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ERNST & YOUNG

The Production Company
and Ernst & Young proudly present

Andrew Lloyd Webber's
Sunset Boulevard

Judi Connelli & David Campbell

Music By **Andrew Lloyd Webber**

Lyrics & Book By **Don Black & Christopher Hampton**

**Chelsea
Plumley**

**Roger
Howell**

**Terence
Donovan**

**DJ
Foster**

**Peter
Lowrey**

**Derek
Taylor**

Louise Bell Paul Biencourt Elise Dickinson Mark Doggett
Kate Early Alexandra Gray Sara Grenfell Jennifer Guberek
Liam McIlwain Darren Natale John Peek Eden Read
Alister Smith Lita Stathis Brooke Synnott Lee Threadgold

Orchestra Victoria

DESIGNER

Richard Jeziorny

LIGHTING DESIGNER

Martin Kinnane

SOUND DESIGN

**Peter Grubb & Shelly Lee
for System Sound**

TECHNICAL DIRECTOR

David Miller

CHOREOGRAPHER

Tony Bartuccio

MUSICAL DIRECTOR/
CONDUCTOR

Peter Casey

DIRECTOR

Wayne Harrison

State Theatre, The Arts Centre 17 – 20 August 2005

Sunset Boulevard is presented by arrangement with The Really Useful Group Ltd.

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CHAIRMAN'S WELCOME

Sunset Boulevard marks the 21st production we have staged in Melbourne, and our first Andrew Lloyd Webber musical. **Sunset Boulevard** was recently voted Number 5 in a Top Ten Musicals of All Time by the BBC. Lloyd Webber has created some of the most popular musicals of our time and this is surely his finest musical from a remarkable body of work. We are delighted to be bringing it back to Melbourne in the hands of a world class cast and creative team.

We welcome director Wayne Harrison to the company for the first time. He enjoys an international career as director and producer and is working with Maestro Peter Casey conducting his 8th Lloyd Webber musical - and his first for us - with Orchestra Victoria. We take great pleasure in welcoming back to the company a choreographer who needs no introduction - a living legend - Tony Bartuccio. The team is completed by the fabulous lighting by Martin Kinnane, sound by Peter Grubb and Shelly Lee at System Sound and Richard Jeziorny's imaginative design.

Nothing gives us greater pleasure than when artists return to work with us and we are doubly blessed in our two stars Judi Connelli and David Campbell. They are multi award winning artists who are dynamic and compelling in the roles of Norma and Joe. They are joined by the wonderful Chelsea Plumley as Betty and Roger Howell as Max - both of whom we welcome to the company for the first time. Our ensemble includes some of Melbourne's best singers, dancers and actors.

The stage isn't set without our sponsors, patrons and subscribers - and you - with your support we can bring the best local talent together in Melbourne's favourite shows.

Jeanne Pratt AC
Chairman



DIRECTOR'S FOREWORD

From the moment I heard the soaring ballads of Andrew Lloyd Webber's **Sunset Boulevard** I thought of Judi Connelli and the possibility of a perfect marriage between voice and score, actor and character.

For me Judi is one of those rare performers who take incredible risks on stage, seeming to perform at great personal cost. They give something precious of themselves every time they reach out to us from the stage. This generosity lends itself almost inevitably to the creation of larger than life characters, such as the faded screen goddess, Norma Desmond.

While I enjoyed immensely the original stage production of **Sunset**, I wondered how this mega-musical might be re-conceived on a more stripped-back scale, one that focussed primarily on the music and the voices, only employing sets and costumes when they were deemed essential to the telling of the story. Such an approach relies on the belief that there are only three major elements necessary to the creation of theatre: the text (or in our case, the score), the actors and the audience.

The Production Company's format is based on this premise and allows audiences to participate imaginatively in the creation of any musical. In the case of **Sunset** it dictates that Norma's brooding, ornate, crumbling mansion not be seen physically on stage. Rather it is conveyed by the music, described by the lyrics and constructed by the imagination. This approach has made this 2005 **Sunset Boulevard** an essentially theatrical experience, leaving the naturalistic detail to Billy Wilder's magnificent film, upon which Andrew Lloyd Webber's musical is based.

I'm delighted to have David Campbell, Chelsea Plumley and Roger Howell joining Judi to complete the quartet of characters driving the musical's two narratives. They head a fine group of performers who have worked extremely hard in a limited amount of time to render this musical in a clear, well-told, well-sung way.

Wayne Harrison
Director



JUDI CONNELLI

Norma Desmond

One of Australia's most versatile and respected performers, Judi Connelli's diverse career embraces opera, operetta, theatre, musicals, television, cabaret and recording. For Opera Australia, her roles have included Mother Goose - **The Rake's Progress**; Katisha - **The Mikado**; (also for Opera Queensland) Golda - **Fiddler on the Roof**; Zozo - **The Merry Widow**; and Mrs Lovett - **Sweeney Todd**, for which she received both a Mo Award, and a Helpmann Award. Her musical theatre repertoire includes **The Witch - Into the Woods**; Mrs Peacham - **The Threepenny Opera**; Matron Mama Morton - **Chicago**; **The Pack of Women**; **Jerry's Girls**; Aurora - **The Emerald Room**; Phyllis - **Follies** (in concert with S.S.O.), **Mama Rose - Gypsy**. In addition to her numerous live performances, she has regularly appeared on Australian television.

Judi has been honoured with the Melbourne Theatre Critics Green Room Award (Best Female Music Theatre 1983), four MO Awards (Best Female Lead Music Theatre 1992, Best Female Lead Music Theatre 1994, Best Female Lead Music Theatre 2002, Best Supporting Artist Music Theatre 2003), a Helpmann Award - 2003, New York's coveted Dramalogue Award for Most Outstanding Act for 1997, and the New York Bistro Award for Best Vocalist in 1998. Her recording career is extensive, having released five albums, including the ARIA Award winning CD "Perfect Strangers" for ABC Classics, with Suzanne Johnston and the Tasmania Symphony Orchestra.

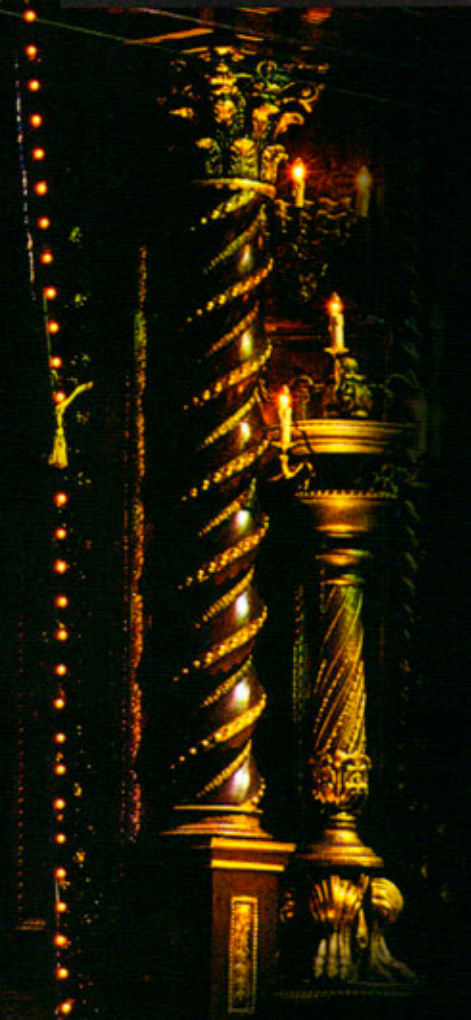
In solo concert performance, Judi has been accompanied by both Melbourne and Sydney Symphony Orchestras, and whilst on tour as one of "The Three Divas" with Jennifer McGregor and Suzanne Johnston, she has also performed with the Adelaide and Tasmanian Symphony Orchestras.

Concentration on her solo cabaret performances has brought much success in major Australian capital cities and internationally. Following her triumphant appearance at the New York Cabaret Convention in 1995, Judi returned in 1997 for a season of sell-out concerts at The Weill Recital Hall (Carnegie Hall), Club Eighty-Eights and the famed Oak Room at the Algonquin Hotel. In 2001 she was invited to perform her one-woman biographical show **Back to Before** at the New York Town Hall, and has since toured Australia with that show, which was recorded and released on ABC Classics.

From 2002 into 2003, Judi completed a 12 month Australian tour of the Sam Mendes production of **Cabaret**, playing the role of Fraulein Schneider, for which she received a MO Award. Also in 2003 Judi repeated her award winning performance as Mrs Lovett, for Opera Queensland.

In 2004 following a concert with The 3 Divas for the Yarrowonga Music Festival, performed the role of Norma Desmond in Wayne Harrison's concert production of Andrew Lloyd Webber's **Sunset Boulevard** at the re-opening of Sydney's Luna Park. In April/May she revisited the role of Katisha in Opera Australia's Melbourne season of **The Mikado**. In June/July toured with The 3 Divas throughout new South Wales, Queensland and Victoria, and in September Judi appeared as one of Australia's Leading Ladies in a sell out concert for The Brisbane Festival.

