



The Production Company

SOUTH PACIFIC



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The Production Company
presents

SOUTH PACIFIC

Music by
Richard Rodgers

Lyrics by
Oscar Hammerstein II

Book by
Oscar Hammerstein II and Joshua Logan

Adapted from the Pulitzer Prize winning novel
Tales of the South Pacific by *James A. Michener*

John Diedrich

Katrina Retallick

Matt Hetherington

Marty Fields

Sunayan Devanesen Leon Koutoulas April-Marie Nebo
Soolin Ong-Tan Joe Petruzzi Natasha Quaresma Norman Yemm

Andrew Broadbent Andrew Curry Andrew Dunne Natalie Gilbome David Gould
Matthew Green Rosemarie Harris Bert Labonte Timothy Legge
Jackie Rae Lythgo Cameron Mannix Anna Marshall Andrew Moyes Mark Nivet
Simone Nyhuis Tyran Parke Monique Chanel Pitsikas Sarah-Jane Purnell
Matthew Robinson Simon Roborgh Tod Strike Stephen Wheat

Orchestra Victoria

Set and Costume Designer

Richard Jeziorny

Lighting Designer

Philip Lethlean

Sound Design

System Sound

Technical Director

David Miller

Musical Director

Guy Noble

Co-Director

John Diedrich

Co-Director and Choreographer

Jo-Anne Robinson

State Theatre, Victorian Arts Centre 20 - 23 August 2003

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on behalf of the Rodgers & Hammerstein Theatre Library of New York City

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as at 1 August 2003

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please contact The Production Company on (05) 9921 7156.*

Chairman's Welcome

Bali Ha'i may call you, any night, any day.
In your heart, you'll hear it call you, "Come away, Come away."

Come away with us tonight to the special island that is *South Pacific*.

We are so thrilled to present for you this masterpiece by Broadway's most celebrated of writers - Oscar Hammerstein II and Richard Rodgers. No other musical has as many hit songs - literally each song you are about to hear is a classic. And no other musical comes close to this wonderful blend of romance and drama. Groundbreaking in its time, *South Pacific* has an important message of tolerance and peace as well as being one of the most romantic stories ever staged. It is our first production from the pens of Rodgers & Hammerstein and we hope you'll enjoy it - it has been a delight to present.

We thank our terrific company headed by Jo-Anne Robinson and John Diedrich with Guy Noble, whom we welcome back to the State Theatre. The cast tonight are Australia's finest musical theatre performers bringing to life some of Broadway's most loved characters. We thank also our Sponsors and Patrons whose support helps "make our dream come true".

Tonight, we're glad you are sharing this enchanted evening with us. We hope you'll join us in October for more fun with *They're Playing Our Song*.

Warm regards,

Jeanne Pratt AC
Chairman



Directors' Foreword

Is there a better musical than *South Pacific*? Perhaps. But to many it is hard to surpass. It has arguably the greatest score written for musical theatre and the

integration of dialogue, music and lyrics is seamless. It is a majestic work tackling huge subjects seen through the experiences of flawed human beings who are swept up in tumultuous events that change their lives forever. It resonates boldly to us even today, especially in its treatment of the ever present issue of racial prejudice.

We think *South Pacific* is Rodgers and Hammerstein's and Joshua Logan's masterwork. We feel honoured to be given the opportunity to work on it by Jeanne Pratt and her Production Company team. We thank our outstanding cast who tonight will make Emile de Becque, Nellie Forbush, Joe Cable, Luther Billis, Bloody Mary and all the other legendary characters from *South Pacific* come alive for a whole new generation.

Our special thanks too, to Guy Noble for his wonderful interpretation of Rodgers' glorious music, Richard Jeziorny for his inspired designs, Philip Lethlean for his atmospheric lighting, the entire team from System Sound and to David Miller, Mark Wheeler and Rachel Taylor for making it all come together. Thank you all so very much.

Finally, we would like to dedicate our work on *South Pacific* to Oscar Hammerstein's late son, Jamie, who directed us both in *Oklahoma!* in the early 1980s, both in London and here in Australia and opened our eyes to the genius that was his father, Oscar.



Jo-Anne Robinson John Diedrich
Co-Director Co-Director



John Diedrich

Emile de Becque and Co-Director

John began his career as a child with J.C. Williamson's, appearing in *Camelot* and then *Oliver!* as the Artful Dodger. He produced and directed his first musical at age 19 when he presented *Minnie's Boys*, a musical based on the life of the Marx Brothers. Work as an actor followed in both plays and musicals, including *Salad Days* at St Martins, *Grease* for Harry M Miller, *Two Gentlemen Of Verona* for Kenn Brodziak and *Lloyd George Knew My father* with Sir Ralph Richardson. John then co-wrote, directed and starred in two highly successful revues; *Gershwin* and *The Twenties And All That Jazz*.

In 1980, John was taken to London to star as Curly in Cameron Mackintosh's revival of Rodgers & Hammerstein's *Oklahoma!*, directed by Oscar's son, James Hammerstein. For his performance, he was nominated for an Olivier Award as Best Actor in a Musical. He returned to Australia in 1982 to recreate the role in the Australian production.

In 1987, John 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 as the outstanding production of the year. John co-produced the original Australian cast album of *Nine* which won the ARIA Award for Best Soundtrack. He has recorded five other cast albums. John's other theatre credits include Inspector Javert in *Les Misérables*, Wolf and *Insignificance* for Playbox, *Aren't We All* with Sir Rex Harrison, *High Society* for Melbourne Theatre Company and *Dead White Males* for Sydney Theatre Company. In 1993, he again appeared on London's West End in the role of Frank Butler in Ronald Lee's production of *Annie Get Your Gun*.

In 1998, John created the role of the unscrupulous lawyer, Billy Flynn, in the acclaimed Australian revival of *Chicago*. In 2000, he was invited to London to play the role there. John last appeared with The Production Company as Mack Sennett in *Mack & Mabel*.

Television credits include *Bluey*, *Special Squad* and in the UK, *The Gingerbread Girl*. Film credits include Fred Scheppsi's *The Devil's Playground*. John is delighted to be back in Melbourne performing in his first Rodgers and Hammerstein work for 20 years and would like to dedicate his performance to the memory of his mother, June.



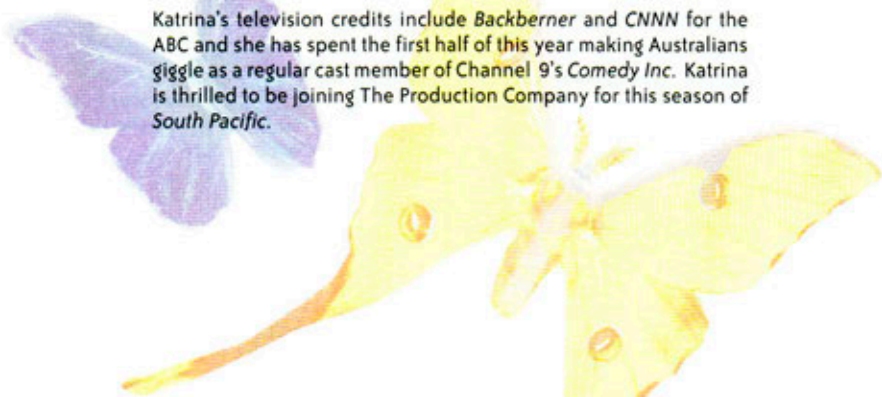
Katrina Retallick

Ensign Nellie Forbush

Katrina Retallick shares many attributes with our heroine, Nellie Forbush, including a love of adventure, an unshakeable optimism and a habit of breaking into song whatever the occasion! After completing a Bachelor of Arts at Sydney University and performing in over 15 shows with the Sydney University Dramatic Society (SUDS), Katrina travelled to London to study acting at the Central School of Speech and Drama, completing this in 1994. She then worked with Richard O'Brien in his Edinburgh Festival cabaret, *Mephistopheles Smith*. On returning to Sydney, Katrina performed in two touring shows with Theatre South, went on to cover Audrey in David Atkins' *Little Shop Of Horrors* in Sydney and Brisbane, appeared in *The New Rocky Horror Show* in Hong Kong and Sydney, covering and playing the roles of Janet and Columbia and also *Spring Awakening* for the Q Theatre.

