



Season 2005

Marina Prior

in
COLE PORTER'S

KISS ME, KATE

starring **Scott Irwin**



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The Production Company
presents

Marina Prior

in

Cole Porter's

Kiss Me, Kate

starring Scott Irwin

Music and Lyrics By Cole Porter

Book By Sam & Bella Spewack

**John
O'May**

**Lucy
Durack**

**Adam
Murphy**

**Gary
Down**

**Marty
Fields**

Louise Bell Paul Biencourt Rohan Browne Nicholas Cannon
Kevin Coyne Zoe Gertz Siobhan Ginty Emma Hawthorne
Aaron Jackson Mendoza Louise Kelly Peter Lowrey Emma Powell
Glenn Quinn Alex Rathgeber Mandy Ritchie
Matthew Robinson Katrina Talbot

Orchestra Victoria

SET AND COSTUME DESIGNER

Richard Jeziorny

SOUND DESIGN

**Kelvin Gedye
for System Sound**

CHOREOGRAPHER

Dana Jolly

LIGHTING DESIGNER

Matt Scott

TECHNICAL DIRECTOR

David Miller

MUSICAL DIRECTOR

Stephen Amos

DIRECTOR

Roger Hodgman

State Theatre, The Arts Centre 20 – 23 July 2005

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CHAIRMAN'S WELCOME

Welcome to Ford's Theatre, Baltimore, 1948.

The cast have just finished rehearsing *The Taming of the Shrew* and are about to open in their out of town tryout.

So begins *Kiss Me, Kate* a backstage story that recounts the on-and-off-stage battles of it's two leading players - Fred Graham and Lilli Vanessi - it was in fact inspired by the feuding between married theatrical stars, Alfred Lunt and Lynn Fontanne.

Directing *Kiss Me, Kate* is one of our founding directors - Roger Hodgman. He has delivered some of our biggest hits - *She Loves Me* in 99, *Guys & Dolls* in 2000 and of course, *Annie Get Your Gun* just last year. His enthusiasm for this show was a big factor in our decision to stage it. Conducting *Kiss Me, Kate* is a newcomer to our ranks, Stephen Amos. He is joined by Dana Jolly who we are delighted to welcome back to choreograph her second Cole Porter musical for us - after *Anything Goes* in 2001. Our resident designer Richard Jeziorny has worked his magic with the set and costumes and Matt Scott has created the twin worlds of Padua by day and the theatre by night. The wonderful score is brought to life by Orchestra Victoria and Kelvin Gedyne has designed a terrific sound for us to enjoy.

For our two leading players we are delighted to reunite a wonderful duo. Australia's leading lady of musical theatre Marina Prior plays Lilli Vanessi and the role of Fred Graham is played by the talented Scott Irwin. The principal cast is completed with some TPC favourites - Gary Down and Marty Fields as two star-struck gangsters and we also welcome back the wonderful John O'May as General Harrison Howell. Our ensemble includes the brightest and the best of local talent. We are proud to bring this dream cast to the stage for you tonight.

Kiss Me, Kate is brought to you by a wonderful group of sponsor companies and private individuals who share our passion for live entertainment and the best of Broadway. We thank them and you - our loyal audience - for your support of this art form and our local talent.

Five minutes to curtain!

Jeanne Pratt AC
Chairman



DIRECTOR'S FOREWORD

Like *Annie Get Your Gun*, which I directed last year with Marina Prior and Scott Irwin, *Kiss Me, Kate* is a great backstage musical. Its opening number will speak to any performer who has experienced the excitement and terror of an opening night.

It was Cole Porter's greatest Broadway success. He originally spurned the idea of a musical based on *The Taming of the Shrew* but became enthusiastic when the idea was broadened to incorporate an offstage relationship between the two leading performers.

In rehearsal we have been enthralled, as one would have expected, by Porter's brilliant lyrics. But we've also been amazed by the range of musical styles he has managed to include. The plot and clever book - and his genius - somehow allow them to seem all of a piece.

Given the very limited rehearsal time and production resources that are integral to The Production Company concept, we have focussed on the backstage element and the up and down romance between Fred and Lilli. What Porter says about love and sex in his lyrics for these two, and for the other couple in the piece - Lois and Bill - must have been quite startling to some of the original audiences used to a more conventional view of these matters.

This version - with a revised book and an added Porter song for General Howell - was developed for a recent Broadway revival.

I've had wonderful creative collaborators - Stephen Amos, Dana Jolly, Richard Jeziorny, Matt Scott - and an amazingly talented and hard working cast. We've all had fun working on it.

Roger Hodgman
Director

KISS

ME,

KATE



MARINA PRIOR

Lilli Vanessi/Katharine Minola

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**.

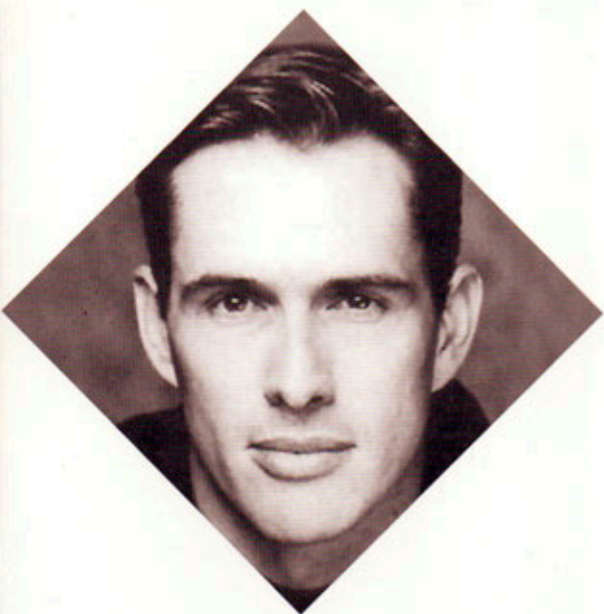
In 1987, Marina landed the role of Cosette in the Australian premiere of **Les Miserables** and at times appeared as Fantine in the same production. During this run, she took time out to play Hope Harcourt in **Anything Goes**. Marina created the role of Christine Daae in the original Australian production 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.



SCOTT IRWIN

Fred Graham/Petruchio

13 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. 4 years ago, at the completion of the **Secret Bridesmaid's Business** tour, Scott suffered a career threatening spinal injury. After extensive rehabilitation, he made a remarkable comeback last year, starring in David Atkins' and IMG's musical production of **The Full Monty**. Since then his career has been back in full swing. He made his debut with The Production Company as George Kitteridge in **High Society**, participated in the workshop of **Eureka!** directed by Gale Edwards, and then starred opposite Marina Prior as Frank Butler in the hugely popular **Annie Get Your Gun**, once again with The Production Company.

