



The Production Company
Season 2000

CYPSY

A Musical Fable

The Production Company
Season 2000

Emmys and Dolls

Starring
Marina Prior

BASED ON A STORY AND
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MUSIC AND LYRICS BY Frank Loesser
BOOK BY Jo Swerling and Abe Burrows

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The Production Company

presents

Gypsy

A Musical Fable

Book By **Arthur Laurents** Music By **Jule Styne** Lyrics By **Stephen Sondheim**

Suggested by memoirs of Gypsy Rose Lee

Original production by David Merrick and Leland Hayward. Entire production originally directed and choreographed by Jerome Robbins.
Presented by arrangement with Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, New York 10022

Judi Connelli

John McTernan

MaryAnne McCormack

Maree Barnett

Thern Reynolds

Kimberly-Rose Galea

Sarah Tricarico

Maria Mercedes

Meredith O'Reilly

Jackie Rees

Adrian Barnes Louise Bell Randall Berger Jonathan Brooke-Densem
Rebecca Cardamone Kevin Coyne Thomas Egan Andrew Hallsworth
Anthony Hammer Clive Hearne Nicci Hope Craig Lynch
Nicholas Masters Tanya Mitford Dale Pengelly Rod Waterworth Peta Webb

State Orchestra of Victoria

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Set Design Adaptation

Costume Co-ordinator

Dale Ferguson

Leon Salom

Judith Cobb

Lighting Designer

Sound Designer

Technical Director

Gary Senior

Julian Spink

David Miller

Choreographer

Musical Director

Jack Webster

Guy Noble

Directed By

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Chairman's Message

The Production Company is a not for profit company established to showcase new and established theatre talent and to stimulate the Australian music and theatre industries. The concept for The Production Company shows was inspired by New York's Encore Series.

We produce concert versions of shows – with a difference. The addition of first class direction, design and choreography to a concert presentation is what makes The Production Company's shows so special.

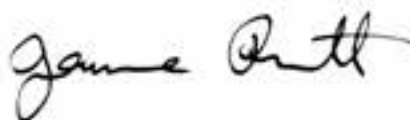
This unique approach gives us the opportunity to include wonderful shows that are unlikely to be presented as full stagings. The glamour of *Mame* ('Be proud', The Age), the beauty of the little known gem *She Loves Me* ('Sweet smell of success', The Age), the power of *Funny Girl* ('Knockout', Sydney Morning Herald) and the glorious score of *Call Me Madam* ('Rollicking', Herald Sun) have all been made possible by The Production Company's unique approach to theatre.

Guided by New York's Encore Series, we schedule the whole process to start and finish within two weeks. Rehearsals start on Monday and the show opens 10 days later. This places enormous demands on everyone involved and provides strict constraints for us to work within. To our delight, we have discovered that good people can achieve great things within these constraints. Our initial concept was to keep sets and costumes as simple and suggestive as possible. So we started with limited resources but the design teams have produced extraordinary results. They have taken the 'concert' form to spectacular new heights.

Our first year was an amazing success on all levels. We would like to thank everyone who helped us to achieve our dream – critical acclaim and financial rigour in our first year of operation.

An account of The Production Company must recognise the importance of our wonderful Board of Directors. Their generosity of time and resources is critical to the company's success. Without their artistic and commercial knowledge, The Production Company would not have reached the level it has today. I am extremely grateful to them all.

Thank you with all my heart to everyone who has been involved in *Gypsy*.



Jeanne Pratt AO
Chairman





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Gypsy – A Note from the Director

Where do you begin to sing the praises of a show like *Gypsy* and how do you restrain your personal enthusiasm? For me it is very difficult.

In 1975 I was appearing in *Irene* at Her Majesty's Theatre, Melbourne when J.C. Williamson's finally decided to stage *Gypsy* with the wonderful and much loved Gloria Dawn as Momma Rose – there was much rejoicing in our theatre world. Gloria had given many extraordinary performances over the years but the role of Rose would certainly allow her to shine and shine she did. Unhappily, due to illness, she had to retire from the show and Toni Lamond, another lady with guts and determination as well as an abundance of talent, took over the part. Seeing both of them play Momma Rose will always be an emotional and inspiring memory.

The programme chosen for The Production Company's 2000 season continues to celebrate the golden era of Broadway musicals. A Broadway where on any opening night you might stumble onto another magical new musical. Between 1943 and 1964, those hit musicals came along at a rate of more than one a year! May 21st, 1959 was one of those magical nights when *Gypsy* opened to rave reviews. The creative team was the cream of the crop – Robbins, Laurents, Styne and Sondheim. Sondheim hoped to be given his first chance to compose with *Gypsy* but the star, Ethel Merman, demanded an established composer. Fortunately he stayed on the team.

Gypsy is a perfect show score. From the thrilling overture to Rose's Turn, 'an aria of nervous breakdown', we are swept into the backstage world of vaudeville and burlesque and introduced to the characters that inhabit that world.

Gypsy is described as a musical fable. A 'wrenching' fable about a tyrannical stage mother and the daughters she both champions and cripples. Tonight, Judi Connelli is Momma Rose – 'that pioneer woman without a frontier' – and I am honoured to be part of the process. In directing this concert version, I am delighted to be reunited with Jack Webster as choreographer. He was plucked from the chorus line of *Irene* to be a most engaging Tulsa in the Australian premiere season of *Gypsy*.

I salute the company for their hard work and dedication. Presenting stage versions of well loved and legendary shows is indeed a challenge but the opportunity to work with Judi Connelli, John McTernan, a wonderful cast and creative team and the State Orchestra of Victoria was an offer too good to refuse.

Nancye Hayes



'Mysteriously perfect' – The story behind *Gypsy*

by Frank Van Straten OAM

'A mysteriously perfect venture' – that's how the venerable New York critic Walter Kerr summed up *Gypsy*. It's a good description because, though *Gypsy* resulted from the collaboration of some of American theatre's greatest talents, there was indeed something extra, something indefinable, something *mysterious*. That something made it truly great. Many Broadway buffs regard it as the perfect musical, the apotheosis of the form.

Though on the surface *Gypsy* is a joyous celebration of show business, its story is not the sweet and sunny stuff of many of its contemporaries. Its characters are flesh and blood people, not cardboard cut-outs; they are ambitious, sometimes unpleasant. But they are human.

Gypsy was inspired by the story of Gypsy Rose Lee, stylish stripper, actress, writer and, briefly, television talk-show host. Born Louise Rose Hovick on 9 January 1914 in Seattle, Washington, she was only four when she started in vaudeville with her sister, who was later known in Hollywood as June Havoc. Louise, transformed into Gypsy Rose Lee, became the most celebrated stripper of the 1930s. She made several movies and wrote two mystery novels as well as her autobiography, *Gypsy*, which was published in 1957. But the focal point of *Gypsy* turned out not to be Louise/Gypsy Rose Lee, but her indomitable stage mother, Rose, whose uncontrollable ambition so twisted her children's lives. She was, wrote Louise, 'courageous, resourceful and, in a feminine way, ruthless.'

'All I Need Is The Girl'

After reading just one chapter of the *Harper's Magazine* serialisation of *Gypsy*, David Merrick, the late, legendary Broadway producer, snapped up the stage rights. He and co-producer Leland Hayward conceived their new project as a star vehicle for Ethel Merman, the brassy bombshell for whom Hayward had created *Call Me Madam* in 1950. Iron-lunged Miss Merman, they agreed, would be perfect as Rose. And, luckily, Miss Merman concurred. Unlike Merrick, she had read the whole book and so determined was she to play Momma Rose that she announced that she was prepared to shoot anyone else who challenged her for the part.

To adapt *Gypsy* for the stage, and to provide its lyrics, the producers chose Betty Comden and Adolph Green, whose most recent major success had been *Bells Are Ringing* in 1956. Despite their vast experience, they were defeated by the larger-than-life character of Rose and withdrew from the project. Hayward then persuaded *West Side Story* librettist Arthur Laurents to accept the challenge. At first Laurents was unenthusiastic, seeing *Gypsy* as just another backstage musical. Things started to come alive for



Sue Walker as Louise, Gloria Dawn as Rose, Pamela Stephenson as June.
Original Australian production 1975

Laurents after he realised that in *Gypsy* he could explore the character of a woman who never finds success for herself, but instead lives vicariously through the success of her children. 'This woman is a classic,' Laurents explained. 'What we've got here is a mother who has to learn that if you try to live your children's lives, you'll end up destroying yourself.' And then, as if to endorse the potential of the project, the enormously talented Jerome Robbins joined the team as director and choreographer.

And what of the score? It's on record that both Irving Berlin and Cole Porter politely said 'no'. The relatively untested teams of Cy Coleman-Carolyn Leigh and Marshall Barer-Dean Fuller were auditioned and rejected. Robbins suggested Hayward approach Stephen Sondheim to provide both lyrics and music – Robbins and Sondheim had worked together on the legendary *West Side Story* in 1957 and were collaborating on a new show, *A Funny Thing Happened on the Way to the Forum*. This time it was Miss Merman who said 'no'. She felt that her previous Broadway show, *Happy Hunting*, had suffered because of the inexperience of its composer and lyricist. She wanted Jule Styne, who had an enviable track record writing for individual voices such as hers. Bitterly disappointed, Sondheim was persuaded by his mentor, Oscar Hammerstein II, to stay on as lyricist, for the sake of the experience that *Gypsy* – and Merman – would provide. Therefore, with the exception of Jule Styne, all the new show's principal creators – Laurents, Sondheim, Robbins, plus orchestrator Sid Ramin – had worked together on *West Side Story*.

Three Broadway veterans, Jo Mielziner, Rene Pène du Bois and Milton Rosenstock, joined the team. Mielziner's costumes had graced dozens of shows, including *Call Me Madam*, while du Bois's set and lighting credits dated back to 1927 and included the recent *Happy Hunting* and *Most Happy Fella*. Rosenstock was a respected musical director who had worked with Jule Styne on *High Button Shoes*, *Gentlemen Prefer Blondes* and *Bells Are Ringing*.

