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proudly present

THOROUGHLY MODERN MILLIE

AUSTRALIAN PREMIERE SEASON

Book by **RICHARD MORRIS** and **DICK SCANLAN**

New Music by **JEANINE TESORI**

New Lyrics by **DICK SCANLAN**

Original Story and Screenplay by **RICHARD MORRIS** for the Universal Pictures Film

Originally produced on Broadway by Michael Leavitt Fox Theatricals Hal Luftig

Stewart F Lane James L Nederlander Independent Presenters Network

L Mages/M Glick Berinstein/Manocherian/Dramatic Forces John York Noble and Whoopi Goldberg

By arrangement with Hal Leonard Australia Pty Ltd Exclusive agent for Music Theatre International (NY)

Chloe Dallimore

Debra Byrne Lucy Durack Nicki Wendt

David Harris Adam Murphy

Rick Lau Cindy Pritchard Mitchell Winter

Paul Biencourt Rohan Browne Renee Burleigh Emma Callaghan

Anthony Costanzo Joanna Fripp Zoe Gertz Brian Gillespie

Ross Hannaford Brooke Lowery Carla McCallum Nicole Melloy Jeremy Powell

Justine Puy Tim Schwerdt Eliza Tarpey Matt Trent Darren Tyler

with

Orchestra Victoria

DIRECTOR Roger Hodgman

MUSICAL DIRECTOR Kellie Dickerson

CHOREOGRAPHER Dana Jolly

SET DESIGN Richard Jeziorny COSTUME DESIGN Victoria Rowell

LIGHTING DESIGN Matt Scott HAIR & MAKEUP DESIGN Corrine Day

SOUND DESIGN Mark Benson & Julian Spink for System Sound

TECHNICAL DIRECTOR David Miller STAGE MANAGER Kirsten Marr

State Theatre, The Arts Centre, Melbourne, 4th to 8th October 2006

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For more information please contact The Production Company on (03) 9921 7136

Welcome to this thoroughly marvellous finale of our 2006 Season...

Thoroughly Modern Millie is our first Australian premiere of a Broadway musical. What a show it is. Nominated for eleven Tony Awards when it premiered on Broadway in 2002, it was the most honoured show of the season including amongst its wins, the Tony for Best New Musical.

It is a delight to have Roger Hodgman, Kellie Dickerson and Dana Jolly in charge of creating this new production. With their expert direction our talented company will be taking us on a light-hearted trip back to the Jazz Age.

Our cast features the delectable Chloe Dallimore in the title role and the legendary Debra Byrne as Muzzy. Both artists are with us for the first time. I welcome them warmly and welcome back our two dashing handsome leading men, David Harris and Adam Murphy, Lucy Durack as Miss Dorothy Brown and of course, the wickedly funny Nicki Wendt in the role of Mrs Meers.

It is entirely appropriate that our sponsor is Drake. After all, *Millie* is the story of an ambitious young girl arriving in New York in search of a new career. I thank Drake for their wisdom in guiding careers and their generosity in supporting this show.

A unique feature in each of our show programs is the informed, interesting and very useful historical article written by Frank Van Straten. The Production Company is most grateful to Frank for his continuing support.