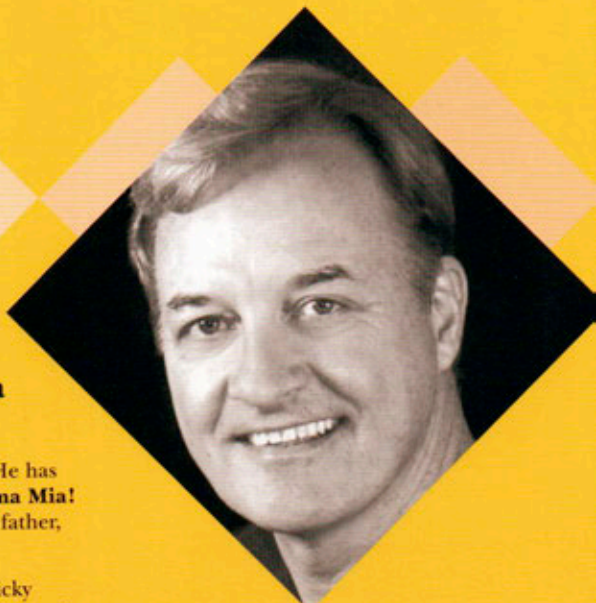
He is absolutely delighted to be returning to Melbourne again to reunite with the fabulous Ms Prior, and of course Roger Hodgman, in this Cole Porter classic!



JOHN O'MAY

General Harrison Howell

Harry Trevor/Baptista Minola



For the past thirty-one years John has been performing in all branches of show business. He has just completed a three year season with **Mamma Mia!** playing Harry Bright (he's not sure if he's the father, DNA tests await).

For The Production Company, John played Nicky Arnstein opposite the incredible Caroline O'Connor in **Funny Girl**. But he is back again with his favourite leading lady, Marina Prior combining all the roles he's played before; father, workmate and fiancé.

John has worked extensively with the Melbourne and Sydney Theatre companies over the last twenty years and has toured the country with **Godspell**, **The Twenties And All That Jazz**, **Evita**, **Seven Little Australians** (which he also directed), **HMS Pinafore**, **The Phantom Of The Opera**, **Crazy For You** and **The Merry Widow**.

John has performed on many TV shows but fondly recalls Carson's Law. His film work includes; **Between Wars**, **Starstruck**, **Rebel**, **Georgia**, and **Cheeses Of Nazareth**. He has won a Green Room Award in acting for **A Little Night Music** and cabaret for **Three Vile Men**.

John's solo album, **Unusual Way** (www.middle8.com) was included in the "Top Ten Albums of 2000" by both the Melbourne Age and Herald Sun.

Then there's radio and concerts and cabaret and directing and charity shows and ...It's been a blessed life.



KISS MIA



LUCY DURACK

Lois Lane/Bianca Minola

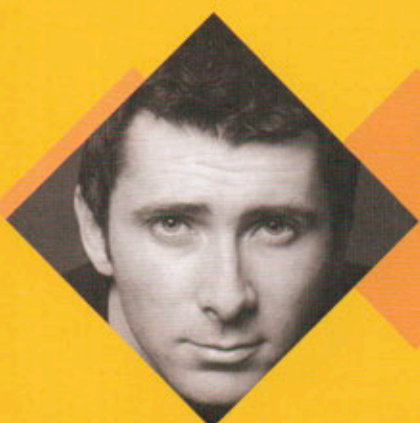
Hailing from Perth, Lucy Durack graduated from the WA Academy of Performing Arts (WAAPA) in 2002 with a Bachelor of Arts (Music Theatre).

While at WAAPA, highlights included **The Pajama Game** (Babe Williams) and creating the role of Lisette in the 2001 workshop and 2002 world premiere of Nick Enright and David King's musical **The Good Fight**.

Prior to graduating, Lucy was cast in the Brisbane and Sydney seasons of **Mamma Mia!** She has won the Judges Award at the 2003 Sydney Cabaret Convention with Matthew Robinson, been involved in casting Disney's **The Lion King**, workshopped and performed the role of Sophie in **Rainbow's End** and appeared on the subsequent SBS recording under the direction of Tony Sheldon and Max Lambert. She has appeared in **Carousel** for The Production Company, **All Star Cabaret** for the Sydney Theatre Company, **Cavalcade** for His Majesty's Theatre, Perth and as Emma Christian on Channel 7's **All Saints**.

Most recently, Lucy created the role of Amy in the 2005 workshop of the Pratt Prize winning musical **Metro Street**, and has been touring with Matthew Robinson to Sydney, Melbourne and the Adelaide Cabaret Festival in **Immaculate Confection**.

Lucy will next appear as Laurey in **Oklahoma!** for The Production Company.



ADAM MURPHY

Bill Calhoun/Lucentio

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 **Annie Get Your Gun**, **Carousel**, **They're Playing Our Song**, **The Gilbert & Sullivan Show** and **Call Me Madam** 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.



E, KATE



GARY DOWN

Second Man/Gangster

Gary Down has appeared with The Production Company in **Guys and Dolls**, **High Society** and **Annie Get Your Gun**. He played the role of Negus in Opera Australia's production of **The Merry Widow**.

His most recent work with The Melbourne Theatre Company includes **The Visit** and **Urinetown**, **Measure for Measure**, **Company**, **Rough Crossing**, **Breaking the Silence**, **Cyrano de Bergerac**, **Einstein**, (which also toured to America) and many more.

He has directed **Talking Heads**, **My Brilliant Divorce**, **Barmaids** and **Deckchaira** for HIT productions.

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.)

Film credits include **Strange Bedfellows**, **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.



MARTY FIELDS

First Man/Gangster

This is Marty's 129th musical for The Production Company, or so it must seem to them. He studied drama at NIDA but was thrown out for being too competitive. "Me, competitive?" he said. "I am not competitive! In fact I am the most non-competitive person at NIDA. So I win."

Marty's first break in television was hosting the reality show, **Fast Animals - Slow Children** and later **When Disasters Go Wrong**. He tried his hand at ventriloquy, but was so bad, the dummy's lips moved when Marty talked.

For **Kiss Me Kate**, Marty is pleased to be reunited with Marina Prior after she declined an offer to appear in his sequel to her triumphant "Annie Get Your Gun", entitled, "Annie Get Your Lawyer." He is also delighted to be teamed with his good friend, Gary Down, after playing opposite him in **High Society**, beside him in **Guys And Dolls** and right behind him in **Oh Calcutta**.

And finally, will Marty ever write a serious programme biography? Find out next show, but for now, Thank you very much; I'm here all week. Sit, Ubu, Sit. Good dog.



KISS ME

KEVIN COYNE

Paul

Kevin has trained in all facets of dance since the age of four. He has worked in film, television and theatre as well as numerous special events and corporate appearances. In New York, he performed in **Carrie - The Musical** on Broadway. In London he performed in Royal Command performances for the Queen and also the West End in **Chess** and **Hot Shoe Shuffle**. In Australia Kevin has performed in **Anything Goes**, **Dancin' Man**, **The Wizard of Oz**, **West Side Story**, **Crazy for You**, **Tap Dogs**, **Chicago** and was the original dance captain of **The Boy From Oz**. Most recently, Kevin was Assistant Choreographer on **Mamma Mia!** for the Australasian Tour. Kevin is a dedicated performer. The only thing more important than his performance is his family, Michelle, Lucy-Rose and Jack.