With Merman in place, the search started for a performer to portray her partner, Herbie. Experienced character players Lew Parker and Victor Jory were by-passed in favour of a comparatively unknown actor called Jack Klugman. His ability to project Herbie's rough sincerity overcame his modest vocal ability, and he and Merman 'clicked'. The other principal roles went to Sandra Church (Louise), Lane Bradbury (June) and Paul Wallace (Tulsa).

Initially Robbins had seen *Gypsy* as 'a great nostalgic panorama of American vaudeville, with a collection of variety acts sprinkled throughout the narrative'. However, during the rehearsal process, he came to realise that Laurents had created a taut drama centred on two people – the dominating, self-deluding Momma Rose and Louise, her desperate, hapless, ugly duckling daughter, who transforms herself into the sensuous swan called Gypsy Rose Lee.

The score Styne created for *Gypsy* is nothing short of brilliant. His natural ability to write catchy tunes and to shape songs for particular singers was never more apparent. In most of her previous shows, Merman had been required merely to stand centre stage and blast out song after song. Indeed, Styne once said that the secret of writing for her was to 'give her a big note to start with, and a big note to finish'. Now, however, Merman was presented with a spectacular showcase for her talent – and she was required to act as well. To the surprise of most people, who saw her as a mere 'belter', she rose to the challenge magnificently.

The score of *Gypsy* is no mere collection of good tunes. It is cohesive, complicated, and draws unashamedly on the rhythms, styles and arrangements of the rich vaudeville genre. Add to this Sondheim's words, carefully crafted to complement the music while transforming colloquial, conversational language into truly poetic lyrics.

Surprisingly, in the midst of the creativity and innovation surrounding the score, Styne managed to recycle two of his earlier compositions. The music for 'You'll Never Get Away From Me' was originally used for a song called 'I'm in Pursuit of Happiness' which, with lyrics by Leo Robin, was written for a 1957 television production of a musical version of *Ruggles of Red Gap*, in which it was sung by Jane Powell, Michael Redgrave and Peter Lawford. And the showstopper 'Everything's Coming Up Roses' was a revised version of 'Betwixt and Between', a song dropped from Styne's 1947 show *High Button Shoes*.

At the same time, other songs disappeared. Herbie's 'Nice She Ain't' and Rose's 'Who Needs Him?' were cut during rehearsals, and 'Smile, Girls', 'If I Had Three Wishes For Christmas' and Louise and June's 'Momma's Talkin' Soft' were taken out during the try-out in Philadelphia. The later is particularly interesting, as its title was designed to set up Momma Rose's desperate line 'Mama's talking loud' in the finale, 'Rose's Turn'. With the first reference omitted, Sondheim was tempted to cut and replace the line, but he decided to keep it as it segued so appropriately into the lyric that followed.

'Rose's Turn' is a theatrical tour-de-force of unprecedented potency. It is basically an amalgam of songs heard earlier in the show, structured into a passionate monologue of pathos and resolution. Originally Robbins had wanted to create a climatic ballet – 'a kaleidoscopic nightmare' – to end the show, but there was insufficient time. Sondheim suggested what he called 'a vocal ballet, a potpourri of Rose's life'. He explained, 'My idea was to take the tunes, abut them against each other and distort them so that, while they are recognisable to the audience from the lyric thrust, at the same time they would seem like new material.' The result, musical theatre's single most powerful moment, provided Merman with a shattering climax to the most dramatically challenging role of her career.

As if to balance the frenzy of the finale, orchestrators Sid Ramin and Robert Ginzler crafted a five-minute overture so rich in colour and excitement that it has, in its own way, become a classic – 'the ultimate Broadway overture'.



Jack Webster (left) as Tulsa, Pamela Stephenson as June. Original Australian production 1975

'Mysteriously perfect' – The story behind *Gypsy* continued

'May We Entertain You?'

And so, on a warm Sunday afternoon in April 1959, *Gypsy* debuted – on a bare stage, with no costumes, no scenery, minimal lighting and a small, scratch orchestra. It was the toughest audience imaginable – an auditorium packed with critical New York theatre professionals – and they greeted 'the new show on the block' rapturously. 'May We Entertain You?' asked the lyric. The answer was a cheering, 'Yes!'

On 13 April *Gypsy's* out-of-town try-out engagement opened in Philadelphia. After five sell-out weeks, the show transferred to New York's Broadway Theatre on 21 May 1959. In the glittering first night audience were *Gypsy* Rose Lee and her sister, June Havoc. *Gypsy* told reporters, 'I have everything I had twenty years ago, boys – only now it's all a little bit lower.'

An instant triumph, *Gypsy* delivered a 'roaring finale' to the 1958–59 season. Walter Kerr called it 'the best damn musical I've seen in years' and engagingly described its star as 'a brassy, brazen witch on a mortgaged broomstick, a steamroller with cleats, the very mastodon of all stage mothers'. Though nearly all the reviews were rapturous, there were one or two dissenters. Inexplicably, Brooks Atkinson told *New York Times* readers that Sondheim's lyrics were 'hackneyed', while June Havoc said that Ethel Merman was nothing like her mother, the original Rose: 'Mother was tiny, fragile, beguiling – and lethal'. Nevertheless Merman found herself favourably compared to Lynn Fontanne, Helen Hayes, Judith Anderson, even Edith Evans. Even so, the Tony for Best Actress in a Musical eluded her. It went instead to Mary Martin for *The Sound of Music*, causing Miss Merman to sagely observe, 'You can't buck a nun'. Indeed the Rodgers and Hammerstein show dominated the Tonys, and *Gypsy* missed out in every one of the eight categories in which it was nominated. The *Variety* Drama Critics' Awards won by Ethel Merman and Sandra Church were some consolation.

The Columbia original cast recording of *Gypsy* garnered the Grammy as the year's best show album. In print ever since, it has recently been re-released on CD with some earlier cuts restored and four bonus tracks of early demonstration discs, including some of the discarded numbers.

Gypsy settled in for an excellent 702-performance run on Broadway. That it did not run even longer has been attributed to the strong competition from other shows and, possibly, its characters' lack of warmth. After Broadway Merman headed a road company that opened in March 1961 and toured coast-to-coast for eight months. By now her Herbie was being played by Alfred Sandor. After coming to Australia in 1969 to star with Googie Withers in Neil Simon's *Plaza Suite*, Sandor worked extensively in this country.

Rose was the last role that Merman created on Broadway. Alan Jay Lerner wrote that 'in it she reached her peak –

and she knew it. Thereafter she always said that of all the musicals, whether great or made great by her presence, her role in *Gypsy* was her favourite.'

After *Gypsy's* Broadway success it was inevitable that Hollywood would show interest. The rights were acquired by Warner Brothers who chose Mervyn LeRoy as producer and director. In his long career LeRoy had directed only a few musicals but his talents as a drama director made him ideal for *Gypsy*. As happened so often in her career, Merman was by-passed by Hollywood for a star with more box office appeal. The role went to Rosalind Russell. Like LeRoy, Miss Russell was better known for her work in drama – so much so that her singing voice had to be dubbed by Lisa Kirk (though Miss Russell claimed full credit in her autobiography). Rose's daughters, Louise and June, were played by Natalie Wood and Ann Jillian – though Miss Wood's high notes were provided by Marni Nixon. Herbie was played by Karl Malden and Tulsa by Paul Wallace, the only member of the Broadway cast to be included in the film. Though Frank Perkins was credited as musical director, Jule Styne himself took the baton for the soundtrack recording of the overture. Oddly, the number 'Together, Wherever We Go' was excised after the film's initial release in November 1962, and has not been seen since.

Hollywood's *Gypsy* did well at the box office and Rosalind Russell received a Golden Globe Best Actress Award for her efforts – and for Miss Kirk's. Nevertheless it is not regarded as a 'classic' film musical. Leslie Halliwell, for instance, thought it 'nowhere near raucous enough or brisk enough, and it is miscast into the bargain. Miss Russell is as boring as an electric drill in a role that should have been reserved for Ethel Merman.'



Gloria Dawn as Rose. Original Australian production 1975



Sandra Church as Louise, Ethel Merman as Rose, Jack Klugman as Herbie. Original Broadway production 1959

Gypsy in the 1970s

Strangely, it took fourteen years for *Gypsy* to make the trip across the Atlantic, by which time both Gypsy Rose Lee and Leland Hayward had died. Two ambitious but inexperienced young American producers, Fritz Holt and Barry Brown, acquired the rights and persuaded the show's writer, Arthur Laurents, to come on board as director. Londoners hoping to see Merman in her greatest role were to be disappointed. Although in 1970 she had starred on Broadway in *Hello, Dolly!*, at sixty-four Merman now had no desire to commit herself to long runs, instead concentrating on concerts, cabaret and television. In any case, Laurents wanted Angela Lansbury.

Miss Lansbury had worked with Laurents in 1964 when she starred in Stephen Sondheim's *Anyone Can Whistle*, which he wrote and directed. She had scored a Broadway triumph in *Mame* in 1966 and had won millions of hearts in the 1971 Disney film *Bedknobs and Broomsticks*. And she was available. So was the Piccadilly Theatre, and so was her brother, Edgar, who became co-producer.

Supporting Miss Lansbury were Barrie Ingham as Herbie, Zan Charisse as Louise and Debbie Bowen as June. The production re-used Jerome Robbins' original choreography and René Pène du Bois's costumes, but new settings were commissioned from Robert Randolph. Also, Stephen Sondheim wrote two new choruses for the trio 'Together, Wherever We Go'.

London's *Gypsy* opened triumphantly on 29 May 1973. Critic Robert Cushman described Miss Lansbury's Mommy Rose as 'a slow steady climb towards magnificence'. *Gypsy* played for 300 performances at the Piccadilly. In December Dolores Gray took over the lead. Described as 'a Junoesque blonde song belter', she had created the title role in the London production of *Annie Get Your Gun* in 1947.