Judi's contribution to the performing arts and various charities was this year recognized by an Order of Australia in the Queen's Birthday Honours list.



DAVID CAMPBELL

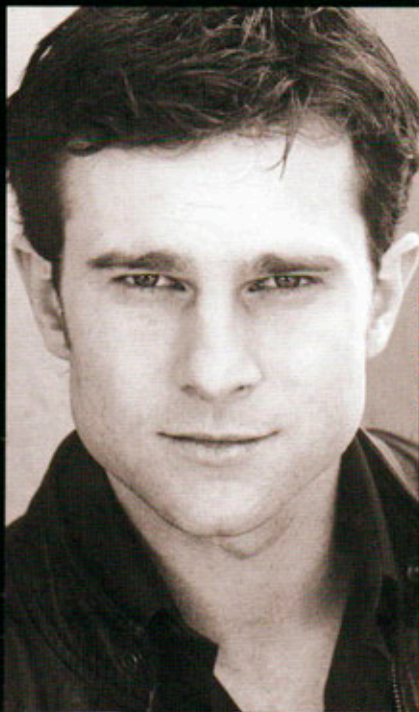
Joe Gillis

David Campbell is one of the Australia's most exciting young performers. His two CDs, **Yesterday Is Now** and **Taking The Wheel** were released on Philips, a division of Polygram, in 1997. David recorded the voice of Joseph in Dreamworks' animated feature **Joseph**. He has appeared on PBS's **The Charlie Rose Show** and the WNET special **Cabaret Thirteen**, hosted by Michael Feinstein. David headlined an exclusive three week engagement at New York's **Rainbow and Stars** in 1997, becoming the youngest performer ever to appear there. In 1998 David won the Mo Award for "Outstanding Feature Actor in a Musical" for his role of "Marius" in the 10th anniversary production of **Les Miserables** at Sydney's Theatre Royal. He appeared in a special evening in London entitled **Hey, Mr Producer: The Musical World of Cameron Mackintosh**, a Royal Benefit performance honoring the musicals of Cameron Mackintosh in the presence of Her Majesty the Queen and Prince Phillip. His New York theatre credits include playing Gene in Stephen Sondheim's **Saturday Night**; Lieutenant Cable in the 50th Anniversary production of **South Pacific** and Valentine in Encore Productions' **Babes in Arms**.

David was nominated for the Mac Award (Manhattan Association of Cabarets and Clubs) for "Major Male Vocalist" in 1998 and 1999 and in 1999 won both Young Australian of the Year Award (Arts Category) and Variety Hearts Club Award for "Entertainer of the Year". In 2000 David appeared on stage as Sky Masterson for The Production Company's **Guys & Dolls** and performed with Barbara Cook in concert for the Sydney Olympic Arts Festival.

In 2001, David toured nationally playing Australian rock legend Johnny O'Keefe in Jacobsen Entertainment's **Shout!**, earning him the 2001 Mo Award for "Outstanding Featured Actor in a Musical" and the 2002 Green Room Award for "Male Artist in a Leading Role - Music Theatre." In 2004, David performed his second starring role with The Production Company as Billy Bigelow in **Carousel**.

David is currently completing his new album entitled **A Better Place**, to be released through Sony shortly. His first two singles from the album, **Hope** and **When She's Gone** both enjoyed success in the top 40 charts in Australia when they were released last year.





CHELSEA PLUMLEY

Betty Schaefer

Chelsea Plumley is the recipient of a 2004 Australian GLUG Award for "Most Versatile Performance".

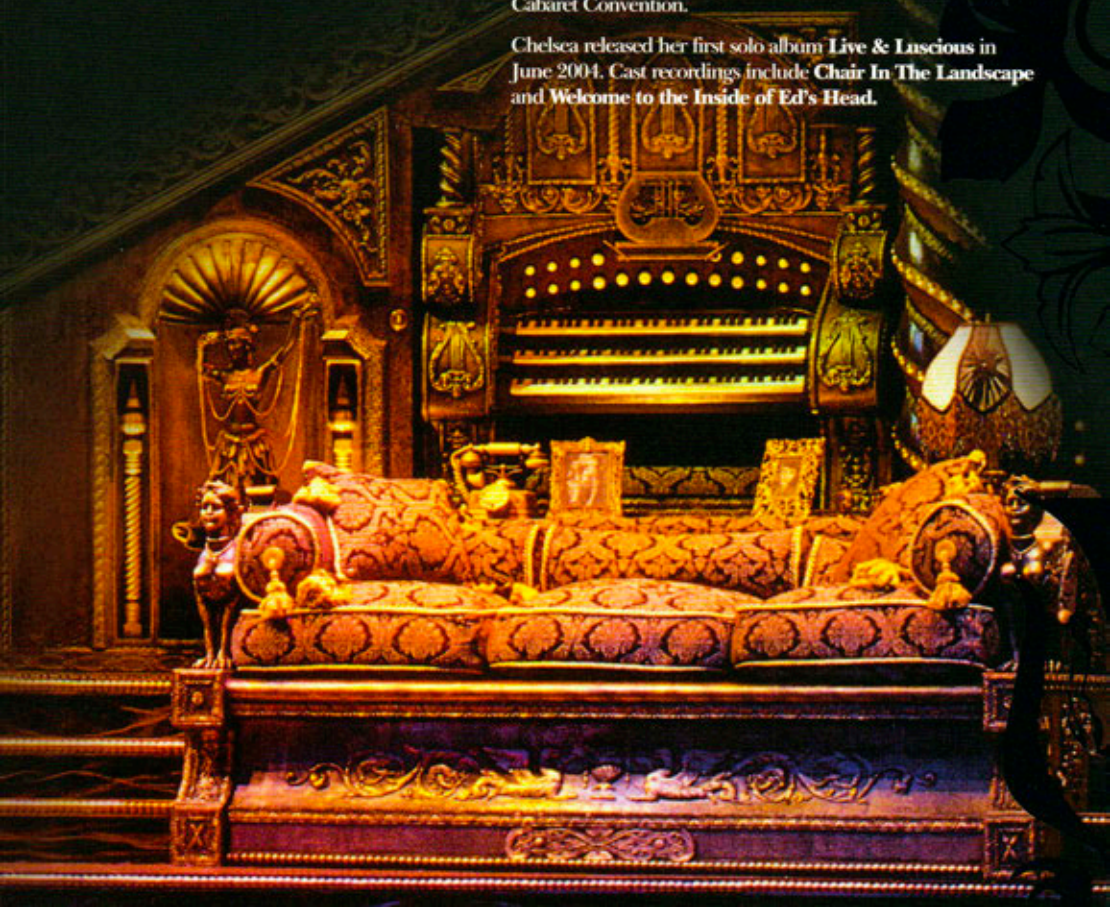
A spectacular fusion of singer, comedienne, actor, dancer and musician, Chelsea has appeared in concert and cabaret all over the world with appearances in America, the UK, India, Australia and Asia.

Highlights: tour of Australia with her one woman shows **Live & Luscious** and **Chelsea Plumley In Concert**, both seasons debuting at the Sydney Opera House; New York debut in **Angel In Training** at Don't Tell Mama; two tours of India with concert performances in Bangalore, Mumbai, Chennai, New Delhi and Sikkim (the first Australian artist to perform cabaret in the Himalayas).

Chelsea has appeared in leading roles in major musicals throughout Australia including Rizzo in **Grease: The Mega Musical** and Betty in the Sydney concert version of **Sunset Boulevard**. Other musical theatre credits include **Tim Rice's Concert Spectacular**, **Master Class**, and **The World Goes Round** and the Australian premiere of **An Unfinished Song**.

Other performances include appearances as part of Combo Fiasco and performances for **The Stars Come Out**, **Oz Showbiz Cares**, **The Sydney Theatre Company**, the **Mardi Gras**, **Midsumma & Adelaide Cabaret** festivals. In 2003, Chelsea compered and guest starred at the prestigious **Sydney Cabaret Convention**.

Chelsea released her first solo album **Live & Luscious** in June 2004. Cast recordings include **Chair In The Landscape** and **Welcome to the Inside of Ed's Head**.



ROGER HOWELL

Max Von Mayerling

Welsh-born Australian baritone Roger Howell graduated with distinction from the Sydney Conservatorium of Music School of Opera and Music Theatre. He made his professional debut as Figaro in **The Marriage of Figaro** for the State Opera of South Australia, for whom he has since sung many roles including Papageno in **The Magic Flute**, Leporello in **Don Giovanni**, Figaro in **The Barber of Seville**, Belcore in **L'Elisir d'Amore**, Malatesta in **Don Pasquale**, the title roles in Verdi's **Macbeth** and **Rigoletto**, and Valentine in **Faust**.

