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Marina Prior

in Irving Berlin's

**ANNIE GET
YOUR GUN**





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The Production Company
and Ernst & Young proudly present

Marina Prior
in
Irving Berlin's
ANNIE GET YOUR GUN
With Scott Irwin as Frank Butler

Music and Lyrics By Irving Berlin
Book By Herbert & Dorothy Fields
As revised by Peter Stone

Renee	Michael	Terence	
Burleigh	Carman	Donovan	
Gary	Adam	Ranjeet	Nicki
Down	Murphy	Starr	Wendt

Mason Allan	Louise Bell	Paul Biencourt	Shauni Chetcuti	Markham Gannon
Natalie Gilhorne	Phillip Haddad	Michael Lindner	Jackie Rae Lythgo	Gerald Marko
Madelyn Nosedo	Cindy Pritchard	Alex Rathgeber	Matthew Robinson	
Eliza Tarpey	Sophie Twaits	Sophie Viskich	Stephanie Watt	

Orchestra Victoria

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Paul Mercurio

MUSICAL DIRECTOR

Kellie Dickerson

DIRECTOR

Roger Hodgman

State Theatre, The Arts Centre **29 September - 2 October 2004**

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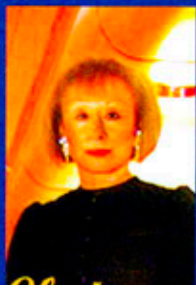
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Chairmans Welcome

Welcome to Buffalo Bill's famous Wild West Show!

Annie Get Your Gun is a Broadway classic and a show we have long hoped to bring back to Melbourne audiences. The score is packed with wonderful Irving Berlin songs - every one a hit. The story is a delightful romance against a backdrop of showbiz life on the road told with warmth and wit. It is with pride that we present it to you with our partners Ernst & Young.

We are delighted to welcome Roger Hodgman back to the company to direct this wonderful show. His talent and vision for the show have been the icing on the cake for us in 2004. We take great pleasure in welcoming the legendary performer, dancer and choreographer Paul Mercurio and one of Australia's most talented young conductors, Kellie Dickerson to the company.

For the role of our "lovely leading lady" Annie Oakley we had only one choice - the star of almost every major musical in Australia in the last two decades and Australia's own leading lady. We are thrilled to welcome back Marina Prior. Our "handsome and dashing leading man - Mr Frank Butler" joins us for the second time in 2004 - our newest star Scott Irwin. We are always delighted when performers come back and this show is no exception with more than 15 artists and creatives joining us again - including Terence Donovan, Gary Down, Adam Murphy and Renee Burleigh. To our newest company members we extend our thanks - Nicki Wendt, Michael Carman and the ensemble.

We thank Orchestra Victoria for giving us our fabulous Cowboy Band, our sponsors, patrons subscribers and you - our audience. Without your loyalty the show really wouldn't go on.

We have enjoyed every moment of bringing the show to you and hope you'll love Annie, Frank and Co too!

Lets Go On With The Show!

James Pratt

Jeanne Pratt AC
Chairman



Directors Forward

Irving Berlin was not meant to compose the music for Annie Get Your Gun, but thank goodness he did, as it is a wonderful score. Richard Rodgers, producer of the original production and the man who chose Berlin after Jerome Kern unexpectedly died, said it was the greatest show score ever.

Berlin's brilliant songs, with their often complex harmonies and subtle and deceptively simple lyrics, bring to life a simple love story of two people whom we sense are meant for each other from their first meeting, but have many things to sort out before they finally get together. The show is also a great "show business" musical with its understanding and affectionate observation of the ups and downs of life on the road.

Despite these attributes, Annie Get Your Gun has been rarely revived since the sixties, largely because some of the book and a few of the lyrics sat uneasily with a contemporary audience. The rather patronising attitude to North American Indians feels dated today.

Then a few years ago Peter Stone wrote a new book and new arrangements were made for a Broadway revival and this is the version you will see tonight. It is now presented as a "show within a show" and this aspect immediately appealed to me as suiting The Production Company model with its very short rehearsal period and minimum set and costumes. It puts the emphasis firmly on the performers, the music and the story.

We've had fun pulling it together during the last ten days. It has been a privilege for me to work with such a wonderfully talented cast and my two brilliant collaborators, Kellie Dickerson and Paul Mercurio.

Roger Hodgman

Roger Hodgman
Director

Marina Prior
in Irving Berlin's
ANNIE GET YOUR GUN



Marina Prior

ANNIE OAKLEY

Marina's first professional audition resulted in her first lead role - that of Mabel in the Victoria State Opera's *The Pirates Of Penzance*. She was subsequently invited to perform the role of Guinevere opposite Richard Harris in *Camelot*. She then went on to perform the characters of Jellylorum and Griddlebone in the Australian premiere production of *Cats*, Josephine in the Victoria State Opera's production of *H.M.S. Pinafore*, Kathy in the Lyric Opera of Queensland's *The Student Prince* and Adele in the Victoria State Opera's concert version of *Die Fledermaus*.

In 1987, Marina landed the role of Cosette in the Australian premiere of *Les Miserables* and at times appeared as Fantine in the same production. During this run, she took time out to play Hope Harcourt in *Anything Goes*. Marina created the role of Christine Daae in the original Australian production of *The Phantom of the Opera*, which she performed for three years. Following this theatrical success, Marina went on to star in roles such as Maria in *West Side Story*, Lily in *The Secret Garden*, Magnolia in *Showboat*, the title role of the *Merry Widow*, Miss Adelaide in *Guys and Dolls*, Jane Smart in *The Witches of Eastwick*, Belinda Blair in the hit comedy *Noises Off* and Mary O'Hara in *Harp In The Willow*.

A critically acclaimed Australasian concert tour with international tenor, José Carreras, remains one of the many highlights of Marina's career. Other concert

engagements include performances with the **Australian Philharmonic Orchestra**, **Melbourne Symphony Orchestra**, **Sydney Symphony Orchestra**, **Australian Chamber Orchestra**, **Queensland Symphony Orchestra** and the concert version of Stephen Sondheim's *Into The Woods* in which she sang the role of Cinderella.

Marina is also well known on Australian television through her appearances on variety shows such as **Good Morning Australia** and **Carols By Candlelight**. Amongst her television credits, Marina appeared as a guest lead in the award winning ABC Television series, **G.P.**

Marina has recorded three CDs accompanied by the Melbourne Symphony Orchestra: **Leading Lady** (which reached platinum status), **Aspects of Andrew Lloyd Webber** (which reached gold status and received an ARIA nomination) and **Somewhere — The Songs of Sondheim and Bernstein**.

She has received numerous awards including three MO Awards, two Green Room Awards, and the Advance Australia Award for her contribution to the performing arts. In 1999, Marina was guest of honour for the television program **This Is Your Life** which paid tribute to her career so far.

www.marinaprior.com



Scott Irwin

FRANK BUTLER

There's no business like show business....

12 years ago David Atkins together with John Frost plucked Scott from relative obscurity to understudy Guy Pearce as Danny Zuko in *Grease*. It was his first ever audition.

Scott spent the next 9 years forging a career as one of Australia's leading men. Roles such as Enjolras in *Les Misérables* the 10th Anniversary Tour' and replacing Hugh Jackman as Gaston in Disney's *Beauty & the Beast* (which earned him a Mo Award nomination) have been highlights. Other theatre credits include *The New Rocky Horror Show* (Paul Dainty), *Secret Bridesmaid's Business* (Playbox) and *The Sign of the Seahorse* (Playbox).

Television credits include *Good Morning Australia*, *The Midday Show*, *IMT*, *Today Show*, *Hey Hey It's Saturday*, *Blue Heelers* and *Home & Away* to name a few.