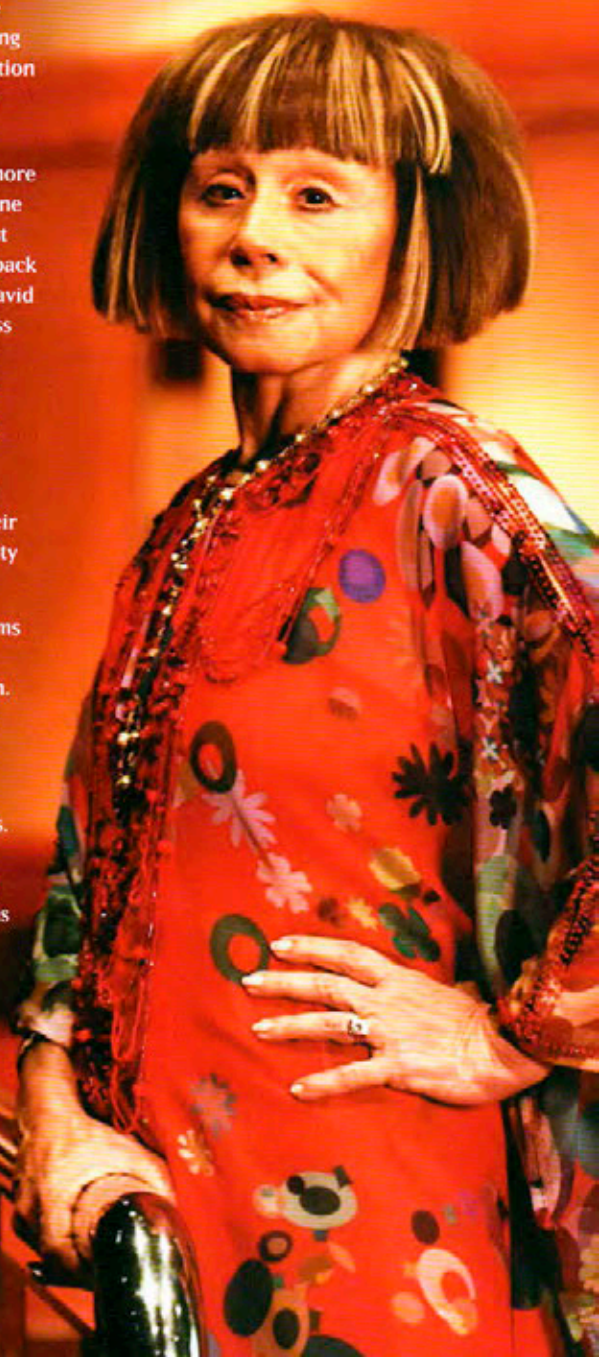
2006 has been an outstanding year for The Production Company with record attendances. Early in 2007 we will be in touch with our Subscribers to tell them of our new season. I invite you to continue your support in 2007 as we strive to bring you the best shows from Broadway.

But in the meantime:

*Beat the drums, 'cause here comes
Thoroughly Modern Millie now*



Jeanne Pratt AC
Chairman





CHLOË DALLIMORE

Millie Dillmount

Chloë's most recent engagement is her two years of performing in *The Producers*, the new Mel Brooks musical. For her critically acclaimed performance as Ulla, the Swedish blonde bombshell, Chloë received numerous awards: the 2005 Helpmann Award, the 2005 Green Room Award for Best Female Actor in a Musical, the 2005 Sydney Theatre Award for Best Actress in a Supporting Role, a 2005 Mo Award for Best Female Musical Theatre Performer, as well as the 2004 Australian Dance Award for Most Outstanding Performance in a Musical.

Bryce Hallett from *The Age* called her "the newest triple threat" whilst Mel Brooks himself, upon meeting Chloë remarked "I love what you do in the show ... your comic timing ... the way you belt the song. Are you married?".

Melbourne-born Chloë trained in classical ballet from an early age. After completing her formal schooling, she travelled to London to accept the Cameron Mackintosh Scholarship to study Theatre Dance Performance at London Studio Centre. Upon graduation she won the Dame Anna Neagle Award for Most Outstanding Achievement.

Chloë returned to Australia as an original member of *Crazy For You* and since then her musical theatre credits include *Chicago*, *Sweet Charity*, *Annie*, *Wizard of Oz*, *Shout!* and *Oliver!*. She also appeared in *Pearl*, choreographed by Meryl Tankard for the 30th anniversary of the Sydney Opera House in 2003, the opening and closing ceremonies of the Sydney 2000 Olympics, and was a featured artist in *The Music of Andrew Lloyd Webber* in Shanghai and Beijing.





DAVID HARRIS

Jimmy Smith

David is fast becoming one of Australia's leading men of musical theatre with major roles in many shows to his credit. These include Prez in The Production Company's *Pajama Game*, Perchik in *Fiddler on the Roof* and Malcolm in *The Full Monty*. David was privileged to work directly with Richard Maltby Jnr and David Shire on their new musical *Take Flight*, playing Orville Wright. He also worked with Andrew Lippa on *The Wild Party* playing Oscar, and John in *John & Jen* during Adelaide's annual Cabaret Festival. Other credits include Rick in the Melbourne season of *Debbie Does Dallas – The Musical*, he understudied and performed the role of Sky in *Mamma Mia!* and was an original cast member of *The Boy from Oz*, in which he understudied and performed the role of Greg Connell.

David performed in the opening celebration of Hong Kong Disneyland and toured with Michael Ball as backing vocalist on his Australian *World of Musicals* tour. In cabaret with the late Bobby Limb, David received a MO Award for Best New Talent; he has also been lead vocalist onboard P&O's Fair Princess cruise ship.

