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COLE PORTER'S

High Society





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The Production Company presents

HIGH SOCIETY

Music and Lyrics by Cole Porter

Book by Arthur Kopit

Additional Lyrics by Susan Birkenhead

Based on the play "The Philadelphia Story" by Philip Barry

Also based on the Turner Entertainment Co. motion picture "High Society"

Original Broadway Production Produced by:

Lauren Mitchell and Robert Gailus, Hal Luftig and Richard Samson

Dodger Endemol Theatricals in association with Bill Haber

Originally Produced by American Conservatory Theater, San Francisco, CA.

Cary Perloff, Artistic Director, Heather Kitchen, Managing Director

Additional Orchestrations by Conrad Helfrich

**Simon Tamsin Marty Christen
Burke Carroll Fields O'Leary
Toni Lamond Scott Irwin Gary Down**

Sophie Carter Elise Dickinson David Gauci Lucas Glover
Phillip Haddad Sara Highlands Rebecca Hetherington Andrew Koblar
Emma Langridge James Lee Michael Lindner John Lidgerwood
Tanya Mitford Kerryn O'Donnell John O'Hara Penelope Richards
Hester van der Vyver Rod Waterworth

State Orchestra of Victoria

SET AND COSTUME DESIGNER

Richard Jeziorny

LIGHTING DESIGNER

Paul Jackson

SOUND DESIGNER

Julian Spink for System Sound

TECHNICAL DIRECTOR

David Miller

CHOREOGRAPHER

Christopher Horsey

MUSICAL DIRECTOR

Conrad Helfrich

DIRECTED BY

Adam Cook

State Theatre, Victorian Arts Centre

14 - 17 July 2004

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CHAIRMAN'S WELCOME

Welcome to **High Society**, our first show for Season 2004, and what a swell way to kick off the year. We welcome back our loyal subscribers and our new friends who join us for the first time this year.

Cole Porter's musicals are amongst the wittiest and most tuneful ever written and **High Society** is considered one of his greatest. Tonight you'll hear songs you love from characters you adore. We welcome Simon Burke to the company – and are thrilled to bring him back to the Melbourne stage. We are also thrilled to have with us once again the delightful Tamsin Carroll, funnyman Marty Fields, the brilliant Christen O'Leary and also the wonderful Gary Down. Toni Lamond and Scott Irwin are making their TPC debut and we welcome them to our ranks tonight. Our distinguished creative team are also working with us for the first time. Director Adam Cook is Artistic Director Designate of the State Theatre Company of South Australia and we're thrilled to have him with us before he commences his prestigious engagement in Adelaide. Conrad Helfrich is a theatre legend as conductor and arranger and this is his first show with us – we hope the first of many. Choreographer Chris Horsey was last with us in our production of *Funny Girl* and his success as a dancer and choreographer belie his youth.

We thank our Sponsors and Patrons – those individuals and organizations who share our passion for theatre and providing opportunities for the great depth of talent here in Australia.

We dedicate this production to Sir Rupert Hamer AC KCMG. His contribution to The Production Company, public life and his unfailing energy will be missed by the many who have benefited from his wisdom, expertise, generosity and gracious good humour.

Warm regards,

Jeanne Pratt AC
Chairman



DIRECTOR'S FOREWORD

What a thrill! To be directing **High Society**, the effervescent musical reinvention of Philip Barry's play *The Philadelphia Story*. **High Society** was the brightest entertainment and biggest money maker of 1956 for MGM, a rare instance of a musicalized remake proving as good as the original. It's one of the great comedy romances, a witty, luminous tale about a faultfinding bride-to-be socialite who gets her comeuppance and an unexpected Mr Right.

One might think the rich are generally a breed apart, but **High Society** shows that in matters of the heart, they're just as scatterbrained as the rest of us.

When the show begins, it seems we're in for a lighthearted night's entertainment as we watch the privileged class enjoying its privileges, but beneath the sparkling wit of the dialogue and the elegance, urbanity and pure joie de vivre of Cole Porter's lyrics lies a young woman's discovery of the human being beneath her cool, arrogant virtue. Like Isabel Archer, the heroine of Henry James' *Portrait of a Lady*, **High Society** is about a young woman affronting her destiny. And all the major characters are lovelorn and searching for meaningful connection. Aren't we asking ourselves the same perplexing questions? – 'Am I living up to my full potential? Am I in the right relationship?' But tonight those questions are all wrapped up in such rich comedy, sophistication and wit.

It's been an exhilarating experience bringing the world of a glittering Rhode Island wedding to vibrant life on the State Theatre stage for you tonight. I'd like to take this opportunity to thank everyone involved in making it come together – Conrad H, Chris H, Paul Jackson, System Sound, David Miller, Rachel D Taylor and Jeanne Pratt. Many months in the planning, a whirlwind rehearsal period. What a swell party it's been. What a swell party it IS!

Adam Cook
Director



SIMON BURKE

CK DEXTER HAVEN

Simon is one of Australia's most accomplished and respected performers. Since winning the AFI Award for Best Actor at the age of 13 for his performance in **The Devil's Playground** he has enjoyed great success both in Australia and the UK in film, television, stage and cabaret. His stage credits include Marius in the original Australian cast of **Les Miserables**, Romeo in **Romeo and Juliet**, Billy Crocker in **Anything Goes** for which he received the Green Room Award for Best Actor in a Musical, Whizzer in **Falsettos** for which he was nominated for Best Musical Performance at the Sydney Theatre Critics' Circle Awards, and in London, Raoul in **Phantom of the Opera** and Carl-Magnus in **A Little Night Music** starring Dame Judi Dench at the Royal National Theatre.

He starred around Australia as Billy Flynn in **Chicago**, played Gerry in The Sydney Theatre Company's production of David Williamson's **Up For Grabs**. Other STC productions include **Jonah Jones**, **Company**, **The Herbal Bed**, **She Stoops to Conquer** and **Mr Kolpert**. Later this year he will star in the Melbourne Theatre Company's Australian premiere of **Take Me Out**, winner of the 2003 Tony Award for Best Play.

Since their inauguration in 2001 Simon has been the much-lauded host and co-writer of the Helpmann Awards, which honour excellence in the performing arts in Australia.

His many television credits include **Brides of Christ**, **Scales of Justice**, **Water Rats**, Danielle Steele's **The Ring**, **The One That Got Away**, **Heroes Mountain**, **Young Lions**, **After the Deluge**, **Preservation**, **Postcard Bandit**, and the upcoming **The Alice** as well as his 15-year stint as one of the most popular presenters on ABC TV's **Play School**. His recent feature films include **Passion**, **Pitch Black**, **South Pacific** and **Travelling Light**.



TAMSIN CARROLL

TRACY LORD

Tamsin's theatre credits include **Into The Woods** for the Melbourne Theatre Company **A Little Night Music** for IMG and MTC, **The Listmaker** for The Bell Shakespeare Company, **Long Gone Lonesome Cowboys** for Railway Street Theatre and **Shout!—The Musical** for Kevin Jacobsen in the role of Marianne Ranate. For her role in **Shout!** Tamsin was nominated for a Green Room Award and for two Mo Awards. She starred in the Sam Mendes production of **Oliver!** in the role of Nancy and for this performance Tamsin received a Green Room Award, a Helpmann Award and a Mo Award. Tamsin performed the role of Sheila in **Hair** and Rose Alvarez in **Bye Bye Birdie** for The Production Company and in **Harbour** and **The Republic of Myopia** for the Sydney Theatre Company. She recently returned from The Bogata Festival in Colombia with the Belvoir Street production of **The Threepenny Opera** and performed the role of Dusty Springfield in a workshop for a new musical entitled **Dusty**.