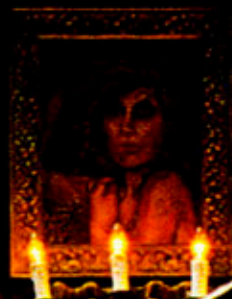
He has also appeared for all the other State Opera companies in Australia. His roles include Dr Bartolo in **The Barber of Seville**, Enrico in **Lucia di Lammermoor**, Sharpless in **Madama Butterfly** Escamillo in **Carmen**, Marcello and Schaunard in **La Bohème**; Germont Père in **La Traviata**, Don Alfonso in **Così fan tutte**, and Sancho Panza in the Australian premiere of Massenet's **Don Quichotte**, and Amonasro in Verdi's **Aida**. Roger sang Amonasro in an international touring production featuring Wilhemena Fernandez (of Diva fame), conducted by Carlo Franci.

Roger's strong dramatic talent has found outlets not only in opera. In 1988 Roger created the stage persona based on the life and career of legendary Australian singer Peter Dawson in a one-man show, **Peter Dawson: Off the Record**, for the Adelaide Festival of Arts. He subsequently toured this successful and moving show throughout South Australia and to the 1988 Expo in Brisbane. He also portrayed the quirky Italian character of Carbone in the Television movie **The Eureka Stockade**, and has been involved in last two major productions in Lyndon Terracini's NORPA Festival, **The Cars That Ate Paris** (an adaptation of the Peter Weir cult movie), and the historic piece **Conversations at the Ryan Hotel**. His acting-singing roles, from the dramatic to the humorous, like Sancho Panza in **Don Quichotte** (Massenet), Captain Corcoran in **HMS PINAFORE** and the Barber in Rossini's **The Barber of Seville**, have attracted critical acclaim.

In 1990 Roger was resident in Germany as principal baritone with the Pfälztheater in Kaiserslautern. There he sang the title role in Puccini's **Gianni Schicchi**, Belcore in **L'Elisir d'Amore**, Manfredo in Montemezzi's **L'Amore dei Tre Re**, The Speaker in **The Magic Flute** and Renato in Verdi's **Un Ballo in Maschera**. He has also appeared at the Wexford Festival in the role of Tomes in Smetana's **The Kiss**, and with the Opera Orchestra of New York under Eve Queller in the title role of Rossini's **William Tell**.

In 1998, Roger made his debut with Opera Australia in **Samson et Dalilah** and **The Marriage of Figaro**. In 1999 he again appeared in the NORPA Festival in a Lyndon Terracini production. Roger sang the role of Dr Bartolo in **The Barber of Seville** for Opera Queensland and was featured in OzOpera's production of Handel's **Orlando** at the Melbourne Festival.

In 2000 he sang 2nd Apprentice in **Wozzeck** for OA and the title role in **Rigoletto** for OzOpera, repeated in 2001 along with Paolo in **Boccanegra** and The Baron in **La Traviata** for OA. He returned to SOSA in their season of **Andrea Chenier**. For OA in 2002 he sang the role of Antonio in **The Marriage of Figaro**.





TERENCE DONOVAN
Cecil B. De Mille

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



DJ FOSTER
Sheldrake

DJ Foster has worked extensively in all areas of the industry. His numerous and varied stage credits around Australia include **Sign of the Seahorse**, (Victorian Arts Centre) **Face to Face** for Playbox, **Pinocchio** (Garry Ginivan), **Putting it Together** (Court Theatre Christchurch), **Sunset Boulevard** (Really Useful Company), **Sweeney Todd** (Queensland Theatre Company), **Sirens**, **The Threepenny Opera**, **Into the Woods** (Sydney Theatre Company), **The Buddy Holly Story** (Everyday Productions) and **42nd Street** (Helen Montague Productions). Among DJ's screen credits are, **Blue Heelers**, **Neighbours**, **Water Rats**, **Murder Call**, **Children's Hospital**, **Cody**, **Home & Away**, **Mission Impossible**, **Aya**, **Rebel**, **Robbery** and **The Applicant**.



PETER LOWREY

Manfred / Myron

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 & Me & My Girl**. Peter performed Coricopat in **Cats** and during his association with that show also performed the roles of Alonzo & the Rum 'n' Tigger. 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 a sought after marriage celebrant in his "other" job. Peter is delighted to be appearing in **Sunset Boulevard** as Manfred, after appearing most recently in the highly acclaimed **Kiss Me, Kate** again for The Production Company.



DEREK TAYLOR

Artie Green

Derek is delighted to be making his second appearance with The Production Company, having played Mr Snow in last year's production of **Carousel**.

Originally from Adelaide, Derek graduated from the Elder Conservatorium of Music with a B.Mus (Performance) degree and later, the Queensland Conservatorium, obtaining a Graduate Diploma (Opera).

He began working professionally in 1987 with the State Opera of South Australia, then Opera Queensland, before making his musical theatre debut as Monsieur Reyer in the original Australian cast of **The Phantom of the Opera** at the Princess Theatre, Melbourne. He then went on to appear in the Australian/South East Asian tour of **Cats**, **Grease** in Chiang Mai, Thailand, and in the original Australian cast of **The Secret Garden**. Derek performed the role of Tobias Ragg in the Queensland Theatre Company production of Stephen Sondheim's **Sweeney Todd** and Hugh the Iron in the new Australian Musical **Crusade** at the Melbourne Concert Hall.

In 1998, he played the role of Mary Sunshine in the Australian production of **Chicago**, for which he received much critical acclaim and a Mo Award nomination for Best Supporting Musical Theatre Performer. After touring Australia, Singapore and Hong Kong, he was invited to London where he continued playing Mary Sunshine in the West End production of **Chicago** at the Adelphi Theatre. On returning to Australia, Derek played the role of Padre Perez in the SEL/GFO production of **Man of La Mancha**.

As well as theatre work, Derek has appeared on television in **MDA** for the ABC and as a soloist in concert performances with the Queensland Symphony Orchestra, the Queensland Philharmonic Orchestra and the Adelaide Chamber Orchestra.

New ways

TURNING A GREAT FILM INTO A LANDMARK MUSICAL

by Frank Van Straten OAM

It's nearly six decades since movie audiences sat stunned by the brilliance of **Sunset Boulevard**, Billy Wilder's acerbic depiction of the downside of the Hollywood dream.

Sunset Boulevard had given Gloria Swanson the comeback coveted by her film character, Norma Desmond. Basking in its glory Miss Swanson was looking for new projects. In 1953, when two young hopefuls, composer Dickson Hughes and lyricist Richard Stapley, asked her to appear in a revue they were writing, she was intrigued. 'No,' she said. 'The only Broadway musical I would do would be one based on **Sunset Boulevard**.'

Hughes and Stapley swiftly created a couple of musical numbers and Paramount, the film's producer, signalled its support. Swanson agreed to star in and co-produce what was originally to be called **Starring Norma Desmond** and later **Boulevard!** Though there was little interest from Broadway backers, a demo recording of the completed score elicited the support of Gerald Palmer, a British producer mainly known for his provincial ice shows. Yes, he would stage **Boulevard!** in London and later take it to Broadway.

Swanson asked Erich von Stroheim to recreate his film role as Max, but his failing health precluded this. Jose Ferrer agreed to direct, Miss Swanson introduced one of the songs on *The Steve Allen Show*, and then – in February 1957 – Paramount announced that it intended to reissue the film. **Boulevard!** was blocked.

But the idea did not go away. Eventually Hal Prince acquired the rights. In 1976 he talked to Andrew Lloyd Webber who tinkered with a couple of songs. Then a string of other projects intervened – **Cats** and later **Starlight Express** and **The Phantom of the Opera**. Prince turned to Stephen Sondheim and Burt Shevelove, hoping they'd adapt the property for Angela Lansbury, but when Billy Wilder told them that **Sunset Boulevard** should be more an opera than a musical, they lost interest.

Lloyd Webber finally returned to the project, adopting Wilder's quasi-operatic approach. He had hoped to work with his former lyricist partner Tim Rice, but they disagreed over several key points. Instead Lloyd Webber teamed with Christopher Hampton and Don Black, who collaborated on the book and lyrics.

Lloyd Webber often revisits melodies he'd shelved or experimented with in earlier projects. 'One Star', which he created back in 1976 as a theme for Norma Desmond, became 'Memory' in **Cats**. Conversely, the tune of the bitter title song is a reworking of a theme from his score for the 1972 film *Gumshoe*.

In September 1992 **Sunset Boulevard** was staged in the tiny theatre in Sydmonton, Lloyd Webber's 4000-hectare Hampshire estate. Patti LuPone's portrayal of Norma Desmond moved several members of the audience to tears, including Meryl Streep, who had been suggested as ideal for that role. A young, comparatively unknown Chicago actor, Kevin Anderson, played Joe.