Miss Lansbury, meanwhile, took the new production of *Gypsy* back to the United States, opening at the Shubert Theatre, Los Angeles, in April 1974. After a tour across the country, *Gypsy* arrived back on Broadway on 23 September. Though the star's opening night stage fright was clearly



'Mysteriously perfect' – The story behind *Gypsy* continued

visible, she need not have worried – she won the Tony Award for Best Actress in a Musical, and the show clocked up a 120-performance run. Soon after, Miss Lansbury had yet another date with *Gypsy*, reprising the role in June 1975 at the Westbury Music Fair, a vast 2,800-seat theatre-in-the-round on Long Island.

Gypsy Down Under

And now, at last, it was Australia's turn. J.C. Williamson Theatres Ltd acquired the rights to the London-originated production, and imported Barrie Ingham to direct it. Williamson's publicists decided to ignore the fact that Mr Ingham had played Herbie in London, choosing instead to bill him prominently as 'Associate Artist of the Royal Shakespeare Company', highlighting his work in classical theatre and his appearances in various television series.

But it was the casting of Momma Rose that created most interest. Somewhat uncharacteristically, Williamson's gave the star role to an Australian. Mind you, it was not just any Australian – it was Gloria Dawn. Melbourne-born, Miss Dawn came from a highly talented multi-generation show business family. Not only was she seasoned in musicals and revue, she was a highly regarded 'straight' actor, with credits including *Mother Courage* and two Peter Kenna plays, *The Slaughter of St Teresa's Day* and *A Hard God*. And, according to her daughter Donna Lee, who had a small role in *Gypsy*, Gloria Dawn was, in her own way, a stage mother as indomitable as Rose. Inevitably Donna continued the family tradition and is today a musical theatre star in her own right.

The other principals were Graham Rouse (Herbie), Jack Webster (Tulsa), Sue Walker (Louise) and Pamela Stephenson (June). Immediately after *Gypsy* Miss Stephenson found fame in England. Also in the large cast were Frank Howson, Lynne Porteous, Narelle Johnson and Clive Hearne – who's also gracing the stage tonight. Lesley Baker was engaged as a standby for Miss Dawn. The original Jerome Robbins choreography was expertly reproduced by the indefatigable Betty Pounder, assisted by Laurel Veitch. Gail Esler was the stage manager, assisted by Wayne Harrison. Dale Ringland conducted the orchestra.

Gypsy opened to a wildly enthusiastic first night audience at Her Majesty's Theatre in Melbourne on 3 May 1975. For Gloria Dawn it was a glorious triumph. Tragically, it was to be her last. She became gravely ill; it was cancer. Major surgery was required. Toni Lamond recalls receiving a call in August, asking her to replace Gloria for the final two weeks of the Melbourne season.

Toni's first appearance was at a matinee. 'Momma Rose makes her entrance from the back of the stalls. It was a full house and the audience was buzzing with anticipation. I made my entrance down the aisle with a tiny dog tucked under my arm. There was a wonderful burst of welcoming applause. I swept down the aisle, started up the steps to the

stage... and fell flat on my face, squashing the dog.' The applause stopped abruptly and there was a collective intake of breath from the audience. Members of the cast were frozen to the spot in shock.' The dog survived.

Toni starred in the four-week Adelaide season of *Gypsy*, and she stayed on as Gloria Dawn's standby for the move to Sydney. The show opened at Her Majesty's there on 11 October. Toni Lamond remembers: 'Gloria was extraordinary that Saturday night. But she reached down to her very depths and gave all she had. By the following Thursday, she was faltering. On the Friday night she collapsed.' Toni went on for her that night. Soon, however, Gloria's commitment was reduced to five performances a week, with Toni doing three. Eventually, Gloria had to leave the show. She died in April 1978.

The American success of the 1970s *Gypsy* led to further productions. Momma Rose was played by Dolores Gray at the famous Paper Mill Playhouse at Millburn, New Jersey, in 1976, by Kay Ballard in summer stock and by Mimi Hines in California in 1977.

Gypsy in the 1990s

A major Broadway revival opened at the St James Theatre on 16 November 1989. This time the dynamic Tyne Daly played Momma Rose and Arthur Laurents directed. There was new scenery from Kenneth Foy, new costumes from Theoni V. Aldredge, new dance arrangements by John Kander. Only Jerome Robbins's original choreography was retained. Their efforts were rewarded with a 477-performance run plus, for Miss Daly, the Tony Award for Best Actress in a Musical.

Four years later *Gypsy* was back again – this time in an acclaimed version filmed specially for television. It premiered on the CBS network on 12 December 1993. Bette Midler was outstanding as Momma Rose, supported by Peter Reigert as Herbie and Ed Asner as Pop.

The next major incarnation of *Gypsy* was at the Paper Mill Playhouse in October 1998. The New York's *Daily News* reported that, 'Betty Buckley strides through it like a cross between a growl trumpet and a hydrogen bomb. Forget *The Lion King*. Forget *Chicago*. Drop everything, rent a car – hell, buy one – and head straight for the Paper Mill Playhouse.'

And now *Gypsy* is back in Melbourne – and, as is right and proper, Ms Connelli's Talkin' Loud! So, drop everything, rent a car – hell, buy one – and head straight for the Victorian Arts Centre! Everything's Coming Up Roses!!

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Frank Van Straten is a theatre historian, presenter of ABC Radio's popular *Nostalgia Show* and former director of the Performing Arts Museum, Victorian Arts Centre.

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Judi Connelli

Rose

One of Australia's most versatile and respected performers, Judi Connelli's diverse career has included opera, operetta, theatre, musicals, television, cabaret and recording.

For Opera Australia, her roles have included Mother Goose in *The Rake's Progress*, Katisha in *The Mikado*, Golda in *Fiddler on the Roof* and Zozo in *The Merry Widow*. Her musical theatre repertoire includes *The Witch in Into the Woods*, Mrs Peacham in *The Threepenny Opera*, Matron Mama Morton in *Chicago*, *The Pack of Women*, *Jerry's Girls* and Aurora in *The Emerald Room*. In addition to her numerous live performances, she has graced our television screens many times over the years.

Judi has been honoured with the Melbourne Theatre Critics Green Room Award (Best Female Lead Music Theatre 1983), two MO Awards (Best Female Lead Music Theatre 1992 and Best Female Lead Music Theatre 1994) and New York's coveted Dramalogue Award for Most Outstanding Act for 1997 and the New York Bistro Award for Best Vocalist in 1998. Her recording career is extensive, having released five albums including the ARIA Award winning CD, *Perfect Strangers*, for ABC Classics, with Suzanne Johnston and the Tasmanian Symphony Orchestra last year.

Concentration on her solo cabaret performances has brought much success in major Australian cities and internationally. Following her triumphant appearances at the New York Cabaret Convention in 1995, Judi was invited to return in 1997, followed by a season of sell-out concerts at The Weill Recital Hall (Carnegie Hall), Club Eighty Eights and the famed Oak Room at the Algonquin Hotel.

In 1998, Judi returned to Australia to sing the role of Phyllis in *Follies – The Concert* at the Sydney Opera House with the Sydney Symphony Orchestra. This was followed by a solo cabaret season at The Talk of London, resulting in a return season and the launch of her fourth CD, *Judi – Live in London*. The end of the year saw Judi back in New York, receiving sterling reviews for a three week season at The Fire Bird Café – New York's most prestigious cabaret room.

Last year included concerts with both the Sydney and Melbourne Symphony Orchestras and also saw Judi performing alongside Jennifer McGregor and Suzanne Johnston to an enthralled audience for *Opera in the Vineyards* in the Hunter Valley. To welcome in the new millennium, Judi appeared on New Year's Eve at the Sydney Opera House, performing in the *Simone Young and Friends* concert.

This year concludes with another appearance at the New York Cabaret Convention, this time with Suzanne Johnston and then back to Australia to sing Katisha in Opera Queensland's production of *The Mikado*.



John McTernan

Herbie

John's career spans thirty years working in theatre, television and film. He has three times been awarded Silver Logies for his much loved characters in *G.P.* and *Cop Shop* as well as a Green Room Award for his performance in MTC's *Twelfth Night*.

This is John's second appearance for The Production Company, having been seen last year in *She Loves Me*. He will return again for *Guy's and Dolls* in the role of Benny Southstreet.

Other theatre credits include: MTC's *Born Yesterday*, *Shark Fin Soup*, *Into The Woods*, *Assassins*, *High Society*, *Serious Money*, *Wet and Dry*, *Common Pursuit*, *Twelfth Night*, *The Norman Conquest*, *The Glass Menagerie*, *Pax Americana* and *The Real Thing*; The Really Useful Company's *Sunset Boulevard*; The New England Theatre's *Sanctuary*; SWY Theatre Company's *Oleanna*, *A Rare Jewel*; *Manning Clark's History of Australia – The Musical*; *Guy's and Dolls* for the Adelaide Festival Centre Trust; Nimrod Theatre's *Valpone*, *Inside the Island*, *Orestia*, *Clouds*, *Stubble/Marxisms/Everyman*, *Romeo and Juliet*, *Henry IV* and *The Comedy of Errors*; The Sydney Theatre Company's *Sunny South*, *The Venetian Twins*, *The Caucasian Chalk Circle* and *Young Mo*; *The Amazing Optimisimo's Revue* for the Tasmanian Theatre Company; Ensemble's *Boy Meets Girl*, *Comedians*, *Sonny*, *6 Rms. Riv.vu.*, *Same Difference*, *Lovers*, *Who's Who in Flapland* and *It's Called the Sugarplum*; the Q Theatre and Paradise Productions' *Joseph and the Amazing Technicolor Dreamcoat*; The Macleay Theatre's *Scandals of '74*; *What Did We Do Wrong* for Marian Street; Kenn Brodziack's *Godspell* and Harry M Miller's production of *Grease*.