EMMA POWELL

Hattie

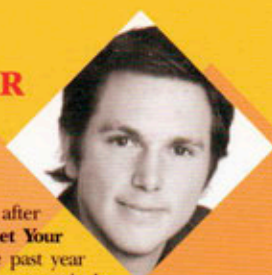
Emma's first performance was at the age of three on American television with Ronald McDonald. School musicals were the natural progression from an Oompa Loompa at age twelve in **The Wizard of Oz** to Rosie in **Bye Bye Birdie** at sweet sixteen. She then gave up a career in Public Relations to travel Australia in **The Pirates of Penzance**. Emma then landed a spot in Cameron Mackintosh's **Les Miserables**, touring Singapore, Hong Kong, Korea and Cape Town. On her return she participated in a workshop of an original Australian musical, **Crusade**, and was then thrilled to be cast in the title role of Anthony Crowley's **Journey Girl** as Samantha. Her next major starring role was motherhood. Sharing her experiences of parenthood, she wrote and performed the cabarets **Two's Company - Three's on the Way** and **Two's Company - Three's a Crowd**. Emma is no stranger to an intimate style of cabaret, having also performed her one woman show **Let Yourself Go** and Anthony Crowley's **An After Dinner Treat** at Mieta's in Melbourne. Emma recently completed two years playing Rosie in **Mamma Mia!** (Australasia). She is thrilled to be playing the cameo role of Hattie in **Kiss Me, Kate** her first for The Production Company.



ALEX RATHGEBER

Gremio

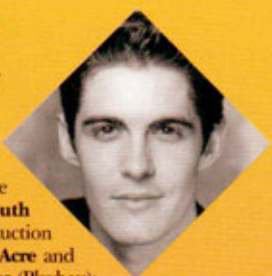
Alex is thrilled to return to The Production Company after performing in **Annie Get Your Gun** in 2004. Over the past year Alex has travelled extensively throughout Asia with Disney and Nickelodeon, and staged his one-man show **Momentary Act** under the direction of Martin Croft and Matthew Robinson. Last year Alex featured in the **Hats Off to Sondheim** benefit concert and **The Stacey Night**. Alex graduated from WAAPA in 2003, playing the role of Black in Andrew Lipka's, **The Wild Party**, and also featured in **Perfectly Frank** directed by Nancye Hayes, **The Pajama Game** and **Fiddler on the Roof** directed by Crispin Taylor, Miller's **The Crucible** (Hale), Nick Enright's **Spurboard** (Gil) and Sondheim's **Pacific Overtures** directed by the colourful John Milson. He was Jesus in Lloyd-Webber's **Jesus Christ Superstar**, Friedrich in **The Sound of Music** and Strephon in G&S's **Iolanthe**, plus **Godspell** and **The King and I**. Alex will stage his new one-man show, **MEGA!**, later this year and will perform the role of Sasha alongside Topol in **Fiddler on the Roof**.



MATTHEW ROBINSON

Hortensio

A WAAPA Graduate of 2000, Matthew's stage credits include: **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 include **Blue Heelers**, **Stingers**, **A Most Deadly Family** (Village Roadshow) and **Good Morning Australia**. As a songwriter, Matthew's work has featured at York Theater Company (N.Y.C.), Esplanade Theatre Complex (Singapore), and in various cabaret performances. A member of original band **Inside Zero**, his work has been commissioned by ATYP and Carols By Candlelight (TAS) and received the inaugural Judges' Award at the 2003 Sydney Cabaret Convention. Matthew's musical **Metro Street** had a 2003 reading at VCA and was invited to participate in the 2004 New York Music Theatre Festival. It is in development after winning the 2004 Pratt Prize. Matthew last appeared for The Production Company in **Annie Get Your Gun** (2004).



'Another op'nin',

Kiss Me, Kate comes back to town

BY FRANK VAN STRATEN OAM

The idea of turning a Shakespearean play into a musical was not new. Back in 1938 Rodgers and Hart had led the way with **The Boys from Syracuse**, based on **The Comedy of Errors**, but its success was not emulated by the following year's **Swingin' the Dream**, a flop adapted from **A Midsummer Night's Dream**.

It was understandable, therefore, that when Arnold Saint Subber suggested that **The Taming of the Shrew** would make a great backstage-onstage musical, Broadway producers were unenthusiastic. Saint Subber had been inspired by his experiences working on **The Shrew** with the notoriously quarrelsome stage couple Alfred Lunt and Lynn Fontanne.

Saint Subber finally persuaded Lemuel Ayers, an upcoming set designer, to come on board as co-producer and playwright Bella Spewack came up with a workable first draft script. Now they wanted a composer. Burton Lane, who'd composed the hit **Finian's Rainbow**, said, 'No thanks' – so Bella suggested Cole Porter.

Why Porter? Back in 1938, Bella's husband Sam had written the book of one of Porter's greatest successes, **Leave It to Me**, but Porter hadn't had a hit show for nearly a decade. Porter himself was unenthusiastic. He felt he was out of touch with Broadway now that Rodgers and Hammerstein had redefined the musical with **Oklahoma!** and **Carousel** – though Porter, who always wrote the music and the lyrics, scoffed, 'Can you imagine it taking two people to write one song?' He was uncomfortable with Shakespeare and predicted a commercial disaster. And he was wracked with pain from his tragically injured legs.

Porter finally consented when he learned that Alfred Drake, the vibrant star of **Oklahoma!**, was to play Fred Graham. Opposite him, as Lilli Vanessi, was Patricia Morison. Though she and Drake

had appeared together before, in a forgotten flop called **The Two Bouquets**, Miss Morison was not the first choice: the role had been rejected by Jarmila Novotna, Mary Martin, Lily Pons and Jeannette MacDonald. Lisa Kirk was cast as Lois Lane, with Harold Lang as Bill Calhoun.

Once Porter started, the songs came swiftly – a treasury of show stoppers, some using lyrics taken directly from Shakespeare. Among them were a sensuous ballad, 'So in Love', a send up of Viennese operetta, 'Wunderbar', and a joyous showbiz anthem, 'Another Op'nin', Another Show'. Of the thirty numbers Porter created, 24 made it into the final score.

After a successful tryout in Philadelphia, **Kiss Me, Kate** triumphed at the New Century Theatre on Broadway on 30 December 1948. The *New York Sun* called it, 'The best song-and-dance show of the season.' Its 1077 performances and five Tony Awards made it easily Porter's most successful show. The cast album, the first ever recorded for the LP format, was rerecorded in stereo in 1959 and has been in print ever since.

When **Kiss Me, Kate** opened at the London Coliseum on 8 March 1951 Patricia Morison repeated her performance as Lilli. Opposite her was Bill Johnson, with Julie Wilson as Lois. A young cockney comic, Sid James, played one of the gangsters. During the show's 501 performances, Patricia Morison was replaced by Helena Bliss, and not, as had been expected, by Joy Turpin, who had been Ms Morison's understudy.

Instead, Miss Turpin accepted J.C. Williamson's offer to play Lilli in Australia. A descendant of highwayman Dick Turpin, Joy was a bright, attractive 25-year-old, but she was hardly a star. Williamson's claims that she had played leading roles in London are untrue. She came to Australia with her husband, Morgan Davies, who was cast as one of the gangsters.



Image: Broadway Production (1948)

another show...'