Her television appearances include **Heartbreak High**, **A Difficult Woman**, **The Three Stooges** and **All Saints**. Tamsin also played the role of Jodie in the feature film **Holy Smoke** directed by Jane Campion and starring Kate Winslet.

Tamsin has just performed in a concert version of the new Maltby and Shire musical 'Take Flight' at the Adelaide Cabaret Festival prior to its opening in New York.



MARTY FIELDS

MIKE CONNOR

Marty Fields is possibly Australia's favourite comic actor. At least it's possible. He made his stage debut at 8. Then again at 10.30 in the Atheist Christmas play, "Coincidence On 34th Street". It all changed for Marty when he broke up with his boyfriend. He recalls, "It wasn't working out because neither of us was gay." His first girlfriend was a stuntwoman. "I'd buy her a beer; she'd drink it, and then smash the bottle over her head." He decided to travel. He went to Italy because he admired the Pope. "I respect anyone who can tour without an album."

Marty headed to Broadway. He was thrown out of Marcel Marceau's mime show for having a seizure. They thought he was heckling. But his luck soon changed. He picked up a small part, which was a large part, in the hairdressing musical, "A Small Part". He shared an apartment with a transsexual. "The protocol was tricky. In the bathroom, I used to leave the toilet seat halfway up".

Marty spent two years playing the piano in the U.S. army marching band, a tough gig, but was asked to leave after he said the Stealth Bomber was "no big deal". "It flies in undetected, bombs, and then flies away. Hell, I've been doing that my whole career." Amongst all that, he's written two best sellers, produced his own television show, and been nominated and/or won Green Room and Mo awards.

Marty is delighted to be back at the State Theatre because last time he was here he lost his keys somewhere. Finally, Marty's Mother and Father would like to dedicate their role as parents to his performance tonight.



CHRISTEN O'LEARY

LIZ IMBRIE

Christen has worked extensively in Melbourne theatre since relocating from her home town of Brisbane almost 10 years ago. She has appeared for MTC in **Wednesday to Come**, **The Gift of the Gorgon**, **Assassin**, **The Rover**, **Comedy of Error**, **A Little Night Music**, **Company**, **Man the Balloon** and **Hinterland**. For Playbox she has appeared in **Tear From a Glass Eye**, **The Goldberg Variations** and in co production with Neonheart Theatre, **The Eskimo** and **Ruby Moon**. Christen spent 2001 touring Australia with Jacki Weaver in **GirlTalk** for Hit Productions. Her television credits include guest roles on **Raw FM**, **State Coroner**, **Sea Change**, **MDA** and a regular role on CoxKnight's **Crashburn**. Christen has been nominated for four Green Room Awards, winning twice for her performances in **A Little Night Music**, and **Company**. She appeared in The Production Company's **Hello, Dolly!** and was most recently seen in **Hinterland** and **Urinetown** both at the MTC.



WELL, DID YOU EVAH!

the sensational story of how

BY FRANK VAN STRATEN OAM

On 9 January 1995 papers across the United States reported the death of Helen Hope Montgomery Scott. For seventy of her ninety busy years she had presided over Philadelphia society, so her passing would certainly have rated a mention in the local press.

Instead, there were long, respectful obituaries in papers right across the United States. They recalled her younger days as a highly eligible heiress and party girl in the Twenties and, after her marriage to Pennsylvania Railroad magnate Edgar Scott, her rein as one of the Thirties' most lavish hostesses. She hobnobbed with Josephine Baker in Paris, foxtrotted with the Duke of Windsor, and lunched with Churchill on the Onassis yacht. She was perennially voted one of the nation's best-dressed women, and her beauty and slim, angular figure were regularly photographed and painted.

But the element of Hope Scott's ebullient life that sparked the nation's interest had its genesis her husband's continuing friendship with his Yale colleague Philip Barry. Also from a wealthy background, Barry was a drawling, cocktail-drinking high flyer whose family entertained literary celebrities like the Fitzgeralds and the Hemingways. Hailed as New York's Noël Coward, he was a successful playwright, specialising in brittle, sophisticated comedies.

Early in 1938 Philip Barry explored the dramatic potential of a play about a wealthy family who were under investigation by a *Fortune* magazine reporter. It was Barry's wife who suggested the Main Line area of Philadelphia, the city's most fashionable address, as a setting. Barry agreed and began writing, using his friend's wife, Hope Montgomery Scott, the Main Line's most famous socialite, as the model for his racy, sporty heroine.

Barry wrote the part with Katharine Hepburn in mind. She, like Scott, was from a wealthy family. She had played a society girl with brains and beauty in the screen version of Barry's play *Holiday*, but her film career was in the doldrums. She had recently been rejected for the role of Scarlett O'Hara in *Gone With the Wind* and she desperately needed a hit. Hepburn threw herself into the project, assisting both the writing and the production. Barry moved the play's focus from the family under threat from the press to the transformation of the heroine, Tracy Lord. A priggish upper class young woman, Tracy would discover under her cool, arrogant exterior the understanding heart of a woman.

Half the play's production costs were met by the richest and most eligible bachelor in the United States, Howard Hughes, with whom Hepburn had shared a summer 'liaison' in 1937. Sagely Hughes advised Hepburn to acquire the play's film rights; eventually he bought them for her.



true love came to broadway

The Philadelphia Story provided Hepburn with one of the greatest roles in her stage career. Her co-stars included Van Heflin (Dexter), Joseph Cotton (Mike) and Shirley Booth (Liz). After the glittering first night, Mrs Hope Scott commented: 'We were thrilled. But I was amazed because I didn't think we were all that interesting to write about! When Phil told me he had written this new play, and that Katharine Hepburn would play me, I thought it was great fun, but I really didn't pay that much attention. I don't really think Tracy Lord was like me, except that she was very energetic and motivated.'

The hit of the 1938-39 Broadway season, **The Philadelphia Story** ran for a year. Its box office receipts totalled over \$1,500,000. Happily for Hepburn, she had foregone salary in return for ten per cent of the gross.

Soon offers were arriving from Hollywood. Hepburn finally sold the screen rights to MGM for \$250,000, a tremendous sum in those days. In fact it was not the highest bid, but MGM gave her approval of her leading men and the director. She naturally chose George Cukor to direct. He was a key supporter of her film career and had directed her in **Bill of Divorcement** and **Holiday**. For leading men she wanted Spencer Tracy and Clark Gable, but neither was available. She settled for Cary Grant, who insisted on top billing (which he got), and James Stewart. The Bristol-born Grant

eventually gave his entire fee of \$150,000 to the British war effort. The film re-established Hepburn's Hollywood reputation, provided Stewart with his only Oscar and, incidentally, was responsible for the later popularity of 'Tracy' as a girls' name. Not only did British critic Kenneth Tynan name his daughter Tracy, but he also persuaded Katharine Hepburn to be her godmother.

The play did not reach London until 1949. With Margaret Leighton in the lead it survived there for only 85 performances. It had premiered in Australia before this: under the aegis of Whitehall Productions, it ran successfully at the Minerva Theatre, Kings Cross, in October-November 1948.