3 years ago, at the completion of the *Secret Bridesmaid's Business* tour Scott suffered a career threatening spinal injury. After extensive rehabilitation, he returned to the stage this year, starring in David Atkins' and IMG's

musical production of *The Full Monty*. Since then he made his debut with The Production Company as George Kitteridge in *High Society*, then participated in the workshop of *Eureka!* directed by Gale Edwards, and now continues his comeback in his second show with The Production Company. He is lucky to be walking, happy to be working, and thankful for the opportunity to be back in the business he loves...

.... Let's go on with the show!



Renee Burleigh

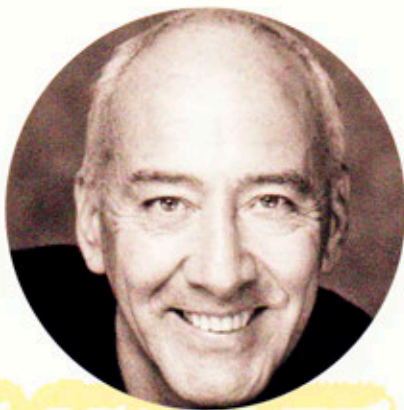
WINNE TATE

After completing her dance training at Vivienne Academy of Dance, Renee went on to train full time in Classical ballet at Dance World 301, later transferring to the Performing Arts course. Since then Renee made her musical theatre debut with The Production Company in their 2002 production of *Hello, Dolly!* She then went on to join *Cats* to tour Korea playing the role of Electra, and understudying and playing roles such as Bombalurina, Demeter, Jennyanydots, Rumpleteaser, Sillabub and Tantomile.

She then went on to join the World tour of *Cats* playing the role of Jemima in which she has just recently returned from a season in Taipei.

Renee has done extensive work as a commercial dancer, dancing in a Starburst TV commercial/ music video clip, and support dancer & music video clips for artists such as Shakaya, Joanne BZ and Ilanda, as well as many corporate events and dancing/modeling in many fashion parades. And for a few years now has done a lot of work with Walt Disney Australia, traveling to places such as Hong Kong & Japan able to play every little girl's dream, a Disney princess!

Renee is thrilled to be playing Winnie in *Annie Get Your Gun*.



Michael Carman

CHIEF SITTING BULL

In a career spanning almost 30 years, Michael has worked for all the principal theatre companies in Australia, and appeared in many varied television, film and radio productions. Audiences will know him from the successful ABC Drama series, *MDA*, as well as the many guest appearances he has made on television programmes such as *Blue Heelers*, *Stingers*, *Mercury*, *Good Guys Bad Guys*, *Homicide*, *Division 4*, *Bellbird* and *20 Good Years*. On film he has played an assortment of characters, most recently in *The Extra*, *Strange Bedfellows*, and *The Wannabes*, as well as *The Devils Playground* and *The Chant Of Jimmy Blacksmith*. On stage Michael has appeared in *Thyestes* for the Sydney Theatre Company; *Piaf*, *The Resistible Rise of Arturo Ui*, *Arcadia*, *A Flea in Her Ear*, & *Bedlam Autos* for the Melbourne Theatre Co; *Les Liaisons Dangereuses*, *Ragged Trousered Philanthropists*, & *The Man From Muckinupin* for the W.A Theatre Co; *Away*, *The Way of the World*, *Blithe Spirit* & *Room To Move* for the Hole In The Wall Theatre Co; and *Guys & Dolls*, *Trumpets & Raspberries* and *On Our Selection* for the New Moon Theatre Co. *Annie Get Your Gun* marks Michael's debut with The Production Company.



Terence Donovan

BUFFALO BILL

Terence Donovan's theatrical career began with *West Side Story* in 1960 at Melbourne's Princess Theatre, and has since encompassed roles as diverse as *Breaker Morant* in the 1977 eponymous Melbourne Theatre Company's production directed by John Sumner, Billy Flynn in Richard Wherritt's production of *Chicago* at the Sydney Theatre Company, and Senator Hedges in the 1999 Melbourne Theatre Company production of *Born Yesterday*. In 1977 he played Laurie in the original cast of David Williamson's *The Club* at the Melbourne Theatre Company. Terry has also appeared in virtually every Australian television series since the early 1960s, among them *Blue Heelers*, *Heartbreak High* and *Neighbours*, as well as amassing numerous TV credits in the U.K. between 1963 and 1967. The many films in which Terry has appeared include Bruce Beresford's *The Getting of Wisdom*, *The Money Movers* and *Breaker Morant*, as well as *The Man from Snowy River*, and most recently, *Horseplay*. *Annie Get Your Gun* marks Terence's second appearance for The Production Company this year, having played The Star Keeper in *Carousel*.



Gary Down

CHARLIE DAVENPORT

Gary Down has previously appeared with The Production Company playing Uncle Willie in *High Society* and Big Julie in *Guys and Dolls*.

He has appeared with The Melbourne Theatre Company in *The Visit* and more recently *Urinetown*, has directed *Talking Heads* and *My Brilliant Divorce* for hit productions and appeared in the film *Strange Bedfellows*.

His association with the Melbourne Theatre Company goes back almost forty years. His appearances include *Measure for Measure*, *Company*, *Rough Crossing*, *Breaking the Silence*, *Cyrano de Bergerac*, *Einstein*, (which also toured to America) and many more.

Other credits include *Venetian Twins* (State Theatre Company), *Aladdin* (IMG), *As Is* (Gordon Frost), *Sweet Charity*, *Pirates of Penzance*, *Noises Off* (Mercury Theatre) and *Down an Alley Full of Cats* (New England Theatre Company).

Listed among his film credits are *I've Come About the Suicide*, *Alvin Purple*, *Ground Zero* and *Duet for Four*. On television he has been seen in *Blue Heelers*, *The Secret Life of Us*, *MDA*, *Home and Away*, *G.P. Rafferty's Rules* and all the Major Crawford series.





Adam Murphy

FOSTER WILSON / PAWNEE BILL

Adam has lived a large portion of his life in New Zealand but now calls Melbourne home. He studied Drama and Film Studies at the University of South Australia and trained at the Bay of Plenty Academy of Performing Arts (NZ). Adam has appeared in *They're Playing Our Song*, *The Gilbert & Sullivan Show*, *Call Me Madam* and *Carousel* for The Production Company as well as the Pratt prize workshop of *Sideshow Alley*.

Other stage credits include *Urinetown* (MTC), *Mamma Mia!* (Dainty Consolidated) and *Les Miserables* (Cameron Mackintosh). His many productions in New Zealand include *Kiss Me Kate*, *Blue Sky Boys*, *Desire Under the Elms*, *Someone Who'll Watch Over Me*, *Caesar and Cleopatra*, *Travels With My Aunt*, *Mother Courage and her Children*, *The Queen and I*, *This Other Eden*, *The Wind in the Willows* and *She Loves Me* for The Court Theatre. *Blue Sky Boys*, *Where Would a Songwriter Be Without Love?* and *The Revenger's Tragedy* for The Fortune Theatre and *The Official Tribute to the Blues Brothers* (The Ascot Group). Television credits include *The Trivia Company* (NZ.), *Shortland Street* (NZ), *Eugenie Sandler*, *Halifax f.p.*, *Neighbours*, *Blue Heelers* and *The Forest*, a short feature film.



Ranjeet Starr

TOMMY KEELER

Ranjeet is very excited to be making his Australian professional theatre debut as a part of *Annie Get Your Gun*. He has recently finished swinging *Cats* throughout South Korea as a part of the *Cats Korean Big Top Tour* (Really Useful Co / Seol & Co), playing the role of Murad and covering Munkustrap, Skimbleshanks, Plato/McCavity and Alonzo to name a few. Ranjeet trained with Noeleyne Wilson - The Ballet School (Perth, WA), Danceworld 301 (Melbourne, VIC) and vocals with Gina Hogan. He has also just completed his own cabaret *...and the boy can cook?* as a part of the Caper's Showcase, which he compiled and performed with the guidance of Melissa Langton and Mark Jones. Ranjeet is very grateful to have led a very fortunate life so far, with thanks to the love and support of his family.