Work in television includes guest roles in *All Saints*, *Stingers*, *Good Guys Bad Guys*, *Blue Heelers*, *The Man From Snowy River III*, *The Feds*, *The Flying Doctors*, *Nancy Wake*, *Prisoner*, *Shout! – The J O'K Story*, *Special Squad*, *The Four Minute Mile*, *The Last Bastion*, *The Zoo Family*, *Five Mile Creek*, *The Oracle*, *Young Doctors*, No. 96 and sustaining roles in *Cop Shop*, *G.P.* and *The Toy Factory*.

His work in film includes *The Brown Out Murders*, the ABC feature *Fuzzy* and *The Understudy*.





MaryAnne McCormack
Louise

MaryAnne graduated from the National Institute of Dramatic Art (NIDA) in 1998 with a Bachelor in Dramatic Art (Acting). Earlier this year she performed the role of Mattie Rooney in *Jobon* touring to Brisbane and Sydney. Last year she performed in both *Mame* and *She Loves Me* for The Production Company and starred in *Chang & Eng – The Musical* for Action Theatre in Singapore. Also last year, MaryAnne appeared in *Tell me on a Sunday* for Devanesan Productions and on television as Megan Hutton in *Blue Heelers*.

Whilst at NIDA, MaryAnne performed various roles including Squeaky Fromme in *Assassins*, Kate Nickelby in *Nicholas Nickleby*, Celia in *As You Like It*, Lady Macbeth in *Macbeth* and Lynn in *Furious*.

Prior to NIDA, MaryAnne toured Australia with Handspan Theatre Company's production of *Four Little Girls* under the direction of Ariette Taylor, performed juvenile roles in the pantomimes *The Magic Fantasy Tree* and *Puddington Bear* for Gary Ginivan Attractions and appeared in Opera Australia's productions of *Turandot*, *Pagliacci* and *Cavalleria Rusticana*. Other credits include regular appearances on Channel 10's *Good Morning Australia*, television commercials and radio voice-overs.

MaryAnne would like to dedicate her performance to her parents, Yvonne and John, without whose love and guidance tonight would not be possible.



Maree Barnett
June

Maree Barnett is a graduate of the Victorian College of the Arts, Moorabbin College of TAFE and the Western Australian Academy of Performing Arts and has studied with Wil Conyers, Don Graydon, David Rogers-Smith and Amanda Colliver.

In 1991 and 1992, she appeared in *Sunday in the Park with George*, *Can Can* and *Kiss Me Kate*, all for CLOC. She has worked regularly with the Rex Reid Dance Company, including the company's Australian touring productions of *Puss-N-Boots* and *Alice in Wonderland*.

From 1993 to 1998, for Cameron Mackintosh and The Really Useful Company, she was a member of the ensemble and the corps de ballet of *The Phantom of the Opera*, also understudying and performing the role of Meg Giry. During 1998, she also appeared in the Japanese tour of Ken Hill's *Phantom of the Opera*, singing the role of *Jamme*.

In 1999, she appeared as Casper's Wife #3 in the television mini-series, *Journey to the Centre of the Earth* and she sang the role of April for CLOC's production of Stephen Sondheim's *Company*. Earlier this year she was seen in *Sex, Lies & Gaffer Tape*, presented as part of the Melbourne International Comedy Festival.



Thern Reynolds
Tulsa

The year 2000 marks Thern's 10th year as a professional entertainer. At the age of 27, he has an extensive and impressive list of credits to his name.

Thern joined the original cast of *42nd Street* at the age of sixteen. He then went on to Jupiter's Casino to perform in *Live From The Roosevelt* before returning for the National Tour of *42nd Street*. Thern played the role of Nibbles in the VSO/IMG production of *West Side Story* and the role of Wing in David Atkins' *Hot Shoe Shuffle*. He was an original cast member and Dance Captain of the Australian productions of *Miss Saigon*, *Rent* and *Happy Days – The Arena Mega Musical*. Other theatre credits include *Chess*, *Red Hot & Rhonda* at Crown, *Mack and Mabel*, *My Fair Lady*, *Easter Parade* (the Australian workshop production) and he was also an original cast member of *The Boy From Oz*.

Most recently Thern performed in and was Dance Captain for the Brisbane, Singapore and Hong Kong seasons of *Chicago*. Whilst in Hong Kong, he performed the opening number for Tom Jones in Concert at the Hong Kong Convention Centre.

Thern's television credits include *In Melbourne Tonight*, *The Midday Show*, *Hey Hey It's Saturday*, *The People's Choice Awards*, *Australian Fashion Awards* and numerous commercials.



Kimberly-Rose Galea
Baby June

Kimberly-Rose, who is nine years old, has trained in all disciplines of dance since the age of three, under the direction of Kevin Coyne and Michelle Slater. She has also been studying singing and drama for the past two years.

Gypsy is Kimberly-Rose's first professional engagement and she is honoured to be playing the role of Baby June and to be a member of such a distinguished company of performers.



Sarah Tricarico
Baby Louise

Sarah is a student in Year 7 at Genazzano FCJ College. She began studying classical ballet at age five and has so far attained the Royal Academy of Dance Grade 5 with a distinction. She is currently at the Christa Cameron School of Ballet after being a Junior Associate of the Australian Ballet School in 1998 and 1999.

In 1998, Sarah attended special summer schools at the Academie de Danse Classique Princesse Grace at Monte Carlo and the Centre de Danse International Rosella Hightower at Cannes.

Last year, Sarah was a member of the cast of *Showboat*, appearing in the children's ensemble and understudying and performing the role of Young Kim. Sarah also studies singing with Janet Dawson and violin.



Maria Mercedes
Mazeppa

Maria Mercedes recently completed the very successful tour of *Chicago* in Australia, Hong Kong and Singapore, playing the role of Matron Mama Morton and has just concluded the Adelaide season of *Fame*, having taken over the role of Miss Sherman from Thelma Houston. In 1997, Maria's performance in the role of Norma Desmond in *Sunset Boulevard* received critical acclaim, earning her a Green Room Award nomination. In 1996, Maria gained fabulous reviews from critics and audiences alike in *The World Goes Round*, a collection of the songs of John Kander and Fred Ebb.

Maria received a Mo Award as Best Supporting Female Musical Theatre Performer for her performance as Sophie Lenz in *Shadow and Splendor*; directed by Jim Sharman. She was nominated for a Green Room Award and a Theatre Critics Circle Award for her performance as Luisa Contini in *Nine*, produced and directed by John Diedrich. Other roles include Magenta in *The Rocky Horror Show*; Grizabella in *Cats*; Svetlana in *Chess*, also directed by Jim Sharman; Simone in *Bedfull of Foreigners* and she had great fun playing Liza, Barbra and Mary Martin in *Forbidden Broadway*. She has also appeared in *Wherefore Art Thou Cabaret* at Mike Walsh's Hayden Room.

Maria's many television appearances include *Bluesy*, *Cop Shop*, *Division 4*, *Homicide* and *Special Squad* for Crawford Productions, *English At Work* for SBS Television, ABC Television's *Inside Running* and *Patrol Boat*, *Prisoner* for Grundy Television and *Pugwell*, *E Street* and *Cody*. She has appeared as a guest on *Midday with Ray Martin*,

Hey Hey It's Saturday, *Tonight with Bert Newton*, *Countdown*, *The Peter Couchman Show*, *The Ernie Sigley Show*, *Bandstand*, *The Don Lane Show*, *The Australian Song Festival*, *The Mike Walsh Show*, *The Ted Hamilton Show*, *Graham Kennedy's IMT*, *Young Talent Time*, *The A.F.I. Awards* and *Newsworld*.

Maria's film credits include the role of Saphra in *Whipping Boy*, directed by Di Drew and in 1998, she played the role of Tasia alongside Alex Dimitriades in Ana Kokkinos' major Australian feature film *Head On*.



Meredith O'Reilly
Tessie Tura

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

In 1984, she won the Encouragement Award and was Runner Up in the Grand Final of Channel Nine's *New Faces*. In 1988, she was a finalist in the Australian Singing Competition and won the Royal Agricultural Society of NSW Bicentennial Quest.

Meredith appeared in *Theatresports* from its inception at Belvoir Street Theatre (Sydney) for three years and also in the ABC TV series of the same name.

She played Glenda the Stripper in Gary Penny's production of the play *Starkers* and Valencienne in *The Merry Widow* and Carrie in *Carousel* (both for the Arts Council of NSW). She appeared in *Starting Here*, *Starting Now* at Bay St Theatre (Sydney), the Australasian tour of *Les Misérables*, the national tour of *Hello Dolly!* and *Chess* at the Princess Theatre (understudying the role of Florence).

Most recently Meredith worked on *All Saints* (Channel 7) and has been performing in the classical cabaret *Off the Air* in regional NSW with husband Guy Noble and soprano Rosanne Hosking.



Jackie Rees
Electra

Born in Wales, Jackie arrived in Australia to play Columbia in the original production of *The Rocky Horror Show*. Following this were roles in the musicals *The Happy Prince*, *One of the Boys*, *Annie Get Your Gun*, *Showboat* and *The Glitter Sisters* and the plays *The Shifting Heart* and *O'Flaherty V.C.*

With the formation of the Mo Award winning cabaret group The Ritz Company, Jackie toured Australia, Europe and Asia and recorded two albums, *Putting on the Ritz* and *Go into your Dance*. With the Ritz Company, she performed in *Side By Side By Sondheim*, the Australian premiere of Maltby & Shire's *Starting Here*, *Starting Now* and John Michael Howson's *Hoony for Hollywood*.

Returning to theatre, Jackie appeared in *Me and My Girl*, *Nine*, the cast recording of which received an Aria award, the international production of *Aida*, *Stepping Out*, *Great Expectations*, *Chair in the Landscape* and the Sydney Theatre Company's *Threepenny Opera*. She took principal roles in *A Swell Parry* and *Oscars Turn to Sing*, played Madame Giry in *The Phantom of the Opera* and appeared as Grand Duchess Sophie in The Production Company's first presentation for 2000, *Call Me Madam*.