WELL, DID YOU EVAH!

the sensational story of how



Playwright Philip Barry died in 1949. Six years later MGM announced plans to recycle his most successful play into a musical film, and they enlisted Cole Porter to create the score.

Cole Albert Porter was an extraordinary, enigmatic man. He too came from a privileged background – his grandfather was a millionaire in the days when millions were millions – and Porter had written hundreds of songs for a long list of musicals, revues and films. For most of his adult life he endured constant pain, the result of leg injuries incurred in an horrific riding accident. Even though in 1954 he suffered the loss of his wife Linda, somehow his resilient creativity prevailed. He worked on the new score from July till November 1955, coming up with fourteen numbers, nine of which were used in the film.

To star, MGM recruited Grace Kelly. The bride-to-be of Prince Rainier of Monaco, she was undoubtedly the most famous Philadelphian in the world. Although she came from a prominent, wealthy family, she was not part of the city's exclusive WASPish society. How could she be – an Irish-American Catholic, whose brilliantly successful but self-made father had begun his career as a bricklayer! Intriguingly, there was more than a little of the Tracy Lord character in Kelly. Alfred Hitchcock had famously called her a 'snow-covered volcano'. The role suited her perfectly.

Screen writer John Patrick switched the musical's locale from Philadelphia to classy Newport, Rhode Island, and the piece was renamed **High Society**. Frank Sinatra, Bing Crosby, Celeste Holm and Louis Armstrong joined the cast and Charles Walters directed.

Cole Porter's favourite among his new songs was 'I Love You, Samantha', though he thought that the public would prefer 'You're Sensational'. He was wrong on both counts! 'Who Wants to be a Millionaire?' was a hit for Sinatra and Holm as was the pseudo educational 'Now You Has Jazz' for Crosby and Armstrong. Walters wanted a duet for Sinatra and Crosby so he suggested a song that he had sung with Betty Grable in Porter's 1939 Broadway musical **DuBarry Was a Lady**. With new lyrics tailored to the crooners, 'Well, Did You Evah?' became a high point of the film. But it was enormous success of the charmingly simple 'True Love' that most bewildered Porter. Ethereally sung by Crosby and Grace Kelly, it gave Bing his 22nd million selling disc. 'True Love' was nominated for an Academy Award, but amazingly lost to 'Que Sera, Sera' from **The Man Who Knew Too Much**.

true love came to broadway

BY FRANK VAN STRATEN OAM



A rare instance of a musicalised remake proving as good as the original, *High Society* was the brightest screen entertainment of 1956. It was inevitable that *High Society* the movie musical would become *High Society* the stage show – the reverse of the old pattern where Broadway musicals became Hollywood extravaganzas.

The first stage version of *High Society* premiered at the Victoria Palace in London in 1987. The book was by Richard Eyre, and several old Porter classics were added to the score. There was praise for Natasha Richardson's acting as Tracy Lord, but her singing proved inadequate and the show survived for only seven weeks.

In December 1992 a new stage version surfaced in Australia, a co-production between Sue Farrelly and the State theatre companies of South Australia, Victoria and Queensland. This was written by Adelaide-based Carolyn Burns, directed by Simon Phillips, and was blessed with a stunning set by Tony Tripp. The nation-wide tour opened in Adelaide on 7 December 1992 with a cast including Josephine Byrnes (Tracy), John McTernan (C. Dexter Haven), Bob Hornery (Uncle Willie), Helen Buday (Liz Imbrie) and Lorrae Desmond (Margaret Lord). Marty Fields played Mike Connor, the role he's reprising for us. The production played triumphantly in all mainland capitals until early 1994. There were two visits to Melbourne, the first at the Playhouse and the second at the Comedy.

In September 1997, San Francisco's American Conservatory Theatre premiered a brand new stage version of *High Society* with a book by Arthur Kopit, and Melissa Errico in the lead. When the show finally opened at Broadway's St James Theatre on 27 April 1998, New Yorkers hailed a sparkling new all-singing, all-dancing version of Philip Barry's sixty-year-old play – the same version of *High Society* that you're enjoying tonight. The only thing missing was the remarkable Mrs Helen Hope Montgomery Scott. But I'm sure she was there somewhere, perhaps murmuring happily, 'Well, Did You Evah!'

©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.

FRANK SINATRA (MIKE CONNOR) AND GRACE KELLY (TRACY LORD) IN 1956 MGM FILM OF HIGH SOCIETY

BING CROSBY (DEXTER HAVEN) AND GRACE KELLY (TRACY LORD) IN THE 1956 MGM FILM OF HIGH SOCIETY

KATHARINE HEPBURN (TRACY LORD) AND JAMES STEWART (MIKE CONNOR) IN THE 1940 FILM OF THE PHILADELPHIA STORY

MARTY FIELDS (MIKE CONNOR) AND JOHN MCTERNAN (DEXTER HAVEN) IN THE 1992 MTC STAGE PRODUCTION OF HIGH SOCIETY

KATHARINE HEPBURN (TRACY LORD), JOHN HOWARD (GEORGE KITTREDGE) CARY GRANT (DEXTER HAVEN) AND JAMES STEWART (MIKE CONNOR) IN THE 1940 FILM OF THE PHILADELPHIA STORY

GRACE KELLY (TRACY LORD) IN THE 1956 MGM FILM OF HIGH SOCIETY



CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

Tracy Lord TAMSIN CARROLL
 Dinah REBECCA HETHERINGTON
 Mother Lord TONI LAMOND
 Uncle Willie GARY DOWN
 CK Dexter Haven SIMON BURKE
 Mike Connor MARTY FIELDS
 Liz Imbrie CHRISTEN O'LEARY
 George Kittredge SCOTT IRWIN

The Company SOPHIE CARTER
 ELISE DICKINSON
 DAVID GAUCI
 LUCAS GLOVER
 PHILLIP HADDAD
 SARA HIGHLANDS
 ANDREW KOBLAR
 EMMA LANGRIDGE
 JAMES LEE
 JOHN LIDGERWOOD
 MICHAEL LINDNER
 TANYA MITFORD
 KERRYN O'DONNELL
 JOHN O'HARA
 PENNY RICHARDS
 HESTER VAN DER VYVER
 ROD WATERWORTH

ORCHESTRA

Musical Director CONRAD HELFRICH
 1st Violin MARA MILLER
 RACHAEL HUNT
 LUBINO FERNANDES
 2nd Violin EDWINA KAYSER
 JOHN NOBLE
 Viola ANNA MCALISTER
 Cello JASON BUNN
 Bass ANDREA TAYLOR
 Reeds MATTHEW THORNE
 Horn LINDA WOSTRY
 Percussion LINDA HEWITT
 Reeds CONRAD NILSSON
 Trumpet IAN GODFREY
 ROBERT SMITHIES
 Kit ANDREW MCNAUGHTON
 Guitar/Banjo/Uke PETER FARMER
 Trombone JOHN PAINE
 Keyboards ROBERT COLLINS
 BRENDAN McCORMACK
 VICKY JACOBS