Nicki Wendt

DOLLY TATE

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

Annie Get Your Gun marks Nicki's debut with The Production Company, but she has appeared in more than twenty productions with the Melbourne Theatre Company, including *Three Days of Rain*, *Company*, *Measure for Measure*, and most recently, *The Memory of Water*. For other theatre companies: Sydney Theatre Company - *Stiffs* and *Love for Love*; W.A Theatre Company - *The Sentimental Bloke*; Black Swan Theatre in productions of *Black Rock* and *Miss Bosnia*, and for Playbox Theatre - *Picasso At The Lapin Agile*.

Nicki's television and film work includes MDA, *The Ponderosa*, *Halifax FP*, *Seachange*, *Crash Zone*, *The Feds*, *Acropolis Now* and *Embassy*. Her film credits include *Willful*, *Walk The Talk*, and *Two Girls and a Baby*.

Nicki also works extensively in radio and television voice-over advertising, has narrated novels for the blind and several documentaries.

Mason Allan



Mason is 9 yrs old and attends St Killians primary school in Bendigo. He has been singing & dancing for 6 yrs at Michelle Slater performing arts studio. Mason loves karate, acrobats and playing his play statio. *Annie Get Your Gun* is Mason's first professional stage show and he would like to dedicate his performance to his Nan.

Shauni Chetcuti



Shauni is eleven years old and has been dancing since the age of three at Barbara Lynch Dance School. Her career spans theatre, television and modelling. Shauni made her professional debut in Melbourne in the GFO-SEL production of *Annie* playing the role of Molly. She then appeared in the IMG production of *Oliver!* playing Mailey. She's appeared on television for a McDonalds television commercial. Other highlights include making into the top ten in the Australian Dance Idol Competition 2004 as well as receiving the most outstanding Award in Melbourne. Shauni has appeared in numerous Fashion Parades and catalogues throughout Melbourne. Special thanks to Connie Lemke. Shauni would like to dedicate this performance to her beloved grandmother Mary.

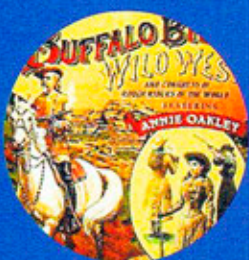
Madelyn Nosedá



Madelyn is 12 yrs of age and has been studying in singing, dance and drama at Michelle Slater performing arts studio for the past 5yrs.

Madelyn has performed in many competitions, concerts and musical theatre productions, including the opening of the Melbourne Christmas lights 2003.

Madelyn is honoured to be performing with such a wonderful cast and is thrilled to be making her professional stage debut in *Annie Get Your Gun*.



Everything about it is appealing...

The Annie Get

BY FRANK VAN STRATEN OAM

The remarkable story of how Annie got her gun and ascended into musical comedy heaven had an unlikely beginning - in a New York bar during World War Two, when a drunken soldier proudly showed the bemused patrons the worthless prizes he'd won in the shooting booths at Coney Island.

Fortuitously, the story was relayed to the legendary lyricist Dorothy Fields. 'As if out of the sky,' she recalled, 'comes this idea: Annie Oakley - the sharpshooter! With Ethel Merman to play her!'

Miss Fields' timing was perfect. The real Annie Oakley was reasonably fresh in people's minds. She had died in 1926 and her beloved Frank Butler had followed her nineteen days later, and in 1935 Barbara Stanwyck had portrayed her in a well-received film biography.

Further, the idea of a strong woman - with or without a gun - had a special resonance during the war.

Dorothy, of course, imagined that she and her brother, Herbert, a librettist, would create the show; all they needed was a composer and, first, a producer. After Mike Todd scoffed at the idea ('Who's gonna care about a gal that knows nuthin' but guns?', he grumbled), Richard Rodgers and Oscar Hammerstein II agreed to steer the production. Revelling in the success of their first two collaborations, *Oklahoma!* and *Carousel*, they were already at work on their third, *Allegro*, but they liked the idea of producing a show created by someone else. They, in turn, approached Ethel Merman. La Merm was sceptical, but her doubts were dispelled by a salary of \$4,500 a week (this was really big money in 1946), plus 10 per cent of the gross. She also relished the chance to

create a multi-dimensional character, in contrast to what she called the 'invulnerable bimbos' that she was usually asked to play.

To compose the score the team selected the celebrated Jerome Kern. He'd worked with the Fields on the film *Swing Time*, and with Hammerstein on several hit musicals of the 1920s and 30s, including *Show Boat*. After the failure of his 1939 Broadway show *Very Warm for May*, Kern had kept busy in Hollywood, but his Broadway comeback was not to be - he died of a stroke before he had written a single note.

It was Rodgers who suggested Irving Berlin. He was not an obvious replacement for Kern, first because he was known for revues, not 'book' musicals and, second, because he wrote the music and the words - and if he came on board, Dorothy Fields would have to take a back seat, and a reduced financial interest.

Miss Fields graciously agreed and, almost reluctantly, Berlin signed on. He soon came to regard the project as a personal challenge: it would allow him to demonstrate that his genius for creating popular songs still had relevance in the new world of modern musicals that Rodgers and Hammerstein had pioneered. He was saying, in effect, 'Anything You Can Do I Can Do Better'. Within a week he came up with half a dozen brilliant songs. Joshua Logan, who had worked on Berlin's *This Is the Army*, joined the team as director. Rehearsals went well. The show 'tried out' successfully in New Haven and Boston, but the New York opening was delayed for several weeks after part of the Imperial Theatre's stage flying system collapsed. Annie eventually hit Broadway on 16 May 1946.

Act 1

PROLOGUE	The Big Top	
	<i>There's No Business Like Show Business</i>	FRANK AND COMPANY
SCENE 1	The Front Lawn	
	<i>Doin' What Comes Natur'ly</i>	ANNIE, WILSON AND THE KIDS
	<i>The Girl That I Marry</i>	FRANK AND ANNIE
	<i>You Can't Get A Man With A Gun</i>	ANNIE
	<i>Show Business (Reprise 1)</i>	FRANK, BUFFALO BILL, CHARLIE AND ANNIE
SCENE 2	A Pullman Car on the Overland Steam Train	
	<i>I'll Share It All With You</i>	TOMMY, WINNIE AND THE ENSEMBLE
	<i>Moonshine Lullaby</i>	ANNIE, KIDS AND COWBOY TRIO
SCENE 3	The Main Tent on the Minneapolis Fair Grounds	
	<i>Show Business (Reprise 2)</i>	ANNIE
	<i>They Say It's Wonderful</i>	ANNIE AND FRANK
	<i>My Defenses Are Down</i>	FRANK AND COWBOYS
SCENE 4	Annie's Dressing Tent	
	<i>You Can't Get A Man With A Gun (Reprise)</i>	ANNIE

Act 2

SCENE 1	The Upper Deck of a Cattle Boat	
	<i>I Got Lost In His Arms</i>	ANNIE AND THE ENSEMBLE
SCENE 2	The Ballroom at the Hotel Brevoort in New York City	
	<i>Who Do You Love, I Hope</i>	TOMMY, WINNIE AND THE ENSEMBLE
	<i>I Got the Sun in the Morning</i>	ANNIE AND THE ENSEMBLE
	<i>An Old Fashioned Wedding</i>	ANNIE AND FRANK
	<i>The Girl That I Marry (Reprise)</i>	FRANK
SCENE 3	The Property Room	
SCENE 4	The Shooting March	
	<i>Anything You Can Do</i>	ANNIE AND FRANK
	<i>They Say It's Wonderful (Reprise)</i>	ANNIE, FRANK AND THE COMPANY
	<i>Finale Ultimo</i>	THE COMPANY



Everything about it is appealing...