In 2000/01, Katrina wrote and recorded the love song Wendy's Song for the stage show *Pan*, orchestrated by the Melbourne Philharmonic. She played Evie in the premiere of *Evie And The Birdman: A New Australian Musical*, wrote and performed a one-woman show called *Catching The Light* at the Stables Theatre (Sydney) and performed regularly at The Side-On Jazz Cafe. In 2002, Katrina played Frenchy in the big top tour of *Grease - The Mega Musical* (SEL/GFO).

Katrina's television credits include *Backberner* and *CNN* for the ABC and she has spent the first half of this year making Australians giggle as a regular cast member of Channel 9's *Comedy Inc*. Katrina is thrilled to be joining The Production Company for this season of *South Pacific*.





Matt Hetherington

Lt. Joseph Cable

Matt graduated from the Western Australian Academy of Performing Arts in 1996 (Musical Theatre). His theatrical credits include *Hair*, *Happy Days - The Arena Mega Musical* (Potsie), *I Love You, You're Perfect, Now Change*, *The New Rocky Horror Show* (Hong Kong), *The Boy From Oz* (original workshop), *The Wind In The Willows* and *Big River* (for which he received the Musical Theatre Guild Best Actor Award).

In 1999, he wrote and performed his one-man show *The Mad World Of...* at the Carlton Courthouse Theatre. Matt's television appearances include *Stingers*, *Marshall Law*, *Seachange* and *Queen Kat*, *Carmel & St Jude*. As a vocalist, Matt has made numerous television appearances on *Good Morning Australia*, *In Melbourne Tonight*, *Denise*, *Mornings with Kerri-Anne* and *Hey Hey It's Saturday*. He also fronts the band, Matt Hetherington & Beyond Belief, performing regularly at corporate functions in Melbourne and around the country.

Matt created the role of Berger in the 2002 Production Company season of *Hair* and received a Green Room Award nomination for his performance. He repeated this role for the recent national tour of the show, directed by David Atkins. He is delighted to be back with The Production Company for this presentation of *South Pacific*. In late September, Matt will appear at Chapel Off Chapel in the new Australian musical *After The Beep*. Late in 2003, Matt will star as Jerry Lukowski in the Australian premiere of the Broadway smash hit *The Full Monty*. Visit: mattheterington.com



Marty Fields

Luther Billis

Outside of Ray Walston, Marty Fields is the first comedian to play Luther Billis. Inside of Ray Walston, it's too cramped to play anything. Marty's background is out of focus. He reflects, "As a child, I was rejected by everyone except a nice old man who gave me liquorice through the school fence and flashed me; something my parents never did. They'd flash me but there was no liquorice."

Marty got a Green Room award for his role in *Crazy For You* and got three years for his role in the Pyramid collapse. Those were dark days, made even darker at night, but Marty's luck changed when he appeared in *The Lion, The Witch And The Wardrobe*, understudying the wardrobe, and often going on as its knob. Later, he was cast in the MTC's *High Society*. But he felt he never really fitted into the MTC. "I could tell they thought I was stupid simply by the intensity with which they said it to me."

Since then, Marty has achieved some success in stage and television so he was disappointed when he struggled to sell the TV rights to his one-man show. He eventually sold the rights to the Weather Channel, who covered it from their satellite camera. Marty remarks, "Nobody got the subtle stuff". Realising fame and money bring nothing but money and fame, Marty is thrilled to be involved with *South Pacific*. He would like to dedicate his performance to you, the audience. Because without you, he'd be working for the backstage crew and they can be a tough and cynical crowd.



April-Marie Nebo

Bloody Mary

Since graduating from Victoria University in 2000 with a BMus/BA, April-Marie was a Mobil Song Quest finalist, Dame Malvina Major Emerging Artist with the NBR New Zealand Opera Company and performed several operas and oratoria throughout New Zealand. Now based in Sydney, she has been studying with Anthea Moller, Andrew Green and Nicola Dorigo. This was made possible through two scholarships she won in 2001 - the Aotea Arts Award and the Tower Opera Scholarship.

In 2002, her engagements included Verdi's *Requiem* with Hamilton Civic Choir and the NZ Choral Federation in Wellington, *Last Night Of The Proms* with the Royal NZ Airforce and the NZ Symphony Orchestra, recitals for the New York Yacht Squadron and for the Crown Prince and Princess of Japan and a Rodgers and Hammerstein concert with the NZSO. In November last year, she toured to Los Angeles, Canada and the UK in *The Homecoming, Te Hokinga Mai*. In March this year, April-Marie performed two Verdi *Requiem*s in NZ and in October, she will sing in Mexico City, Buenos Aires and Brazil to commemorate 30 years of relations between South America and New Zealand, performing her own compilation of Maori songs.



Soolin Ong-Tan

Liat

At only 20, Soolin is thrilled to be making her professional debut in *South Pacific*. A performer at heart, she has been dancing since the age of three. Soolin studied the Cecchetti Method of ballet, jazz and tap at East Ivanhoe School of Dance with Nichole and Paul Davis.

She performed in various amateur theatre productions including *The Pirates of Penzance* and played the lead roles of Tracey in *Trivial* and Roxie Hart in *Chicago*. Earning a Premier's Award for Dance in 2000, she was fortunate enough to perform at the 2001 season of *Top Class*. She has recently been performing with the up and coming cabaret group, Elevation.

Soolin currently attends Centrestage Performing Arts School, where she studies with Leanne and Ian White and Denis Follington. Trained in classical violin and piano, Soolin recently discovered a love for jazz music and is studying voice with Noel Mendoza, a renowned jazz pianist and singer.

A full-time arts/law student at the University of Melbourne, she also finds the time to hone her martial art skills in Taekwondo. Soolin would like to dedicate her performance to her family, teachers and friends.



Mitzi Gaynor and Rossano Brazzi took the leads
for the 1958 film version of *South Pacific*,
produced by 20th Century-Fox.

ENCHANTED EVENINGS

**The Story of
South Pacific**

by Frank Van Straten OAM



In April 1951, Melbourne journalist Keith Dunstan visited the United States for the Herald. Of all the things he saw, it was the phenomenon of a show called *South Pacific* that impressed him most. 'This musical comedy has become part of New York, like the Statue of Liberty... Already actors have grown tired and weary and, like life itself, passed on their parts to younger and more vigorous players. New Yorkers consider *Kiss Me, Kate* and *Oklahoma!* mere trifles in comparison. England will see *South Pacific* around the end of this year, and Australia's turn will come some time in 1952. Then no doubt it will become part of the Australian scene, like 6 o'clock closing, and no petrol after seven...'

The show was already familiar to Australians. Although copyright prohibited the music from being broadcast, and prevented shops from selling the records and sheet music, it seemed, wrote Frank Doherty in *The Argus*, that 'every second overseas traveller is beseeched to bring back a record folio. I, for one, have received several invitations to parties with the delectable rider: we'll play the *South Pacific* music all night.'

South Pacific had premiered in New York in 1949. It was Rodgers and Hammerstein's fourth show, following the ground-breaking *Oklahoma!* (1943), *Carousel* (1945) and the unconventional *Allegro* (1947). After the latter's failure Rodgers vowed to never again push the boundaries of musical theatre. *South Pacific* was the answer: a sweeping, romantic theatricalisation of James A. Michener's best-selling book *Tales of the South Pacific*. With Mary Martin as Ensign Nellie Forbush, Ezio Pinza as Emile De Becque and Juanita Hall as Bloody Mary, it achieved 1295 performances

in New York. It was such an enormous hit that critic Walter Winchell dubbed it 'South Terrific'. Michener was rueful: 'Tickets became so precious that I couldn't afford to see it after the opening night.' In London, where the show filled the Theatre Royal, Drury Lane, for 802 performances, Mary Martin again played Nellie, with Wilbur Evans as Emile.

In Australia, the long-awaited announcement came in January 1952: J.C. Williamson's, then the country's dominant theatrical producers, would premiere *South Pacific* in Melbourne in the second half of the year. Almost immediately there were calls for the banning of two of *South Pacific*'s saucier numbers, 'There is Nothin, Like a Dame' and 'Bloody Mary'. There was press comment, too, on the need for what Frank Doherty called 'a suitable male chorus. This musical demands a tall, strapping, virile-looking, strong-voiced chorus. The songs could lose their value sung by a fly-blown chorus with high-pitched voices. The main thing needed is masculinity.'