PRODUCTION CREDITS

Technical Director DAVID MILLER
 Company Administrator ADAM LOWE
 Stage Manager KATY PITNEY
 Assistant Stage Manager STEPHANIE KAMASZ
 Wardrobe Supervisor KIM BISHOP
 Wigs, Hair & Make up CORINNE DAY
 Sound Engineering & Production SYSTEM SOUND
 Sound Supervisor JULIAN SPINK
 Sound Operator CHRISTIAN 'GUS' GUSTERSON
 System/Radio Technician DON EICKHOFF
 Radio Operators BRIONY LEIVERS,
 MELISSA PANETTIERE
 Rehearsal Repetiteur BRENDAN McCORMACK
 Marketing & Design BRAD MARTIN, CHRIS HOWARD
 Publicity for MOLLISON COMMUNICATIONS
 MICHAEL J. WILKIE
 Set Construction for MAD (Make A Difference) PR
 PLAYBOX



SCENES AND MUSICAL NUMBERS

Time: A glorious Saturday morning in June, 1938

ACT 1

- SCENE 1 Outside the Lord's house, Oyster Bay, Long Island, early morning.
Prologue
ORCHESTRA
High Society/Ridin' High
TRACY & SERVANTS
- SCENE 2 The Veranda - Breakfast
Throwing a Ball Tonight
MOTHER LORD TRACY, DINAH, UNCLE WILLIE & SERVANTS
- SCENE 3 A Nursery later the same day, imaginary tea time.
Little One
DEXTER & DINAH
- SCENE 4 The South Parlor, the sort of rooms where treaties are signed
I Love Paris
DINAH & TRACY
Who Wants To Be a Millionaire?
LIZ, MIKE & SERVANTS
- SCENE 5 The Pavilion later
Who Wants To Be a Millionaire? - Reprise
THE STAFF
She's Got That Thing
UNCLE WILLIE, DEXTER & THE STAFF
- SCENE 6 At the Lords' swimming pool and in Tracy's imagination.
Once Upon a Time
DEXTER
I Worship You
GEORGE
True Love
TRACY, DEXTER & THE STAFF

ACT 2

- Entr'acte* ORCHESTRA
- SCENE 1 Outside Uncle Willie's House - 4 am

Act Two - Opening THE STAFF
- SCENE 2 The Ballroom of Uncle Willie's house immediately following
Let's Misbehave
TRACY, GEORGE, MIKE, LIZ, UNCLE WILLIE, SETH, MOTHER LORD & THE STAFF
I'm Getting Myself Ready for You
UNCLE WILLIE & LIZ
Servants Misbehave
THE STAFF
- SCENE 3 The Games Room at Uncle Willie's near five AM
Well, Did You Evah?
DEXTER & MIKE
- SCENE 4 Wooded Ground of Uncle Willie's House moments later
You're Sensational
MIKE
Say It With Gin
UNCLE WILLIE
- SCENE 5 At the Lords' pool
It's All Right With Me
MIKE & TRACY
- SCENE 6 Rear Terrace of Lords' Mansion, moments later dawn rising.
He's a Right Guy LIZ
- SCENE 7 The Terrace
Wedding Bells
It was Just One of Those Things
DEXTER
I Love You Samantha
DEXTER
TRACY, DEXTER & FULL COMPANY
Finale ORCHESTRA



TONI LAMOND

MOTHER LORD

Toni's career began at age 10, singing on radio, touring with her parents' variety shows and has since encompassed vaudeville, musical comedy, straight plays, recordings and films. She appeared in variety at the Tivoli, went on to star in the musicals *Pyjama Game*, *Gypsy*, *Wildcat*, *Annie Get Your Gun*, *Anything Goes*, *Better Known As Bee*. In 1985 she toured in *Madonna and Child* a show specially written by and co-starring her son Tony Sheldon.

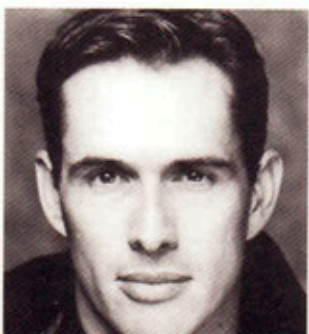
In television she was a regular on Graham Kennedy's *In Melbourne Tonight* (IMT) ultimately compering her own IMT, the first woman in the world to do so. She also featured regularly on *The Don Lane Show*, *The Mike Walsh Show*, and the series *Homicide*, and *No.96*.

In England she appeared in night clubs, revues, BBC TV and BBC Radio. She recorded 2 singles for Phillips, London. In the U.S.A. her theatre credits include: *Mame*, *Oliver!*, *Annie*, *Cabaret*, *Hello, Dolly!*, *Nunsense*, *The Mystery Of Edwin Drood*, *Sherlock's Last Case*, *42nd Street*. In television: *Starsky and Hutch*, *The Bob Newhart Show*, *Eight is Enough*, *You Can't Take It With You*, *Starman*, *The Tortelli's*, *Three's Company*, *Punky Brewster*, *Murder She Wrote*, *Love Boat*, *The Last Frontier* and *Highway to Heaven*.

Her most recent Australian credits include *42ND Street*, *The Pirates of Penzance* and *My Fair Lady* in Brisbane with Anthony Warlow. She was featured in an episode of Garry McDonald's new ABC series *Fallen Angels* and performed in Disney's *Beauty and the Beast*.

Her Australian films are *Spotswood*, *How Wonderful*, and *Running From The Guns*. Toni has won 2 Logies, a Variety Club Award and a Mo Award. Her autobiography *First Half* entered the Best Seller List at No.1 only eight days after it's release. Toni's CD, *TONI AT THE SCHOOL OF ARTS CAFE* is now available in record stores.

Toni is currently working on her next book "ALONG THE WAY", which chronicles her years in the United States.



SCOTT IRWIN

GEORGE KITTREDGE

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 Miserables* 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*. He is lucky to be walking, happy to be working, and delighted at the opportunity to work with The Production Company as the boring George Kittredge!



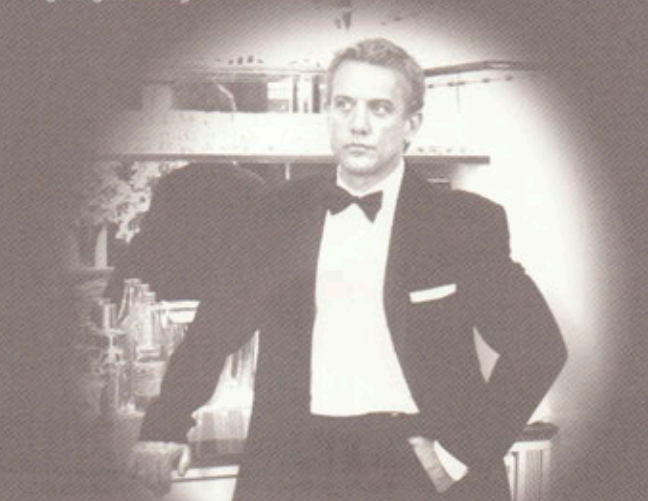
GARY DOWN

UNCLE WILLIE

Gary Down last appeared with The Production Company playing *Big Julie* in *Guys & Dolls*. Since then 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.



SOPHIE CARTER

After completing her Bachelor of Arts (Music Theatre) at WAAPA last year, Sophie made her professional debut playing Soupy Sue in the Australian Premiere of **Urinetown the Musical** with Melbourne Theatre Company.