The Annie Get Your Gun story

BY FRANK VAN STRATEN OAM

Long before all this, though, Annie hit Australia, the first modern post war American musical to be staged here. In the light of subsequent events, it's hard to believe that E.J. Tait, the venerable director of the giant J.C. Williamson production organisation, thought that the leading role should go to Gladys Moncrieff. Then 55, 'Our Glad' had endeared herself to audiences in amiable operettas like *The Maid of the Mountains*, *Katinka* and *The Merry Widow*. When she saw Annie in New York with E.J. Tait, he said to her, 'You could play this, Gladys.' Fortunately Miss Moncrieff disagreed - in fact she had her eye on a leading role in *Song of Norway* - and it was left to Tait's fellow directors in Australia to audition and select a lead. At first it looked as if it would go to Jenny Howard, an irrepressible English comic, singer and panto Principal Boy, and a great Tivoli Circuit stalwart. Jenny lost out, however, to the 'Californian Songbird', the ebullient Evie Hayes. Married to American vaudeville veteran Will Mahoney, Evie, too, was a favourite at the Tivoli, and at the Cremorne Theatre in Brisbane, which Mahoney managed. It was perfect casting.

The director and the leading man were brought from America. Amongst somewhat modest credits, director Carl Randall had been dance supervisor on Berlin's musical *Louisiana Purchase*, the only Broadway credit of Webb Tilton, our first Frank Butler, was a small role in Kern's ill-fated *Very Warm for May*. Local recruits included familiar players like Marie La Varre, Claude Fleming and Sydney Wheeler, while among the company's younger members were Victor Carell, Beth Dean, David H. McIlwraith, Richard Bradshaw, Robert Harvey, Irene Bevans and Graeme Bent.

Annie Get Your Gun opened at His Majesty's (as it was then known) in Melbourne on 19 July 1947. An instant and emphatic hit, it spread joy throughout Australia and New Zealand until May 1953. Like Ethel Merman, Evie was unstoppable. The show provided her with the greatest success in her long career and earned her a secure place in the hearts of audiences and in Australian theatrical history. Years later she would delight in boasting that she 'wore out' three leading men - Tilton, Earl

Covert (who had starred with Mary Martin in the 1947 US road company) and Hayes Gordon, who'd come to Australia as the male lead in Williamson's production of *Kiss Me, Kate*.

Unfortunately, recapturing that initial triumph proved impossible. Ten years after Evie's last Annie, Williamson's joined with Kenn Brodzaak's Aztec Services and the Tivoli to mount a new production. After opening in New Zealand it limped through four lacklustre weeks at the His Majesty's in Sydney. The main problem was the casting of Anne Hart (Mrs Ronnie Corbett) as Annie. She was, to put it tactfully, no Evie Hayes - let alone an Ethel Merman. The advertised Christmas 1963 season at the Melbourne Tivoli was abandoned.

There have, of course, been later, more successful Aussie Annies. Gloria Dawn played her twice: first, in 1967, 'in the round' in a large tent at Warringah Mall, on Sydney's North Shore, and, a couple of years later, at David H. McIlwraith's resplendent Lido Theatre Restaurant in Russell Street, Melbourne. Nancy Hayes, Toni Lamond and Bunny Gibson have all hit the bull's eye. At the Adelaide Festival Centre Playhouse in 1977, English actress Dorothy Vernon played Annie to Bruce Barry's Frank Butler, with Colin Friels as Tommy. And 1993 brought a gala Victoria State Opera concert performance at the State Theatre in Melbourne with Rhonda Burchmore as Annie and Donald Cant as Frank.

And so Annie lives on in our hearts and on our stages. Hailing the 1999 New York revival, New York Post critic Clive Barnes predicted: 'Berlin's greatest achievement in the theatre will carry happily into the next century and a bit beyond. *Annie Get Your Gun* will always be a musical for the ages, one of the Broadway theatre's enduring triumphs.'

©Frank Van Straten OAM

Frank is a theatre historian, author, broadcaster and former director of the Arts Centre's Performing Arts Museum. Tivoli, his colourful history of the much loved Australian variety circuit, was published by Lothian Books in 2003. *Huge Deal*, his biography of controversial entrepreneur Hugh D. McIntosh, is due in October.



Your Gun story

Audiences were ecstatic. The reviewers were generally pleased, though some complained that the score was a world away from the quasi operatic offerings of Rodgers and Hammerstein and 'merely an assorted succession of hits'. Berlin agreed: 'Yes,' he smiled, 'Nothing but hits, good old-fashioned hits.' And he was right. No other show, before or since, has contained as many hits. Mr Berlin had every reason to be happy. His share of the gross netted him \$2,500 a week, while his publishing company sold \$500,000 worth of sheet music and the cast album returned him \$100,000. And there was more to come from tours, international productions and revivals, plus the film rights, which eventually went to MGM for a record \$650,000.

Annie Get Your Gun was the first musical after Oklahoma! to achieve more than 1000 performances and it became one of the four longest running musicals of Broadway's golden era. It was Merman's greatest triumph. Seemingly indestructible, she had two brief holidays and missed only two performances through the 1,147-performance run. To stand in for Merman during one of her breaks, the producers hired Judy Garland, hoping she could use the experience to 'warm-up' for the movie version and create some publicity for it but, ominously, she withdrew at the last minute. Merman's regular understudy, Mary Jane Walsh, stepped in, but disappointed patrons demanded refunds and business dropped by \$10,000 a week. The cast took a wage cut to keep the show going until La Merm returned.

The London run exceeded New York's - 1,304 performances at the cavernous Coliseum, with Dolores Gray as Annie, her first starring role. The 19-month US national tour provided Mary Martin with a valuable boost to a sagging career. Her

performance so impressed Rodgers and Hammerstein that they chose her for the lead in South Pacific. Annie went on to get her gun in Kuala Lumpur, Zimbabwe, Venezuela, Japan and throughout Europe. There was an Annie du Far-West in Paris and a Annie, Schliess Los! in Berlin. There were many revivals - including a 1966 Music Theater of Lincoln Center production with Miss Merman, for which Berlin wrote a brand new show-stopping song, 'An Old Fashioned Wedding'. Suzi Quatro starred in a notable remounting in London in 1986.

In 1999 Broadway welcomed a sparkling new Annie Get Your Gun. The book was considerably reworked, placing the show's central plot within the context of Buffalo Bill's Wild West Show. The score was re-orchestrated, and a couple of the songs were dropped - including 'I'm an Indian Too,' which was deemed so politically incorrect as to be unsalvageable. First with Bernadette Peters, and later with Reba McEntire, the show lit up Broadway for over two and a half years, won two Tony awards, and spawned a successful national tour - and now The Production Company's version.

The \$3 million MGM film version had a difficult gestation - the original director, Busby Berkeley, his replacement, Charles Walters, and the original star, Judy Garland, were all sacked, and Frank Morgan, who was cast as Buffalo Bill, died after shooting started. Garland's replacement, the zany Betty Hutton, and the new director, George Sidney, managed to resuscitate the ailing production. It premiered triumphantly in 1950 and went on to collect over \$8 million at the box office. After many years in copyright limbo, it has recently been re-restored and released on DVD.