And there was controversy over the casting. The first choices for Nellie and Emile were Joy Nichols and Plinio Clabassi. Nichols, a young, talented Australian, had scored an immense success in London in the BBC radio comedy *Take It From Here*. She was ready to sign a year's contract for *South Pacific* when the BBC recalled her for a new series of *TIFH*. Clabassi, an Italian basso, had been in Williamson's 1949 Italian opera company. Yes, he would take the part, but he could appear on only three nights each week...

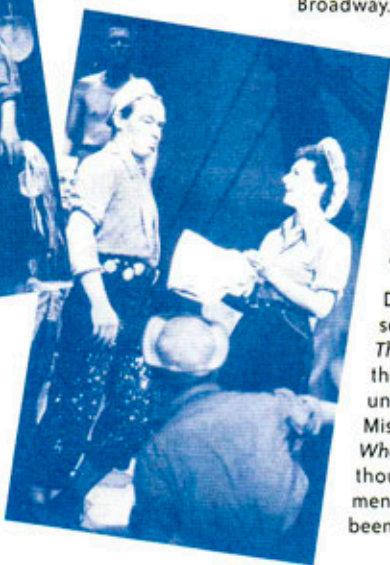
Finally vivacious Mary La Roche, who had toured in the road company of Rodgers and Hammerstein's *Allegro*, was cast as Nellie. Richard Collett, a Swedish baritone with opera, operetta, concert and film experience, would be Emile. Bloody Mary was Virginia Paris; once Loretta Young's housemaid, the youthful mezzo had understudied Juanita Hall on Broadway. Leonard Stone, a versatile

young comedian, was engaged to play Luther Billis. The part of Cable went to David Welch, a protégé of Ivor Novello. The remaining roles were cast in Australia. Charles Atkin, the stage manager for the Broadway production, was engaged as director.

Doherty was sceptical. 'A diligent search through *Who's Who in the Theatre* and the extensive files in the *Argus* office has failed to unearth any information about Miss La Roche, or her career. *Who's Who in the Theatre*, which includes thousands of names, has no mention of other 'stars' who have been brought out here.'



Myron McCormick as
Luther Billis with
Juanita Hall (Bloody Mary)
and Mary Martin
(Nellie Forbush).





**Ezio Pinza (Emile de Becque),
Barbara Luna (Ngana), Michael DeLeon
(Jerome) and Mary Martin (Nellie),
original Broadway cast, 1949.**

Raymond Bowers summed it up for Australasian Post: 'It was undeniably the firstest first night of the post-war season - and no place to be seen dead in a blue serge suit or last week's dress'. Predictably, the reviews were ecstatic. Frank Doherty said, 'All we had heard, all we had been led to believe, came true.' And H.A. Standish, in *The Herald*, predicted that 'South Pacific will roll and roll.'

He was right. *South Pacific* was a great big hit, and settled in for a long run. There were occasional hiccups. One night, for instance, the newly introduced policy of not admitting latecomers into the auditorium until a scene break led to a fracas which ended in the City Court, where two patrons from Sydney were fined £3 each for offensive behaviour. Richard Collett showed his versatility by singing the role of Scarpia in a matinee performance of the National Theatre's *Tosca* at the Princess. 'The fact that he sang in Italian against the rest in English did not detract, so realistic was his portrayal', reported Linda Phillips in *The Sun*. The performance on 2 June was augmented by 'an elaborate and colourful Coronation pageant', including beefeaters, a royal coach, robed peers and 'songs of patriotism and loyalty', all staged in front of a backcloth depicting the interior of Westminster Abbey. Veteran actress Lorna Forbes narrated, and Mrs Frank Tait (Viola Wilson) directed. The Melbourne run ended on 4 July 1953, after 42 weeks. It could have run longer, but the theatre was committed for the visiting Shakespeare Memorial Theatre Company.

**Mary Martin
as Ensign
Nellie Forbush,
original
Broadway cast,
1949.**



Local recruits included veterans John D'Arcy (Brackett), Barrett Fleming (Harbison) and Lulla Fanning (Bloody Mary's assistant). Among younger members of the cast were John Newman, Joyce Taylor, Coral Deague, Darryl Stewart, Billie Fowler, Olive Kingette, Wendy Selover, Kenneth Werner and Robert Healy. A 17-year-old Prahran girl, Janette Liddell, graduated from the ballet of *Kiss Me, Kate* to take the featured role of Liat, and a sweet-voiced 12-year-old Melbourne lad called Graham Ewer won the role of Emile's son, Jerome.

The Australian premiere was set for 13 September 1952, at His Majesty's Theatre in Melbourne. Six weeks before, 3AW, which was partly owned by Williamson's, suspended its regular 7.30 Sunday night Hit Parade of Popular Classics to give *South Pacific*'s score its first Australian radio airing. The Broadway cast album - a set of five 10-inch 78 rpm discs - hit the stores on 4 September; the LP 'microgroove' version would not be released for many months. Now on CD, it's been in the catalogue ever since.

The demand for first night tickets was immense, and regulars were restricted to four instead of the usual six. For the first time the upper circle could be booked in advance, at ten-and-sixpence (\$1.05) a seat, and evening dress was expected, 'though ballerina frocks should suffice for the ladies'. Williamson's emphasised that 'upper circle patrons will be allowed to use the same foyers as those who paid £2 (\$4) a seat for the stalls and dress circle.'

The opening night was spectacular. The governor, Sir Dallas Brooks, and Lady Brooks were there. So were the Prime Minister, Robert Menzies, with his wife and daughter. 'Noticed at interval' were Mrs Olive Thring, Hector Crawford and his wife, Glenda Raymond, Mr and Mrs John Casson, Mr and Mrs Garnet Carroll, and 'glamorous Melbourne model Bambi Shmith, who wore a striking draped evening gown of heavy sea-green satin with pink French roses cascading from the waist to give a bustle effect.'

The performance went without a hitch. There were twenty minutes of curtain calls and speeches.

**Juanita Hall as Bloody Mary,
Betta St. John as Liat and William
Tabbert as Lt. Joseph Cable,
original Broadway cast,
1949.**

The company moved to the newly refurbished Empire Theatre (later known as Her Majesty's) near Railway Square in Sydney. The season was not as sensationally successful as Melbourne, but lasted a respectable 26 weeks. Then New Zealand: a 16-week tour that included Wellington, Christchurch, Dunedin, Invercargill, Timaru, Auckland and Hamilton. Brisbane was next, then Adelaide, Perth and a triumphant return to Melbourne for four weeks, concluding on 20 November 1954. All told, *South Pacific* had notched up 113 weeks around Australia.



By this time there had been significant cast changes. Mary La Roche, Richard Collett and David Welch had returned overseas, to be replaced by Billie Fowler, Kenneth Werner and Darryl Stewart. Virginia Paris and Leonard Stone remained with the show throughout its run.

Billie Fowler starred again as Billie in a production at the Theatre Royal, Hobart, in 1961, with Neil Warren-Smith (Emile), Justine Rettick (Bloody Mary) and Norman Yemm (Cable). Norman is Brackett in tonight's production. There was a season at His Majesty's in Perth in 1962; directed by Colleen Clifford it recycled the original sets and costumes. Hayes Gordon took time off from his Ensemble Theatre to direct a truncated version at Sydney's Menzies Theatre Restaurant in 1965. Kenneth Werner repeated his role as Emile, with Peggy Mortimer (Nellie) and Rosina Raisbeck (Bloody Mary). Colin Croft was Billie, a role he had played in the London production. Edgar Metcalfe directed another production in Perth in 1984, with Denise Kirby, James Smillie and Joan Sydney. And of course there were countless amateur revivals, and the 1958 film with Mitzi Gaynor and Rossano Brazzi became a perennial favourite on TV, video and now DVD.

On 23 June 1993, a little over forty years after its Australian premiere, *South Pacific* returned in triumph in a splendid new production by the Adelaide Festival Centre Trust and Gordon/Frost Attractions. Nellie was played by Paige O'Hara, who'd provided the voice of Belle in Disney's *Beauty and the Beast*. The other leads were Andre Jobin (Emile), Roz Ryan (Bloody Mary) and Philip Gould (Cable). Christopher Renshaw directed. Brian Thomson designed the sets and Roger Kirk the costumes.