While at WAAPA Sophie appeared in **The Wild Party** (Queenie) **Fiddler on the Roof** (Mirala) **Perfectly Frank** (directed by Nancye Hayes) **Pacific Overtures** (Madam) **The Crucible** (Ann Putnam) **The Pyjama Game**, **Spurboard and Up** (written by Eddie Perfect). Before WAAPA, Sophie was an established jazz singer fronting the big band No Strings Attached, as well as presenting shows at the Fox Studios Backlot. Sophie's other appearances include **Annie** (Miss Hannigan) **Les Miserables**, **Little Shop of Horrors** and **The Venetian Twins** as well as filling production roles as Assistant Director and Vocal Coach on various musicals throughout Sydney.

ELISE DICKINSON

High Society is Elise's professional musical theatre debut and she is thrilled to be here. Since graduating from Monash University with a Bachelor of Performing Arts, Elise has been heavily involved in children's entertainment, travelling Australia as a show host for **The Wiggles!** Her television appearances include roles in **The Secret Life Of Us**, **Stingers** and **Neighbours** and in September she will be off to Tokyo to commence a five month contract performing at Disneyland. Elise would like to dedicate her performance in **High Society** to her wonderful mum, Sue.



DAVID GAUCI

Adelaide born David Gauci moved to Melbourne in 2002 to further develop his Cabaret & Theatre Career. David has performed both semi professionally and professionally in Adelaide and throughout Australia over the past ten years. A past student of Adelaide's Elder conservatorium, he has written, produced and performed in shows based on the music of Bernstein, Sondheim and Schwartz. He is a well-known player on the main stage of Adelaide's Festival Centre where he has performed in Morning Melodies and Sunday Salon concerts over the past five years. Recently he was invited to write and perform a show for the inaugural Adelaide Cabaret Festival. In August 2002 he played the role of Richard the nice nurse in William Fins musical 'A New Brain' in Melbourne's Chapel off Chapel.



LUCAS GLOVER

Lucas began his singing training at the age of 17 on the central coast of NSW where he grew up. He then continued his training by undertaking a degree in Music Theatre at The Western Australian Academy of Performing Arts. After leaving WAAPA he decided to consolidate his dance training at Dance World 301 where he is currently in his final year of a Diploma of Performing Arts and commercial dance. **High Society** is Lucas' first professional show and he would like to dedicate it to his parents and his brother, all of whom have been so supportive of him throughout his training.



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 Tonight**, 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. Most recently Phillip completed his first musical theatre contract 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.



REBECCA HETHERINGTON

Rebecca's professional career commenced at the age of 9, playing Tessie in the 2001 Melbourne production of **Annie**. She then went on to perform in the Australian Opera productions of **La Boheme**. Her first acting role was in 2002 as Avril in the Cox Knight Production of **Worst Best Friends** and in 2003 had guest roles in **The Secret Life of Us**. Also in 2003 she performed the opening of the Good Friday Gala on channel 7. This year she had the principal role of Sinead in the animated short film **Raglan**. Rebecca is a member of the Johnny Young performance group appearing on Channel 31 weekly. She has performed for numerous charities including Alana Madeline Foundation



ANDREW KOBLAR

Since graduating from The McDonald College of The Performing arts in 2002, Andrew made his professional musical theatre debut in **Shout!** - **The Legend of the Wild One**. He then ran away to join the tribe of **HAIR - The Love Rock Musical** and then to play the role of Harvey Johnson in **Bye Bye Birdie**, both for The Production Company. Andrew has also appeared in the Baz Luhrmann production of **A Midsummer Night's Dream**, and most recently appeared in the Melbourne Theatre Company production of **Urinetown - The Musical**, in the role of Tiny Tom.



SARA HIGHLANDS

Sara moved to Australia from her home country England, where she trained at The Arts Educational School and Performers College. She made her Australian theatrical debut with The Production Company's **Call Me Madam** and then went onto tour with the Australian premiere production of **Shout!**, as a trio vocalist & cover for Maureen O'Keefe. She also played the role of Zaneeta in the **The Music Man**. Following this she went on to perform in the Melbourne season of Cameron Mackintosh's **Witches of Eastwick**. Most recently Sara performed in the original cast of **We Will Rock You**. Further productions include the principal role of Coral, in the musical **Mermaid, The Nutcracker Suite** (English National Ballet), a Royal Command performance at The Strand Theatre, London. She toured the eastern states of the U.S with the piece, **Sabat Mater** (Robert Cohan, London Contemporary Dance), **Mystique, Next Generation** (Scottish tour) **Dick Whittington, Tom Thumb, Pop Princess** written by Phil Scott and Trevor Ashley,Walt Disney (Hong Kong). TV credits include, **Atlantis** (BBC), **The Big Breakfast** (Ch 4). Her vocal recordings include the original CD **The Tales of Mr. Toad**, and featured on the Aria award winning cast recording for the musical **Shout!**.



EMMA LANGRIDGE

Emma is thrilled to join the The Production Company again, after appearing in **They're Playing Our Song** in 2003. Emma made her professional music theatre debut in the multi-award winning production of **Cabaret** for IMG/Barry and Fran Weissler. She played Kit Kat girl Texas and understudied and performed the role of Fraulein Kost. Emma and her fellow cast members were awarded a special Ensemble Green Room Award this year for their contribution to the production. She has since appeared in **The Full Monty** for David Atkins Enterprises/IMG/ICA and **Merrily We Roll Along** for Devanesen Productions. Other credits include the roles of Roxie in **Chicago**, Anita in **West Side Story**, **Marta in Company** all for CLOC and **Reno in Anything Goes** for Catchment Players. Emma's next exciting adventure is the Australian premiere of **Time of My Life** for Jacobsen/Jack Utsick - the stage adaptation of the cult film **Dirty Dancing**, which opens in Sydney later this year.



JAMES LEE

This is James' second Production Company show having played the roles of Maude & Mr Johnston in last years *Bye Bye Birdie*.

Other theatre credits include national tours of *Les Misérables*, *The Phantom of the Opera* & an original cast member in *Miss Saigon* for Cameron Mackintosh; *42nd Street* for Helen Montague; *The Wizard of Oz* for Sue Farrelly / VSO, *The Magic Faraway Tree* for Gary Ginavan and *Being James Lee* at Chapel Off Chapel.

His direction credits include the first and second "Hat's Off" Oz Showbiz Cares/EFA concerts in Sydney and was a segment director for the opening ceremony of the 2002 Sydney Gay Games. This year he has stripped all in the name of fashion; danced with Paul Hogan on film; toured Victoria as one Alfred. P. Doolittle; and next month will join the stockade and cast for the Melbourne International Festival world premiere of *Eureka* at Her Majesty's Theatre.



JOHN LIDGERWOOD

In a career that began in the 1960s, John Lidgerwood has thrilled audiences both in Australia and overseas in a variety of entertainment. Musicals include *Brigadoon*, *Camelot*, *My Fair Lady*, *Can Can*, *Damn Yankees*, *Kiss Me Kate*, *South Pacific*, *Carousel*, *Man of La Mancha* and more. Operetta and opera include *The Merry Widow*, *Carmen* and several Gilbert & Sullivan Operettas. In 2001, he played Petersen in The Production Company's *How to Succeed in Business Without Really Trying*. On television, he was one of the early stars of *Showcase* and appearances on all the major variety shows were regular in the 1970s. He has been guest artist with the Melbourne Symphony, Victorian Concert, Melbourne Philharmonic and Australian Pops Orchestras. His company, Style Music, is currently touring two shows: *Big Band Swing* and *My Fair Lady in Concert*. John has secured a role in the exciting new musical *Eureka* to open in September.