Television appearances include *Good Morning Australia*, *Hey Hey It's Saturday*, *The Don Lane Show*, *The Midday Show*, *G.P.* and *Waterloo Street* and film work includes Columbia Pictures' *Call of the Wild*, telemovies *Shell be Sweet* and *Hunted* and the Logie winning *The Alternative*.

Cast of Characters

(in order of appearance)

Uncle Jocko Adrian Barnes
George Jonathan Brooke-Densem
Clarence (and his clarinet) Thomas Egan
Balloon Girl Rebecca Cardamone
Baby Louise Sarah Tricarico
Baby June Kimberly-Rose Galea
Rose Judi Connelli
Pop Clive Hearne
Newsboys Thomas Egan, Anthony Hammet, Nicholas Masters
Weber Randall Berger
Herbie John McTernan
Louise MaryAnne McCormack
June Maree Barnett
Tulsa Thern Reynolds
Yonkers Kevin Coyne
Angie Rod Waterworth

L.A. Dale Pengelly
Kringelein Randall Berger
Mr Goldstone Adrian Barnes
Farmboys Kevin Coyne, Andrew Hallsworth, Craig Lynch, Dale Pengelly, Thern Reynolds, Rod Waterworth
Miss Cratchitt Jackie Rees
Hollywood Blondes Louise Bell, Nicci Hope, Tanya Mitford, Peta Webb
Pastey Jonathan Brooke-Densem
Tessie Tura Meredith O'Reilly
Mazeppa Maria Mercedes
Cigar Randall Berger
Electra Jackie Rees
Maid Tanya Mitford
Phil Adrian Barnes
Bourgeron-Cochon Clive Hearne

Orchestra

State Orchestra Of Victoria

Acting Concertmaster Mara Miller
Acting Associate Concertmaster Elizabeth Duffy
Violin 1 Edwina Kayser
Violin 2 Iseult Stephenson, Campbell Shaw, Asha Stephenson
Viola Jennifer Carl (Leader), Cora Teeuwen
Cello Andrea Taylor, Tania Hardy-Smith
Bass Yury Frolov (Leader)
Oboe/Cor Anglais John Armstrong
Reed 1 John Barrett
Reed 2 Grania Burke
Reed 3 Martin Corcoran
Reed 4 Robert Burke

Reed 5 Ian Godfrey
Horn Deborah Hart (Leader)
Trumpet Anthony Pope (Leader), Mark Skillington, Paul McConkey
Trombone Scott Evans (Leader), John Courtney, Peter Brosnan
Piano/Celeste Greg Roberts
Percussion Guy Du Blet (Leader)
Drums Dean Cooper
Orchestra Manager Stuart Jones
Assistant Orchestra Manager Celia Welch
Orchestral Assistant Lucas Burns

Production Personnel and Credits

Technical Director David Miller
Production Co-Ordinator Mark D Wheeler
Stage Manager Annie Reid
Assistant Stage Manager Kirsten Marr
Rehearsal Repetiteur Greg Roberts
Wardrobe Supervisor Kim Bishop
Wigs, Hair and Make Up Corrine Day
Sound Supervisor Julian Spink
Sound Operator Colin Telfer
Radio Technicians Christian 'Gus' Gusterson, Paul Hitchens
Publicity Suzie Howie and Paul Taylor for Howie & Taylor Publicity

Marketing Jason Souter for Mollison Consulting
Gypsy Strip costumes designed and manufactured by Robyn Adams
Tessie Tura, Mazeppa and Electra costumes designed and manufactured by William Eicholtz
Additional Wardrobe Manufacture Felicity Hardy
Set Construction by ALM
Sound Equipment Supplied by System Sound
Travel arranged by Showtravel
Accommodation Rockmans Regency Hotel and Apartments
Wardrobe Secondment Naomi Tettman, Melbourne School of Fashion



Synopsis of Scenes

The action of the play covers a period from the early 1920s to the early 1930s and takes place in various cities throughout the United States.

ACT ONE

- Scene 1 Vaudeville theatre stage, Seattle
- Scene 2 Kitchen of a frame house, Seattle
- Scene 3 Backstage of a vaudeville house, Dallas
- Scene 4 On stage of a vaudeville theatre, Los Angeles
- Scene 5 Hotel rooms, Akron
- Scene 6 Chinese restaurant, New York
- Scene 7 Stage of Grantziger's Palace, New York
- Scene 8 Grantziger's office
- Scene 9 Theatre alley, Buffalo
- Scene 10 Railroad platform, Omaha

ACT TWO

- Scene 1 Desert country, Texas
- Scene 2 Backstage of a burlesque house, Wichita
- Scene 3 Backstage and on stage: Wichita, Detroit, Philadelphia, Minsky's
- Scene 4 Louise's dressing room
- Scene 5 Bare stage after the show

Musical Numbers

Overture

ACT ONE

- Rose's Entrance: Let Me Entertain You
- Some People
- Small World
- Baby June and Her Newsboys
 - Let Me Entertain You
 - Recitation and Military Routine
 - The Scene Continues: Let Me Entertain You
 - Military Routine – Part II
- Mr. Goldstone
- Little Lamb
- You'll Never Get Away From Me
- Farm Sequence
- Broadway
- If Momma Was Married
- All I Need Is The Girl
- Everything's Coming Up Roses

Entr'acte

ACT TWO

- Toreadorables
- Together Wherever We Go
- Together Wherever We Go Encore
- You Gotta Get A Gimmick
- Incidental Music – Scene 3
- Small World – Reprise
- Gypsy Strip Routine: Let Me Entertain You
- Rose's Turn
- Act II Curtain
- Playout

Ensemble



Adrian Barnes

Adrian's face will be a familiar one to theatregoers. In a career spanning over 30 years, Adrian has acted, sung and danced in the West End, Europe and every capital city in Australia and he still hopes to add America to that list. Adrian's Australian credits include *The Pirates of Penzance* for the Victoria State Opera and Essgee Entertainment and *Seven Little Australians*.

On television, he has appeared in *The Young Doctors*, *Sons and Daughters*, *Hendersons Kids 2* and *The Power and The Passion*. *Thank God He Met Lizzie* was Adrian's most recent film appearance in which he played a rather different Catholic priest.

Over the last few years, Adrian has been teaching at The Actors' Centre in Sydney and the Ballarat Academy of Performing Arts. He has directed two major Begonia Festival productions with the students from the Ballarat Academy. Adrian has just finished wrestling with 120 performers, mostly children, in a production of *Oliver*, which he directed for the Griffith Regional Theatre.



Louise Bell

Studying dance with the May Downs School of Dancing and singing with Kathryn Sadler, Louise has appeared most recently in the Adelaide and Perth tours of *The Boy from Oz*, after playing the role of Gymnasia in Simon Gallaher's Australia/New Zealand tour of *A Funny Thing Happened on the Way to the Forum*. Prior to this she performed for the

Victoria State Opera in the Brisbane tour of *My Fair Lady* and in *Iolanthe*, in *Sesame Street Live* for Michael Edgley and in Joan Brockenshire and Tommy Dysart's production of *Hocus Pocus*.

She has appeared at The Lido Cabaret Restaurant as a singer and dancer and in Melbourne for numerous corporate events and promotions. Louise has also performed as a compere, singer and dancer with *It's Showtime* at Westfield for Oz Force Australia.

Louise manages her own dance school, Dolly's School of Dance. She would like to thank her family for all their support and dedicates this performance to her dearly loved 'Poppa'.



Randall Berger

Music theatre has always been a vital part of Randall's creative spirit since his first musical at age 13. American-born Randall emigrated to Australia in 1973, appearing in some of the last shows of the venerable J.C. Williamson's including *Irene*, *The Wiz*, *More Canterbury Tales* and *Annie*. He has also featured in over 35 notable film and television productions, including *Death of a Soldier*, *Come In Spinner*, *Phar Lap*, *Embassy*, *Stark*, *Spotswood*, *Good Guys Bad Guys*, *The Games* and as violinist Isaac Stern in *Shine*. He will appear later this year in *The Dish*, the new film by the makers of *The Castle*. Randall has been married for twenty-something years to drama educator, Helen Sandercoe, and they have three beautiful girls. His 'day job' is as a scriptwriter and creative director. Randall keeps a very short list of musicals in which he longs to perform. Now he can cross *Gypsy* off that list.



Jonathan Brooke-Densem

Jonathan has studied all forms of performance including drama, singing (classical, jazz and contemporary), piano and dance. He was a regular with the Christchurch Symphony Orchestra and has performed in many productions at the Court Theatre in New Zealand, including plays by Shaw, Chekhov, Shakespeare and Stoppard. Jonathan has also worked in film and commercials.

His music theatre credits include the role of Freddie in *My Fair Lady* at the Aotea Centre, Eddie in *Blood Brothers*, Simon in *Jesus Christ Superstar* for Harry M Miller and understudy to the lead role of Chris in *Mis Saigon*. Jonathan was a member of the *Les Misérables* company and understudied the role of Enjolras. Most recently, he appeared in The Production Company's *Call Me Madam*. When not performing, he keeps busy with recording and teaching commitments.



Rebecca Cardamone

Rebecca is 10 years of age and has been performing for over six years. She has participated in various eisteddfods and competitions, winning many awards for classical ballet, tap, jazz, singing and drama. She is also a skilled gymnast and has represented her school at state gymnastics finals.

Gypsy is Rebecca's first professional engagement and she is thrilled to be in the company of such experienced performers

from whom she hopes to learn a great deal. Her ambition is to have a career in showbusiness and she looks forward to many more opportunities to appear on stage.

Rebecca gets great support from her family, especially her mother who is her greatest mentor and best friend.



Kevin Coyne

Kevin has worked extensively overseas and throughout Australia. His many impressive theatre credits include *Carrie – The Musical* on Broadway. Kevin has appeared on the West End in *Chess*, *Tap Dogs* and *Hot Shoe Shuffle*, in which he also played for the Australasian tour.