Cast Of Characters

Annie Oakley	MARINA PRIOR
Frank Butler	SCOTT IRWIN
Chief Sitting Bull	MICHAEL CARMAN
Buffalo Bill	TERENCE DONOVAN
Charlie Davenport	GARY DOWN
Foster Wilson / Pawnee Bill	ADAM MURPHY
Dolly Tate	NICKI WENDT
Tommy Keeler	RANJEET STARR
Winnie Tate	RENEE BURLEIGH
Jake	MASON ALLAN
Jessie	SHAUNI CHETCUTI
Nellie	MADELYN NOSEDA
The Company	LOUSIE BELL
	PAUL BIENCOURT
	MARKHAM GANNON
	NATALIE GILHOME
	PHILLIP HADDAD
	MICHAEL LINDNER
	JACKIE RAE LYTHGO
	GERALD MARKO
	CINDY PRITCHARD
	ALEX RATHGEBER
	MATTHEW ROBINSON
	ELIZA TARPEY
	SOPHIE TWAITS
	SOPHIE VISKICH
	STEPHANIE WATT

Production Credits

Technical Director	DAVID MILLER
Company Administrator	ADAM LOWE
Production Consultant	JO SAPIR
Stage Manager	CATHY HEALY
Assistant Stage Manager	SARAH McPHAIL
Chaperone	LINDY KERR
Wardrobe Supervisor	KIM BISHOP
Wigs, Hair and Make up	PHILIP SWEENEY
Sound Engineering & Production	SYSTEM SOUND PTY LTD
Sound Designer & Supervision	JULIAN SPINK
Associate Sound Designer & Operator	NICK REICH
Radio Operators	DON EICKHOFF, CAMERON HERBERT
Rehearsal Repetiteur	VANESSA SCAMMELL
Marketing and Design	BRAD MARTIN, AMY CORNELL for MOLLISON COMMUNICATIONS
Publicity	MICHAEL J. WILKIE for Make A Difference (MAD) PR
Set Construction	PLAYBOX

Orchestra

MUSIC DIRECTOR	KELLIE DICKERSON
CONCERTMASTER	JO BEAUMONT*
VOLIN	SEUNG BAIK
	RACHAEL HUNT
	CERIDWEN JONES
	PHILIP NIXON
	LEIGH RAYMOND
VIOLA	CATHERINE BISHOP
	JASON BUNN
CELLO	SARAH CUMING
	TANIA HARDY-SMITH
DOUBLE BASS	BEN ROBERTSON
REEDS	MICHAEL SMITH
	ANN BLACKBURN
	KATE STOCKWIN (PRINCIPAL CLARINET EMERITA)
	LINDA WOSTRY
	GRANIA BURKE
	ROBERT BURKE
FRENCH HORN	DEBORAH HART
TRUMPET	SHANE GILLARD
	ANTHONY POPE
	MARK SKILLINGTON
TROMBONE	ANTHONY GILHAM
BASS TROMBONE	GERALDINE EVERS
PERCUSSION	PAUL SABLINSKIS
DRUM KIT	DAVID HICKS
ACOUSTIC GUITAR	JOHN PAINE
KEYBOARD	VANESSA SCAMMELL
	STEPHEN GRAY
HARP	MARY ANDERSON

* Orchestra Victoria is proud to associate Marcia Wertheimer with the Concertmaster Chair in recognition of her generous support.



Louise Bell

Louise was trained in all facets of dance from the age of three with the May Downs School of Dancing and currently studies singing with Kathryn Sadler.

Recent theatre credits include the Sydney and Melbourne season of *The Wizard Of Oz* (SEL and GFO). For The Production Company, Louise has appeared in *Anything Goes*, *Mack & Mabel*, *Guys and Dolls*, *Gypsy*, *The Music Man*, *Bye Bye Birdie* and *Carousel*. Louise appeared in the Adelaide and Perth seasons of *The Boy From Oz* followed by Simon Gallaher's national tour of *A Funny Thing Happened On The Way To The Forum*. Prior to this, she performed in *My Fair Lady* and *Iolanthe* (VSO). *Sesame Street Live* (Michael Edgley) and *Hocus Pocus*. Louise often performs at the Lido Cabaret Restaurant and also conducts her own dance school, Dolly's School of Dance.

Paul Biencourt

Paul has just returned to Australia after two years in the UK where he appeared in a touring pantomime and performed in London cabaret venues. His Australian credits include Noel from the Delltones in *Shout the Musical* and Constable Locke in *The Music Man*. He was an opera singing beggar in the film *One Perfect Day* and has appeared on TV as a competitor on the ABC's *Quest '95* and sung on Channel seven programs: *Denise Drysdale*, *AM Adelaide* and the Perth telethon.



Markham Gannon

Trained primarily as a gymnast, then later as a dancer at the Victorian College of the Arts, Markham has worked consistently in musical theatre for the past 10 years. His professional theatre credits include *Hello, Dolly!*, *Me and My Girl*, *Beauty and the Beast* (door mat), *My Fair Lady*, *Showboat*, *Singin' in the Rain*, *Cats* ('Mungojerrie' - Australia, Sth Korea), *Witches of Eastwick* and *Get Happy*. He has studied voice with Tim Smith, and more recently with David Rogers Smith. Markham has recently returned from the world tour of *Cats*, and is glad to be in Melbourne for *Annie Get Your Gun*, where he also gets to see more of his new nephew Tom!!



Natalie Gilhome

Natalie has trained in all facets of dance and studied singing at the Queensland Conservatorium of Music. She appeared in the original cast of *The Secret Garden* (Australia and New Zealand) and performed in *Fiddler on the Roof*, starring Topol. Other credits include *The Sound of Music* (Assistant Choreographer/ Ursula), *Man of la Mancha* (Associate Choreographer), *The Wizard of Oz* (Brisbane season) and *The Full Monty* (Resident Choreographer). For The Production Company she has performed in *She Loves Me*, *How To Succeed In Business Without Really Trying*, *Mack and Mabel*, *Anything Goes* and *South Pacific*, having recently returned from the Sydney season at the Theatre Royal. Natalie has just completed post-graduate studies in Arts and Entertainment Management through Deakin University to further her interest in the industry.





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 Performing Arts Course. Jackie performed for many years as compere of Warner Bros. pantomime's for Conrad and Co Australia wide and teaches at many leading schools throughout Melbourne. Jackie's musical theatre credits include Jacobsen's *Beauty And The Beast* as the Enchantress, and as Philia understudy in *A Funny Thing Happened On The Way To The Forum* in Australia and New Zealand for Esgee. She has appeared as Ronnie Boylan and as 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. Finally, Jackie Rae has appeared for The Production Company in *Guys and Dolls*, *Hello, Dolly!* and most recently *South Pacific*.

Jackie is pleased to be returning to The Production Company for this production of *Annie Get Your Gun*.

Michael Lindner



Michael is currently switching hats between performer and entrepreneur! A successful participant in the NEIS program, Michael has just started his own business providing corporate and private function entertainment with his company 'Let's Do It Entertainment'. The business features, among other things, the new cabaret ensemble 'S'wonderful' and can be seen at www.swonderful.biz.

Michael studied Music Theatre at both WAAPA and Ballarat University Arts Academy.

Celebrating his 13th year in performing arts Michael has been seen in productions including *High Society*, 1975, *Grease: the Mega Musical*, *Forbidden Broadway*, *Miss Saigon*, *The Merry Widow*, *Hair* and *Scrooge*. He has also won wide acclaim for his performances in children's theatre, having played 'Pooh' in *Winnie the Pooh*, the musical, toured with *Pinocchio*, *Noddy*, *Possum Magic* and *The Magic Faraway Tree*, all for Garry Ginivan.

Michael was thrilled to have been a player in the opening night party of *Midsumma*, Summerfling held at Federation Square. There he co-ordinated and hosted the Cabaret Stage to a large and appreciative audience, showcasing great talent from Melbourne and interstate.

Michael has taught for the Victorian Youth Theatre, University of Ballarat and has held drama workshops all over Australia on behalf of *Grease*, the *Mega Musical*.