His television credits include *Blue Heelers*, *Neighbours* and numerous advertising campaigns for both Australia and the U.S. He also made his film debut in *South Pacific* with Glenn Close and Harry Connick Jnr.

David most recently appeared in The Production Company's *Camelot* and is thrilled to be now in their third production for the year, *Millie!*



DEBRA BYRNE

Muzzy Van Hossmere

Debra Byrne enjoys a rich and varied career on the stage, in television, and the recording studio. Most recently she has been seen on stage in the roles of Melissa in *Love Letters* for NIDA and the Nurse in *Minefields and Miniskirts* for Playbox (now Malthouse) Theatre.

Debra became well known to Australian audiences through the medium of television in the 1970s. In her early teen years she was a popular member of *Young Talent Time*, then, singing with John Farnham, she made the series of *Farnham and Byrne*: she was also a regular guest on Graham Kennedy's *Blankety Blanks* and with Cliff Richard for BBC-TV. The 1990s saw Debra in more serious roles in a variety of television series. She has played Jen Jardine in *Law of the Land*, Tricia Mellick in *Police Rescue*, Julia Bowman in *Home and Away*, Peta in *The Secret Life of Us*, as well as roles in *Naked* and *GP*. On the big screen she starred in the film *Rebel*.

A popular recording artist, Debra's titles include *In the Act*, *Sleeping Child*, *New Way to Dream*, and symphonic recordings of the Royal Bicentennial Concerts for the Prince and Princess of Wales.

In musical theatre Debra has performed in two of her own original shows: *Paris Melbourne* and *Caught in the Act Again!*. She was a sensation as Fantine in the long-running *Les Miserables*, and equally so as Grisabella in *Cats*, in *Jerry's Girls* and *Hot Shoe Shuffle*, and as Norma Desmond in *Sunset Boulevard*.



LUCY DURACK

Miss Dorothy Brown

Hailing from Perth, Lucy Durack graduated from the Western Australian Academy of Performing Arts in 2002 with a Bachelor of Arts in Music Theatre. While at WAAPA, highlights include *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 won the Judges Award at the 2003 Sydney Cabaret Convention for her work with Matthew Robinson, has been involved in casting Disney's *The Lion King*, workshoped 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*.

Recently, Lucy created the role of Amy in the workshop of the Pratt Prize-winning musical *Metro Street*, toured nationally in *Immaculate Confection*, played Cassie Bennett on Channel 7's *Headland* and for The Production Company played Bianca/Lois in *Kiss Me, Kate* and Laurey Williams in *Oklahoma!*



ADAM MURPHY

Mr Trevor Graydon

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 *The Pajama Game*, *Kiss Me Kate*, *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 Misérables* (Cameron Mackintosh) and the cabaret *Beautiful Losers*.

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 Sandier*, *Hallifax p.p.*, *Neighbours*, *Blue Heelers* and *The Forest* a short feature film.



NICKI WENDT

Mrs Meers

Nicki Wendt's prolific career encompasses theatre, television and film. Her familiar voice is known through her extensive work in radio and television voice-over advertising, documentary films and talking book narrations.

On television, Nicki has recently been seen in *The Society Murders*, *Stranded* and *MDA*. She has played featured roles in *Hali'tax FP*, *Seachange*, *The Feds*, *Acropolis Now*, *Embassy* and *Neighbours*.

Her film work includes *Boytown* (2005), *Willful* (2000), *Walk the Talk* (2000), *Two Girls and a Baby* (1997), *Beyond My Reach* (1989), and *I See Said the Blind Man* (1989).

A graduate of the Western Australian Academy of Performing Arts in 1987, Nicki performed in a multitude of stage work while at WAAPA. Since then she has performed regularly with the Melbourne Theatre Company in a wide variety of repertoire, most recently in *The Memory of Water*. Previous productions for MTC include *Valpariso*, *Three Days of Rain*, *Company*, *Measure for Measure*, *Private Lives*, *Miss Bosnia*, *I Hate Hamlet*, *The House of Blue Leaves*, *Nana*, *As You Like It*, *Romeo and Juliet* and *Les Liaisons Dangereuses*. For Playbox Theatre in conjunction with Steve Martin she performed the role of Suzanne in *Picasso at the Lapin Agile*, for Hit Productions, *Speaking in Tongues*, for Sydney Theatre Company, *Stiff's*, and for Black Swan Theatre and MTC, *Black Rock*.