It was obvious that a great musical was emerging. Even Billy Wilder was impressed. After he saw a videotape of the try-out, he wrote: 'I congratulate Don Black and Christopher Hampton on something ingenious – they left the story alone. That's already a very ingenious idea. I'm not an expert on music, but it sounded good to me.' Though Paramount, not Wilder, were receiving the royalties, the Really Useful Group, Lloyd Webber's production company, agreed to feature Wilder's name in the publicity. He was philosophical: 'It's not money in the bank, but it's better than nothing. Anyway, you eat less as you get older.'

In December 1992 Trevor Nunn came on board. Formerly artistic director of the Royal Shakespeare Company, he had already steered **Cats**, **Starlight Express**, **Aspects of Love** and **Les Misérables** to success. Production designer John Napier had worked on **Cats**, **Starlight Express**, **Miss Saigon** and **Les Misérables**.

To dream...

Patti LuPone and Kevin Anderson were retained from the Sydmon production. Meredith Braun, a young New Zealander fresh from *Les Misérables*, was cast as Betty Schaefer. Daniel Benzali was Max; he'd played Peron in *Evita* on Broadway.

After a highly publicised period of polishing and perfecting – and record advance bookings – *Sunset Boulevard* was ready to commence previews at the refurbished Adelphi Theatre on 21 June 1993 – or nearly ready. Problems with the vast, intricate set delayed the start of previews until 28 June, and the gala opening night was postponed from 29 June to 12 July. The resulting chaotic reallocation of seats generated even more media coverage.

Opening night ran smoothly and at the end there was a standing ovation. The press reception was mixed, and both *The Times* and *The Guardian* broke tradition and printed reviews on their front pages. Australian composer Malcolm Williamson, the Master of the Queen's Music, told *The Times*: 'It is technically marvellous. It also has spiritual and philosophical depth to it. The music is immortal. It must be taken every bit as seriously as the most significant developments in opera from *The Magic Flute* to Benjamin Britten' – this from a man who had previously described Lloyd Webber's music as 'factitious and repugnant'.

The show's subject matter convinced Lloyd Webber that the American premiere should be in Los Angeles rather than New York. It opened on 9 December 1994 at the Shubert Theatre in Century City with Glenn Close as Norma, Alan Campbell as Joe, Judy Kuhn as Betty and George Hearn as Max.



Intriguingly, only two nights before, Dickson Hughes had started peddling a cabaret reworking of his ill-fated Boulevard! at the Cinegrill, an intimate venue in the historic Hollywood Roosevelt Hotel on Hollywood Boulevard, opposite Grauman's Chinese Theatre. Now called Swanson on Sunset, Hughes's show used the original songs in the context of a dramatisation of his collaboration with Swanson on the aborted musical. Hughes played the piano and portrayed his younger self, Richard Leibel played Richard Stapley, and Laurie Franks was Swanson. Alan Rich, critic for Variety, wrote: 'Parallels between the saga of the failed production and the movie original are unmistakable. Both tell the story of a self-deluding, self-destructive fading star with the ambition to create one last great show. Both tell of her ensnaring young creative men to help with that show, and of her insane jealousies that destroy it all.' Swanson on Sunset ground to a halt after six weeks.

The next challenge for Lloyd Webber was to stage **Sunset Boulevard** on Broadway. He decided that Glenn Close should be New York's Norma, with Faye Dunaway replacing her in Los Angeles. If only it had been that simple! Patti LaPone filed a million dollar lawsuit, claiming she had been promised the leading role on Broadway. Then, when Faye Dunaway started rehearsals, it became obvious that her singing voice was far from adequate. She too rushed to her lawyers. Both cases were eventually settled out-of-court and the Los Angeles production closed prematurely, as no replacement leading lady was available.

Sunset Boulevard opened at the Minskoff Theatre on 17 November 1994 with \$US\$37.5 million in ticket sales, the highest advance in Broadway history. Close, Campbell and Hearn repeated their Los Angeles roles. In his New York Post review Clive Barnes wrote: 'Rest assured, the sun will not set on Sunset for many a season. It's extravagant. It's spectacular. Go and enjoy.' The show garnered seven Tonys: Best Musical, plus awards for its score, book, scenic design, lighting design, and for Glenn Close and George Hearn.

The Toronto production opened on 15 October 1995 with Diahann Carroll as Norma and Rex Smith as Joe. Linda Balgord starred in the first US national tour. A second, with a simplified set, opened in Pittsburgh in December 1998 with Petula Clark in the lead. A British tour, starring Faith Brown, opened in Newcastle-on-Tyne in September 2001.

A German production played at Frankfurt in a specially constructed theatre. It was seen by nearly one million people. In 1994 the London production closed for a short while so that improvements made in America could be incorporated. It reopened with a new star, Betty Buckley. Other Normas have included Rita Moreno, Elaine Paige and Karen Mason.

The eagerly awaited \$15 million Australian production of **Sunset Boulevard** was scheduled to reopen the magnificently restored Regent Theatre on 26 October 1996. Just about everything about it was newsworthy, not least the casting of Norma. The contenders were Judi Connelli, Robyn Nevin and Debra Byrne. It went to Byrne, with Maria Mercedes as an 'alternate' Norma and Suzanne Lee as their understudy. Hugh Jackman, Gaston in **Disney's Beauty and the Beast** in Australia, played Joe. New Yorker Catherine Porter was cast as Betty, a role she'd played on Broadway, and Norbert Lamla, from the German production, repeated his portrayal of Max. Others in the cast were Clive Hearne, Robert Grubb, John McTernan, Tom Blair and D.J. Foster.

The production had a shaky start. An inner-ear infection caused Debra Byrne to fall during a preview performance. Neither Maria Mercedes nor Suzanne Lee had rehearsed sufficiently to take over, so two shows were cancelled. Then the day before the premiere, much loved musical director Brian Stacey lost his life in a hit-and-run motorcycle accident. Misfortune continued to dog Debra Byrne, with ill health and assorted personal problems. During the run the imports Catherine Porter and Norbert Lamla were replaced by Amanda Harrison and Robert Grubb, graduating from the role of Sheldrake.

Though it tends to be seen as a disappointment – that controversial Melbourne season achieved a respectable run of 271 performances – in the city's largest live theatre. It closed on 18 July 1997 and did not transfer to Sydney. Plans for Judi Connelli to star in a new production for the Sydney Theatre Company at the Opera House in November 1999 came to nothing.

On 3 and 4 April 2004 Connelli finally got to play Norma in a sensationally successful concert version conceived by Wayne Harrison as a feature of the opening celebrations of the new Big Top at Sydney's Luna Park. Michael Cormick played Joe, with Anthony Warlow as Max and Chelsea Plumley as Betty. Happily both Judi and Chelsea are repeating their roles in our production.

And what of Dickson Hughes and Richard Stapley, who half a century ago had laboured to make a musical of **Sunset Boulevard**?

Stapley went on to minor roles in mostly mediocre movies and died in obscurity a few years ago. Hughes had a busy career as a pianist, composer, vocal coach, lecturer, actor and cabaret entertainer, but he never lost his obsession with **Sunset Boulevard**. He was 82 when he died in a Palm Springs convalescent home on 18 June this year, still seeking, perhaps, new ways to dream.

ORCHESTRA

FIRST VIOLINS MATTHEW HASSAL
RACHAEL HUNT
CHRISTINE RUITER
MARTIN REDDINGTON
LUBINO FERNANDES
CLAIRE TYRELL

SECOND VIOLINS MARA MILLER
CERIDWEN JONES
ELIZABETH AMBROSE
ANNA MCALISTER

VIOLA PAUL McMILLAN
RAY HOPE

CELLI DIANE FROOMES
RAY FRASER

**DOUBLE BASS/
BASS GUITAR** MATTHEW THORNE

KEYBOARD DAVID YOUNG

KELLIE RYAN
DAVID PIPER

REED 1 LORRAINE BRADBURY

REED 2 MARTIN CORCORAN

REED 3 TONY HICKS

FRENCH HORN DEBORAH HART
PAUL EVANS

TRUMPETS ANTHONY POPE

TROMBONE PETER BROSNAN

PERCUSSION CONRAD NILSSON

GUY DU BLET

DRUMS DAVID HICKS

GUITAR JOHN PAINE

ACT 2

Sunset Boulevard
JOE GILLIS

The Perfect Year
(Reprise)
NORMA DESMOND

As If We Never Said Goodbye
NORMA DESMOND

Surrender
(Reprise)
CECIL B. DEMILLE

Girl Meets Boy
(Reprise)
BETTY SCHAEFER
& JOE GILLIS

Eternal Youth Is
Worth A Little Suffering
NORMA'S CONSULTANTS

Too Much In Love To Care
BETTY SCHAEFER
& JOE GILLIS

New Ways to Dream
(Reprise)
MAX VON MAYERLING

Sunset Boulevard
(Reprise)
JOE GILLIS
& BETTY SCHAEFER

The Greatest Star Of All
(Reprise)
MAX VON MAYERLING
& NORMA DESMOND

Surrender
(Reprise)
NORMA DESMOND



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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.



