the Producers of the 1995 London production of Mack & Mabel  
for their generous assistance with images and video footage - Jon Wilner, Peter LeDonne, Laura Pomerantz, David Cole & Guy Kitchenn.

Caroline O'Connor would like to thank Honda Australia for their continued support.

## STATE ORCHESTRA OF VICTORIA

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THE STATE ORCHESTRA OF VICTORIA GRATEFULLY ACKNOWLEDGES THE SUPPORT OF

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

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The State Orchestra of Victoria acknowledges the support of the Victorian Government through Arts Victoria - Department of Premier and Cabinet.



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

#### FOR YOUR INFORMATION

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



## PREMIERE SEASON 1999

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

Helen Thomson, The Age, 1999

MAME

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

Helen Thomson, The Age

SHE LOVES ME

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

Jim Murphy, The Age

FUNNY GIRL

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

Bryce Hallett, The Sydney Morning Herald

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

Jim Murphy, The Age

## SEASON 2000

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'Call me madam'

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

Graham Pearce, Sunday Herald Sun

Gypsy

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

Jeremy Vincent, The Australian

Guys and Dolls

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

Helen Thomson, The Age

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

Sarah Hudson, Herald Sun

GILBERT & SULLIVAN

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

Kate Herbert, Herald Sun

HOW TO SUCCEED  
IN BUSINESS

WITHOUT REALLY TRYING

MACK & MABEL

ANYTHING  
GOES