He has performed in many Australian musicals including *The Wizard of Oz*, *Anything Goes*, *Dancin' Man*, *Crazy for You*, *The Boy from Oz* (where he was Dance Captain), *Chicago* and most recently The Production Company's *Call Me Madam*.



Thomas Egan

Thomas, 11, has studied tap, singing, jazz and ballet since the age of three with the Barbara Lynch Dance Studio and the Sharon Lawrence Academy of Dance. At just 10 years of age, he played the role of Young Peter in the Melbourne season of *The Boy from Oz*. With numerous appearances in fashion shows, cisteddfods, concerts and a special guest appearance on *The Denise Drysdale Show*, he is already a veteran performer.

Thomas appeared in the Australian Ballet's productions of *1914*, *Don Quixote* and *The Nutcracker*.

He enjoys playing football, skateboarding and is thrilled to be a part of this production of *Gypsy*. Thomas would like to thank Miss Lynch, Sharon Lawrence, his family and agent.



Andrew Hallsworth

Andrew made his theatre debut in Helen Montagu's original production of *42nd Street*, and has enjoyed a diverse career ever since.

Born in Melbourne, he trained in all facets of dance with the late Lance Davies and was also coached by Bev Palmer and Karen Jones before receiving a scholarship at The Dance Factory. Broadening his career in choreography and direction, Andrew has continued to develop his skills as a resident choreographer for Colors Entertainment Network. He also works regularly as a dancer and assistant for some of Australia's top choreographers on television and various corporate events.

His theatre credits include *Me and My Girl* (Dance Captain), *West Side Story*, *Red Hot & Rhonda*, *Fiddler on the Roof* (Dance Captain/Resident Choreographer) and *Jolson* (Dance Captain and Cover). For The Production Company, Andrew has performed in *Funny Girl*, *Call Me Madam* and now *Gypsy* and is delighted to be working again with Australian theatre legend, Nancye Hayes.



Anthony Hammer

Anthony was born in 1986 and started performing at nine years of age. He appeared in the VSO productions of *Pearl Fishers* and *Olegin*, Disney's *Beauty and the Beast*, MTC's *Madam Butterfly* and *A Dolls House*, the pantomime of *The Christmas Rescuers*, SLAMS musical *Oliver Twist* playing Oliver, for which he won a Lyrebird Award and was nominated for a Guild Award and the PAP production of *Seven Little Australians*.

In 1998, he was offered the role of Gavroche in *Les Misérables* but had to decline to take up the lead role of Ned in the TV series *Driven Crazy*. He was then cast as Craig in the TV series, *High Flyers*. Anthony successfully auditioned for the roles of Young Peter in *The Boy from Oz* and Kurt in *The Sound of Music* but once again, commitments in television prevented him from taking up these roles.

Anthony has been featured in many TV commercials such as TAC, Dairy Corporation and Centenary of Federation. He loves skateboarding, cricket, tennis, soccer, golf and break-dancing. He has two part time jobs that keep him busy but still has time to enjoy the company of his sister Katrina. He looks forward to treading the boards again in *Gypsy*.

Ensemble continued



Clive Hearne

One of Australia's most versatile actor/singers, Clive began his career in J.C. Williamson's production of *Call Me Madam*. He was delighted to be able to return to this great Irving Berlin musical, appearing as Senator Gallagher in The Production Company's staging in May this year. After more than 40 years in 'the business', he has played major roles in productions including *Paint Your Wagon*, *Can Can*, *Irma la Douce*, *South Pacific*, *Showboat*, *Kismet*, *Carousel*, *Promises Promises*, *Man of la Mancha*, the original Australian production of *Gypsy*, *Evita*, *Cabaret*, *Follies*, *Metropolis*, *Oklahoma!*, *A Little Night Music*, *Dimboola*, *Forty Carats*, *Voyage Round My Father* and *Sunset Boulevard*, where he played the role of Cecil B DeMille.

A generous supporter of regional theatre, he has directed and played numerous roles with some of Melbourne's leading theatre companies. In television, Clive 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* and *Blue Heelers*.

An active sportsman, Clive is still working on his golf handicap and also spends as much of his spare time as possible aboard his yacht, *Leading Lady*.



Nicci Hope

Nicci first started her training at the age of four with her mother, Jan Hope, at the Trend Dance Team, Brisbane. She later studied RAD classical with Elsie Seguss gaining advanced.

At age 16, she joined the original cast of *42nd Street*, understudying the role of Peggy Sawyer and touring Australia and New Zealand. Other musicals include *South Pacific* (Gordon Frost Organisation) in Chiang Mai, *Sunset Boulevard* (The Really Useful Company), the concert version of *Kismet* (Victoria State Opera), *Die Meistersinger von Nürnberg* (The Australian Opera), *The Boy from Oz* (original cast) as Pretty Keen Teen and Liza Minnelli understudy and *Chicago*, playing the role of Hunyak.

Television credits include host of the children's show *Teleclub* (Sunshine TV, Qld), *The Don Lane Show*, *Hey Hey It's Saturday*, *The Midday Show*, *Man O Man*, a one month guest role on *Neighbours* and numerous national and international television commercials.



Craig Lynch

Brisbane born Craig trained at the Anne Bertram School of Dance before receiving a full-time scholarship at Dulcie Lee's Dance Factory in Melbourne. He made his musical theatre debut in the Australian tour of Jon Nicholls' *Me and My Girl*.

For the last five years of the last millennium, Craig worked extensively in Europe as a choreographer and dancer for Sony Music recording artist Juliette and support dancer for The Backstreet Boys and Lionel Ritchie. He also performed the role of Flat-Top and Krupp in the German production of *Starlight Express*.

Other credits include Disney's *Aladdin* (Dance Captain), Expo 88, Kylie Minogue, *Hey Hey It's Saturday*, *Phoenix 2* (ABC) and most recently the Australian tour of *Jolson* for Jon Nicholls and Michael Breerton.

Not one to keep all his eggs in one basket, Craig is currently studying Travel and Tourism Consulting. He would also like to dedicate his performance to his family, who are all back together in Australia once again.



Nicholas Masters

Nicholas was born in 1987 and is currently in year eight at Melbourne Grammar School. In primary school, Nick appeared in several school productions, taking the lead roles of the King in *The King and I* and Prince Charming in the musical *Cinderella*. He is a keen singer, dancer and actor and has performed on the stages of The Concert Hall, the Robert Blackwood Hall and The Dallas Brookes Hall.

Nick gained valuable experience recently when he auditioned and was short listed for the part of Friedrich in *The Sound of Music*. He is currently the lead treble in the M.G.S. Chapel Choir directed by Philip Cormody. Nick is also a photographic model and appears in promotional videos. He has been learning the violin since the age of four and as well as clarinet and voice, he is now trying his hand at the electric guitar.

Nick loves to play soccer, tennis, computer games and card games. He is very much looking forward to participating in this production of *Gypsy*.



Tanya Mitford

Sydney born Tanya made her first stage appearance at the tender age of 18 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*.

Most recently Tanya appeared as Pinky in *Jobon*. This was a highlight in a career which has encompassed a memorable performance as the 'I've got tough teeth' Colgate kid, numerous other commercials and promotions, *The Midday Show*, 1996 *Faxtel Youthquake*; compering international and Australian Disney and Warner Bros productions, a national club tour of *The Kylie Show*; performances with Rhythm and Shoes Tap and Song trio, the *Sydney Opera House 20th Birthday Concert Performance* and *Royal Easter Show Band* member and choreographer. Tanya has also enjoyed her involvement in numerous charity events and amateur productions incorporating lead roles, ensemble, choreography, corps de ballet, orchestra member, conductor and back stage work.

Tanya also teaches at Dance World 301, National Theatre in St Kilda and many other schools throughout Melbourne and Sydney.



Dale Pengelly

Queensland born Dale commenced his dance training at the age of nine. After being accepted into the Australian Ballet School, Dale made his professional debut in *Hello Dolly!* (Queensland Theatre Company).

Dale's ballet credits include The Queensland Ballet for five years performing lead roles in *Romeo and Juliet*, Garth Welch's *Giselle* playing Albrecht and Jacqui Carroll's *Scheherazade*. Dale also performed with the Royal New Zealand Ballet as a senior soloist for 12 months and with the Sydney Dance Company for five years, performing in the majority of Graeme Murphy's popular works in Australia and on tour to the US, Europe and South America.

To follow were numerous musical theatre productions including *Hot Shoe Shuffle* with David Atkins, in which he played the role of Wing and toured both nationally and to Japan, NZ and for the highly successful West

End season at the Queens Theatre, London. He also appeared in *Crazy For You* (Gordon Frost), understudying Lank Hawkins, *Sweet Charity*, understudying and playing Oscar Lindquist, David Atkins' *Little Shop of Horrors*, understudying Seymour, *The Boy from Oz*, understudying and playing the lead role of Peter Allen and *Chicago*, understudying Amos Hart and performing the role of Sgt Fogarty.



Rod Waterworth

Rod has trained in all facets of theatre including dance, drama and singing. He has worked extensively in fashion parades and conventions throughout Australia.

His theatre credits include *Cats*, *Anything Goes*, *The Wizard of Oz*, *Possum Magic*, *Tannhauser*, *Faust*, *42nd Street*, *The Mack & Mabel Concerts*, *Me and My Girl*, *The Pirates of Penzance*, *Xerxes*, *My Fair Lady*, *Red Hot & Rhonda*, *Crazy For You*, *Winnie The Pooh*, *Jobon* and *Mame*, *She Loves Me*, *Funny Girl* and *Call Me Madam* for The Production Company.

Rod was a member of vocal groups The Stage Door Johnnys and The New Fabulous Rhythm Boys performing at the Gold Coast Jazz Festival, Prior Engagements Supper Club and on *The Midday Show* and *Good Morning Australia*.