MICHAEL LINDNER

Michael studied Music Theatre at both WAAPA and Ballarat University Arts Academy. Celebrating his 13th year in performing arts, Michael has toured Australia many times in productions including *Grease: the Mega Musical*, *Forbidden Broadway*, *Miss Saigon*, *The Merry Widow*, *Hair* and *Scrooge*. In 2003 he played one of the leads in Melbourne Workers Theatre populist opera 1975. He has also won wide acclaim for his performances in children's theatre, having played Pooh in *Winnie the Pooh*, the Musical, toured with *Noddy*, *Poosum Magic* and *The Magic Faraway Tree*. Michael has just started up his own company, 'Let's Do It Entertainment' providing corporate entertainment and producing shows for the cabaret group 'S'wonderful'.



TANYA MITFORD

Sydney born Tanya made her first stage appearance at the tender age of 18 months as the Youngest Snow Child in *Carousel*. After receiving the David Atkins Performing Arts Scholarship in Sydney, Tanya moved to Melbourne and appeared as Flaemmchen in the Victorian premiere of *Grand Hotel*. She went on to receive the Dance World 301 Distinction Award and graduated with honours from the National Theatre Music Theatre Course, preparing her for the honour of working with Topol in *Fiddler on the Roof*. A highlight in Tanya's career was receiving the special Ensemble Green Room Award for *Cabaret – The Musical*, a multi-award winning national tour that saw her relish the role of Dance Captain / Kit Kat Girl. Tanya also took on the challenge of combining her skills as a musician and theatrical performer when creating the role of Pinky in the Australian Premier Tour of *Jolson*. Further musical theatre credits include Tanya's appearance as Agnes/Amanda in *Gypsy* and performing alongside Caroline O' Connor in *Mack & Mabel* for The Production Company. Tanya was also a lead tapper in the Sydney 2000 Olympics Opening Ceremony and has worked extensively in children's entertainment, most notably *The Wiggles*, Disney, ABC for Kids and Warner Bros. Tanya is also a respected Dance Lecturer at Dance World 301, Victorian College Of The Arts, Ballarat Academy of Performing Arts, National Theatre in St Kilda and many other institutions throughout Victoria and New South Wales.



KERRYN O'DONNELL



Kerryn graduated from the Victorian College of the Arts in 1996 with a Bachelor of Music. Having studied all aspects of musical theatre, Kerryn has performed in **The Magic Flute** for Opera Australia, **She Loves Me**, **Mame** & **The Music Man** -playing Mrs Squires for The Production Company, and **A Portrait of Love** for Leonardo Productions. In 1998 & 99 Kerryn understudied and performed the role of Magnolia in **Showboat** for Livent. In 2000 Kerryn joined the touring company of **Cats** appearing as **Jemima** and on occasion as **Jellyoram** & **Jennyanydots** and again in 2003 for the international touring show. Kerryn has also released her solo CD **What More Do I Need?** which is available at www.middle8.com. Kerryn's other passion is swing dancing.

JOHN O'HARA



Originally from Perth, John attended WAAPA, graduating in 2001 with a Bachelor of Arts (Music Theatre). John's credits since graduation include **Shout!** - **The Musical of the Wild One** as Lead Deltone and cover for Johnny O'Keefe, the 2002 concert and 2003 touring production of **Hair** as featured tribe and cover for **Woof**, **Falsettos** for the Melbourne Midsumma Festival as **Whizzer** and as **Charlie Brown** in **You're A Good Man, Charlie Brown** at Chapel Off Chapel last year. John works in Melbourne and abroad for internationally acclaimed corporate singing group 'The Three Waiters' and regularly hosts the Wiggles' **Dorothy the Dinosaur Dance Party**. He also frequently performs on the Perth corporate circuit for clients including Celebrate W.A., Spirit Productions and the City of Perth. John is excited to be once again working with The Production Company on **High Society**.

HESTER VAN DER VYVER



Hester's theatre credits include IMG's national tour of **Cabaret The Musical**, **Anything Goes**, **Call Me Madam**, **Funny Girl** for the Production Company and GFO's **Crazy For You**. During and between performing she has studied voice at The Melbourne Conservatorium and completed a Bachelor Of Arts degree in literature.

PENELOPE RICHARDS



Penelope trained at the St Martin's Drama School and has a BA with Honours from Monash University specialising in dramatic literature. Professionally, she has performed at myriad theatre restaurants, music halls, major concert venues and on television. Her teaching experience naturally led her into performance and authorship of children's pieces, mainly at the Alexander and Karralika Theatres. Her theatre credits include the Melbourne season of **Barnum** (cover - Jenny Lind) and **The Sound of Music** (Elsa) for the Adelaide Festival Trust, the national tour of **Nine** (Gretchen and Lilliane La Fleur), **Jacques Brel Is Alive and Well** and **Living in Paris** at Anthill, **Me and My Girl** in Sydney, **Songbook**, **Star-Spattered Women** and **Chapter Two** at the Stage Door. Penelope has had, until recently, a long association with Warner Bros. devising, writing and directing performance pieces for the Australian/Asian region on a programme which won the coveted international Maxi Award for general excellence. She was in creative control of the mascots for the Sydney 2000 Olympic Games.

ROD WATERWORTH



Rod's theatre credits include **CATS**, **Anything Goes**, **The Wizard of Oz**, **42nd Street**, **Me and My Girl**, **The Pirates of Penzance**, **My Fair Lady**, **Red, Hot and Rhonda**, **Crazy For You**, **Jolson**, **Annie**, **Singin' In The Rain** and various VSO/Opera Australia and Australian Ballet productions. Children's Theatre for Ginivan Attractions include **Possum Magic**, **Winnie the Pooh** and **The Magic Faraway Tree**. As a member of vocal groups **The Stage Door Johnnys** and **The New Fabulous Rhythm Boys**, Rod performed at the Gold Coast Jazz Festival, Prior Engagements Supper Club, on **The Midday Show** and **Good Morning Australia**. For The Production Company, Rod appeared in **MAME**, **She Loves Me**, **Funny Girl**, **Call Me Madam**, **Gypsy**, **Guys and Dolls**, **Mack & Mabel**, **Anything Goes** and **Bye Bye Birdie**.



COLE PORTER

MUSIC AND LYRICS

COLE PORTER BIOGRAPHY

Born on June 9th, 1891: Cole Porter learned piano and violin at age six. He became very good at both, but he disliked the violin's harsh sound and so his energy turned to the piano.

During his formative years, he played piano two hours per day. Cole composed songs as early as 1901 (when he was ten) with a song dedicated to his mother, a piano piece called *Song of the Birds*. He enrolled in the Worcester Academy in 1905, where he was lauded as the precocious youngster who became class valedictorian.

At Yale he enjoyed the biggest influence in his musical development in the full scale (for college) productions designed for the Delta Kappa Epsilon fraternity, the Yale Dramatic Association, and solo performances in the Yale Glee Club. Despite an Ivy League academic workload and social obligations, he composed several full productions per year in addition to individual songs. Cole wrote musicals for clubs and alumni associations, which allowed Cole and his friends to tour the country and showered with attention and parties. He left Yale with a legacy of approximately 300 songs, including six full scale productions.

His first Broadway show was *See America First*, which was a 1916 flop. After early success with one-offs like *Don't Fence Me In*, re-released in a World War II musical called *Hollywood Canteen*. Cole signed some contracts to do work for the film industry.