On the musical theatre stage, Nicki was Dolly Tate in *Annie Get Your Gun* for The Production Company in 2004, and Lucy in *Snoopy the Musical* for Hole in the Wall, Perth, and Rose in *The Sentimental Bloke* for WA Theatre Company.



RICK LAU

Bun Foo

Hailed by *The Australian* newspaper as a "one-man tour de force", Hong Kong born NIDA Music Theatre graduate Rick Lau has produced, co-written with Tony Taylor, and performed in his 3 sold-out one-man cabaret shows: *SunRice*, *I know where I'm going...I think*, and *How Now Rick Lau* (commissioned by and premiered at The Studio, Sydney Opera House), and has recently returned from a touring season in Melbourne, Brisbane, Adelaide, Singapore, Shanghai and Hong Kong. Rick was a special guest headliner at the Sydney Cabaret Convention and has performed in The Production Company's Australian touring production of *Hair the musical*. Rick's other professional theatre credits include the lead roles in *Box & Quotations from Chairman Mao Tse-Tung*, *The Popular Mechanicals*, *Empress of China*, *Eureka*, *Naked Boys Singing!*, *Elegies for Angels Punks and Raging Queens*, *the River Skaters*, *Looney Tunes*, *Pacific Overtures* and *Four x Twenty*, a Theatre 4a production of which he is the Creative Director. A proud member of Actors Equity since 2000, Rick would like to dedicate these performances to his real "Muqin".



CINDY PRITCHARD

Miss Flannery

Cindy was an original cast member of many Australian productions, including 1200 performances (as many as Madame Thenadier) of *Les Miserables*, 60 performances as Mrs Potts alongside Hugh Jackman in *Beauty and the Beast*, *The Sound of Music*, *Showboat*, *Me & My Girl*, *Sweet Charity* and *Oliver!*. She also played Grandma Potts in the 21st Anniversary tour of *Possum Magic - The Musical*.

For The Production Company Cindy has performed in *How to Succeed in Business Without Really Trying* (Miss Jones), *Bye Bye Birdie* and *Annie Get Your Gun*. Other roles include Jack's Mother in *Into the Woods* and Mrs Slocombe in *Are You Being Served*. Television credits include *A Country Practice*, *Sons and Daughters* and *Blue Heelers*. Cindy was a regular singer on *Good Morning Australia* and has sung on several ARIA award-winning recordings.

Cindy recently played the role of Fruma-Sarah alongside Topol in *Fiddler on the Roof* for the Brisbane and Melbourne seasons for TML Enterprises. She is thrilled to add to her repertoire the role of Miss Flannery in *Thoroughly Modern Millie*.



MITCHELL WINTER

Ching Ho

Mitchell's first brush with theatre came at the age of nine when he appeared in the 1993 production of *Joseph and the Amazing Technicolour Dreamcoat* (The Really Useful Company). He then went on to train at ATYP in acting and music theatre, where he appeared in numerous productions. Mitchell has also completed the NIDA Singer Dancer Actor course under the direction of Keith Bain and Avigail Herman. Mitchell's WAAPA credits include *Entwined In Tales* (Rex), *The Witches of Eastwick* (Joe Jnr Marino), *A Funny Thing Happened on the Way to the Forum* (Eunuch), *Chess* (Fighter), *Road* (Skinlad) and *Crazy For You* (Bobby Child) directed by Nancy Hayes.

'CHIC, UNIQUE, AND QUITE ADORABLE'

FRANK VAN STRATEN

discovers how a thoroughly magnificent movie became a great big Broadway hit

Someone once said, 'A good idea doesn't care who has it.' That's certainly true when it comes to *Thoroughly Modern Millie*.

Of course, everyone remembers the 1967 Hollywood musical starring Julie Andrews at her peaches-and-cream best – but, for a gloriously colourful hit, it had an unusually murky past.

One of the trails leads back to the little New Lindsey Theatre club in the inner London suburb of Notting Hill. There *Chrysanthemum*, 'a melodrama with music,' opened in 1956. It had a score by Robb Stewart, Noel Coward's musical assistant, and a cast that included Frank Lloyd and Colin Croft, both of whom later contributed notably to entertainment in Australia, and Patricia Moore, who toured this country as Eliza in *My Fair Lady* in 1960.