The show premiered at the Festival Theatre, Adelaide, on 23 June 1993, and toured to Melbourne, Sydney, Brisbane and Perth. Mary Rodgers (Richard's daughter) and William Hammerstein (Oscar's son) flew to Australia for the

opening.

and pronounced it

'a remarkable production made by people of great talent and imagination.'

In 2001 a new film of *South Pacific* was shot around Port Douglas. Glenn Close, Rade Serbedzija and Harry Connick Jr starred as Nellie, Emile and Cable. Simon Burke, Jack Thompson, Kimberley Davies, Steve Bastoni and Natalie Mendoza had featured roles. Though it was well received in the United States, the film is yet to be seen in this country.

And now the curtain rises on a sparkling new *South Pacific*, fifty years on. It's hard for veterans of that landmark first production to realise that it took place five decades ago. In 1982, on the show's thirtieth anniversary, John Newman took a break from rehearsals at Tikki and John Taylor's Theatre Restaurant in Melbourne, to reminisce. 'That was the golden era of musicals. There was something special about those post-war shows. Everybody was a little bit gloomy after the war, the economy wasn't too hot, and suddenly the musical came into its own. Along came *Annie Get Your Gun*, and *Oklahoma!*, and *Kiss Me, Kate*. Then *South Pacific*. Of course, it was memorable because Tikki and I were married while we were in it! But, really, it was the show. It was the top.'

© Frank Van Straten OAM

Frank is a theatre historian, author, radio presenter and former director of the Performing Arts Museum, Victorian Arts Centre. *Tivoli*, his colourful history of the much loved Australian variety and vaudeville circuit, will be published by Lothian Books in October 2003.



Cast of Characters

(in order of appearance)

Ngana	NATASHA QUARESMA
Jerome	LEON KOUTOULAS
Henri	SUNAYAN DEVANESEN
Ensign Nellie Forbush	KATRINA RETALLICK
Emile de Becque	JOHN DIEDRICH
Bloody Mary	APRIL-MARIE NEHO
Luther Billis	MARTY FIELDS
Lt. Joseph Cable	MATT HETHERINGTON
Cmdr. William Harbison	JOE PETRUZZI
Capt. George Brackett	NORMAN YEMM
Liat	SOOLIN ONG-TAN
The Company	ANDREW BROADBENT ANDREW CURRY ANDREW DUNNE NATALIE GILHOME DAVID GOULD MATTHEW GREEN ROSEMARIE HARRIS BERT LABONTE TIMOTHY LEGGE JACKIE RAE LYTHGO CAMERON MANNIX ANNA MARSHALL ANDREW MOYES MARK NIVET SIMONE NYHUIS TYRAN PARKE MONIQUE CHANEL PITSIKAS SARAH-JANE PURNELL MATTHEW ROBINSON SIMON ROBORGH TOD STRIKE STEPHEN WHEAT

Orchestra

Concertmaster	SUSAN PIEROTTI
Violins	LUBINO FERNANDES RACHEL GAMER RACHAEL HUNT ANNA McALISTER EDWINA KAYSER LEIGH RAYMOND CLAIRE TYRELL NADINE DELBRIDGE RAY HOPE DANNY NEUMANN DIANE FROOMES RAY FRASER
Viola	DENNIS VAUGHAN
Cello	DEREK JONES
Double Bass	VIVIENNE BROOKE
Flute	KATE STOCKWIN
Oboe	ANDREW MITCHELL
Clarinet	LUCINDA CRAN
Bassoon	RICHARD RUNNELS
Horn	LINDA HEWETT PAUL EVANS ROBERT SMITHIES ANTHONY POPE MARK SKILLINGTON SCOTT EVANS ANTHONY GILHAM
Trumpets	DAVID MARTIN
Trombones	MARY ANDERSON PAUL SABLINSKIS CONRAD NILSSON
Tuba	
Harp	
Percussion	
Drums	



SOL PAC

Production Credits

Technical Director	DAVID MILLER
Company Administrator	MARK D WHEELER
Stage Manager	ANNIE REID
Assistant Stage Manager	KIRSTEN MARR
Wardrobe Supervisor	KIM BISHOP
Wigs, Hair and Make up	CORRINE DAY
Sound Engineering and Production	SYSTEM SOUND
Production Sound Mix	NICK REICH
System Design	JULIAN SPINK
	JOHN SCANDRETT
Orchestral Sound	MARK BENSON
Head Radio Technician	BRIONY LEIVERS
Radio Operators	MELISSA PANETTIERE
	KERRIL EZZY
Rehearsal Repetiteur	GREG ROBERTS
Marketing and Design	RACHEL PAGE, JENNIFER KUMAR for BLAKE ADVERTISING
Publicity	SUZIE HOWIE, PAUL TAYLOR, LUCY ROWE for HOWIE & TAYLOR PUBLICITY
Set Construction	SHOW WORKS

Scenes and Musical Numbers

Setting: Two islands in the South Pacific
at the height of World War II

ACT 1

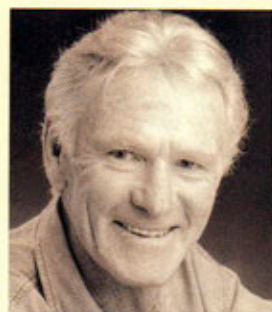
Overture - Orchestra

- Scene 1** The terrace of Emile de Becque's plantation house
Dites-Moi - Ngana and Jerome
A Cockeyed Optimist - Nellie
Twin Soliloquies - Nellie and Emile
Some Enchanted Evening - Emile
Dites-Moi Reprise - Ngana, Jerome and Emile
- Scene 2** The Seabees depot on the beach head
Bloody Mary - Seabees
- Scene 3** Bloody Mary's kiosk
There Is Nothin' Like A Dame - Men
Bali Ha'i - Bloody Mary
- Scene 4** The office of Island Commander, Capt. George Brackett
- Scene 5** The street outside the Commander's office
- Scene 6** The beach
I'm Gonna Wash That Man Right Outta My Hair - Nellie and Nurses
Some Enchanted Evening Reprise - Emile and Nellie
I'm In Love With A Wonderful Guy - Nellie and Nurses
- Scene 7** Capt. Brackett's office
- Scene 8** Bali Ha'i
Bali Ha'i Reprise - Girls
- Scene 9** A native hut
Younger Than Springtime - Cable
- Scene 10** A beach on Bali Ha'i
- Scene 11** Emile's Terrace
I'm In Love With A Wonderful Guy Reprise - Nellie and Emile
Act 1 Finale

ACT 2

Entr'acte - Orchestra

- Scene 1** Bali Ha'i
Happy Talk - Bloody Mary and Liat
- Scene 2** Rehearsal for the Thanksgiving Follies
- Scene 3** The Thanksgiving Follies
Honey Bun - Nellie and Billis
- Scene 4** Backstage of the Follies
My Girl Back Home - Cable and Nellie
You've Got To Be Carefully Taught - Cable
This Nearly Was Mine - Emile
- Scene 5** The island airfield
- Scene 6** Brackett's office
- Scene 7** The radio room at the airfield
- Scene 8** Brackett's office
- Scene 9** The beach
Some Enchanted Evening Reprise - Nellie
- Scene 10** The beach head
- Scene 11** Emile's terrace
Dites-Moi Reprise - Nellie, Ngana, Jerome and Emile



Norman Yemm

CAPT. GEORGE BRACKETT

Norman is one of Australia's most versatile and popular entertainers. He is best known for his television appearances as Detective Jim Patterson in *Homicide* (4 years), Harry Collins in *Number 96* (2 years) and Norm Baker in *The Sullivans* (8 years). As an actor, Norman has won the Penguin Award for Best Actor in a television series.

Last year, he co-starred with Gregory Peck and Patrick Stewart in the international miniseries, *Moby Dick*. Recently, he was inducted into the Channel 7 Hall of Fame for his services to the Australian television industry.

During the last few years, along with his TV commitments, Norman has starred in many theatre productions throughout Australia, including as Don Quixote in *Man Of La Mancha* and Hagg in *Kismet*. He also received rave reviews in New Zealand for his portrayal of Teyve in *Fiddler On The Roof*.