As Fred Graham, Williamson's chose a handsome 32-year-old Boston-born baritone, Hayes Gordon. He had achieved some success on Broadway, but his political views had rendered him virtually unemployable, and he was almost broke. Even though the salary Williamson's offered was less than he should have been earning in the United States, he accepted, though, with remarkable frankness and prescience, he told the Melbourne Herald's New York reporter: 'There is no reason why the Australian theatre should have to import people like me. It should be able to put on Australian shows with Australian casts. My idea would be to start a sort of training ground out there.'

Gordon helpfully added that his ex-wife was called Katrina and his 8-year-old daughter was Katryne (Kati for short), and the leading lady in his first stage success was yet another Kate.

Australia's Lois Lane was an ebullient young performer called (rather formally) Margaret Fitzgibbon. A sister of jazz legend Smacka, she had honed her skills at the Tivoli and had been a featured singer on national radio variety shows. **Kiss Me, Kate** was her big break. Other featured 'locals' included Betty Pounder, Janette Liddell William Arnold, Robert Healey and Barry Balmer, with veterans Alec Kellaway, Reg Newson and Charles Crawford. At the helm was John Casson, son of Dame Sybil Thorndike and Sir Lewis Casson, who was on a two-year engagement as Williamson's resident director.

The show's Australian success was virtually assured when the ABC banned four of its songs: 'Too Darn Hot', 'Always True to You in My Fashion', 'I Hate Men', and, unsurprisingly, 'Brush Up Your Shakespeare'. Stations 3UZ and 3AK swiftly followed suit. Though 3AW decided to play the songs 'at discreet times and with discretion,' they inexplicably banned 'Where Is the Life That Late I Led?'

Kiss Me, Kate had its Australian premiere at His Majesty's Theatre, Melbourne, on 2 February 1952. The first night triumph

made up for the lacklustre reception accorded Williamson's previous Porter productions, *The Gay Divorce* in 1933 and *Anything Goes* in 1936.

'Going to **Kiss Me, Kate** is like going to the moon,' enthused The Australasian Post. 'Only fellow travellers can understand what you're talking about when you return. When the curtain went up on 2

February a whole style of theatre rolled over and died in Australia, and a new one took a sudden, unshakeable root.'

In The Argus Frank Doherty said, 'The lyrics are somewhat naughty - as broad as an elephant's back - but honestly amusing.' The Herald's H.A. Standish found 'Hayes

Gordon's gleaming smile distracting,' but praised the show's 'fine precision and snap.'

Maybe a little more precision and a little less snap on opening night would have saved a lady in the front row from a flying flowerpot, and avoided the orchestra coming to a halt when a violinist was hit by a tin plate.

On 7 February came the most poignant event in the show's five-month Melbourne season. After the final curtain, Williamson director John Tait stepped on stage to announce the death of King George VI. The orchestra played the national anthem, but no one sang. The shocked audience left the theatre in silence.

After the Wednesday and Saturday matinees, Gordon gave interested members of the company acting lessons, passing on the 'Method' techniques he'd learned at Lee Strasburg's Actors Studio in New York. These continued throughout the run and eventually evolved to become his Ensemble Studios with their associated theatre.

When the Melbourne season ended Joy Turpin took a break, but Hayes Gordon and most of the company stayed on for a four-week revival of **Annie Get Your Gun**, for which Evie Hayes returned from the United States sporting a newsworthy new nose. Gordon was her third Frank Butler. Though they eventually came to respect each other's talents, Ms Hayes and Mr Gordon were never the best of friends.





CAST OF CHARACTERS

Lilli Vanessi	MARINA PRIOR
Fred Graham	SCOTT IRWIN
Harrison Howell	JOHN O'MAY
Lois Lane	LUCY DURACK
Bill Calhoun	ADAM MURPHY
Gangster One	MARTY FIELDS
Gangster Two	GARY DOWN
The Company	LOUISE BELL
	PAUL BIENCOURT
	ROHAN BROWNE
	NICHOLAS CANNON
Paul	KEVIN COYNE
	ZOE GERTZ
	SIOBHAN GINTY
	EMMA HAWTHORNE
	AARON JACKSON MENDOZA
	LOUISE KELLY
	PETER LOWREY
Hattie	EMMA POWELL
	GLENN QUINN
Gremio	ALEX RATHGEBER
	MANDY RITCHIE
Hortensio	MATTHEW ROBINSON
	KATRINA TALBOT



ORCHESTRA

CONCERTMASTER	MATTHEW HASSALL
VIOLIN	RACHEL GAMER
	MARA MILLER
	PHILIP NIXON
VIOLA	HANNAH FORSYTH
	JASON BUNN
CELLO	ROHAN DE KORTE
	RAY FRASER
BASS	MATTHEW THORNE
1ST REED	LINDA WOSTRY
	LORRAINE BRADBURY
2ND REED	GRANIA BURKE
3RD REED	PENNY STEVENSON
	MEGAN BILLING
4TH REED	IAN GODFREY
	TAHNEE VAN HERK
FRENCH HORN	DEBORAH HART
TRUMPET	GREG MAUNDRELL
	ANTHONY POPE
TROMBONE	ANTHONY GILHAM
PERCUSSION	PAUL SABLINSKIS
DRUM KIT	DAVID HICKS
KEYBOARD	DAVID YOUNG
HARP	MARY ANDERSON
GUITAR/MANDOLIN	JOHN PAINE

PRODUCTION CREDITS

Technical Director	DAVID MILLER
Company Administrator	KEVIN DE ZILVA
Stage Manager	KIRSTEN MARR
Assistant Stage Manager	JOHN HICKS
Production Assistant	PATRICK GRACEY
Wardrobe Co-ordinator	KIM BISHOP
Wigs, Hair and Make up	CHRISTINA PALLIKARIS
	ANTONELLE LINDREA
Sound Engineering & Production	SYSTEM SOUND
Speaker System Design	KELVIN GEDYE
Orchestral Sound Design	MARK BENSON
Mix Engineer & SFX Design	NICK REICH
Radio Mic Operators	DAVID GREASLEY
	SALLY HITCHCOCK
Repetiteur	DAVID YOUNG
Marketing and Design	BRAD MARTIN, AMY CORNELL
	for MOLLISON COMMUNICATIONS
Publicity	MICHAEL J. WILKIE, DEAN TYLER
	for MAD (Make A Difference) PR
Set Construction	MALTHOUSE



ACT 1

OVERTURE The Orchestra

- SCENE 1** The Stage of Ford's Theatre, Baltimore
"Another Op'nin', Another Show".....HATTIE AND THE COMPANY
- SCENE 2** Backstage
"Why Can't You Behave?".....LOIS AND BILL
- SCENE 3** Dressing Rooms of Lilli Vanessi & Fred Graham
"Wunderbar".....FRED AND LILLI
"So In Love".....LILLI
- SCENE 4** Padua
"We Open in Venice".....KATHARINE, PETRUCHIO, BIANCA, LUCENTIO
"Tom, Dick or Harry".....BIANCA, GREMIO, HORTENSIO, LUCENTIO
"I've Come to Wive it Wealthily in Padua".....PETRUCHIO AND ENSEMBLE
"I Hate Men".....KATHARINE
"Were Thine That Special Face".....PETRUCHIO
- SCENE 5** Backstage
- SCENE 6** Dressing Rooms of Lilli Vanessi and Fred Graham
- SCENE 7** Padua
"Cantiamo D'Amore".....ENSEMBLE
"Kiss Me, Kate".....PETRUCHIO, KATHARINE AND COMPANY