The show chronicled the misadventures of the irresistible Chrysanthemum Brown who goes out one morning to get the milk – and vanishes. After being whisked away by the wicked Ma Carrotty and dumped into the opium dens of Limehouse and the dirty dives of Buenos Aires, Chrysanthemum returns to London where virtue triumphs and all ends happily. The show was rapturously received, but the expected West End transfer did not materialize.

Following two years in mothballs, *Chrysanthemum* re-emerged at the Opera House in Manchester. An extensive provincial tour culminated in a successful run at the Prince of Wales Theatre in

the West End: so successful, in fact, that it was picked up for a production at the Royal Poinciana Playhouse at Palm Beach, California, in 1962. Gower Champion wanted to take it to Broadway, but by then the rights were in a legal muddle. A rumoured film deal fell through too. After that, *Chrysanthemum* wilted. But it didn't quite die.

Sometime in 1966 Richard Henry Morris presented Universal Studios producer Ross Hunter with an 'original' screenplay for a comedy without music called *Thoroughly Modern Millie*. We don't know if Hunter realized that Morris' plot was virtually *Chrysanthemum* all over again, but we do know he was intrigued. He'd loved *The Boy Friend*, a British musical spoof of the Twenties, and its star, Julie Andrews, when he'd seen them on Broadway in 1954. He'd wanted to do a film version, but MGM had tied up the rights.

Though he liked Morris' comedy, Hunter thought it would work better as a *Boy Friend* style musical – and, of course, it would make an ideal vehicle for Julie Andrews. Fortunately, Miss Andrews liked the idea. 'I thought it would be the last chance I'd have to do the ingénue,' she reminisced. 'After all, when you're thirty-one, how many more chances can you have? So I thought I'd have a last fling at the part.' So Julie Andrews became Millie Dillmount.

Hunter signed George Roy Hill as director and started working with Morris to turn his screenplay into a musical.



Julie Andrews as Millie

They decided to use many original Twenties tunes – ‘Baby Face’ and ‘Poor Butterfly’ for instance – but some new ones were needed, especially a title song. Hunter approached Oscar winners Sammy Cahn and Jimmy Van Heusen. Cahn was incredulous: ‘He can’t want a song called “Thoroughly Modern Millie”! Sing it? I can’t even say it!’ The song that the pair concocted incorporated the title phrase once, but Hunter hated it and told them to try again. ‘Write a second?’ snapped Cahn. ‘I never believed we could write a first!’ But they did. With its catchy tune and playful lyrics, ‘Thoroughly Modern Millie’ was nominated for an Academy Award.

Hunter surrounded Julie Andrews with some exceptional talent. There were two notable screen debuts: television star Mary Tyler Moore as Dorothy Brown, and Broadway icon Carol Channing as Muzzy Van Hossmere. The leading men were suitably handsome: James Fox as Jimmy Smith and John Gavin as Trevor Graydon. And the veteran Canadian-born eccentric Beatrice Lillie played Mrs Meers. It was her last film. The early stages of Alzheimer’s disease made it difficult for her to remember her lines, so Julie Andrews would stand off camera and cue her.

Thoroughly Modern Millie was a huge hit. It was one of the top ten films of 1967 and contributed to the temporary resurgence of the made-for-the-screen musical. All of which, understandably, greatly aggrieved the young British creators of *Chrysanthemum*, but they had no hope of

challenging the ‘might is right’ of Hollywood. After a couple of amateur productions, their amiable musical spoof was forgotten, save for a rare original cast album which was re-released on CD a few years ago.

The film, however, continued to delight audiences on television and video. It was a particular favourite of Richard Scanlan, an actor, comedian, female impersonator and columnist. Desperately ill with AIDS, he watched it repeatedly – first as entertainment, then as an inspiration to try to conquer the disease.

To Scanlan, *Millie* was not merely a lot of fun: ‘I’d watch it over and over, and I was struck that for a movie that is perceived as silly, it has six principal characters who have profound objectives to change their lives in some way. You have Millie, this girl from nowhere, who has the same feelings about New York City that I always had as a kid – that it is a place that you can go and become the person that you’ve always felt you were inside. In a sense, what she is doing is coming out.’