Peta Webb

Peta studied dance with Beverly Rowles prior to studying full time at the NSW College of Dance, winning a scholarship to the Princess Grace School in Monte Carlo. Whilst there, Peta performed around France and Italy, including a Royal Command Performance. Peta has also studied drama and singing with renowned Sydney teachers.

Peta's theatre credits include roles in *Jerry's Girls*, *South Pacific* and the role of Louise in the Sydney Season of *Crazy For You* for the Gordon Frost Organisation. Peta also performed in the Australasian Tour of *42nd Street* for Helen Montagu Productions, *Cinderella*, *Aladdin* and *My Fair Lady* for IMG, and the role of Dottie in *Showboat* for Marriner Theatres.

Peta performed in and was Assistant Dance Captain for *Happy Days - The Arena Mega Musical* for Dainty Consolidated Entertainment and most recently appeared in *The Boy from Oz*. She has also appeared in the National Tours of *Aida* and *The Legends of Rock* for Kevin Jacobsen Productions.

Television appearances include *The Midday Show* with Ray Martin, *Hey Hey It's Saturday*, *Good Morning Australia* and *Breakers*.

A Memoir's Progress

by Gypsy Rose Lee

Gypsy Rose Lee, noted ecdysiast, television personality, actress and writer, wrote her memoirs *Gypsy*, published by Andre Deutsch Ltd. They subsequently were converted into the musical. The article here was written in 1959 when the musical was first produced. Gypsy Rose Lee died in April 1970.

I really wrote *Gypsy* for my son, Erik, so he would stop asking so many questions. We spend so much time together that we would always get around to talking about my past. You must know we have a house in New York. It has twenty-six rooms, a marble floor in the drawing room, a pool in the patio, an elevator and seven baths scattered about, but we don't spend much time there. We're usually on the road. I try to arrange my bookings so that we spend Christmas at home but that is rare.

Last year we celebrated our Christmas before we left for the West Coast. We had arrived in Chicago the next day and went to town between planes. The cab driver asked, 'Where to, lady?' 'Henri's,' I replied almost from force of habit. Erik's face lighted up at the name. 'Isn't that where you had your birthday party when you were in the Ziegfeld Follies?' I tried to remember.

'It was when you hurt your foot and had to do the act sitting down,' Erik said. My son has a memory like mine, sharp and clear for the trivia; but unlike me, he remembers names and dates. Next to Jules Verne, his favourite literature is my scrapbook. The family history is very important to him.

After lunch, Erik and I walked, stopping from time to time to glance into a window; and then suddenly the street seemed to change. I looked around expecting to see the Oriental Theatre and others that I had played in. I didn't see any of the landmarks but I knew the street. It was as familiar to me as home is to other people.

The Grant Hotel was there, with burned-out electric lights, a crooked, old sign, dingy net curtains and green shades that used to roll up suddenly and flap against the pane; the same noisy El train roared by, and I remembered how it used to shake the bed when my sister and I shared the room with Mother and the six little boys in the act slept in the room next to ours. I almost expected to see Mother leaning out of the window, yelling to me to be careful when I crossed the street.

'I used to live in that hotel,' I said to Erik. 'A long time ago when I was a little girl.'

Erik held his hands to the side of his face, the way I did, and peered into the lobby. 'You lived here?' he asked, a note of sympathy and disbelief in his voice.



Angela Lansbury as Rose. Original London production 1973

'It was nicer in those days,' I said, but as I said it I wondered. I saw again the washbasin in the corner of the room, the bare electric light bulb hanging from the ceiling and the big spot on the carpet the chambermaid had tried to blame on Mother's dogs.

'Is this the hotel where you met the man with the suitcase filled with pickled babies?'

'No dear. That was the Brevoort in St. Louis. This is where my pet monkey burned his hand on the Christmas-tree candle.' 'And where Auntie broke her front tooth kissing her doll? And where your Mother booked the act at an Elk's smoker by mistake?'

We had taken a long streetcar ride, the boys carrying the costumes, and when we finally arrived, the head Elk wouldn't let us go on. 'I had no idea it was a kid act,' he kept saying. 'This is a smoker. A stag party. This is no place for kids!' 'I don't care what it is,' Mother said. 'I have a contract and you either play us or pay us.' We got paid. Mother made sure of that.

'I wish I'd been in the act with you,' Erik said. 'But I guess your mother couldn't have found a place for me. I can't sing or dance or do anything.'

'I couldn't sing or dance, either,' I said, 'but she found a place for me.'

'Your mother,' Erik said, 'must have been a very nice woman.'

I couldn't help smiling at the word. Mother had been many things, but she had never been 'nice'. Not exactly. Charming, perhaps, and courageous, resourceful and ambitious, but not nice. Mother, in a feminine way, was ruthless. She was, in her own words, a jungle mother. The jungle was vaudeville of the 1920's and we were her brood. She knew too well that in a jungle it doesn't pay to be too nice. 'God will protect us,' she often said. 'But to make sure,' she would add, 'carry a heavy club.'

From life to book to musical is the way *Gypsy* has gone. The memoirs have come a long way. A whole cast of actors, singers, dancers, vaudevillians, strippers and other players are recreating the life that once I led. I almost wish that I could be in the act.



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Nancye Hayes
Director

Actor, dancer, choreographer and director, Nancye Hayes (OAM) is a theatrical institution. She began her career in J.C. Williamson's production of *My Fair Lady* in 1961. However, it was the title role of Charity in *Sweet Charity* in 1967 that established her name. Since then, she has sung and danced her way through a cavalcade of musical successes including *Pippin*, *Irene*, *Annie*, *Chicago* and *Guys and Dolls*, which won her a Green Room Award (Vic), the Norman Kessell Memorial Award and the Sydney Theatre Critic's Circle Award for Best Actress, *Sweeney Todd*, *Nine* and *42nd Street*, for which she received a Mo Award for best supporting female musical performer.

Other stage credits include *Broadway Bound*, *Showboat*, *Same Time Next Year*, *The Glass Menagerie*, *Steel Magnolias*, *Stepping Out*, *Livingstone*, *Death Defying Acts*, *The Mourning After*, *Follies* and most recently *Follies In Concert*. On television, Nancye has had guest roles on *Blue Heelers*, *The Dismissal*, *The Last Bastion*, *The Sullivans*, *Carson's Law*, *Rafferty's Rules* and *GP* and hosted the ABC's *Once in a Blue Moon* special featuring songs from Australian musicals.

Her choreographic credits include *Here Comes Showtime* for Marian Street Theatre, *My Fair Lady* for VSO (Melbourne, Sydney and Brisbane seasons), *Aladdin The Pantomime*, *Falsetto's* (STC) and *Guys and Dolls* for NIDA. Her directing credits include *The Fantasticks* for The Newtown Actor's Company, *For Gentlemen Only* for Kinselas, *Dames At Sea* and *The Songs of Jack O'Hagan* both for Marian Street Theatre. Nancye also worked as associate director alongside Judy Davis on *Barrimore* for the Sydney Theatre Company.

Her first cabaret show, *Nancye With An E*, written and directed by Tony Sheldon, has played throughout Australia and is available on CD.

In 1997, the Variety Club honoured Nancye Hayes with a Lifetime Achievement Award.



Guy Noble
Musical Director

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

He studied piano at the Sydney Conservatorium before travelling to London in 1991 with an Australia Council scholarship to work with the renowned accompanist Geoffrey Parsons. He worked in London for four years, at the end of which he joined the BBC as a presenter on Radio 3.

Since returning to Australia, Guy has performed with many of the major musical organisations in this country. He was a member of the Music Staff of Opera Australia, has conducted all the major symphony orchestras, performed for Musica Viva and lectured in music at James Cook University. His recording of *Perfect Strangers* (ABC Classics) with the TSO, Judi Connelli and Suzanne Johnston won an ARIA award in 1999. He has conducted many musical theatre productions, including the national tours of *Hello Dolly!*, *The Phantom of the Opera*, *Showboat*, the Melbourne production of *Sunset Boulevard*, and Sondheim's *You're Gonna Love Tomorrow* in the Concert Hall of the Sydney Opera House.

Guy is currently the breakfast presenter on ABC Classic FM, and has already this year conducted the West Australian, Tasmanian and Queensland Symphony Orchestras. Next week he stays 'on Broadway' for a concert with the Melbourne Symphony Orchestra at the Town Hall.



Jack Webster
Choreographer

Born in England, Jack's career has taken him to many parts of the world. He established himself as a dancer/choreographer in Britain and Europe, performing in variety shows, pantomimes, including at the London Palladium and many TV specials in London, Amsterdam, Berlin, Munich and Madrid. He appeared in the movies, *Oliver!* and *Scrooge* and the West End productions of *Promises, Promises* and *Mr & Mrs*.

Jack came to Australia in 1970 and has performed in many musicals including *Anything Goes*, *The Carol Channing Show*, *No, No, Nanette* and *Irene*. He branched out into acting and played major roles in *Gypsy*, *Man of La Mancha*, *A Chorus Line*, *Annie*, *Dames at Sea*, *Arturo Ui*, *Stepping Out*, *Black Comedy* and *Run for your Wife*. He has built a solid reputation as a character actor in roles ranging from Sergeant of Police in *The Pirates of Penzance*, Sam Wurlitzer in Brecht's *Happy End* to Mary Sunshine in STC's highly successful production of *Chicago*, which toured to Hong Kong. He has appeared in many Australian TV variety shows, mini-series, cabaret and movies, most notably, *Strictly Ballroom*.

Jack has directed productions of *Nonsense*, *Stepping Out*, *Three Postcards* and the Australian premiere production of *Sophisticated Ladies*. He directed and played the leading role of Julian Marsh in a pro/am production of *42nd Street* at the Hills Centre, Sydney and in Hobart. With Nancye Hayes, he co-choreographed *Dames At Sea* and co-directed *Here Comes Showtime* for Northside Theatre Company.