INTERVAL

ACT 2

- SCENE 1** The Theatre Alley, Baltimore
"Too Darn Hot".....PAUL AND ENSEMBLE
- SCENE 2** Petruchio's House
"Where is the Life That Late I Led?".....PETRUCHIO
- SCENE 3** Backstage
"Always True to You in My Fashion".....LOIS
- SCENE 4** Dressing Rooms of Lilli Vanessi and Fred Graham
"From This Moment On".....GENERAL HOWELL AND LILLI
- SCENE 5** Backstage
"Bianca".....BILL AND ENSEMBLE
Reprise: "So In Love".....FRED
- SCENE 6** On Stage
"Brush Up Your Shakespeare".....THE TWO MEN
- SCENE 7** The Garden of Baptista's House
"Prologue".....ORCHESTRA
"I Am Ashamed That Women Are So Simple".....KATHARINE
Finale - Reprise: "Kiss Me, Kate".....KATHARINE, PETRUCHIO AND COMPANY

'Another op'nin', another show...'

Kiss Me, Kate comes back to town

CONTINUED

Joy Turpin rejoined the company for the Sydney season of **Kiss Me, Kate**, which opened at the Theatre Royal on 2 August and played until December. She then returned to Britain where she had to be content with minor roles and the occasional provincial panto. Evie Hayes rejoined the company to give Sydney another taste of **Annie Get Your Gun**. The opening performance on 5 December was her 1300th.

The company went on to present Kate and Annie at Her Majesty's in Brisbane and the Theatre Royal in Adelaide, and then moved to Perth. When **Kiss Me, Kate** opened there on 8 May 1953, The West Australian hailed it as 'A Gay Romp' and featured a portrait of the reconstructed Evie under the odd quote, 'I've got a lovely part.' In Perth Annie was dropped in favour of **Oklahoma!**, with Gordon as Curly and Evie in the featured role of Ado Annie.

In 1953 MGM filmed **Kiss Me, Kate**. It was a surprisingly faithful adaptation – except that an extra Porter standard, 'From This Moment On,' was added, and several songs were dropped – as was the comma in the show's title. The stars were Howard Keel, Kathryn Grayson and Ann Miller, with Australian Ron Randall in a cameo appearance as remarkably agile Cole Porter. George Sidney directed. It was the first musical filmed in 3D, but it works equally well in conventional format.

In 1956 **Kiss Me, Kate** was the first American musical to play at the prestigious Volksoper in Vienna. It went on to become a favourite with audiences around the world. There were Broadway revivals in 1952 and 1959 and Robert Goulet and Carol Lawrence starred in a TV version in 1970. Also in 1970, **Kiss Me, Kate** returned to its London home, the Coliseum, presented by the English National Opera. An acclaimed production by the Royal Shakespeare Company opened at Stratford-Up-on-Avon

in January 1987. It transferred first to the Old Vic and then to the Savoy, by which time Australian James Smillie had taken the role of Fred. A major 1999 Broadway revival directed by yet another Australian, Michael Blakemore, clocked up 881 performances, won a host of Tonys, and subsequently transferred to the Victoria Palace in London.

In Australia **Kiss Me, Kate** remains popular with amateur groups, but professional revivals have been rare: at Sydney's Marian Street Theatre in 1980 Alastair Duncan directed Ron Stevens (Fred), Patsy Hemingway (Lilli) and Karen Johnson (Lois), with Phillip Scott as musical director; and in August 2004 the State Opera Youth Company presented a concert version at the Adelaide Festival Theatre. Melbourne hasn't seen a professional production since that original run over half a century ago!

And so a fresh new **Kiss Me, Kate** is especially welcome. It's curtain time, and away we go... Enjoy – and if you're in the front rows, watch out for the odd projectile!

©Frank Van Straten OAM

Frank is a theatre historian, author, broadcaster and former director of the Arts Centre's Performing Arts Museum. His recent books include **Tivoli**, a colourful history of the much loved Australian variety circuit, and **Huge Deal**, a biography of controversial entrepreneur Hugh D. McIntosh, both published by Lothian Books.





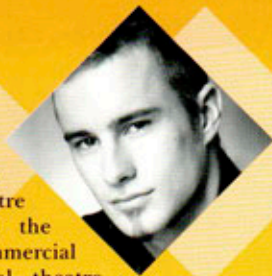
LOUISE BELL

Louise was trained in all facets of dance from the age of three at the May Downs School of Dancing, and she currently studies singing with Carrie Barr. Recent theatre credits include **The Merry Widow** for Opera Australia. For the Production Company Louise has appeared in **Annie Get Your Gun**, **Carousel**, **Bye Bye Birdie**, **Anything Goes**, **Mack and Mabel**, **Guys and Dolls**, **Gypsy** and **The Music Man**. Louise appeared in the Sydney and Melbourne seasons of **The Wizard of Oz** for SEL+GFO Macks Entertainment. She also appeared in the Australian and New Zealand tour of **A Funny Thing Happened On The Way To The Forum** for Simon Gallaher followed by the Adelaide and Perth seasons of **The Boy From Oz**. Prior to this she performed in **My Fair Lady** for the VSO and **Sesame Street** for Michael Edgley. Louise often performs at the Lido Cabaret Restaurant and freelance teaches at many dance schools in Melbourne as well as running her own dance School, Dolly's School of Dance.



ROHAN BROWNE

Rohan has performed for many years both in the musical theatre industry and also the corporate and commercial world. His musical theatre credits include **Cats** (The Big Top Asian Tour) & (The World Tour), **Graeme Murphy's Tivoli**, **Hot Shoe Shuffle**, **The Boy from Oz**, **Anything Goes** and the original **Grease the Arena Spectacular**. In between these shows he has flown the world over for corporate work and performed with such artists as Dannii Minogue, Jamelia, S2S, Human Nature and Sophie Monk to name but a few. He has recently finished working on a feature film for Warner Brothers.



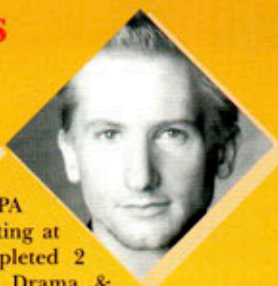
PAUL BIENCOURT

Paul recently appeared in The Production Company's **Annie Get Your Gun** as an all singing, all dancing cowboy. He is a National Theatre graduate and has performed in theatre productions in Singapore, Britain and Australia. 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 sung on the ABC's **Quest '95** backed by the MSO and on Channel Seven programs: Denise Drysdale, AM Adelaide and the Perth telethon.



NICHOLAS CANNON

Nicholas was a graduate of WAAPA in Music Theatre in 2003. Prior to WAAPA Nicholas studied acting at the VCA and completed 2 years of a BA in Drama & Environmental Studies at the University of SA. Since graduating from WAAPA, Nicholas has performed as Louis & the Baker in Sondheim's **Sunday in the Park with George** with the State Opera of SA, and a touring show throughout the country of **Die Fledermaus** as Frank with Co-Opera. Last year Nicholas debuted with The Production Company in **Carousel**. He is very pleased to once again be working with The Production Company in **Kiss Me, Kate**. In August, Nicholas heads for Japan to work with Tokyo Disney Resorts.