In 1991 Scanlan finally summoned the nerve to telephone Richard Morris, who owned the rights. When Scanlan suggested they collaborate on adapting the film for Broadway, Morris hung up. Eventually Scanlan contrived a face-to-face meeting. ‘He liked me right away,’ said Scanlan. ‘He completely trusted his intuition. We had so much in common – we were both 6-foot-2 Irish Catholics whose first name was Dick.’

But they shared more than that. Both faced life-threatening illnesses. Morris had cancer and he had just learned that it was worsening, spreading from his bladder to his lungs. Scanlan's AIDS, meanwhile, was responding well to new drugs. Work on the musical would be a unique form of therapy for both of them. As they worked, their bond grew deeper. 'I asked him if he'd ever been in love,' recalls Scanlan. 'He said, "I don't think so." And then he got quiet for a moment and then he said, "No, I think I have been in love." And he pointed at me.'

In 1996, shortly after finishing the first draft, Morris died. A few months later, *Millie* was showcased at the National Alliance for Musical Theatre festival of new works. Its reception encouraged Scanlan to persevere. He poured his savings into workshops and industry readings. The show that emerged was not just an adaptation of the film – it was a 're-imagining'. 'It's very changed,' says Scanlan. 'Probably of all the movies-to-musicals that I know, it's the most re-thought. The spirit of the movie is there and the basic plot is the same, but it's really sort of a moment to moment basis – there are large sections of it that differ greatly from the movie.'

As for the score, only the movie's title song was retained. Scanlon wrote the lyrics for ten new numbers, for which Jeanine Tesori provided the music. As well there were affectionate nods to vintage favourites by Gilbert and Sullivan, Victor Herbert and Tchaikovsky.

Thoroughly Modern Millie bounced onto the stage of the La Jolla Playhouse's Mandell Weiss Theatre at San Diego, California, on 10 October 2000. In his *Curtain Up* review, David Lohrey called it 'a fast paced delight destined for bigger things.' Lohrey suggested that it should not be compared with the film: 'Instead, I recommend a comparison to the generation of Broadway musicals that have dominated musical theatre for the past twenty-some years. Think of any one of the musical melodramas of Andrew Lloyd Webber... then see *Thoroughly Modern Millie*. It is like viewing a Frank Lloyd Wright structure for the first time. Sleek, polished, trim, airy, light, dazzling – *Thoroughly Modern Millie* is the antithesis of grand. It is a musical in the tradition of *Pajama Game* and *How to Succeed in Business Without Really Trying*. It is a celebration in song of grand ambition, American-style. *Thoroughly Modern Millie* is, obviously, deliciously inane. The plot makes about as much sense as a Charlie Chan episode. But who cares? The whole thing rises or falls on style, not substance.'

Julie Andrews and Mary Tyler Moore were in the audience when *Millie* opened at Broadway's Marquis Theatre on 18 April 2002. *Curtain Up's* Elyse Sommer agreed with her West Coast colleague: 'This "brand new musical" has considerably more sparkle and bounce than its source. It's fun, funny and inventively staged [and] has enough going for it to insure a lengthy stay at the Marquis – the same theatre where not too many years ago Julie Andrews made a last and much praised appearance in another staged version of one of her films, *Victor/Victoria*.'

Millie notched up 903 performances on Broadway. It was nominated for eleven Tony Awards and twelve Drama Desk awards, making it the most honoured show of that season. It went on to take the coveted 2002 Tony for Best Musical. A national tour was launched in Kansas City in July 2003. When the London production opened at the Shaftesbury Theatre on 21 October 2003, the BBC's critic Mark Shenton called it, 'A throwback to an old-fashioned style of musical comedy that is a crowd-pleasing delight.' It ran merrily in the Wet End until June 2004.

And now that 'chic, unique, and quite adorable' Miss Dillmount has arrived Down Under.

So, as they say in *that* song:
'Beat the drums, 'cause here comes Thoroughly Modern Millie – now!'

©Frank Van Straten OAM

Frank Van Straten 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.