*New ways
to dream*

CAST OF CHARACTERS

NORMA DESMOND
JOE GILLIS
BETTY SCHAEFER
MAX VON MAYERLING
CECIL B. DE MILLE
SHELDRAKE
MANFRED/MYRON
ARTIE GREEN

JUDI CONNELLI
DAVID CAMPBELL
CHELSEA PLUMLEY
ROGER HOWELL
TERENCE DONOVAN
DJ FOSTER
PETER LOWREY
DEREK TAYLOR

THE COMPANY

LOUSIE BELL
PAUL BIENCOURT
ELISE DICKINSON
MARK DOGGETT
KATE EARLY
ALEXANDRA GRAY
SARA GRENFELL
JENNIFER GUBEREK
LIAM MCILWAIN
DARREN NATALE
JOHN PEEK
EDEN READ
ALISTER SMITH
LITA STATHIS
BROOKE SYNNOTT
LEE THREADGOLD

PRODUCTION CREDITS

Technical Director
Company Administrator
Stage Manager
Assistant Stage Manager
Wardrobe Supervisor
Wigs, Hair and Make up
**Sound Engineering and
Production**
Sound Designer

Mix Engineer
Radio Mic Technicians

Rehearsal Repetiteur
Marketing and Design

Publicity

Set Construction

DAVID MILLER
KEVIN DE ZILVA
KIRSTEN MARR
JOHN HICKS
KIM BISHOP
CHRISTINA PALLIKARIS
SYSTEM SOUND PTY LTD

PETER GRUBB
SHELLY LEE
DAVID GREASLEY
CAMERON HERBERT
ELLANOR PAVLOVICH
DAVID YOUNG
BRAD MARTIN
AMY CORNELL
for **MOLLISON**
COMMUNICATIONS
MICHAEL J WILKIE
SARAH GREEN
for **MAD (Make A Difference) PR**
MALTHOUSE THEATRE

ACT 1

Prologue
JOE GILLIS

Let's Have Lunch
JOE GILLIS
& **ENSEMBLE**

Surrender
NORMA DESMOND

With One Look
NORMA DESMOND

Salome
NORMA DESMOND
& **JOE GILLIS**

The Greatest Star Of All
MAX VON MAYERLING

Every Movie's a Circus
JOE GILLIS,
BETTY SCHAEFER,
ARTIE GREEN
& **ENSEMBLE**

Girl Meets Boy
JOE GILLIS
& **BETTY SCHAEFER**

New Ways to Dream
NORMA DESMOND

The Lady's Paying
MANFRED,
NORMA DESMOND,
JOE GILLIS
& **SALESMEN**

The Perfect Year
NORMA DESMOND
& **JOE GILLIS**

This Time Next Year
JOE GILLIS,
BETTY SCHAEFER,
ARTIE GREEN
& **ENSEMBLE**

Paramount Pictures



LOUISE BELL

Louise was trained in all facets of dance from the age of three at the May Downs School of Dancing, she also currently studies singing with Carrie Barr. Recent theatre credits include **The Merry Widow** for Opera Australia. For The Production Company Louise has appeared in **Kiss Me, Kate, Annie Get Your Gun, Carousel, Bye Bye Birdie, Anything Goes, Mack and Mable, 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 V.S.O 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. This is Louise' 10th show with The Production Company and she's thrilled to be a part of **Sunset Boulevard**.



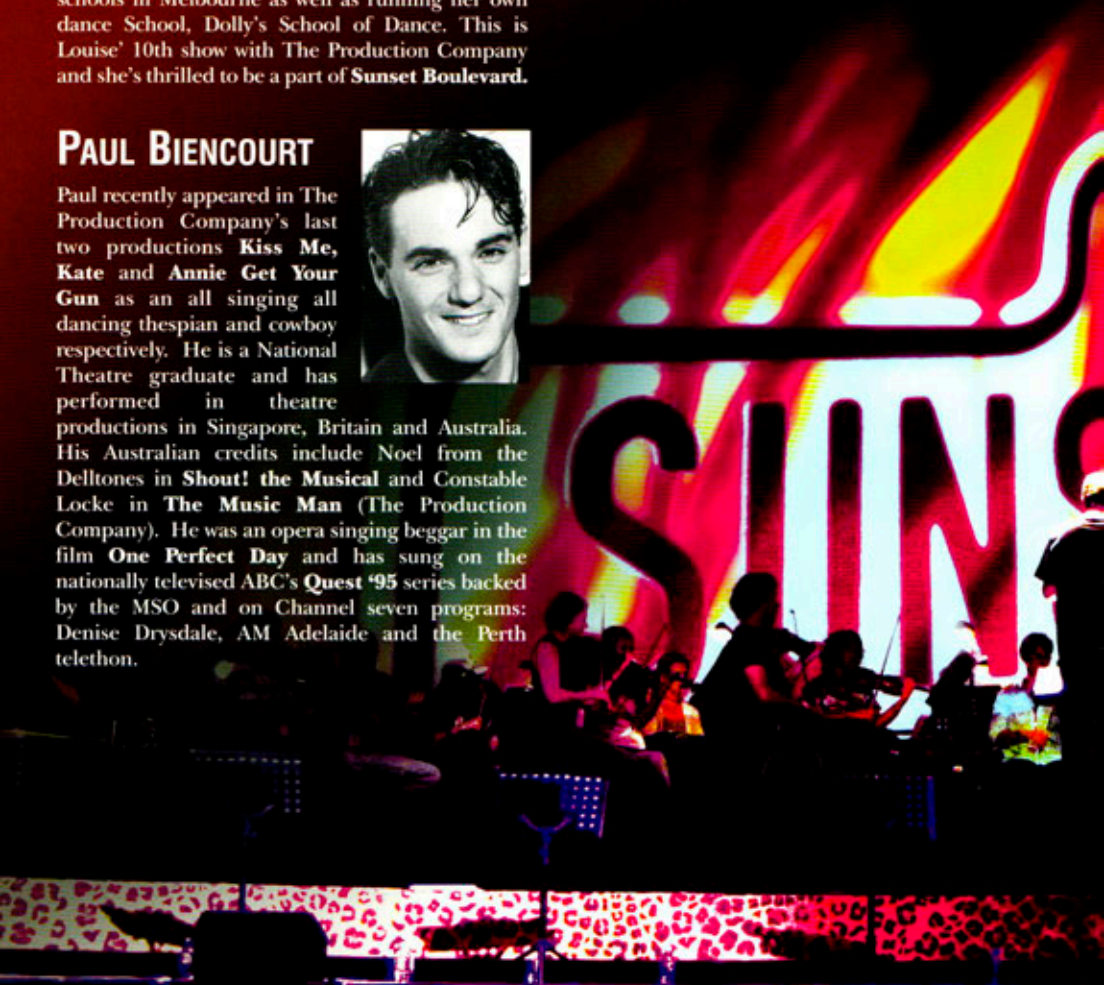
ELISE DICKINSON

Elise previously performed with The Production Company in last years **High Society**. Since graduating from Monash University with a Bachelor of Performing Arts, Elise has worked extensively throughout Australia hosting character shows for **The Wiggles** and her television appearances include roles in **Stingers, The Secret Life of Us** and **Neighbours**. She recently returned home from touring Asia, working as a vocalist for Walt Disney Special Events and then went on to play the role of Courtney in the Anthony Crowley musical **Tribe** at the Fairfax. In just a few weeks, Elise will be returning to Japan for another six months to perform at The Diamond Horseshoe at **Tokyo Disneyland**.



PAUL BIENCOURT

Paul recently appeared in The Production Company's last two productions **Kiss Me, Kate** and **Annie Get Your Gun** as an all singing all dancing thespian and cowboy respectively. 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** (The Production Company). He was an opera singing beggar in the film **One Perfect Day** and has sung on the nationally televised ABC's **Quest '95** series backed by the MSO and on Channel seven programs: Denise Drysdale, AM Adelaide and the Perth telethon.