ZOE GERTZ

Zoe is a graduate of the Western Australian Academy of Performing Arts (2004) and The McDonald College (2001). Some of her favourite and featured roles whilst at WAAPA included Alexandra in **The Witches of Eastwick**, Pinkey in **Jonah**, and Blanche in **A Streetcar Named Desire**. In 2001, she made her musical debut in the Melbourne season of **Shout!** Zoe's cabaret credits include **The Music of 1954** at His Majesty's Theatre in Perth, and **Emotional Baggage** at Bar Me in Sydney. Later this year, she will be appearing in the Sydney production of **Fiddler on the Roof** starring Topol. Zoe is thrilled to be in **Kiss Me, Kate**, which is her first show with The Production Company!



SIOBHAN GINTY

Since graduating from Dynamite School of Performing Arts Siobhan Ginty has enjoyed a varied career in film, theatre, television and live events. Siobhan's theatre credits include **Showboat**, **Happy Days** and **The Mighty Morphin Power Rangers**. Siobhan was also involved in successful Australian tours of **Rug Rats** and **Streets Of Dance**. Siobhan was cast in the film **Bootmen**, directed by Dein Perry. Appearances in television commercials include Qantas, Cadbury's, Smiths and Lorus watches. Siobhan's corporate events include Toyota, Johnny Walker, Coke and various hair expo's. Siobhan would like to thank the invaluable support of her family and friends.



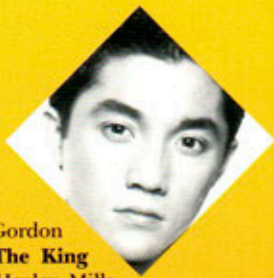
EMMA HAWTHORNE

Having just completed NIDA's Singer/Dancer/Actor course in 2004, Emma is a fresh face in musical theatre. Emma has had a strong performing background being a member of various ensembles and companies such as Southern Stars Performing Ensemble and NSW Senior State Dance Company which toured to America and France in 2004. Emma has also been a soloist artist at both Southern Stars and Schools Spectacular. Her professional credits include 2005 cast of **Godspell: Prepare Ye**, soloist at **Hats Off 2005, Emotional Baggage** a self devised group cabaret and the role of Tammy in **Debbie Does Dallas** Melbourne season.



AARON JACKSON MENDOZA

Performing at a young age, Aaron appeared in the Gordon Frost production of **The King and I** in 1992 with Hayley Mills and **South Pacific** in 1994 in the role of Jerome, alongside his younger sister as the two lead children. In 1995 he performed in Stanton Welch's version of **Madame Butterfly** with the Australian Ballet Company. After graduating from the Victorian College of the Arts Secondary School in 2001, Aaron then performed in the musical **Oh! What a Night** in the role of Geno and also covered/performed the lead role of Sal. In April 2002, Aaron joined the Australian Dance Theatre, appearing in Gary Stewart's two most renowned works **The Age of Unbeauty** at the Sydney Opera House and **Birdbrain**, the Singapore season and the 2002 tour of the USA. Aaron also performed as one of the tribe in the Australian tour of **Hair** and just recently finished the Australasian tour of **Mamma Mia!** the musical as the role of Pepper.



LOUISE KELLY

Originally from Sydney, Louise is very excited to be taking part in her first show with the Production Company. Louise has just completed touring Australasia with **Mamma Mia!** as an ensemble member and understudy to the Dynamos, where she enjoyed numerous performances as Donna. Prior to this, Louise's performing career saw her involved with the community theatre circuit in Sydney, tackling such diverse roles as Eponine, Sweet Charity, Calamity Jane, Laurey Williams and her favourite, Sylvia...the dog in A. R. Guerny's play of the same name. Louise also likes to dabble in writing and composing, having written and directed a musical for high school students and would like to attempt a second. Louise continues to thank her husband, Mik, her family and friends for their constant support and she is very much looking forward to her time in **Kiss Me, Kate**.



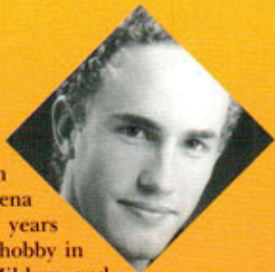
PETER LOWREY

Peter began his career with the Royal Queensland Theatre Company's production of **Gypsy** and since then has worked extensively as an actor, singer & dancer. His credits include the national tour of **Best Little Whorehouse in Texas** and the original productions of **Evita** and **Me And My Girl**. Peter performed Coricopat in **Cats** and during his association with that show also performed the roles of Alonzo & the RumTumTigger. A change of style followed with the Q Theatre's production of **The Sentimental Bloke**, followed by the national tour of **My Fair Lady**. In 1989 Peter appeared in Cole Porter's **Anything Goes**, after which he toured Australia & New Zealand with **Les Miserables**. In 1992 Peter performed the role of Ed in **Torch Song Trilogy**, he then performed **South Pacific** for Gordon/Frost in Thailand, returning to Australia to perform in **The Secret Garden**. In 1996 Peter once again performed in **My Fair Lady** in Brisbane & was the Artistic Director for the **One Night Stand** concert for the Victorian AIDS Council. In 1997 Peter returned to IMG's production of **My Fair Lady** as associate choreographer. Also in 1997 he played the role of Peter in **Crazy For You** in the Australian tour. In 1999 Peter was assistant choreographer in the SG production of **Merry Widow**. From 2001 - 2002 Peter played Fr Alex and understudied Sam & Harry in the fabulous **Mamma Mia!** He is also a marriage celebrant in real life. Peter is delighted to be back on stage in **Kiss Me, Kate** for The Production Company.



GLENN QUINN

Glenn Quinn has been performing in the music theatre arena since he was eleven years old pursuing it as a hobby in his home town of Mildura and later taking up professional training at the Ballarat Academy of Performing Arts. He has recently finished with the Australasian tour of the Hit Musical **Mamma Mia!** and is delighted to be embarking on The Production Company's presentation of **Kiss Me, Kate** as his second professional engagement in what is slowly beginning to resemble a career.



MANDY RITCHIE

Mandy Ritchie commenced her formal training at the age of three undertaking classes in jazz, tap and classical dance at the Hart School of Dance. She has also furthered her studies and love of performing by incorporating vocal training with Susan-Ann Walker and her husband, Glenn Ritchie. Mandy has also been involved with amateur theatre, performing in CLOC's **Chicago** and Nova Musical Theatre's **42nd Street** which she starred in the lead as Peggy Sawyer and won two Guild Awards for best new talent and best dancer. Professionally, Mandy's career has incorporated many corporate events with Crown Entertainment and Crescendo Entertainment performing with Rhonda Burchmore and working with such esteemed choreographers as Jillian Fitzgerald, Tim McDowell and Dana Jolly.



In 2001, Mandy joined the cast of **Anything Goes** with The Production Company and went on to perform in the original cast of **Oh! What A Night**, playing the role of Gloria for the Melbourne & Sydney season, also covering the roles of Nikki and Candy.