In 1937, Cole was involved in a horse riding accident and fractured both of legs. This personal tragedy for the composer was only made worse by the eventual amputation of one of his legs. This did not stop him from writing music. During this period he wrote songs including *Most Gentlemen Don't Like Love*, *From Now On*, and *Get Out Of Town*.

ARTHUR KOPIT

BOOK

When his award-winning first play, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*, appeared in New York in 1962, Kopit was hailed as the new wonder of America drama. One of the few American playwrights able to survive economically by writing serious drama for Broadway, he made his theatrical mark with intelligently satirical comedy-dramas commenting on contemporary American social issues including the Vietnam War (*Indians*, 1969), the language dysfunction and emotional isolation of



In 1945, he lent his permission but minimal creative energy to the movie *Night and Day*, allegedly about the life of Cole Porter. Sadly for history, this movie had little relationship to the actual life of Cole Porter. It left out important parts of life, and told the tall tales that Cole inflicted upon the world. For instance, although he had never served in the French Army, the movie faithfully told of his exploits. Cole reportedly enjoyed the movie's wildly fictional account, and he had the privilege of seeing Cary Grant play the part of the composer.

After this point, he had one major production, *Kiss Me Kate*, which was based on the Shakespeare classic *Taming of the Shrew*. Cole was very skeptical of this production but eventually lent his hand to the production and it became very successful, eventually spawning a moderately successful movie. Porter produced fewer successful productions in the later days, but still *Can Can* and *Silk Stockings* were during this period.

Doctors amputated his injured right leg in 1958. After the amputation, his creative productivity, his social power, and his happiness had waned. He died on October 15, 1964. In accordance with his wishes, he was buried between his wife Linda and his father Sam Porter.

One album that brought Cole Porter to many younger listeners was a fundraising pop album called *Red, Hot, and Blue* with Cole Porter songs sung by popular musicians of the 1980s and 1990s. Porter songs still maintain a strong presence in movie soundtracks (from Woody Allen Movies, to *Tank Girl*), with the most popular songs *Lets Do It (Let's Fall In Love)* and *Night and Day*.



stroke victims (*Wings*, 1979), nuclear proliferation (*End of the World with Symposium to Follow*, 1986), and the rapacious greed of Hollywood (*Road to Nirvana*, 1991). In 1994 composer Jeffrey Lunden and lyricist Arthur Perlman used Kopit's play *WINGS* as the basis for the musical of the same name. Kopit has applied his talents in the musical realm as author of the books for the 1982 Tony Award-winning *NINE*, directed by Tommy Tune, *PHANTOM*, based on Gaston Leroux's *Phantom of the Opera* (written before the Andrew Lloyd Webber version) and for the stage version of the Cole Porter film *HIGH SOCIETY*.

ADAM COOK

DIRECTOR

Adam is the Artistic Director Designate of the State Theatre Company of South Australia. He attended the NIDA Directors Course in 1988. His directing credits include his own stage adaptation of Patrick White's novel, *The Aunt's Story* (Melbourne Festival, Melbourne Theatre Company, Brisbane Festival, Company B Belvoir); *A View From the Bridge* and the world premiere of *Cosi* for Company B Belvoir, and also at Belvoir Street Theatre *Reckless*, *Low Level Panic* and *Ashes to Ashes, Madame Melville*; for Sydney Theatre Company *Mongrels*, *The Sum of Us*, *Family Running for Mr Whippy*, *Three Australian Poets*, *The Circle of the Beast*; *Crow*, *The Shifting Heart* (State Theatre Company of South Australia); *Lyrebird: Tales of Helpmann* (Adelaide Festival, national and international tour, Edinburgh Festival, City of London Festival); *All My Sons*, *Broken Glass*, *Afterplay*, *The Yalta Game*, *Spinning into Butter*, *Noises Off*, *A Couple of Blaguards*, *Laughter on the 23rd Floor*, *Shirley Valentine*, *The Heidi Chronicles*, *The Ninth Step*, *Diving for Pearls* (Ensemble Theatre); the multi-award-winning *Piaf* (Melbourne Theatre Company); *The Elocution of Benjamin Franklin* (Sydney Opera House Trust, Playbox, Kayak (Griffin)); *The Winter's Tale* (Bell Shakespeare Company), *A Flea in Her Ear* (NIDA Company), *Nathaniel Storm* (Festival of the Dreaming); *Action* (Australian Theatre for Young People);



Down an Alley Filled with Cats and Quartet (Marian Street), *All in the Timing*, *Road*, *The Fall of the House of Usher*, *The Water Engine*, *Our Country's Good*, *The Golden Age*, *Cymbeline*, *The Winter's Tale*, *Twelfth Night*, *Othello*, *Richard III*, *As You Like It*, *The Father We Loved on a Beach by the Sea*, *Inside the Island* (NIDA), *Cosi* for the Queensland Performing Arts Centre and La Boite *Diving for Pearls*, *The One Day of the Year* and the world premiere of *Good Works* (Q Theatre); *Cosi* (Queensland Performing Arts Centre/LaBoite), *Ted Hughes' Tales from Ovid*, *Scenes from the Big Picture* (Western Australian Academy of Performing Arts); *Spring Awakening* [Actors College of Theatre and Television]; *The Stars Come Out* (Sydney Gay and Lesbian Mardi Gras), *The Jungle* (Nepcan College), *La Boheme* (OzOpera) and the world premiere of the Jonathan Mills and Dorothy Porter chamber opera *The Ghost Wife* (Melbourne, Adelaide, Sydney Festivals, 2002 BITE Festival at the Barbican). He has received, from the Sydney Critics Circle, the John Tasker Award for Freelance Services to Sydney Theatre for *Cosi* at Belvoir, and was nominated as "Best Director of a Musical" in the 2000 Victorian Green Room Awards for his production of *Piaf*. His production of Tyler Coppin's *Lyrebird: Tales of Helpmann* won The Scotsman's Fringe First award at the 1999 Edinburgh Festival for Outstanding Production of a New Work. Forthcoming productions include *Midnite* for Windmill Theatre and *Carmen* for OzOpera.

CONRAD HELFRICH

MUSIC DIRECTOR & CONDUCTOR ADDITIONAL ORCHESTRAL ARRANGEMENTS

Conrad's most recent work was as Musical Supervisor and Director of *The Full Monty* for David Atkins Enterprises, IMG, ICA and the Victorian Arts Centre which performed at the State Theatre in January and February this year. Prior to that production he worked as Musical Director for the Australian and South-East Asian tours of *Singin' in the Rain* and the national tour of *The Man from Snowy River* throughout 2001 and 2002 for David Atkins Enterprises and IMG and their respective co-producers. He produced the cast album for *The Man from Snowy River* which won the ARIA award in 2002 as best cast album and he was also awarded the Green Room Award as Best Musical Director for his work on that production. The previous year he has received as nomination in the same category for his work on *Singin' in the Rain*. He also worked with David Atkins on the Sydney season of *Sweet Charity* in 1997 at the Capitol Theatre as Musical Director and also provided additional vocal, dance and orchestral arrangements for that production.