Phillip Haddad



In 1991, Phillip Haddad moved to Australia to pursue a performance career. Although at that time he hadn't obtained formal training, Phillip used his background in street dance and formed a dance troupe that supported recording artists such as CDB & Peter Andre. He has performed and choreographed for these artists' performances at the ARIA Awards, *Hey Hey It's Saturday*, in Melbourne Tonite, videoclips and various live stage appearances including the *Boyz II Men* Australian tour. In 1997, Phillip decided to enrol at Dance World 301's full-time courses to obtain the necessary formal training in the performing arts that he felt would take him to the next level. Whilst training, he worked as associate choreographer to Pamela Apostolidis and performed in shows such as *Destiny's Child* Australian Tour, Russell Gilbert, *Good Friday Gala Appeal*, *Hey Hey It's Saturday*, ARIA Awards, *Carols at the Domain* and videoclips for Ilanda & Joanne BZ. His acting credits include appearances at RAW FM, *Strange Fits Of Passion* and *Blue Heelers*. He is also one of DW301's senior lecturer in Hip-hop.

Phill's first musical theatre contract was with the Australian tour of *Shout!* in which he covered and played the roles of 'Lee Gordon' & 'Ray O'Keefe'. In 2002 Phillip also toured with *Oh, What A Night!* covering the role of Paul Burns.

Most recently Phillip performed with The Production Company's *High Society* and looks forward to now joining *Annie Get Your Gun*.

Gerald Marko

Gerald Marko was born in Graz, Austria and now lives in Melbourne. He studied drama and journalism at the Karl Franzens University in Graz and completed his Performing-Arts education at the Stella Academy in Hamburg. He is an accomplished guitarist, pianist, drummer and song composer and has recorded and performed with rock bands in Berlin and Denmark.

In 1999 Gerald Marko joined the cast of the Hamburg production of *Cats*, appearing in the first cast as Rum Tum Tugger. He alternated as Joe B. Mauldin in the Hamburg production of *Buddy Holly* during 2000 and as the first cover of Falco and Johnny Zueger in *Falco Meets Amadeus* for Theater Des Westens in Berlin.

During 2001 and 2002 he played first cast Paul, first cover of Tony Manero, Double J and Joey in the Cologne production of *Saturday Night Fever* and during 2002 and 2003, he was a swing, first cover of Munkustrap, Rum Tum Tugger, Skimbleshanks, Gus, Bustopher and Growltiger in the Copenhagen production of *Cats*. He sings the rôle of Rum Tum Tugger from *Cats* on the Stella Music Millenium Music Highlights CD.



Alex Rathgeber

After playing the rôle of Black in the Australian premiere of Andrew Lipka's *The Wild Party*, Alex graduated with a BA in Music Theatre from WAAPA in 2003. He's just returned home from touring Asia in a Disney production celebrating 75 years of Mickey Mouse. In October Alex will perform his one-man show *Momentary Act*, directed by Martin Croft. Right now, however, Alex is thrilled to be making his professional music theatre debut in *Annie Get Your Gun*.



Matthew Robinson

A WAAPA Graduate of 2000, Matthew's stage credits include *Carousel* and *South Pacific* (The Production Company); *God's Last Acre* and *The Sign of the Seahorse* (Playbox); the original Australian cast of *Mamma Mia!* (Dainty); *Back to Bacharach* (Full Cream Productions); *Sunset BBQ* (Midsumma) and *Saturday Night* (Magnormos). His television credits included *Blue Heelers*, *Stingers*, *A Most Deadly Family* (Village Roadshow) and *Good Morning Australia*. As a songwriter, Matthew's work has been featured at the York Theater Company (N.Y.C.), The Esplanade Theatre Complex (Singapore), and in various cabaret performances throughout Australia and New York. A member of original band *Inside Zero*, his work has been commissioned by the Australian Theatre for Young People and Tasmanian Carols By Candlelight and he received the inaugural Judges' Award at the 2003 Sydney Cabaret Convention. Matthew's first musical *Metro Street* underwent a 2003 reading at VCA. It was then invited to participate in the 2004 New York Music Theatre Festival and is in development for further production. Matthew last appeared for The Production Company in this year's *Carousel*.



Cindy Pritchard

An original cast member of many Australian productions, including 1200 performances of *Les Misérables* and sixty performances as Mrs Potts alongside Hugh Jackman in *Beauty & the Beast*. Cindy recently played Grandma Poss in the 21st Anniversary tour of *Possum Magic - The Musical* and completed the Australian/Singapore tour of *Oliver!*. Other theatre credits include *Sound of Music*, *Showboat*, *Me & My Girl*, *Sweet Charity* plus Miss Jones in *How to Succeed in Business Without Really Trying* and *Bye Bye Birdie* for The Production Company. Other roles include Jack's Mother in *Into the Woods* and Mrs Slocombe in *Are You Being Served*. Television credits include *A Country Practice* & *Sons & Daughters*. Cindy has sung regularly on *Good Morning Australia* and on several ARIA award winning recordings.



Eliza Tarpey

Eliza is delighted to join The Production Company for the second time this year, having just appeared in *Carousel*. A graduate of London's prestigious Royal Academy of Music, Eliza gained a Post-Graduate Diploma in Musical Theatre (Distinction). She also holds a Bachelor of Music from the University of Melbourne. Whilst in London, she performed in *An Enchanted Evening*-Richard Rodgers Centennial, (Theatre Royal Drury Lane), and at the *Queens Golden Jubilee Celebrations*, (Buckingham Palace) televised for the BBC. Recent credits include: *Stella in Ways and Means*, *Fernand in The 37 Sins*, *Blanche Dubois in A Streetcar Named Desire*, *Angel City Soprano in City of Angels*, *Maria in West Side Story*, ensemble in *Candide*, cabaret performer in *Dick, Larry and Oscar*, (Royal Academy, London); concert soloist at *Aspia Concert Hall*, (Tokyo), *Tempest in Shiver Me Timbers!*, (No Mates Productions), *Charlotte in The Blackened Pearl*, (Melbourne University Chamber Opera), ensemble in *Don Carlos*, (Opera Australia)



Sophie Viskich

Sophie trained at the Victorian College of the Arts (honours voice) and has performed with The Victoria State Opera and Australian Opera. As well as opera and operetta, she has also been active in music theatre and cabaret. Highlights include the Australian tour of *The Sound of Music* (ensemble, cover and play *Sister Margaretta*) and *The Music of Andrew Lloyd Webber in China* (tour and dvd). In 2003 she produced and performed in two successful cabaret shows at Chapel Off Chapel and recently she played *Yum Yum in The Mikado* which toured Australia, playing regional centres. This is Sophie's third show with The Production Company, as she also appeared in *The Music Man* and *Carousel*. Sophie has just been invited to join *The Phantom of the Opera* in China and Korea in 2005.



Sophie Twaits

Born in Ballarat, Sophie graduated from the Australian Ballet School and the National Theatre Drama School, Music Theatre. Sophie's professional career includes three years with the West Australian Ballet Company, where she performed numerous roles touring nationally. In 1999 she toured with *Happy Days the Arena Mega Musical* and has performed with Opera Australia in *Capriccio*, *The Gypsy Princess*, *Die Fledermaus* and *Faust*. In 2002 Sophie performed in GFO/SEL's production of *The Wizard of Oz* followed by a tour to Singapore playing the role of *Tickety Tock* in Nickelodeon's *Blues Clues*. In 2003 she played the role of *Iris the Show Girl* in Sydney Dance Company's *Tivoli*. Sophie has recently returned from the World tour and the Korean Big Top production of *Cats*, playing the role of *Cassandra*.



Stephanie Watt

Stephanie Watt's first professional engagement was as part of the children's chorus of the Really Useful Company's production of *Joseph* and the *Amazing Technicolour Dreamcoat* in Melbourne during 1985.



During 1999 Stephanie Watt relocated to Europe where she enjoyed a number of long-running engagements including the rôle of *Gumbie/Jenny Fleckenfell* in Stella Musicals' production of *Cats* in Hamburg. In 2000 and 2001 she was first cover of *Carlotta* in Stella's production of *Phantom Of The Opera* and, most recently, in 2002 and 2003 she sang *Grizabella* and covered *Jellyorum* in *Cats* in the Danish language production in Copenhagen.