Mandy is delighted to be a part of the cast of **Kiss, Me Kate** and would love to thank her loving and supportive family, her husband, Glenn, and dedicate her performance to her daughter, Jessica.

KATRINA TALBOT

For the last four years Katrina has been performing in the company of **Mamma Mia!** as Lisa / ensemble / understudy. During this time she also performed a cabaret of David Young's original compositions which played in Auckland/Melbourne Songs for the Theatre. Also a cabaret with David Harris **I Can Live With That** performed in Sydney, with musical director Stephen Amos. Before moving to Australia Katrina toured with a New Zealand children's theatre company. Her original compositions won her runner up in a television show called **Showcase**. Katrina has played Eponine in the New Zealand Premiere of **Les Miserables**, Erma **Anything Goes**, Sally Smith in **Me and My Girl**, and Miranda in **The Tempest**. Her favourite role to date was as a Specialist Performer for Peter Jackson's **Lord of the Rings** as the Horses arse (Stunt double for Bill the pony!)



COLE PORTER

Music and Lyrics

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

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 his actual life. 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**. Cole was very skeptical of this concept, but eventually lent his hand to the production and it became very successful, eventually spawning a moderately successful movie.

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 1980's and 1990's. 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*.



ROGER HODGMAN

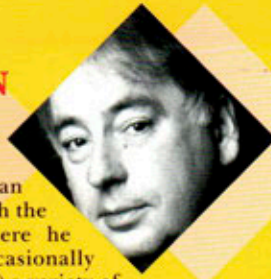
Director

Roger Hodgman began his career with the ABC in 1965, where he directed (and occasionally wrote and produced) a variety of programmes. He worked in England and Canada between 1971-1983 where he taught acting at East 15 Drama School and the Vancouver Playhouse Acting School, conducted acting workshops, taught university and directed numerous theatre productions. He held the position of Artistic Director of the Vancouver Playhouse for 3 years.

On his return to Australia in 1983 Roger became Dean of the School of Drama at the Victorian College of the Arts. In 1988, he became the Artistic Director of the Melbourne Theatre Company, where he spent a successful decade.

Roger has directed productions for MTC, STC, QTC, STCSA, The Production Company, IMG, Black Swan, Queensland Opera and Oz Opera. He has won two Green Room Awards for Best Director for **Who's Afraid of Virginia Woolf** and **A Little Night Music**. 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. Musicals he has directed include four Sondheim works for MTC, **She Loves Me**, **Guys and Dolls** and **Annie Get Your Gun** for The Production Company and **She Loves Me** for the Shaw Festival in Canada. Most recently, Roger has directed the play **Weary**, based on the wartime diaries of Sir Edward 'Weary' Dunlop, for MacPherson Touring.

Roger also works in television drama, directing episodes of **MDA**, **Holly's Heroes**, **Wicked Science**, **Crash Burn**, **White Collar Blue**, **Blue Heelers**, **Stingers**, and **The Secret Life of Us** for which which he received a 2001 AFI Award Nomination for Best Direction in a Television Drama.



STEPHEN AMOS

Musical Director

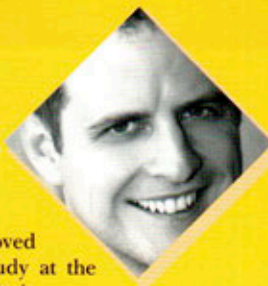
Born in New Zealand, Stephen moved to Melbourne to study at the Conservatorium of Music, graduating with a Bachelor of Music, majoring in Piano and Composition.

His first professional position was in the Australian premiere production of **The Phantom of the Opera**, where he performed for two years as rehearsal pianist, keyboard player and for a brief period as Assistant Conductor during the Sydney season.

Stephen has also played keyboards on **Joseph and the Amazing Technicolor Dreamcoat**, and was the orchestral/rehearsal pianist for the **Into the Woods** Australian premiere charity concert and Sondheim's **Follies** in concert for the Melbourne International Festival. He was the Assistant Musical Director for the S.T.C. production of **Into the Woods**, the Australian/Asian tour of **South Pacific**, and the 1994/5 Australian tour of **Cats**. In 1995, Stephen spent three months in Chiang Mai, Thailand with **South Pacific** and as Musical Director of **Grease**. He was Assistant Musical Director on the Australian premiere production of **The Secret Garden**, the Brisbane season of VSO/IMG production of **My Fair Lady** and Queensland Theatre Company's production of **Sweeney Todd**. Stephen was also the Assistant Conductor for the Australasian/Asian tour of **The Music of Andrew Lloyd Webber** with Sarah Brightman and Anthony Warlow.

In 1996/7, Stephen was Musical Director of the VSO/IMG production of **West Side Story** and Assistant Musical Director of **Sunset Boulevard**. He was the Musical Director of the 10th Anniversary Production of **Les Miserables**, as well as Associate Musical Director of **The Sound of Music**.

For the last four years, Stephen has been playing the music of Abba around Australasia and Asia as the Musical Director of the smash hit musical **Mamma Mia!**



DANA JOLLY

Choreographer

Dana's career began at the age of 9, when she played Gypsy Rose as a child in the musical **Gypsy** at Her Majesty's Theatre Melbourne.

Dana then went on to train at the Victoria College of Arts, where she received a number of Scholarships to further her career. Before travelling overseas, Dana danced with the Victorian State Opera and the Australian Contemporary Dance Company.

Dana then moved to London, where she spent 10 years between 1989 – 1999 dancing and choreographing in the UK, Europe, Scandinavia and Japan. Her credits include **Wayne Sleeps Hollywood** and Broadway UK Tour; Andrew Lloyd Webber's, **Song and Dance** UK & Europe tour; Royal Variety Performance, British Music Awards, National Music Express Awards London, **Shall we Dance** tour, Winter Olympics Norway, various fashion and hair shows UK and Japan, TV, Film, Video clips and World Pop Tours.

She has worked with such artists as Ray Charles, Madonna, Gloria Estefan, East 17, Cliff Richard, Prince, Ewan McGregor, Alexei Sayle, Ronnie Corbett, Hale and Pace, Michael Ball and Michael Crawford to name a few. Dana returned to Australia as Resident Choreographer on Susan Stromans **Showboat** for which she received a Green Room Award Nomination. She has since worked as a freelance teacher and choreographer as well as setting up her own entertainment company "Voltage".

Her recent projects include choreography for a new Australian Pop Artist signed to Liberation Records, resident choreographer for the Australian production of **We Will Rock You**, followed by her current position as the resident choreographer for the Australian production of **The Producers**.

In 2001 Dana choreographed the musical **Anything Goes** for The Production Company. Dana is delighted to be in the choreography hot seat once again with The Production Company's **Kiss Me, Kate**.



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.

Richard also designed all three of The Production Company musicals in the last two years. He has designed for drama, dance and puppetry throughout Australia. 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 last year, in Singapore.

Recently Richard has been busy running workshops and lecturing at the VCA, St Martins Youth Art Centre and at the National Institute of Circus Arts in Prahran. He has designed **Picasso's Children** for St Martins, **MacBeth** for the Ballarat Arts Academy and **Don Giovanni** for the Melbourne Opera Company.