Over the years, he has sung, acted and directed in almost all the works of Gilbert and Sullivan. He has also directed numerous plays around Australia. Recently, he won a Lyrebird Award for Best Director for the Babirra Musical Theatre production of *H.M.S. Pinafore*.



Joe Petruzzi

CMDR. WILLIAM HARBISON

Since graduating from the National Institute of Dramatic Art (NIDA) in 1984, Joe has also 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*, *Biloxi Blues*, and most recently, *Daylight Saving*. For the Riverina Theatre Company, Joe has performed in *Elephant Man*, *Christie In Love*, *The Tempest*, *Cut And Running* and *Woodsong*.

Joe's many 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*, *Mambo Kings* and the soon to be released feature, *Love's Brother*.

Joe has previously appeared with The Production Company, when he played the role of William Desmond Taylor in 2001's *Mack & Mabel*.



Sunayan Devanesen

HENRI

Sunayan made his professional theatre debut in Stageright Australia's *Show Boat* at the Regent Theatre, following which, he produced and directed his own concept production of Andrew Lloyd Webber's *Tell Me On A Sunday*.

Sunayan completed a Bachelor of Performing Arts at Monash University and has since produced and conceived several concerts of contemporary musical theatre works at The CUB Malthouse and The Lido in Melbourne. Most recently, he was nominated for Best Actor in a Leading Role by the Music Theatre Guild for his portrayal of Judas in *Jesus Christ Superstar*. Sunayan's next project, Stephen Sondheim's *Merrily We Roll Along*, will open at the Cromwell Road Theatre in September. Sunayan is thrilled to be making his Production Company debut in *South Pacific*.



Natasha Quaresma

NGANA

Now aged 13, Natasha began singing at 11 and was signed to Sony Records at 12 for a five-album deal. She has performed at Crown Casino, the Athenaeum Theatre and in various competitions and showcases both in Melbourne and Sydney. She has been described by David Massey (Sony International A&R) as "one of their most amazing talents - a star in the making".

Winning many accolades from music producers, managers and artists who have been astounded at her stage presence, voice and professionalism, Natasha has also modeled and had an acting career since she was six months old, appearing in short films, mini series and commercials. Dancing has also been an integral part of her training, including ballet, Irish dancing and more recently, R & B, hip hop and rap. She is currently recording her first album, due out late 2004.



Leon Koutoulas

JEROME

South Pacific marks Leon's professional debut and he is delighted to be playing the role of Jerome for The Production Company. At eight years of age, Leon has been studying dance, drama and singing for three years at the Michelle Slater School of Performing Arts.

He has performed in many concerts, festivals and eisteddfods and earlier this year was an ensemble member of *The Little Sweep* for Oz Opera. Leon would like to thank his supportive parents and family and hopes you enjoy the show.





Andrew Broadbent

After a music education degree from Melbourne University and four years as a professional musician and teacher in Victorian high schools, Andrew moved to Perth to study Music Theatre at the Western Australian Academy of Performing Arts. Performance highlights at WAAPA include the central role of Les Darcy in the world premiere of the Enright / King musical, *The Good Fight*, *Sondheim's Into The Woods* (Narrator / Mysterious Man) and Kurt Weill's *Berlin To Broadway*. Andrew has just returned from Perth after a successful season of *Merry-Go-Round in the Sea* (Hugh) with the Black Swan Theatre Company, with whom he also starred as Simon Lecoœur in the world premiere of Lindsay Vickery's *Rendez-vous: an opera noir*, a co-production with Tura Events, in 2001.

Andrew Curry

For over a decade, Andrew has worked extensively in the entertainment industry, appearing in many top rating television shows, including *The Secret Life Of Us*, *Blue Heelers*, *The Games*, *The Adventures Of Lano And Woodley*, *State Coroner*, *Something In The Air* and *Neighbours*. In 2002, he played the role of Tony Sheridan in *All You Need Is Love*, then was co-host, reviewer and segment producer of the Network 10 entertainment news program, *Premiere*. Andrew plays the lead role in the recently released feature *The Inside Story*. This was filmed almost immediately following his role in another Australian produced feature film, *The Merchant Of Fairness*. Andrew plays weekly with his brother in an acoustic trio called Johnny.



Andrew Dunne

Andrew has appeared in many musicals throughout Australia and New Zealand including *The Phantom Of The Opera*, *The Pirates Of Penzance*, *A Funny Thing Happened On The Way To The Forum* and *Me And My Girl*. He has also appeared in productions of *La Cage Aux Folles*, *Fiddler On The Roof*, *Cowardy Custard* and *You're A Good Man Charlie Brown*. For Victoria State Opera: *Annie Get Your Gun*, *Carmen* and *Aesop's Fables*. Dramatic roles include *Loving Friends*, *Billy Liar*, *Fallen Angels* and *Pride and Prejudice*. For Garry Ginivan Attractions, Andrew has performed in *Puff The Magic Dragon*, *Possum Magic*, *The Tales Of Peter Rabbit*, *Winnie The Pooh*, *The Magic Faraway Tree*, *Noddy and Pinocchio - The Greatest Little Show On Earth*. He also appears with the highly successful corporate act, *The Three Waiters*, throughout Australia and overseas.

Natalie Gilbome



Natalie trained in voice at the Queensland Conservatorium of Music and has studied all facets of dance. She has toured Australia with *The Secret Garden* and as Assistant Choreographer for *The Sound of Music* and *Man of La Mancha*, both for the Gordon Frost Organisation. Natalie has performed in *Fiddler on the Roof* at the Regent Theatre and the Brisbane season of *The Wizard of Oz*, as well as touring Asia with Disney Live. Natalie has also directed the educational musicals *Going Places* and *The People in Your Pocket* in South Australia. For The Production Company, she has previously performed in *She Loves Me*, *How To Succeed In Business Without Really Trying*, *Mack & Mabel* and *Anything Goes*.



David Gould

Fresh from his acclaimed role as the Sergeant in the Australian Tour of *The Pirates Of Penzance*, David is a young veteran of musical theatre. In 1992, he performed his first major role as Caiaphas, alongside John Farnham in the national tour of *Jesus Christ Superstar*. He has since performed in international tours of *South Pacific*, *The Mikado*, in which he played the lead role and *H.M.S Pinafore*, performing the role of Captain Corcoran. He was nominated for both a Green Room Award and a MoVariety Award for Best Actor in a Musical. Recently, David played the role of Jeff in the musical, *Brigadoon* and his future engagements include his operatic debut in the role of Nourabad in Melbourne Opera's production of *The Pearl Fishers* at the Athenaeum Theatre.

Matthew Green



South Pacific is Matthew's first production with The Production Company. He has been involved in several Melbourne based productions including *Jesus Christ Superstar*, in which he played Caiaphas, *Chicago*, playing the role of Fred Casely, *Godspell* and *Joseph And The Amazing Techicolor Dreamcoat*. Matt is thrilled to be involved with *South Pacific*, as it is such a classic from the musical theatre repertoire and he hopes the audience has an 'enchanted evening'.



Rosemarie Harris

A graduate of the WA Academy of Performing Arts (WAAPA), Rosemarie majored in Musical Theatre

where she received the Finlay Award for Excellence. Since graduating, her credits include *The Gilbert & Sullivan Show* and *Hello, Dolly!* (The Production Company), *The People In Your Pocket* (Echelon Theatre), *And The World Goes Round* (Syke Productions), *The Virgin Wars* (Next Wave Festival), *Back To Bacharach* (Chapel Off Chapel) and a workshop of a new musical, *Batboy*, with Melbourne Theatre Company Wings project. This will be presented as a full production at Chapel Off Chapel in September. Rosemarie has appeared in numerous television productions including guest roles in *Blue Heelers*, *Micallef Tonight* and a new series called *Crash Burn*. She is also establishing herself as a singer / songwriter, which is her number one passion.