MARK DOGGETT

Mark is a graduate of the Western Australian Academy of Performing Arts (WAAPA) where he won the prestigious Leslie Andersen Award for excellence. In the story so far Mark has appeared on Stage in **Passion-** Halogen Productions, **Batboy-** MTC, **Sweeney Todd-** CLK Productions, **Empire-** Theater in Decay, **A New Brain-** Blackbird Productions, **Pinochio** and **The Magic Far Away Tree-** the Arts Centre, **Lucky Stiff-** Port Fairy Festival, **Forbidden Broadway-** Tigerbond Productions, **The Merry Widow-** The Really Useful Co, **The Threepenny Opera-** WA Opera Co, and previously for The Production Company in **Hair**, **The Music Man**, **Hello, Dolly!** and **How to Succeed in Business Without Really Trying**. On the big and small screen you may have seen him in **Neighbours**, **Blue Heelers**, **Crashburn**, **Micallef Tonight** or **The Forrest**.



KATE EARLY

NIDA graduate Kate Early's theatre credits include **Sunset Boulevard** (Luna Park Opening), **Downward Dog-A Yoga Musical** (Adelaide and Melbourne Festivals), **Julius Caesar** (Ricochet), **The Beggars Opera** (Theater South), **Measure for Measure** (Looking Glass), **The Tempest** (Looking Glass), **The Man in the Moon is Amiss** (New Theatre) and **Magic Rainbow** (Billy Productions). Kate has written and performed several one woman shows; **Temporary**, **Early Daze of Porter** and **Fitting into My Skin**. She has appeared in **Cabaret at the Basement** and **Muftee** (Stables SBW Theatre). With vocal quartet Company Four she has performed in two Sydney Cabaret Conventions. Kate has a Bachelor of Creative Arts in singing and acting from the University of Wollongong and has also completed the NIDA Actor Singer Dancer Program.



ALEXANDRA GRAY

Alexandra obtained a diploma in classical Ballet before moving to Paris to join the Moulin Rouge. She danced the Grand pas de deux and pas de tríos solo before embarking on a contract with the Ballet Novart in Belgium. Alexandra went on to work at the Ballet du Grand Theatre de Limoges in France, was a soloist at the Cork City Ballet in Ireland, and undertook a contract at the Malaika Kusumi Ballet Theatre in Germany. Since returning to Australia, Alexandra has worked freelance on television and at corporate events with choreographers including Tony Bartuccio, Alana Scanlan and Ross Coleman. She has also won contracts with Opera Australia and Crown Casino and is very excited about **Sunset Boulevard**, her first musical experience.



SARA GRENFELL

Sara trained at WAAPA. Her theatre credits include **The Treatment** - Darlinghurst theatre, **Long Gone Lonesome Cowgirls**, **Coralie Landsdowne Says No** - Griffin Theatre, **The Misanthrope**, **Art Of Penetration**, **Fallen Angels** - Belvoir St, **A Midsummer Night's Dream** - Sydney Botanical Gardens, **Romeo And Juliet**, **Travesties and Plough And The Stars** - WA theatre Co, **Yerma**, **Orestes**, **Village Wooing and Street Of Crocodiles** - UK. Musical theatre credits include, **Sunset Boulevard** - Luna Park, **Wizard Of Oz** - Lyric theatre, **Barnum**, **Footrot Flats** - WA theatre Co, **Earth Girls Are Easy** - STC, **Les Miserables**, **Kiss Me Kate** - UK. TV credits include **GP**, **A Country Practice**, **Neighbours**, **Home and Away**, **Water Rats**, **Murder Call**, **All Saints** and **Families** - UK



LIAM McILWAIN

Originally from Queensland, Liam has studied musical theatre at the Central Queensland Conservatorium of Music and in 2004 completed a Diploma of Arts (Dance) at Melbourne's Dance Factory as a scholarship student. Liam made his professional debut in **Bye Bye Birdie** for The Production Company, while still studying. Since then he has appeared in **Saturday Night** (Magnormos), **McCubbin** (NGV/Hydro) as well as many other performing engagements spanning film, television, corporate and children's entertainment. Most recently he toured nationally in **Grease- The Arena Spectacular** (SEL/GFO) in the ensemble and understudying the roles of Doody and Sonny. He is excited to be performing again with The Production Company in **Sunset Boulevard** and thanks his ever-supportive family, friends and dog Ralph.



JENNIFER GUBEREK

Jennifer Guberek began her dance training in classical ballet at the age of three with Karen Stephens at Melbourne Dance Academy, where she now teaches. In her professional career she has worked extensively in television and film, and has performed in corporate event worldwide under the guidance of Australia's leading choreographers. Jennifer juggles her dancing career with a busy modelling schedule whilst completing full time university studies. This is Jennifer's first musical theatre production and she is very excited to be joining such a talented cast and crew.



DARREN NATALE

Darren graduated from VCA Drama School in 2002. Whilst at VCA he appeared in Sondheim's **Company**,

Genet's **Le Balcon** and an adaptation of Brecht's **Caucasian Chalk Circle**, Zivot. He also played Baron de Charlus in Melbourne

Festival Production of **Remembrance of Things Past**. In 2003 Darren appeared in the workshop performance of the award winning new Australian musical, **Sideshow Alley** directed by Gale Edwards. Darren has also just completed a sell out season of his one man cabaret, **Audacious** at The Butterfly Club. Television credits include **Neighbours** and **Blue Heelers**. Film credits include the short film **The Passenger** which was awarded Best International Short Film at the New York International Independent Film and Video Festival in 2001.



JOHN PEEK

John Peek is one of Australia's emerging young tenors. In 2003 he received the Outstanding Tenor scholarship to complete a Graduate Diploma of Opera at the Queensland Conservatorium of Music after completing a Bachelor of Music (Voice) the

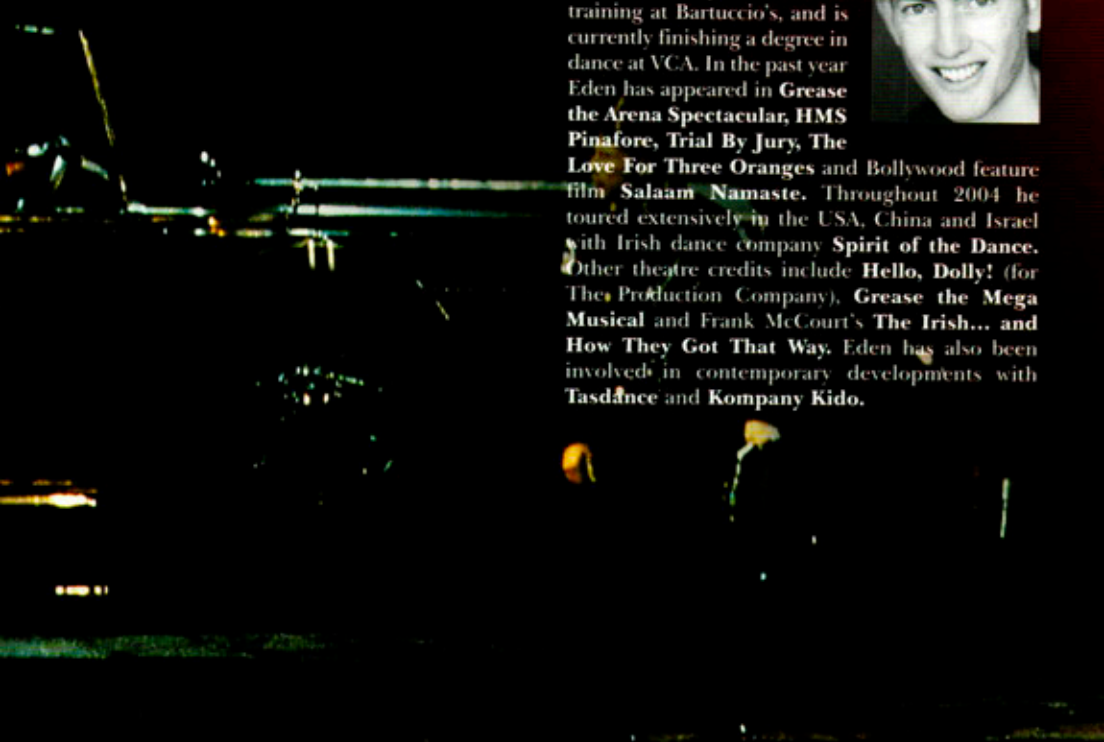
year before. John has enjoyed swapping between his numerous roles and ensemble parts in Musical Theatre, Opera, Cabaret, and Oratorio. His Musical Theatre credits include **Carousel** ensemble, Tony in **West Side Story**, Nanki Poo in **The Mikado**, Motel in **Fiddler on the Roof**, and in 2003 John was featured in numerous character roles in Gale Edwards' Award Winning production of **Sweeney Todd** with Opera Queensland. His Opera credits include **Cavalleria Rusticana**, **Pagliacci**, **Andrea Chenier**, **Tosca**, **Going Into Shadows**, **Aida**, **Orpheus in the Underworld**, **King Arthur**, Misael in **The Burning Fiery Furnace**, Lord Lechery in **The Pilgrim's Progress** and Jupiter in **Semele**. John wants to send a special ciao to his beloved family and friends who remain his sustenance and inspiration.