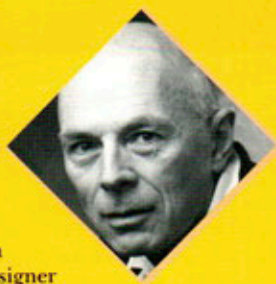
The Lost Thing, based on Shaun Tan's Book is currently being toured by the Jigsaw company in venues throughout Australia.

His design for **The Red Tree** (QPAC's Out of the Box Festival of early Childhood) has received a Helpmann Award nomination for Best Scenic Design - to be announced in early August.

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 Goat, Mano Nera, 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: **King Lear, The Sapphires, Urinetown, Blithe Spirit, Les Liaisons 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 Boheme, La Cenerentola, Così Fan Tutte**, for Queensland Ballet: **Cloudland, Donquixote, The Fold/Burning**, for Qpat/Qbfm: **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, Murri Love**.



SYSTEM SOUND

Sound Design

Sound Engineering
and Production

System Sound

Speaker System Design

Kelvin Gedye

Orchestral Sound Design

Mark Benson

Mix Engineer & SFX Design

Nick Reich

Radio Mic Operators

David Greasley, Sally Hitchcock



System Sound has engineered such productions as **The Phantom of The Opera**, **Les Miserables**, **Joseph, RENT**, **CATS**, **Aspects of Love**, **Show Boat**, **Sunset Boulevard**, **Miss Saigon**, **Wizard of Oz**, **Man of La Mancha**, **Witches of Eastwick**, **Cabaret**, **Mamma Mia!** and currently **The Producers** and **We Will Rock You**. System Sound has also engineered all previous Production Company seasons.

Speaker System design is by Kelvin Gedye who has worked for System Sound since 1982 on numerous Musicals including the original Australian productions of **CATS**, **Les Miserables** and **The Phantom of the Opera** as mix engineer and eventually Sound Supervisor and Associate Sound Designer for the Australasian tour of **Phantom**.

Kelvin's sound design work for **Kiss Me, Kate** will be his fifth involvement with The Production Company, having previously supervised the sound for **Mame** in 2000, designed the sound for **Mack & Mabel** in 2001, **The Music Man** in 2002 and **Bye Bye Birdie** in 2003.

Mix Engineering and Sound Effects for **Kiss Me, Kate** are by Nick Reich, who joined System Sound in 1988, as Sound Operator on **Les Miserables**, **The Phantom of the Opera**, **High Society**, **Five Guys named Moe**, **Jesus Christ Superstar** (Korea), and MTC's **Into the Woods** among many others. He was Assistant Sound Designer for the Australia tent tour of **CATS**, Sound Designer for The Production Company's **Guys & Dolls** and is Sound Designer with John Scandrett on **The Producers**.

Orchestral Sound is by Mark Benson, who joined System Sound in 1996, prior to which he was the Deputy Sound Master for the Victorian Arts Centre. With System Sound, Mark has designed, supervised and mixed many concerts and special events, including all the Spray Farm Festivals, Concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra. Mark was also the Orchestral Sound designer for The Production Company's **South Pacific** in 2004.

DAVID MILLER

Technical Director

Commencing his career as a stage manager with Melbourne Theatre Company in 1979, David has spent the past 26 years as a stage manager, tour manager and production manager working for many of the state theatre companies, commercial producers and festivals throughout Australia.

David is currently Production Manager for Malthouse Theatre and has been the Technical Director for The Production Company since its inception in 1999.





ORCHESTRA VICTORIA

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

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

MANAGEMENT

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Artistic Director &
Co-Concertmaster:
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Community Program Manager:
Community Program Assistant:
Executive Assistant:
Finance & Accounting Manager:
Human Resources Supervisor:
Operations Manager:
Orchestral Librarian:
Production Manager:
Production Assistant:
Artistic Consultant:

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Dana Moran
Catrionadh Dobson
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Lynette Gillman
Greer Marshall
Lynelle Moran
Stuart Jones
Louise Woodward
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Hobsons Bay City Council



ARTS
VICTORIA



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

For information about the Orchestra Victoria donation and sponsorship program, please call 03 9694 3600 or email info@orchestravictoria.com.au



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Melbourne, Victoria 3000
Tel: 03 9921 7135 Fax: 03 9921 7177
Email: theproductioncompany@visy.com.au
Web: www.theproductioncompany.com.au

BOARD OF DIRECTORS

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	Mr John Hay-Mackenzie
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	Mr Ken Mackenzie-Forbes AM
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Sponsorship and Development Manager	Chris Gibbons
Technical Director	David Miller
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	Brad Martin
Publicity	Make A Difference (MAD) PR, Michael J Wilkie
Corporate and Community Relations	Annette Allison

SPECIAL THANKS / ACKNOWLEDGEMENTS

Programme Notes 'Another Op'nin, another show'...	
Kiss Me, Kate comes back to town	Frank Van Straten OAM
Rehearsal Studios	Victorian Concert Orchestra
Accounting	Tiffany Bahen Rachael Griffith BDO Melbourne
Secondment	James Cook Box Hill TAFE
	Malthouse Theatre Melbourne Theatre Company (MTC) Baseball Victoria Len Steel

100 St. Kilda Rd, Melbourne, 3004, Australia
Telephone: (03) 9281 8000
Facsimile: (03) 9281 8282

TRUST

Mr Carrillo Gantner - President

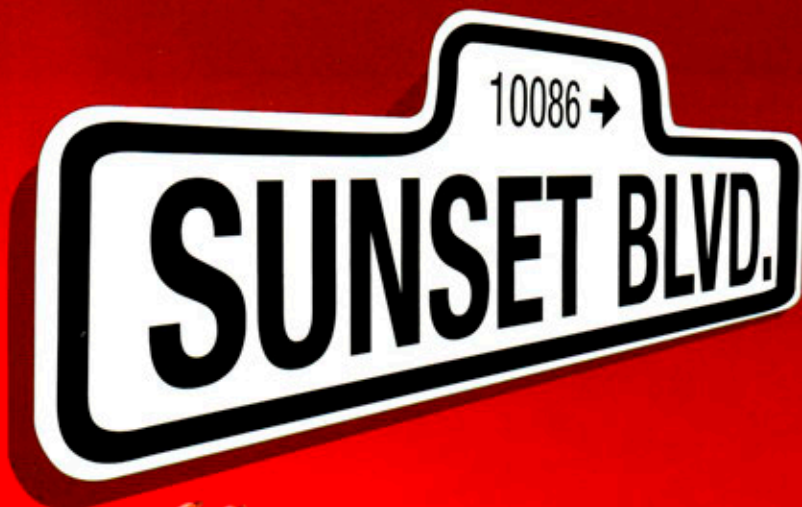
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Mr Paul Brasher

Mr Tim Jacobs - Chief Executive

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

FOR YOUR INFORMATION

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



17 - 20 AUGUST

State Theatre, the Arts Centre

BOOK NOW *ticketmaster*



www.theproductioncompany.com.au

Music by Andrew Lloyd Webber

Lyrics by Don Black and Christopher Hampton

Produced by arrangement with the Really Useful Group Ltd