Bert Labonte

Bert has been busy with theatre and film commitments since returning home from the UK, where he covered and played the role of Peter in the Really Useful Group's tour of *Jesus Christ Superstar*. Essential Theatre, a company of which he is a producer/actor, has kept him busy with their annual summer winery tour of Shakespeare's best-known comedies and their new Australian works in Melbourne. Most recently, Bert appeared as a soloist in the orchestral premiere of the highly acclaimed *Songs For A New World*, by Jason Robert Brown, for the Adelaide Cabaret Festival. Other theatre credits include *Measure For Measure* and *Wait Until Dark* with the Melbourne Theatre Company, *Show Boat* for Marriner/Livent and *After Liverpool* with BLT. His film credits include *Evil Never Dies*, the much anticipated *Salem's Lot* and the highly commended Australian short film, *The Cook*. Bert's television credits include *Neighbours*, *Good Guys Bad Guys*, *Blue Heelers*, *Simone De Beauvoir's Babies*, *Backberner* and *Flipper*. Bert will soon be appearing in the Australian production of *The Full Monty*.



Timothy Legge

A late starter to performing, Tim began his musical theatre training at the age of 29 in 2001 at the National

Theatre. Since that time, he has played a number of leading roles including Javert in *Les Misérables* and Elwood in the world premiere production of *Jake Lives*. Tim was invited to

perform in Independent Classics' Night of Musical Theatre concerts in 2002 and 2003. *South Pacific* is Tim's first professional musical theatre production and he is thrilled to be a part of it.

Jackie Rae Lythgo



Jackie Rae studied at some of Australia's leading arts training institutions including the Victorian College of the Arts and the Johnny Young Talent School, and was awarded a scholarship to Dance Factory's full-time performing arts course. Jackie performed for many years as compere of Warner Bros. pantomimes for Conrad and Co. around Australia and teaches at many leading schools throughout Melbourne. Jackie's musical theatre credits include *Beauty And The Beast*, Philia understudy in *A Funny Thing Happened On The Way To The Forum* in Australia and New Zealand for Essgee, *Guys and Dolls* for The Production Company, Ronnie Boylan and Grace Farrell understudy in *SEL/GFO/Macks Entertainment's production of Annie*, Marty in *Grease - The Mega Musical* for GFO/SEL/RUC as well as understudying and playing Sandy in many performances and finally, *Hello, Dolly!* last year. As good things come in threes, Jackie is pleased to be in her third show for The Production Company in South Pacific and thanks her parents for always supporting her.



Cameron Mannix

Cameron hails from Melbourne. After completing three years of an Arts/Law degree, he set his sights on

something much more exciting - the stage! Cameron headed off to New York City (unfortunately for pleasure - not work) but was soon summoned back home after being accepted into WAAPA. Credits here include *Cinderella's Prince* in *Into the Woods*, Billy Hughes in the world premiere of *The Good Fight* (Enright / King), *Bye Bye Birdie*, *Berlin to Broadway* and *The Comedy of Errors*. Since graduating in 2002, Cameron has appeared in cabarets and a film script reading of *Access All Areas* (David Knox) at Chapel Off Chapel. Cameron is delighted to make his professional debut in *South Pacific* for Melbourne's own The Production Company.

Anna Marshall

South Pacific marks Anna's professional musical theatre debut. Anna graduated from the University of Melbourne with Bachelor Music (Voice Major) / Bachelor Teaching (Honours) degree. While at University, she received the Lois Singer Award for excellence in performance and education. She has been performing since the age of eight and has played principal roles in *Fiddler On The Roof*, *Joseph And The Amazing Technicolor Dreamcoat*, *Tarantara! Tarantara!*, *Trial by Jury* and a *Cinderella* pantomime. She has also performed in various cabaret shows, including a one-woman show at Capers Cabaret. Anna studies singing with Susan-ann Walker and also studies dance and teaches singing privately at various schools. She would like to take this opportunity to thank her family and friends for their ongoing support and encouragement.



Andrew Moyes

Andrew Moyes graduated from the Western Australia Academy of Performing Arts (WAAPA) in November 2002, where some of his favourite and featured roles included

Antipholus in Shakespeare's *Comedy Of Errors*, Father Coady / Thommo in the Enright / King musical, *The Good Fight* and the Wolf in Sondheim's *Into The Woods*. On graduating, he travelled to Dubai to play Prince Charming in Metropolis Entertainment's *Cinderella And Friends*. Andrew has just finished performing in a season of *Victoriana!* for the St Paul's College Union.

Mark Nivet

Mark was born in Trinidad, raised in Sydney and was singing and performing before he could talk. He has sung with The Australian Opera, including in the role of 2nd Boy in Mozart's *The Magic Flute*. He won the New Faces Final, performed the title role in David Reeve's *Cyrano de Bergerac*, opposite Simon Gallaher and Penny Hay, performed in *Grease*, directed by David Atkins for New Zealand and Melbourne and has played numerous shows with Disney Australia. Television appearances include *GMA with Bert Newton*, *John Mangos Show* and *Ernie and Denise*. Also, Mark has sung in top Melbourne clubs, appeared in New York's top cabaret clubs with his show *A Touch Of Class*, receiving excellent reviews and written/recorded with three time Grammy winning producer, Narada Michael Walden (Whitney Houston, Aretha Franklin).



Simone Nyhuis

Simone started her training at the age of four and was performing professionally by the age of eight in commercials, cabarets, bands, modelling, theatre and television shows around the world. She made her musical theatre debut in *Smokey Joe's Cafe* and went on to play the lead role of Patty Simcox in *Grease - The Arena Spectacular*, while also understudying the role of Sandy. Simone has previously appeared with The Production Company in *Call Me Madam*. Following this, she spent a year in Japan, performing in the musical theatre show for the opening year of the new Universal Studios there, in which she played the lead role of Hop. Some of her television credits include *Good Morning Australia*, *Getaway*, *Young Talent Time* and *In Melbourne Tonight*.



Tyran Parke

Tyran graduated from Musical Theatre at the Western Australia Academy of Performing Arts (WAAPA) in 1998 after studying acting at Theatre Nepean. Whilst at

WAAPA, Tyran performed in the world premiere of John Traverter's *Let Us Begin Again* for Perth Festival and appeared in *The Magic Flute* for the WA Conservatorium. Since graduating, his credits include the role of Rolf in the GFO/SEL production of *The Sound Of Music*, Frank in *Mack & Mabel*, John in *Funny Girl* and he appeared in *Anything Goes* with the The Production Company, *Sunday In The Park With George* at NIDA, *Nostradamus* for Stageworks and performed his own one-man show, *Since You Stayed Here*. He is a regular artist on *Good Morning Australia* and at Star City in Sydney. He has recently completed the national tour of the IMG production of *Oliver!*, which included a season in Singapore.

Monique Chanel Pitsikas

A graduate of WAAPA (2002) and the National Theatre Drama School (1999), Monique has worked in theatre, television, film and corporate events as an actor, singer and dancer. At age six, Monique saw *Cats* and the theatrical flame within her was kindled. She later appeared in The Really Useful Company's *Joseph And The Amazing Technicolor Dreamcoat*. Roles at WAAPA included *The Pajama Game* (Gladys), *Into The Woods* (*Cinderella*), directed by Jo-Anne Robinson, *Berlin to Broadway*, directed by Rhys McConnochie, *The Good Fight* (workshop and world premiere with Nick Enright and David



King), *The Rinse Cycle* (Spare Parts Puppet Theatre), *Bye Bye Birdie* (Gloria Rasputin) and *The Comedy Of Errors*. Recently, Monique appeared in *An Evening Of Music Theatre*, directed by Mark Jones. She dedicates this performance to her supportive family and friends.



Sarah-Jane Purnell

Sarah-Jane was born in Sydney and trained in all facets of dance, majoring in classical ballet for 14 years

with Trudi Collett. Throughout high school, she was involved in numerous local productions including *West Side Story*, *Oliver!*, *Little Shop Of Horrors* and *Summer Of The Seventeenth Doll*. Moving to Melbourne in 2000, Sarah-Jane joined Dance World 301 to further develop her dance and musical theatre skills and graduated with a Diploma in Performing Arts in 2002. Her professional debut was with the Opera Australia's *Faust*, after which she joined The Production Company's season of *Hello, Dolly!* In 2003, she performed in Hong Kong at the ground breaking ceremony of Disney World and on her return, joined the production of *Lucia Di Lammermoor* with OA. Sarah-Jane is thrilled to be a part of The Production Company team for South Pacific.