Her concert appearances have included Germany's *Supermodel Contest* in Düsseldorf and Frankfurt, being special guest artist in gospel concerts at Köln Schloss in Cologne, solo appearances in performances of *Moulin Rouge* at Warner Bros. Movie World in Germany and, for Stella Art Agency appearances as *Christine* from *Phantom Of The Opera*, *Grizabella* from *Cats*, *Eva Peron* from *Evita* and *Eponine* from *Les Misérables*.

Irving Berlin

MUSIC AND LYRICS

With a life that spanned more than 100 years and a catalogue that boasted over 1000 songs, Irving Berlin epitomized Jerome Kern's famous maxim that "Irving Berlin has no place in American music -- he is American music."



Irving Berlin was born Israel Beilin on May 11, 1888. One of eight children, his family had been living in Tolochin, Byelorussia, when they immigrated to New York in 1893. In 1907 he published his first song, "Marie from Sunny Italy," and by 1911 he had his first major international hit -- "Alexander's Ragtime Band."

Over the next five decades, Irving Berlin produced an outpouring of ballads, dance numbers, novelty tunes and love songs. A sampling of just some of the Irving Berlin standards includes "Blue Skies," "White Christmas," "Always," "Anything You Can Do I Can Do Better," "There's No Business Like Show Business," "Cheek to Cheek," "Puttin' on the Ritz," "Heat Wave," "Oh! How I Hate to Get Up in the Morning," "Easter Parade" and "Let's Face the Music and Dance." In a class by itself is his beloved paean to his beloved country, "God Bless America."

He was equally at home writing for Broadway and Hollywood. Among the shows featuring all-Berlin scores were *The Cocoanuts*, *As Thousands Cheer*, *Louisiana Purchase*, *This Is The Army*, *Miss Liberty*, *Mr. President*, *Call Me Madam* and the phenomenally successful *Annie Get Your Gun*.

Among the Hollywood movie musical classics with scores by Irving Berlin are *Top Hat*, *Follow The Fleet*, *On The Avenue*, *Alexander's Ragtime Band*, *Holiday Inn*, *Blue Skies*, *Easter Parade*, *White Christmas* and *There's No Business Like Show Business*. His songs have provided memorable moments in dozens of other films, from *The Jazz Singer* (1927) to *Home Alone* (1991). Among his many awards were a special Tony Award (1963) and the Academy Award for Best Song of the Year for *White Christmas* in 1942.

Herbert & Dorothy Fields

BOOK

The brother and sister team of Herbert and Dorothy Fields was part of a vibrant New York theatrical family that also included their brother, Joseph, a prolific librettist and playwright, and their father, Lew, the famous producer, actor, and director. Together, Herbert and Dorothy Fields wrote the books for eight Broadway musicals including three with scores by Cole Porter - *Something For The Boys* starring Ethel Merman, *Let's Face It* starring Danny Kaye, and *Mexican Hayride*; *By The Beautiful Sea* with music by Arthur Schwartz; *Up In Central Park* with music by Sigmund Romberg; *Arms And the Girl* with music by Morton Gould; *Redhead* with music by Albert Hague; and the classic *Annie Get Your Gun* with a score by Irving Berlin.

Roger Hodgman

DIRECTOR



Roger Hodgman began his career with the ABC in 1965, where he directed (and occasionally wrote and produced) a variety of programmes, including drama, music, sport, current affairs (TDT), and film documentaries. He worked in England and Canada between 1971-1983 where he conducted acting workshops, taught university, directed numerous theatre productions and held the position of Artistic Director of the Vancouver playhouse for 3 years.

On his return to Australia, Roger became Dean of the School of Drama at the Victorian College of the Arts, a position he held for 4 years. In 1988, he became the director of the Melbourne Theatre Company, where he spent a successful decade.

Roger's theatre credits include, *Art*, *The Talented Mr. Ripley*, *Into the Woods*, *A Doll's House*, *A Little Night Music*, *Three Sisters*, *My Father's Father*, *The Rover*, *Lady Windermere's Fan*, *The Grapes of Wrath*, *The Lady from the Sea*, *Much Ado About Nothing*, *No Going Back*, *Othello*, *A View from the Bridge*, *The Crucible*, *The Taming of the Shrew*, *Cat On A Hot Tin Roof*, *Heidi Chronicles*, *Nothing Sacred*, *The House of Blue Leaves*, *Cherry Orchard*, *Our Country's Good*, *Heart for the Future*, *See How They Run*, *Europe*, *Les Liaisons Dangereuses*, *As You Like it*, *Hedda Gabler*, *Respectable Wedding*, *Streetcar Named Desire*, *Twelfth Night*, *Wet and Dry*, *Heartbreak House*, *Servant of Two Masters*, *Visions*, *Too Young for Ghosts*, *Top Girls*, *A Midsummer Night's Dream*, and *Who's Afraid of Virginia Woolf* for MTC, *Blithe Spirit*, *Pride and Prejudice*, *Sylvia*, *Private Lives*, and *The Sisters Rosenzweig* for MTC/STC, *A Little Night Music* for IMG, *Arcadia* and *The Crucible* for QTC, *Our Country's Good* for STCSA, *Rigoletto* for The Australian Opera, and *Guys and Dolls* and *She Loves Me* for The Production Company. Roger has won two Green Room Awards for best Director, while *Assassins* (MTC) received the Green Room Award for Best Drama Production. Other accolades include best music theatre production for *Sweeney Todd* (Sydney Theatre Critics Awards), while *Skylight* which Roger directed as a STC/MTC co-production was named by the Sydney Morning Herald as one of ten best productions of the decade.

Roger has also directed episodes of *Holly's Heroes*, *Crash Burn*, *White Collar Blue*, *Blue Heelers*, *Stingers*, and *The Secret Life of Us* for which he received 2001 AFI Award Nominations for Best Episode in a long running Television Drama Series and Best Direction in a Television Drama.

Paul Mercurio

CHOREOGRAPHER

Paul Mercurio was born in Swan Hill Victoria, lived in Melbourne but grew up in Western Australia. He commenced his dance training at the age of 9 studying classical ballet, jazz, tap and vaudeville. Over the following 4 years Mercurio performed and toured various theatre productions and also appeared in his first feature film. In 1979 Mercurio was given a scholarship to study with the **Western Australian Ballet Company** under the guidance of Garth Welch.

From 1982–1992 Mercurio was a principal dancer with Graeme Murphy's **Sydney Dance Company** performing throughout the world. During this time he was also commissioned to choreograph several works, which were performed and toured by the company and shown on national TV.

In 1992 Mercurio formed the **Australian Choreographic Ensemble**, which produced and toured new dance work around Australia. As part of its charter he also commissioned new work from three other choreographers. In an effort to take dance to the masses he also co produced a documentary on the forming of ACE and its first work – **Contact**.

Mercurio made his professional film debut in 1992 as Scott Hastings in **Strictly Ballroom**, one of Australia's highest grossing feature films, seen in 37 countries worldwide. For his performance Mercurio received a nomination for an AFI award as best leading actor. In recognition of his contribution to Australian culture he was awarded the inaugural Star of the Year Award 1992 from the Motion Picture Exhibitors Association of Queensland. In 1993 he was again awarded this time with a MO Award for The Dance Performer of the Year. Since 1992 Mercurio has appeared in over ten feature films: Australian productions **Back of Beyond** 1993, **Cosi** 1995 **Welcome to Woop Woop** 1996, **Kick** 1998 and the Imax feature film **Sydney – Story of a City** 1998. He has shot the American movies **Exit to Eden** 1993 **Red Ribbon Blues** 1995, **The Dark Planet** 1996 and **The First Nine** and a **Half Weeks** 1997. Mercurio's television credits include the US TV mini series – **The Bible: Joseph** – in which he played the title role opposite Ben Kingsley and which won the 1995 Emmy Award for best mini series and the short film **Museum of Love** directed by Christian Slater. Mercurio has also performed guest roles in the Australian TV drama series **Medivac**, **Water Rats**, **Heartbreak High**, **Murder Call**, **Blue Heelers** and the multi award winning **The Day of the Roses** for which Mercurio received a Logie nomination. He has also appeared on various TV lifestyle shows – **Burke's Backyard**, **What's Cooking**, **Beyond** 2000, and was a presenter for **Time Out For Serious Fun** and for **Body and Soul**.