EDEN READ

Eden moved to Melbourne in 1999 to pursue a performance career. He completed full time training at Bartuccio's, and is currently finishing a degree in dance at VCA. In the past year Eden has appeared in **The Arena Spectacular**, **HMS Pinafore**, **Trial By Jury**, **The**

Love For Three Oranges and Bollywood feature film **Salaam Namaste**. Throughout 2004 he toured extensively in the USA, China and Israel with Irish dance company **Spirit of the Dance**. Other theatre credits include **Hello, Dolly!** (for The Production Company), **Grease the Mega Musical** and Frank McCourt's **The Irish... and How They Got That Way**. Eden has also been involved in contemporary developments with **Tasdance** and **Kompany Kido**.



ALISTER SMITH

Alister trained in Music Theatre at the Arts Academy (Ballarat), graduating in December 2004. Whilst there he performed in **Kiss Me, Kate**; Anthony Crowley's **The Wild Blue**; **42nd Street** and Sondheim's **Merrily We Roll Along**. In his final year, Alister wrote and performed his own one man cabaret show **Oh Toongabbie** based on life in a small country town. In 2005, he worked as Assistant Choreographer for the Arts Academy's major production of **Sweet Charity**. Performance credits for 2005 include three Opera Australia productions - **The Love For Three Oranges**, **H.M.S. Pinafore** and **Trial By Jury**. Alister is also currently performing regularly with **The Wiggles** touring company. He dedicates his performance to his family and his girlfriend, Elenor, for their love and never ending support!



BROOKE SYNNOTT

Brooke started dancing at the age of 3, at The Barbara Lynch Dance Studio. Her education was at The Victorian College of the Arts, after which she completed the Diploma Course at the Bartuccio Dance Centre. She then toured Australia with the musical **Cats**, as the role of Cassandra. Brooke also performed in The Production Company's **How To Succeed In Business Without Really Trying**. Her TV and movie credits include **IMT**, **The Footy Show**, **The Wiggles**, **Neighbours**, **Stingers**, **Journey To The Centre Of The Earth**, and **A Toast To Love**. She has just returned to Australia after dancing for Princess Cruise Lines in Alaska, Canada, Mexico and the Caribbean. Brooke was also nominated for Australian Sportswoman of the year, through her special interest in Callisthenics.



LITA STATHIS

Lita is one of Australia's most sought after performers, her stage credits include **Witches of Eastwick**, **Stage to Screen** with Caroline O'Connor, **Eternity** for the Sydney Olympics Opening Ceremony, **Jolson**, **The Boy From Oz**, **My Fair Lady**, **Aladdin**, **West Side Story**, **Mack and Mabel** (Concert version), **Morning Melodies**, **Joseph and the Amazing Technicolor Dreamcoat**, **Slice Of Saturday Night**, **The King and I**, **42nd Street**, **Bligh's Follies**, **Galaxies** and **Starz** at Jupiters Casino. Most recently Lita has performed with Todd McKenny in **Todd McKenny Live** at Star City, which will resume its season in Queensland this September and then in Melbourne, November 2005. Lita is very happy to return to the role of Mary for this production of **Sunset Boulevard** having played the role in the Australian premier production in 1996.



LEE THREADGOLD

Born in the United Kingdom, Lee trained at the Arts Educational Schools, Chiswick in London. Since arriving in Australia seven years ago, his theatre credits include: Billy Bigelow (**Carousel** - MDMS), Prof. Harold Hill, (**The Music Man** - MDMS), Billy Flynn (**Chicago** - Catchment), Pooh Bah, (**Hot Mikado** - CLOC); a slight change from musical theatre appearing as Perry Sellars in (**Love! Valour! Compassion!** - First Scene) for a season at Gasworks - Midsumma 2003 then returning to musical theatre as the Leading Player, (**Pippin** - CLOC), Jean Valjean, (**Les Miserables** - Whitehorse), Mack Sennett (**Mack and Mabel** - CLOC) and most recently Dr Henry Jekyll / Mr Edward Hyde, (**Jekyll & Hyde** - CLOC). Lee would like to thank The Production Company and its artistic team for including him in this production of **Sunset Boulevard**.



ANDREW LLOYD WEBBER

Music

Andrew Lloyd Webber is the composer of **Joseph and the Amazing Technicolor Dreamcoat**, **Jesus Christ Superstar**, **By Jeeves**, **Evita**, **Variations** and **Tell Me On A Sunday** later combined as **Song & Dance**, **Cats**, **Starlight Express**, **The Phantom of the Opera**, **Aspects of Love**, **Sunset Boulevard**, **Whistle Down the Wind**, **The Beautiful Game** and **The Woman in White**. He composed the film scores of **Gumshoe** and **The Odessa File**, and a setting of the Latin Requiem Mass **Requiem** for which he won a Grammy for Best Contemporary Composition.

He has also produced in the West End and on Broadway not only his own work but the Olivier award-winning plays **La Bête** and **Daisy Pulls It Off**. In summer 2002 in London he presented the groundbreaking A R Rahman musical **Bombay Dreams**.

In 2004 he completed the film version of **The Phantom of the Opera** directed by Joel Schumacher.

His awards include seven Tonys, three Grammys, six Oliviers, a Golden Globe, an Oscar, an International Emmy, the Praemium Imperiale and the Richard Rodgers award for Excellence in Musical Theatre.

He was knighted in 1992 and created an honorary life peer in 1997.



WAYNE HARRISON

Director

Wayne Harrison is currently the Creative Director of the New Year's Eve Celebrations on Sydney Harbour. He is also the Director of the Closing Ceremony for the 2006 Melbourne Commonwealth Games. His other directing assignments in 2005 include **The Return of Houdini** for the City Theatre in Reykjavik, **Sunset Boulevard** for The Production Company in Melbourne, **End of The Rainbow**, starring Caroline O'Connor, for the Ensemble Theatre at the Sydney Opera House and for MTC in Melbourne.

Wayne's recent projects include two new musicals, the workshop production of Catherine Johnson's **Through the Wire**, for the Royal National Theatre in London, and the Justin Fleming-Stewart D'Arrietta piece, **Satango** at Griffin Theatre in Sydney. **Gumboots**, which he created with Zenzi Mbuli and Nigel Triffitt, recently enjoyed a fifteen week season at La Cigale in Paris, and will continue its international tour into 2006. In April 2004 Wayne produced the opening events at the restored Luna Park in Sydney, including the Gala Concert and the concert version of **Sunset Boulevard**.

From 1999-2001 Wayne was the Creative Director of SFX/Back Row and Clear Channel Entertainment (Europe). During this period he was part of the creative team behind the productions of **Gumboots**, **Tap Dogs**, **Slava's Snowshow**, **Mum's the Word** and **Fosse** (Europe).

With Ross Mollison, Wayne produced **Too Far To Walk**, starring Prunella Scales, at London's King's Head Theatre in 2002. In that same year he directed the Sydney and New Zealand seasons of **Alone It Stands** for Mollison Productions.

From 1990 to 1999 Wayne was Director/CEO of Sydney Theatre Company. Among the STC productions he directed were: **The Normal Heart**, **A Little Night Music**, **Into the Woods**, **The Gift of the Gorgon**, **Two Weeks with the Queen**, **Dead White Males**, **Amy's View** and the Julie Anthony musical, **Lush**, which he also co-wrote.



PETER CASEY

Musical Director

Peter has been Musical Director for several major Australian music theatre productions during the past years, including **The Wizard of Oz**, **The Sound of Music**, **Les Miserables**, **The King and I**, **Chicago**, **Cabaret**, **Little Shop of Horrors**, **Smokey Joe's Cafe: The Songs of Leiber and Stoller**, and the Andrew Lloyd Webber musicals **Evita**, **Aspects of Love**, **Song and Dance**, **Joseph and the Amazing Technicolor Dreamcoat**, **Jesus Christ Superstar** and **Cats**, and is currently Musical Director for the Australian production of **The New Mel Brooks Musical - The Producers**.

He was Musical Supervisor for **42nd Street**, **Big River**, **Sugar Babies**, **Guys and Dolls**, **South Pacific**, **How to Succeed in Business Without Really Trying**, the 1998 Australian tour of **Grease - The Arena Spectacular**, and the Big Top touring productions of **Cats - Run Away To The Circus** and **Grease - The Mega Musical**.

In 1998, Peter was Musical Director for the acclaimed arena production **The Main Event**, starring John Farnham, Olivia Newton-John, and Anthony Warlow, and **The Main Event - Federation Outback Spectacular**, in association with the 2001 Australian Centenary of Federation celebrations in Mt. Isa and Darwin.

In 1999, he was associated with the Grand Opening of Fox Studios Australia in Sydney, as Musical Director for **The Rodgers and Hammerstein Tribute**, and was Musical Director for the Australian Entertainment Industry Association's 2001, 2002 and 2005 "Helpmann Awards".