Matthew Robinson



A WAAPA graduate in 2000, Matthew's stage credits include *The Sign Of The Seahorse*, the original Australian cast of *Mamma Mia!*, Sydney, Melbourne and Perth seasons of *Back To Bacharach*, *Sunset BBQ* (midsumma), *Welcome to ... Ed's Head* (Chapel Off Chapel) and, most recently, the role of Teague in *God's Last Acre* for Playbox. As a songwriter, Matthew's work has been performed nationally in concert and cabaret, receiving the Judges' Award for new original work at the 2003 Sydney Cabaret Convention. As recently heard on Triple M, Matthew is a member of original band Inside Zero. His film and television credits include *A Most Deadly Family* and *Enashell*. Matthew is soon to feature in the Australasian premiere of Stephen Sondheim's *Saturday Night*.



Simon Roborgh

Simon moved to Melbourne in 2002, after working extensively throughout New Zealand in television, theatre

and musical theatre. Since his arrival in Australia, he has since appeared on stage in *Gangland* for the Melbourne Fringe Festival and on TV in *Blue Heelers*. He had a lead role in the short-film *Not What I Expected*, which was a Tropfest finalist this year and will also be seen on the new Channel Ten series, *Crashburn*. South Pacific marks Simon's debut for The Production Company.

Tod Strike



Tod gained his Bachelor of Arts in Music from Queensland University of Technology, completed a year in the preparatory course at the prestigious Queensland Conservatorium of Music and studied singing with Raymond Connell. Tod has appeared in *Cats* and *Grease*, both under the 'Big Top' and recently in *Footloose* at Sydney's Capitol Theatre. He has also appeared in *The Merry Widow* and *A Funny Thing Happened On The Way To The Forum*. Other appearances include *Joseph And The Amazing Technicolor Dreamcoat*, *Into the Woods*, *Kiss Me Kate*, *Calamity Jane*, *Chess*, *Little Shop Of Horrors*, *Les Misérables*, *Sweet Charity* and *Cabaret*. Opera credits include *Turandot* and *Otello* for Opera Queensland and *Madama Butterfly*. Tod regularly performs with the Ten Tenors, including on their CD, *Tenorissimo*. He would like to dedicate his performance to the ever present strength and support of his loved ones and to the loving memory of his mother, Eva, who was, and always will be, his source of inspiration.



Stephen Wheat

Since graduating from the Western Australian Academy of Performing Arts in 2001, Stephen has appeared in *And The World Goes Round* at Chapel Off Chapel and

The Music Man for The Production Company. He also choreographed and performed in *On A Night Like This*, a Kylie Minogue tribute show. His film credits include *Dreams Of An Ordinary Man*, the award winning short film *Love Is A Cliché* and a workshop of *The Garage*, written and directed by Nadia Tass. Earlier this year, Stephen toured Australia with *Shout! The Legend Of The Wild One*, understudying and performing the role of Lee Gordon. He has most recently appeared in *Bye Bye Birdie* for The Production Company.

Richard Rodgers and Oscar Hammerstein II Music and Lyrics

Individually, Richard Rodgers (1902 - 1979) and Oscar Hammerstein II (1895 - 1960) would both be counted as major contributors to the American musical theatre. As a partnership, they are arguably the greatest creative team there ever was.

Rodgers had a long collaboration with Lorenz Hart, during which time they wrote eight musicals including *Babes In Arms*, *The Boys From Syracuse*, *On Your Toes* and *Pal Joey*. He also wrote with other lyricists including *Do I Hear a Waltz* with Stephen Sondheim and his final score, *I Remember Mama*, with Martin Charnin (*Annie*) in 1979. Hammerstein came from a background in operetta but for one show alone, he could have earned his place in any musical theatre 'Hall of Fame'. In 1927, he wrote the lyrics to Jerome Kern's music for *Show Boat*.

When Rodgers and Hammerstein came together in 1943 for *Oklahoma!*, they completely changed the form of musicals. Up to that time, the emphasis in musicals had been on comedy, chorus lines, frivolity; they were meant to be light song and dance entertainments. With *Oklahoma!*, Rodgers and Hammerstein re-directed the focus to the characters and the story; the music and songs were written to blend seamlessly with the book and were an integral part of advancing the plot. On one occasion, the great Cole Porter was asked to nominate the most profound change in musical comedy he'd experienced. He replied simply, "Rodgers and Hammerstein".

Oklahoma! was followed by *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King And I* (1951), *Me And Juliet* (1953), *Pipe Dream* (1955), *Flower Drum Song* (1958) and *The Sound Of Music* (1959). They wrote *State Fair* (1945) for film and *Cinderella* (1957) for television. Collectively, the Rodgers and Hammerstein musicals earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and two Emmy Awards.



Oscar Hammerstein II and Richard Rodgers during rehearsals for the original Broadway production, 1949.

Jo-Anne Robinson Co-Director and Choreographer

In London, Jo-Anne has worked on many West End productions, including *A Chorus Line*, *Oklahoma!* and *Cats*. She has choreographed *The Hunting Of The Snark* and *Aspects Of Love* in both Australia and England, *Nine* in Australia and worked with Gillian Lynne and Trevor Nunn on the original production of *Cats* in London and New York. She has continued to stage productions of *Cats* around the world.

She has also choreographed for Opera Australia and various award ceremonies, both in England and Australia; T.V. productions, films and mini series and maintained her position as Resident Director and Resident Choreographer on *The Phantom Of The Opera* and Resident Choreographer on *Miss Saigon* whilst studying Italian and Art History in Australia. Jo-Anne directed and choreographed *The Music Of Andrew Lloyd Webber* in China (Really Useful Company, Australia), *Into The Woods* for WAAPA and directed *Mack & Mabel* for The Production Company in 2001. She has just returned from Korea and Taipei having staged another two successful productions of *Cats*.

Jo-Anne is very happy to be back in Australia to work on the Rodgers and Hammerstein classic, *South Pacific*, with husband, John Diedrich.





Guy Noble

Musical Director

Guy Noble is well-known to a national audience as the presenter, for three years, of the Breakfast program on ABC Classic FM. He has worked in many different areas - the common link being music.

He studied piano at the Sydney Conservatorium before travelling to London 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 conducted all the major symphony orchestras, both in recording and concert. His conducting credits also include numerous music theatre productions - the national tours of *Hello Dolly!*, *The Phantom Of The Opera*, *Show Boat*, *Sunset Boulevard*, *Man Of La Mancha*, the new musical *The Sign Of The Seahorse* (with the MSO and Playbox) and for The Production Company, *Gypsy*, *How To Succeed In Business Without Really Trying* and *The Gilbert & Sullivan Show*.

Guy has recorded numerous CDs for ABC Classics, including the ARIA award-winning *Perfect Strangers* with Judi Connelli and Suzanne Johnston and *Make Believe* with Yvonne Kenny and the MSO. A CD released through his Breakfast program, *Contented Rest*, went gold with more than 35,000 copies sold. He is currently recording a new comedy CD for ABC Classics featuring Margaret Throsby and Wolfgang Amadeus Mozart!

Guy is the author of two books for Penguin - *Word Of The Day* and *More Word Of The Day*, and for ABC Books, *The Music Explorer*.

Richard Jeziorny

Set and Costume Designer



Richard Jeziorny is a Melbourne based designer whose previous musical credits include *The Threepenny Opera*, *Oliver!*, *Jesus Christ Superstar*, *Vincent*, *Follies* and numerous schools' tour projects for OzOpera. The 2003 production of *The Sound Garden* is currently touring schools in Victoria.

He has designed for drama, dance and puppetry throughout Australia. *Twinkle, Twinkle Little Fish*, based on the books of Eric Carle, had a successful season as part of the Sydney Festival and performed to packed houses this year at the New Victory Theatre on Broadway, with further tours planned for South East Asia. Richard also designed nine *Urban Dream Capsules* throughout the world, providing a practical, vibrant and colourful environment as a living space in department store windows for the four participating actors. The show has been presented in Ghent, London, Montreal, Chicago, Galway, Sao Paulo, Melbourne, Perth and Wellington.

In 2001, he was granted an Asialink residency in Ho Chi Minh City and returned there in 2002 to design, direct and teach, as well as conducting workshops with the Saigon Water Puppet Troupe.

Richard is the Set and Costume Designer for all three presentations in The Production Company's 2003 Season.