Jack will be remembered for his triple role performances in the phenomenal Australian musical success, *Hot Shoe Shuffle*, which played Australia, New Zealand, Japan and London's West End. He directed, choreographed and performed in *Oh Coward!* with Toni Lamond and Barry Quinn at Marian Street Theatre. Jack starred as Eddie Ryan in The Production Company's *Funny Girl* opposite Caroline O'Connor, Nancye Hayes and John O'May. Most recently he played Harry Cohn in *Jolson*.



Dale Ferguson
Set Designer

A graduate of The National Institute of Dramatic Art, Dale was the resident designer with the Queensland Theatre Company from 1990 to 1994 and with the Melbourne Theatre Company 1995 to 1998.

Dale's design credits include The Production Company's *Funny Girl*, *Mame* and *She Loves Me*; for the Melbourne Theatre Company, *The Chairs*, *Piaf*, *Trelawney of The Wells*, *The Resistible Rise of Arturo Ui*, *Any's View* and *Navigating*; for Playbox, *Nightfall* and *Burning Time*; for the Sydney Theatre Company, *Sylvia* and *The Girl Who Saw Everything* and for the Queensland Theatre Company, *The Cherry Orchard*, *Summer Rain* and *The Marriage of Figaro*.

In 1999, Dale was nominated for a Victorian Green Room Award for *The Resistible Rise of Arturo Ui*. He received a Green Room Award in 1998 for *Molly Sweeney* and the same award for *Dealers Choice* and *A Cheery Soul* in 1997. Dale was awarded the Loudon Sainthill Memorial Scholarship in 1993. Later this year, Dale will redesign *The Marriage of Figaro* for Belvoir Street Theatre at the Sydney Opera House Drama Theatre for the SOCOG Olympic Festival.



Leon Salom
Set Design Adaptation

Leon completed a Diploma of Performing Arts (Production and Design) majoring in design at the WA Academy of Performing Arts in 1995. After graduating, Leon was invited back to WAAPA to design set and costumes for *The Magic Flute* directed by John Milson.

Leon designed set and costumes for *Madame Butterfly – In Modd* – produced by the Melbourne Symphony Orchestra, the Melbourne Theatre Company, The Australian Ballet and the Victoria State Opera. This production was performed at the State Theatre of the Victorian Arts Centre and directed by Suzanne Chaundy. Other work includes set and costume design for *Into The Woods* for The Central Queensland Conservatorium of Music (directed by Kris Stewart) and set and costume design for *Thieving Boys/Like Stars In My Hands* for the Playbox Theatre (directed by David Bell) which subsequently enjoyed a return season, toured to Belvoir Street and received a Green Room Nomination for Best Design.

Leon's recent designs include set and costumes for a touring Jacobsen Group Production, *The Journey Girl* for Particular Productions (director Kris Stewart) at the Athenaeum Theatre, *The Dog's Play/A Few Roos Loose in the Top Paddock* (director David Bell) for the Playbox Theatre and *Diving For Pearls* for the Melbourne Theatre Company. He has just completed an engagement as set and costume designer for *Elegies for Angels*, *Punks and Raging Queens* for the Victorian AIDS Council and as costume designer for *Aqua Nova* with the West Australian Ballet.



Judith Cobb
Costume Co-ordinator

Judith has most recently designed sets and costumes for *Crazy Brave* at Playbox Theatre. Previously for Playbox, Judith has designed *A Return to the Brink*, *The Piccadilly Bushman* (costumes), *Waking Eve*, *Jerusalem*, *Underwear*, *Perfume and Crash Helmet*, *Sex Diary of an Infidel*, *The Temple* and *Pacific Union*.

For Melbourne Theatre Company, Judith has designed *Shark Fin Soup*, *Closer*, *Macbeth* (Education Program 1995/96), *I Hate Hamlet* (costumes), *Top End*, *St James Infirmary*, *The Proposal*, *The Respectable Wedding*, *Gods Best Country*, *As You Like It* (costumes), *A Lie Of The Mind*, *Salonika*, *The Levine Comedy*, *Pommies*, *Some Night in Julia Creek*, *The Celebrated*, *Reservoir by Night* (costumes), *Breaking The Silence*, *Candida*, *The Christian Brother*, *Buffaloes Can't Fly*, *Cheapside*, *Sail* and *The Changeling*.

For the Victorian Arts Centre, Judith has designed *Ginger Meggs and the Missing Link* (sets), *Talleys Folly*, *Three Men And A Baby Grand* (sets) and *The Hundred Year Ambush*.

Designs for other companies includes *Queen Kat*, *Carmel* and *St Jude Get a Life* for St Martins Theatre, *Hotel Sorrento* for HIT Productions, *Popcorn* for LETS, *The Threepenny Opera* for Queensland Theatre Company, *Joining The Chorus 1997* for the Ministry of Education, *Ladies Night* for Gateway, *Desirelines* for People Living With AIDS, *The Apprentice Time Traveller* for The Victorian Arts Council, *Twelfth Night* (costumes), *A Midsummer Nights Dream* (costumes), *Mourning Becomes Electra*, *Sightseers*, *The Old Maid* and *The Thief and Charlotte* for the Victorian College of the Arts, *Seduction Opera* for the Adelaide Festival, *The Life and Death of Sandy Stone* for Hocking and Woods, *The House That Jack Built* for La Mama, *Tico* for the Universal Theatre and *Nine Little Australians* for the Melbourne Writers Theatre.

Judith is currently Head of Drawing at Melbourne School of Fashion.

Judith has a Diploma of Applied Art in Fashion with Distinction (RMIT) and a Bachelor of Fine Art in Painting Honours with Distinction (RMIT).



Gary Senior
Lighting Designer

Gary first became interested in lighting at the age of six, experimenting with shadow puppets, projections and coloured filters. He began his career in the halcyon days of the live music industry as Lighting Director for many varied acts including Hunters & Collectors, Models, I'm Talking and others.

He has worked as an Automation Technician, Head Electrician and Lighting Director on productions of *Les Misérables*, *Cats*, *The Phantom of the Opera*, *West Side Story*, *Big River* and others. He has toured extensively and recently completed an engagement as Head Technician & Lighting Director for *Chicago* throughout Australia and South East Asia.

He is currently engaged as Project Manager for Bytecraft Pty Ltd, supplying lighting equipment to NBC television at the International Broadcasting Centre for the 2000 Olympics Games.



Julian Spink
System Sound
Sound Designer

Since incorporation in 1979, System Sound Pty Ltd has designed and engineered the sound for many quality musical, theatrical and contemporary events and productions.

Julian Spink has operated for performers such as John Farnham, Warren Zevon and Christopher Cross and toured with bands including Crowded House (Australian and New Zealand tours) and The Little River Band (Australian, US and European tours).

Julian joined System Sound in 1993 as head of department and operator for shows such as *Les Misérables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*. Julian supervised and assisted in sound design for the opening Sydney season of *The Boy from Oz*, the Melbourne 1999 New Years Eve Spectacular and also on the recent Australian and Asian tour of *Chicago*.

System Sound's other credits include the *Hong Kong Farewell Concert* and the *Official Handover Ceremony*, as well as concerts throughout Australia, Asia and New Zealand with Kiri Te Kanawa, José Carreras, Plácido Domingo and productions including *The Phantom of the Opera*, *Cats*, *Rent*, *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Miss Saigon*, *Aspects of Love*, *The Sound of Music*, *Pan*, *The Puccini Spectacular*, *Aida* and the arena tour of *Swan Lake*.



Talent Passion Innovation

Formed in 1969 to accompany performances of opera and ballet in Melbourne, The State Orchestra of Victoria is the resident orchestra of the Victorian Arts Centre. The Orchestra performs for 360,000 people each year with Opera Australia and The Australian Ballet in the State Theatre, in addition to regular, national tours with both companies. In addition, the Orchestra regularly accompanies OzOpera on tours through regional Australia, taking opera to locations as remote as Broome in Western Australia. In 2000, the Orchestra will perform in a season with The Australian Ballet as part of the Olympics Festivities.

In February 2000 the Orchestra was honoured with a prestigious Green Room Award for Contribution to the Artistic Life of Melbourne.

In addition to its work in the pit, the Orchestra has a lively and expanding life in the concert arena. The ESSO Concert in the Sidney Myer Music Bowl has become one of Melbourne's summer highlights, attracting audiences of up to 25,000. The Orchestra regularly appears in the Melbourne International Festival of the Arts, with programs ranging from Shostakovich to Cole Porter, and in regional festivals such as the Port Fairy Arts Festival and Cobram's Peaches 'n' Cream Festival.

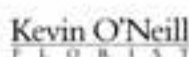
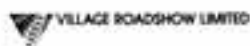
The State Orchestra of Victoria is achieving national and international recognition through its growing catalogue of fine recordings. The Orchestra's *Morning Melodies* Recording Series has received wide acclaim from critics and the public. The series, released on the Arts Centre label, consists of four volumes: *Popular Classics*, *A Morning in Vienna*, *The Romance of the Violin* and *Broadway Classics*.

Available on the ABC Classics label are the acclaimed *Madame Butterfly* ballet music and the music from the popular ballet production *The Sentimental Bloke* – both scores arranged and conducted by John Lanchbery. Also released during 1999 were Graham Koehne's evocative score from the Australian Ballet's production of *1914* and the spirited ballet music from Franz Lehar's *The Merry Widow*.

The music from The Australian Ballet's film of *Don Quixote*, co-directed by Rudolf Nureyev and Robert Helpmann, was released in mid 1999. This CD holds particular significance for the Orchestra as it recorded the 1966 soundtrack after Nureyev commissioned a new arrangement and orchestration of the score from John Lanchbery for the making of the film. John Lanchbery conducted both the original soundtrack and the CD released in 1999.

These recordings are available from the Arts Centre Shop and fine music stores. The SOV also features in numerous opera and ballet videos on sale at ABC shops.

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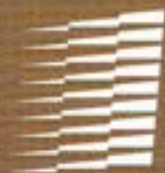
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