Most recently Mercurio spent five months in Vancouver, Canada, working as the Movement Consultant on Will Smith's latest blockbuster – **I Robot**. Upon returning home he performed the role of Ethan in the critically acclaimed – **The Full Monty**.

Since then Mercurio played the role of Max Granwell in the soon to be seen Lindy Chamberlain mini series – **Through My Eyes** and spent a month in Perth working with Tommy Ramone and Andy Goldberg on a punk rock musical based on the music and life of the Ramones entitled – **Gabba Gabba Hey**.

In between acting engagements he is constantly developing and nurturing other interests in his life – the most important being his wife and three daughters. He is also in the process of launching his pet projects – his own Beer brand, **Merco's Own**, due out in November, and a beer café brewery.



Kellie Dickerson

MUSICAL DIRECTOR

Kellie graduated from the University of Sydney with a Bachelor of Music (Hons) and received the Donald Peart Memorial Award for Music. She continued her studies as repetiteur with Victor Morris and with postgraduate studies in conducting at the NSW Conservatorium of Music.

Kellie worked as Musical Director for the **Funky Divas**, toured her own big band **Simply Swing**, and played for the Sydney productions of **The Phantom of the Opera**, **Miss Saigon** and **Beauty and the Beast**. She played for **Michael Crawford in Concert** at the Star City opening celebrations, was conductor's assistant on the Natalie Cole **Stardust Tour**, and toured as Associate Musical Director for the Marriner production of **Showboat**. Kellie played for productions of **Iphigene** for Music Theatre Sydney, **Nostradamus** (Black Swan Productions) and was Musical Director for **Sunday in the Park with George** at NIDA, and for **Oh! Coward** for Marion Street Theatre.

In 2000 Kellie toured as accompanist to **The Three Divas** nationally, was Musical Director with the SEL/GFO production of **The Sound of Music**. In 2001 – 2002 she was Assistant Conductor for the Carl Rosa Opera Company's **The Mikado** in Australia and New Zealand, Associate Musical Director for SEL/GFO/Macks **The Wizard of Oz** and Jacobson Entertainment's production of **The Witches of Eastwick**.

In 2002 Kellie was awarded the Brian Stacey Memorial Award for Emerging Conductors, and participated in the Symphony Australia Young Conductor's Programme. More recently she toured as the Musical Director for **Rob Guest in Concert** throughout New Zealand and Australia. Kellie is currently Associate Musical Director of **The Producers** in Melbourne.

David Miller

TECHNICAL DIRECTOR

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

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

David now runs his own production company, David's Company, specialising in theatre and concert management. 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**.



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 NSW and *Sid the Serpent* is touring Victoria.

Richard also designed all three of the Production Company musicals last year. *South Pacific* is being remounted for a season at the Royal Theatre in Sydney in July/August. 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 at the New Victory Theatre on Broadway, with a further tour this year in Japan. Richard also designed ten *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 in Ghent, London, Montreal, Chicago, Galway, Sao Paulo, Melbourne, Perth, Wellington and this year, in Singapore.

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*. In 2003 he designed the NICA graduation production and in 2004 a large-scale puppetry work for the *Out of the Box Festival* in Brisbane based on the Shaun Tan book, *The Red Tree*. Richard is the Set and Costume Designer for all three presentations in The Production Company's 2004 Season.

Matt Scott

LIGHTING DESIGNER



Over the last ten years Matt has worked almost exclusively as a lighting designer for many of Australia's performing arts companies. His lighting has been regularly acclaimed both within the industry and by the media. Matt has won and been nominated for several awards most recently receiving a 2003 Helpmann Award nomination for *The Blue Room*. Matt's work as a lighting designer includes: for the Queensland Theatre Company: *The Venetian Twins*, *Proof*, *Eating Ice Cream With Your Eyes Closed*, *Phedra*, *The Lonesome West*, *We Were Dancing*, *The Conversation*, *The Messiah*, *The Fortunes Of Richard Mahony*, *Bill&Mary*, *Cooking With Elvis*, *Richard III* (In Collaboration With Bell Shakespeare Co.) *Bag O' Marbles*, *Richard II*, *Buried Child*, *Dirt*, *The Forest Fred*, *Top Dogs*, *Fountains Beyond*, *Shopping & F***ing*, *Mrs Warren's Profession*, *The Sunshine Club*, *Sweet Panic* and *Radiance*, for Sydney Theatre Company: *The*

Glass Menagerie, *Morning Sacrifice*, *The Sunshine Club*, for Melbourne Theatre Company: *Urinetown*, *Blithe Spirit*, *Les Liason Dangereuses*, *The Blue Room* (Melbourne, Perth, Sydney & Brisbane seasons), *The Woman In The Window*, for Playbox: *The Sick Room*, *Stolen*, *Thieving Boy/Like Stars In My Hands*, *Opera Queensland: La Cenrentola*, *Così Fan Tutte*, for Queensland Ballet: *Cloudland*, *Don Quixote*, *The Fold/Burning*, for Opat/Obfm: *A Soldiers Tale*, for La Boite: *Così*, *Salt*, *A Paper House*, *Milo's Wake* (currently on tour nationally), *Georgia*, *Romeo & Juliet*, *Speaking In Tongues*, *Blackrock*, *Supermarket Pavane*, *Low*, *Long Gone Lonesome Cowgirls And Taming Of The Shrew*, for Matrix/La Boite: *A Beautiful Life*, for Rock'nRoll Circus: *Sweet Meats* and *The Dark*, for Kooemba Jdarra: *The 7 Stages Of Grieving*, *The Dreamers* and *Murri Love*.

Julian Spink

SOUND DESIGNER FOR SYSTEM SOUND



System Sound Pty. Ltd. is in its 26th year in the musical theatre with the opening of *Annie Get Your Gun*. The System team have engineered and designed such productions as *Joseph*, *Rent*, *Cats*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *The Wizard of Oz*, *Man of La Mancha*, *Witches of Eastwick*, *Cabaret*, *Chicago*, *West Side Story*, and many others!

Originally set up to service the Australian industry, the company now works globally on such productions as *The Phantom of The Opera* (South Africa), *Les Miserables* (Mexico), and *Mamma Mia* (Hong Kong). We Will Rock You (Brisbane), *The Producers* (Melbourne), *Cats* (Taipei) and *South Pacific* (Sydney).

Julian joined System Sound in 1993 as Head Sound Engineer on shows including *Les Miserables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*, and has recently collaborated on Sound Design for the productions of *Chicago*, *Man of La Mancha*, *Cabaret*, *Footloose*, *They're Playing Our Song* and *Hair*, and *High Society* for The Production Company. Julian has also designed and engineered many stadium and special events for System Sound, such as the Mahler "Symphony of a Thousand" for the Olympic Arts Festival at the Homebush Superdome, and the Y2K New Year's Eve celebrations on the Yarra.



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 all Melbourne seasons with Opera Australia and The Australian Ballet. In addition to this major commitment to arts in Melbourne, Orchestra Victoria also partners with other leading arts organisations, including The Production Company, Melbourne Festival, International Management Group and Edgley International. Orchestra Victoria has been the music behind The Production Company since the year 2000, for musicals including *Call Me Madam*, *Guys and Dolls*, *Bye Bye Birdie* and *They're Playing Our Song*.

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- 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.



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