Other major productions as Musical Director include *Jolson* for Jon Nicholls Productions in 1999/2000, *Sweet Charity* (Melbourne season) for Mark Pennell where he received a nomination for a Green Room Award as Best Musical Director, *Me and My Girl* for Jon Nicholls Productions in 1994-1996 throughout Australia and New Zealand, *The New Rocky Horror Show* for Paul Dainty (1992) throughout Australia and Singapore, *Blues in the Night* in 1991 (Perth and Melbourne), *Nine* for John Diedrich in 1987-1988 throughout Australia and *Me and My Girl* for J.C. Williamsons in Sydney in 1986. His production



of the cast album for *Nine* received the ARIA award as best cast album in 1988.

Other productions as Musical Director and Arranger include *Songbook* (1984) at the Stage Door Dinner Theatre, *The Glass Slipper*, *Don Battye* and *Peter Pinne's Rumpelstiltskin* and *Jack and the Beanstalk* all at the Alexander Theatre 1976-1981 and *As You Like It* for Melbourne Theatre Company (1984). As Associate Musical Director and Deputy Conductor his credits include *La Cage aux Folles* and *Me and my Girl* for J.C. Williamsons (Melbourne 1985 and 1986).

For fourteen years leading up to the Sydney 2000 Olympic Games he managed a production company specializing in the creation of children's theatre for international companies such as Warner Bros., Turner Entertainment, Village Roadshow and the SOCOG. Together with his wife Penelope Richards this company created over eighty original productions and appearance formats and provided employment to hundreds of artists and performers throughout Australia and South-East Asia. In 1994 this programme of entertainment received the MAXI award in the United States as the best entertainment of its kind staged in the Asia Pacific region. This enterprise remains his most satisfying contribution to musical theatre in this country.

In August this year he will commence rehearsals on a new production on *Time of My Life* for Jacobsen Entertainment Ltd. based on the hit Bo's movie *Dirty Dancing*.

CHRISTOPHER HORSEY

CHOREOGRAPHER



Christopher Horsey won 1st Place at the **Fred Astaire International Tap Championship** in New York City 1984. He performed at the **Sanctuary Cove, "Ultimate Event" - Frank Sinatra Concert.**

For the stage he created the role of Tip for David Atkins' **Hot Shoe Shuffle**, which toured nationally before becoming the first Australian musical to play a season on London's West End - also touring to NZ and Japan. Chris returned to New York for an Off-Broadway season of **Dein Perry's Tap Dogs**, for which he won a Village Voice "Obie Award" - and toured North America to 17 cities. He joined Tap Dogs in opening **Quincy Jones - 50 Yrs. in the Business** with Stevie Wonder performing the song **We Are The World**. Chris was in the original cast of **42nd St, Singin' in the Rain**, and **Chicago** -

playing **Harry/The Jury** and **Big Deal in West Side Story**. Christopher's work as both a performer and co-choreographer for an ABC tap dance clip alongside Adam Garcia, Sheldon and Dein Perry won **Best Short Dance Film**, at Strasbourg Film Festival. This was one of the foundations of **Tap Dogs**. Chris was Assistant Dance Co-Ordinator on **Star Search** for Channel 10. He choreographed **Mosh** starring Paul McDermott, for the Adelaide and Melbourne Comedy Festivals.

Chris also choreographed **Jive Junky's** starring Wayne Scott-Kermond, which played Edinburgh Fringe Festival (winning a **Pick Of The Fringe Award**). For television, he was Choreographer for **Changi**, ABCTV. Most recently, Chris has choreographed **The Adventures Of Roman**, a fantasy/musical/comedy for Moonance Pictures, in which he also played the title role of Roman.

RICHARD JEZIORNÝ

SET & 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 Theatre Royal 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**.

PAUL JACKSON

LIGHTING DESIGNER



Paul works as a theatre and architectural lighting designer for Melbourne based firm **The Flaming Beacon**. His design work for theatre includes lighting designs for Melbourne Theatre Company, Sydney Theatre Company, Playbox, Ballet Lab, not yet it's difficult performance group, Oz Opera, Chamber Made Opera, **The Production Company**, Lucy Guerin, Melbourne Workers' Theatre and many others. He has also designed sets (with lighting) for Melbourne Workers' Theatre, Neon Heart, La Mama, Ranters and Peter Houghton. His present architectural lighting projects include a resort in Vietnam and a Country Club in South Korea. Paul has lectured in design and associated studies at the University of Melbourne, RMIT University, NMIT and Victorian College of the Arts, and is presently completing an MA in Australian Literature. He is

a co-founder and management committee member of the award-winning not yet it's difficult performance group and was co-designer of their 'K', presented at the 2002 Melbourne Festival and at the 2003 Vienna Festival. Paul has worked as a project technical and production manager for Melbourne City Council, Arena Theatre Company and many others and was the Outdoor Programme Co-Ordinator for the 1999 Melbourne International Festival. He has toured projects to Taiwan, Denmark, Germany, Slovenia and Austria. In 2000, Paul, with the support of the Australia Council, undertook a work-study at The Banff Centre in Canada, where he was Associate Lighting Designer to Harry Frehner on the Festival Dance Programme.

Paul has been nominated for six Victorian Green Room Awards as well as being a key creative team member on numerous award-winning shows.



JULIAN SPINK & JOHN SCANDRETT

SOUND DESIGNER FOR SYSTEM SOUND

System Sound Pty. Ltd. celebrates 25 years in the musical theatre with the opening of *High Society*.

The company has in recent times engineered such productions as *The Phantom of the Opera*, *Les Miserables*, *Joseph*, *Rent*, *Cats*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *The Wizard of Oz*, *Man of La Mancha*, *Witches of Eastwick*, *Cabaret*, *We will Rock You*, *The Producers* and *Mamma Mia!*.

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*.

John and Julian were collaborating Sound Designers for the productions of *Chicago*, and *Man of La Mancha*, *Cabaret*,



Footloose and *Hair*, and they have together 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.

John's sound design credits include the productions of *West Side Story*, *Sound of Music*, *Annie*, *The Wizard of Oz*, events such as the Hong Kong and Macau Handovers and recently, *The Music of Andrew Lloyd Webber* with Elaine Paige in Beijing and Shanghai, and many concerts with artists such as *Dame Kiri Te Kanawa*, *Jose Carreras*, and currently the production of *The Producers*.

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*. David is currently Technical Director for The Production Company including the recent tour of *HAIR* with Macks Entertainment, and also Production Manager at Playbox.



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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, bequest and sponsorship program, please call 03 9694 3600 or email: info@orchestravictoria.com.au



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SPECIAL THANKS / ACKNOWLEDGEMENTS

Programme Notes Well, did You Evah!	Frank Van Straten OAM
Arthur Kopit biography	Rodgers and Hammerstein Organisation
Cole Porter Biography	Cole Wide Web
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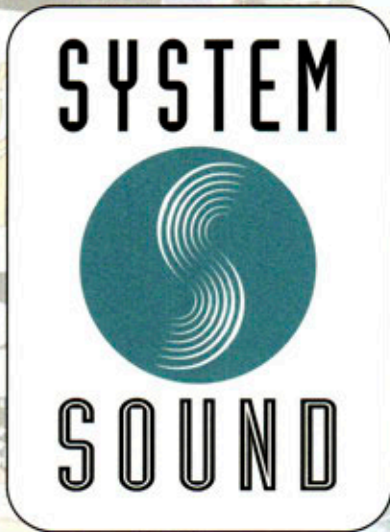
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The Victorian Arts Centre gratefully acknowledges the support of its donors through the Arts Angels Programme.

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.
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