Peter was Guest Conductor for the West Australian Symphony Orchestra's 2000 and 2001 Classic Pops II Concert Series, and in January 2002 conducted their inaugural **BankWest Symphony at Sandalford**, starring Kate Ceberano, and the 2003 **BankWest Symphony at Sandalford**, starring Vanessa Amorosi. He was Guest Conductor for the Adelaide Symphony Orchestra's 2002 and 2003 **Showtime 3 Concert Series** and The Queensland Performing Arts Centre's presentation of **The Queensland Orchestra's Passport Series Concert**, in December 2003. Peter is proud to be associated with The Production Company's presentation of **Sunset Boulevard**.



TONY BARTUCCIO

Choreographer

Tony has produced choreography for virtually every facet of the Arts in Australia. His choreographic portfolio has positioned him in the forefront of the Australian entertainment industry, and his Performing Arts Centre in Melbourne has produced international alumni in the television, film and recording industries since its inception two decades ago.

He was Assistant Director/Choreographer on the original Australian production of **A Chorus Line**, the STC's **A Little Night Music** and **Into the Woods** (winning Sydney's Drama Critics & MO Awards Best Musical Production), **Pirates of Penzance** (nominated Helpmann Award Choreography) the reopening of Sydney's Luna Park **Gala Spectacular** & **Sunset Boulevard Concert**. The AO and VSO's, **Salome**, **Aida** and **Faust** along with numerous plays for both the STC & MTC.

In 2004 he choreographed the World Premiers of **Eureka**, **Satango** & **The Sapphires** (recently receiving '05 Helpmann Award for Best Play & Best Original Aust Play)

As resident choreographer for the Nine Network **Tonight** shows, the **Bartuccio Dancers** became a household name in Australia & established a new benchmark for dance on television, receiving (Televisions Penguin Award). He created **The Players Review** for the **The Footy Show** Nine Network, as well as choreography for **Dancing with the Stars** Seven Network, and the Logies 20th Anniversary tribute to the cast of **Neighbours**.

His work on films includes **Wogboy**, **The Dish**, **Wannabees**, **Bad Egg**, **Loves Brother**, & the Emmy nominated **On The Beach** as well as **Blonde - the Marilyn Monroe Story** for US network release.

As Director /Choreographer for Crown Casino he produces the **Showstopper** series, and is currently in development for Conrad Jupiters Stage Spectacular due for opening November '05.



RICHARD JEZIorny

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 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 Designer.



MARTIN KINNANE

Lighting Designer

Martin Kinnane is one of Australia's most sought after lighting designers. His lighting designs for the Ensemble include; **Art**, **Vincent in Brixton**, **Harp on the Willow**, **Fully Committed**,

The Boys Next Door, **The Price**, **Mary Bryant and Visiting Mr Green**. Other theatre credits include; **Memory of Water** (Woosh Productions), **Wendy Harmer's Pearlie in the Park**, **Worry Warts**, **Bugalugs Bum Thief and Fairy's Wings** (Monkey Baa Theatre), **Satango** (Griffin Theatre), The National tour of **Debbie Does Dallas - The Musical** (Three Amigos.), **How Like an Angel** (Railway Street Theatre), **Stone Sleeper** (Riverside Theatre, Sydney Festival), **Secret Circus** (NIDA), **Uncle Vanya** (Darlinghurst Theatre), **Away**, **Twelfth Night**, **Much Ado About Nothing** **Long Gone Lonesome Cowgirls**, **Summer of the Seventeenth Doll**, **Favourite Names for Boys**, **Sun Kisses**, **Spring Awakening**, **Arms and the Man**, **Wallflowering**, **A Midsummer Night's Dream** and **They're Playing Our Song** (Q Theatre), **Defending the Caveman** (Melbourne Comedy Festival), **Alone It Stands** (NZ & Australian tour), **Shakespeare's R&J** (Spirit Entertainment/Bell Shakespeare Company), **Milo** (Theatre South), **Baby X** (Christine Dunstan Productions), **Speed the Plow** (Old Fitzroy Hotel), **Two Weeks with the Queen** (NSW Tour), **Songs From Sideshow Alley** (Playhouse Theatre, Wagga Wagga). Martin has designed lighting for all City of Sydney New Years' Eve Events for 2001-2005, The Cabaret Convention, City of Light project for City of Sydney and Sydney Festival, the Frank Sartor Tribute Dinner, Sydney Symphony Superdome Spectacular, Australians Together concert for the victims of the Bali bombings and East Timor's Independence Day Ceremonies. Martin's corporate work includes lighting the Sydney Opera House pink for the launch of Breast Cancer Awareness Month, Shaken Not Stirred for 20th Century Fox on Hamilton Island, the Entech Awards 2002 and the launch of Doulton House. Martin is a graduate of NIDA.



SYSTEM SOUND

Sound Design

Designers

Peter Grubb
Shelley Lee



Peter Grubb started his sound career with System Sound operating shows such as **They're Playing Our Song**, **Barnum**, **Oklahoma!**, **The Sound Of Music**, **Guys & Dolls**, **Pirates of Penzance**, **HMS Pinafore**, **Nine** and **Cats**.

A director of System Sound, Peter's credits as Sound Supervisor include **We Will Rock You**, **Mamma Mia**, **The Phantom of the Opera**, **Starlight Express**, **Aspects Of Love**, **Joseph and the Amazing Technicolor Dreamcoat**, the Australasian/New Zealand tours of **Cats** and **Les Miserables**, **Miss Saigon**, **Rent** and **Sunset Boulevard**.

Peter designed the sound for **Cats** South Africa, Beirut, Seoul, Shanghai and Taipei, **CATS Run Away To The Circus** Australia and Korea, **Miss Saigon** in Manila, Singapore and Hong Kong, **The Witches of Eastwick** and **Oliver** (Austalian/Asian and the US Tour). He was the Associate Designer of **Les Miserables** (Mexico City, Sao Paulo, Brazil, Buenos Aires) and **Rent** (Sydney, Melbourne).

Peter is currently in charge of sound for the Australian-based production of **We Will Rock You** on tour at the Shinjuku Koma Theatre, Japan.

In 2001 Peter received the Victorian Green Room Association's Award for Technical Achievement.

Shelly's career in sound engineering began with System Sound in 1990, as trainee on **The Phantom of the Opera** in Melbourne. During which she completed a Bachelor of Science Degree, majoring in Electronic Engineering.

In 1992 she was engaged by System for touring productions such as **Joseph and The Amazing Technicolor Dreamcoat**, **Cats**, **West Side Story** and **Les Miserables** throughout Australia, NZ and Asia.

Shelly has supervised and designed many projects such as **Call Me Madam**, **Anything Goes** for The Production Company, and **Join the Chorus** (Rod Laver Stadium).

Shelly has been Associate Designer or Assistant Designer on production tours of **The Sound of Music**, **Miss Saigon** (Manila, Singapore, Hong Kong), and **Les Miserables** (Buenos Aires, Sao Paulo & Mexico City), **Cats** (South Africa, Beirut, World Tour, Korean Tent Tour), **Oliver!** (Sydney, US Tour) and **The Witches of Eastwick**.

Shelly is currently Associate Designer for the ongoing **Phantom of the Opera** world tour.

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.

MICHAEL J WILKIE

Publicist



Melbourne publicist, Michael J Wilkie, started his own public relations company Make a Difference (MAD) PR in 2003 after working with some of entertainment's biggest names that included Patricia Routledge, Diana Rigg, Derek Jacobi, Bea Arthur and Joan Rivers.

MAD PR has already handled the publicity for **Marcel Marceau** (2003 tour), **Mum's the Word**, **The St Petersburg Puppet Theatre**, **Ivan Rebroff**, **Michael Ball** (national tour), **Sleeping Beauty on Ice**, **2004 Helpmann Awards** (Melb), **The Von Trapp Children**, **David Williamson's Flatfoot**, **Tracy Bartram** and **The Production Company** (2004 & 2005 seasons).

Other MAD public relation's credits include **Via Dolorosa** (David Hare), **An Evening With Queen Victoria** (Prunella Scales), **Shakespeare's Villains** (Steven Berkoff), **Tango Fire**, **Debbie Does Dallas - The Musical**, **Grand** (Sydney Dance Company) and **Grease - The Arena Spectacular** (national tour).





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ORCHESTRA VICTORIA

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



the Arts Centre

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SPECIAL THANKS / ACKNOWLEDGEMENTS

Programme Notes "New ways to dream..."	Frank Van Straten OAM
Photos Page Credits	Production photographs: Robert McFarlane
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	Historical Photographs: Sunset Boulevard, the Movie/ The Kobal Collection
	Judi Connelly, David Campbell: Colin Page
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- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, the Victorian Arts Centre is a smoke free area.

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