Philip Lethlean

Lighting Designer

Philip's 20 years of experience crosses both the theatrical and commercial sides of the entertainment industry. His lengthy association with international touring works has taken him throughout Europe, Asia and the Americas.

This is Philip's second engagement as Lighting Designer for The Production Company, having lit *How To Succeed In Business Without Really Trying* in 2001.

Other recent highlights include *The Lion*, *The Witch and the Wardrobe*, the current national touring production for Circus Oz, *The Hobbit*; Philippe Genty's *Stowaways*, *The Seagull* and *Life x3* for MTC. Current works include *Ruby Moon* for Neon Heart at Playbox and the upcoming *Yanagai Yanagai*.

A designer renowned for lighting new Australian works, Philip is a current recipient of an Australia Council Fellowship.



John Scandrett, Julian Spink, Nick Reich and Mark Benson for *System Sound*

System Sound has engineered such productions as *The Phantom Of The Opera*, *Les Misérables*, *Joseph*, *Rent*, *Cats*, *Aspects Of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *The Wizard Of Oz*, *Man Of La Mancha*, *Witches Of Eastwick*, *Cabaret* and currently, *Mamma Mia!* and *We Will Rock You*.

Mix engineering and sound effects for *South Pacific* are by Nick Reich, who joined System Sound in 1988, as Sound Operator on *Les Misérables*, *The Phantom Of The Opera*, *High Society*, *Five Guys Named Moe*, *Jesus Christ Superstar* (Korea), and MTC's *Into the Woods*, among many others. He was Assistant Sound Designer for the recent Australia and New Zealand tour of *Cats* and Sound Designer for The Production Company's *Guys and Dolls*.

John Scandrett and Julian Spink, speaker system designers for *South Pacific*, were collaborating Sound Designers for the productions of *Chicago*, *Man Of La Mancha*, and *Cabaret* and Julian has recently designed the sound for *Footloose* and *Hair*.

Orchestral sound is by Mark Benson, who joined System Sound in 1996, prior to which he was the Deputy Sound Master for the Victorian Arts Centre. With System Sound, Mark has designed, supervised and mixed many concerts and special events, including all the *Spray Farm Festivals*, concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra.

David Miller

Technical Director



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

David worked as the Production Manager for Victoria State Opera and International Management Group on projects including *West Side Story*, *The Puccini Spectacular*, *My Fair Lady*, two tours with Shirley Bassey, the *Werribee Park Festival*, *Dame Kiri Te Kanawa* and the Australian and Asian tours of the award winning *Chicago*. David now runs his own production company, David's Company, specialising in theatre and concert management. Projects have included *Buddy - The Musical*, *Always ... Patsy Cline*, *Oh, What a Night!*, *Spirit of the Dance* and *The Man From Snowy River* as well as being Technical Director for all of The Production Company seasons including the recent tour of *Hair*. In 2003, David has also been Production Manager for Playbox.



Orchestra Victoria

Orchestra Victoria is one of Australia's busiest and most versatile orchestras, bringing passion and vitality to each performance. Employing 69 permanent, full time musicians, Orchestra Victoria performs to over 300,000 people each year and is one of a select group of Australian arts companies to reach such a vast audience.

Orchestra Victoria performs for two thirds of the year with Opera Australia and The Australian Ballet. In addition to this major commitment to arts in Melbourne, Orchestra Victoria regularly produces concerts in partnership with charitable and community based partners throughout metropolitan and regional Victoria. Orchestra Victoria also partners with other leading arts organisations, including The Production Company, Melbourne Festival, International Management Group and Edgley International. In recent years, Orchestra Victoria has performed with many internationally acclaimed artists, including Italian tenor Andrea Bocelli, soprano Sumi Jo, The Royal Ballet and James Morrison. Orchestra Victoria has been the music behind The Production Company since the year 2000, for musicals including *Call Me Madam*, *Guys and Dolls*, *Anything Goes* and *Mack & Mabel*.

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	Ben Thomas
Production Co-ordinator	Naomi Adams

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Dame Elisabeth Murdoch AC, DBE
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**ARTS
VICTORIA**



Orchestra Victoria is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

For information about the Orchestra Victoria donation and sponsorship program, please call Anne-Maree Wheeler on 03 9694 3678 or email a.wheeler@orchestravictoria.com.au.



The Production Company

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Email: theproductioncompany@visy.com.au
www.theproductioncompany.com.au

BOARD OF DIRECTORS

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Sponsorship and Development Manager	Chris Gibbons
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SPECIAL THANKS AND ACKNOWLEDGEMENTS

Programme Article <i>Enchanted Evening</i>	Frank Van Straten OAM
<i>South Pacific Photos</i>	Mitzi Gaynor and Rossano Brazzi photo - US Museum of Modern Art
	Ezio Pinza, Barbara Luna, Michael DeLeon and Mary Martin photo - John Swope (material from the Billy Rose Theatre Collection)
	Myron McCormack photos - Bob Golby
	Rodgers and Hammerstein photo - John Swope (material from the Billy Rose Theatre Collection)
Original Choreography for Happy Talk	Joshua Logan
Rehearsal Studios	Victorian Concert Orchestra
Accounting	Tiffany Bahen, BDO Melbourne
Special Thanks	Tim Beveridge



Victorian Arts Centre

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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 reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.
- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, the Victorian Arts Centre is a smoke free area.



The Production Company
together with Gary Penny and John Rogers
presents

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Lyrics by CAROLE BAYER SAGER
Music by MARVIN HAMELISCH

They're Playing Our Song

Starring **Sharon Millerchip** and **Ian Stenlake**



Director Terence O'Connell Musical Director Guy Simpson

1-4 OCTOBER

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State Theatre, Victorian Arts Centre
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Groups 9685 2477

www.theproductioncompany.com.au



EXPERIMENTA *House of Tomorrow*

EXPERIMENTA HOUSE OF TOMORROW

> EXHIBITION

the Arts Centre, BlackBox and Theatres Building
5 September to 3 October 2003

100 St Kilda Road, Melbourne

Presented in association with the Arts Centre

Imagine living with interactive furniture, digital pets and virtual plants. What if you could dance on a carpet to change its pattern or ride a digital rocking horse to explore a simulated tropical island. Experience these fantasies of the future home created by Australian and international artists at this free interactive arts exhibition.

Join us for engaging and informative talks by artists from
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14 September: Christopher Langton

21 September: Aleks Danko

28 September: Sam de Silva

Café Vic, Theatres Building (St Kilda Rd Level)

Sundays at 3pm

FREE no bookings required

FIND OUT WHAT ELSE IS HAPPENING AT
THE ARTS CENTRE AT
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Some Enchanted Evening * *Bali Ha'i* * *There Is Nothin' Like A Dame* * *Younger Than Springtime* * *I'm Gonna Wash That Man Right Outa My Hair*

"This South Pacific proves
an outstanding musical
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SOUTH PACIFIC



One of the truly great epic musicals - RODGERS and HAMMERSTEIN'S SOUTH PACIFIC returns to Sydney's Theatre Royal on Thursday 22 July for a strictly limited seven week season. In an acclaimed new production directed by Jo-Anne Robinson, with the international

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Experience the lasting, perhaps eternal appeal of SOUTH PACIFIC, the vastness of sea and sky, looming over the small, fleeting concerns of flawed human beings who are nonetheless crucial, swept up in tumultuous events, who strive, fight, love and die. It will live in your memory forever.

*"Katrina Retallick
as Nellie Forbush is a
star in the making"*

Sunday Herald Sun

*"John Diedrich
perfectly cast
as the
debonair
Emile"*

Sunday Herald Sun

Starring

John Diedrich
as Emile de Beque

Katrina Retallick
as Ensign Nellie Forbush

Conrad Coleby as Lt. Joe Cable

Linal Haft as Luther Billis

April Marie Noho as Bloody Mary

Soolin Ong-Tan as Liat

Norman Yemm as Captain Bligh

Joe Petrucci as Commander Halsey





SOUTH PACIFIC

THEATRE ROYAL from 22 JULY

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SOUTH PACIFIC

Music by
Richard Rodgers
lyrics by
Oscar Hammerstein II

Starring
John Diedrich
and
Katrina Retallick

*It will live in
your memory forever...*

THEATRE ROYAL from 22 JULY