Beatrice Lillie as Mrs. Meers



Julie Andrews



James Fox and Julie Andrews



The cast: left to right: front: Beatrice Lillie, Carol Channing, Julie Andrews, Mary Tyler Moore; rear: James Fox, John Gavin



Mary Tyler Moore and Julie Andrews

MUSICAL NUMBERS

ACT I

Overture
ORCHESTRA

Scene 1: A New York City street
Not for the Life of Me
MILLIE

Thoroughly Modern Millie
MILLIE and ENSEMBLE

Scene 2: The Hotel Priscilla lobby
Not for the Life of Me (Reprise)
RUTH, GLORIA, RITA, ALICE, CORA and LUCILLE
How the Other Half Lives
MISS DOROTHY and MILLIE

Scene 3: The laundry room of the Priscilla
Not for the Life of Me (Reprise)
CHING HO and BUN FOO

Scene 4: The Sincere Trust Insurance Co.
The Speed Test
MR GRAYDON, MILLIE, MISS FLANNERY
and OFFICE WORKERS

Scene 5: The 12th floor of the Priscilla
They Don't Know
MRS MEERS

Scene 6: A New York City street

Scene 7: The Tie-One-On Club
The Nuttycracker Suite
MILLIE, MISS DOROTHY, JIMMY, GLORIA, ALICE,
RUTH and SPEAKEASY PATRONS

Scene 8: A jail
What Do I Need with Love?
JIMMY

Scene 9: The 12th floor of the Priscilla

Scene 10: Muzzy's penthouse
Only in New York
MUZZY

Scene 11: The penthouse terrace
Jimmy
MILLIE

Scene 12: The 12th floor of the Priscilla

ACT II

Scene 1: The Sincere Trust Insurance Co.
Forget About the Boy
MILLIE, MISS FLANNERY and TYPISTS
I'm Falling in Love with Someone
MR GRAYDON and MISS DOROTHY

Scene 2: The window ledge
I Turned the Corner
JIMMY and MILLIE
I'm Falling in Love with Someone (Quartet)
MILLIE, JIMMY, MR GRAYDON and MISS
DOROTHY

Scene 3: The 12th floor of the Priscilla
Muquin
MRS MEERS, CHING HO and BUN FOO

Scene 4: The floor show and kitchen at Café
Society
Long as I'm Here with You
MUZZY, MILLIE and MUZZY'S BOYS

Scene 5: Muzzy's dressing room at Café Society
Gimme Gimme
MILLIE

Scene 6: The dining room at Café Society

Scene 7: The Hotel Priscilla lobby

Scene 8: The laundry room of the Priscilla
The Speed Test (Reprise)
MILLIE, MR GRAYDON, JIMMY and MUZZY

Finale:
Thoroughly Modern Millie
JIMMY, MISS DOROTHY and MODERNS

CAST OF CHARACTERS

(IN ORDER OF APPEARANCE)

MILLIE DILLMOUNT Chloë Dallimore

JIMMY SMITH David Harris

RUTH Zoe Gertz

GLORIA Joanna Fripp

RITA Carla McCallum

ALICE Renee Burleigh

ETHEL PEAS Eliza Tarpey

CORA Nicole Melloy

LUCILLE Brooke Lowery

MRS MEERS Nicki Wendt

MISS DOROTHY BROWN Lucy Durack

CHING HO Mitchell Winter

BUN FOO Rick Lau

MISS FLANNERY Cindy Pritchard

MR TREVOR GRAYDON Adam Murphy

OFFICER Tim Schwerdt

MUZZY VAN HOSSMERE Debra Byrne

MATHILDE Carla McCallum

KENNETH Anthony Costanzo

GEORGE GERSHWIN Paul Biencourt

DOROTHY PARKER Emma Callaghan

RODNEY Jeremy Powell

MUZZY'S BOYS Paul Biencourt

Ross Hannaford

Anthony Costanzo

Darren Tyler

Jeremy Powell

Tim Schwerdt

DISHWASHER Matt Trent

DAPHNE Emma Callaghan

DEXTER Brian Gillespie

NEW MODERN Justine Puy

ENSEMBLE

Paul Biencourt Brooke Lowery

Rohan Browne Carla McCallum

Renee Burleigh Nicole Melloy

Emma Callaghan Jeremy Powell

Anthony Costanzo Justine Puy

Joanna Fripp Tim Schwerdt

Zoe Gertz Eliza Tarpey

Brian Gillespie Matt Trent

Ross Hannaford Darren Tyler





THE CREATORS

DICK SCANLAN

Book and New Lyrics

Dick Scanlan is the author of the novel *Does Freddy Dance*. In addition, he has published articles in *Vanity Fair*, *The New Yorker*, *The New York Times*, *The Village Voice*, *Playboy*, *Playbill*, *Time Out New York* and other magazines. He wrote the lyrics to Jeanine Tesori's music for 'The Girl in 14G' on Kristin Chenoweth's recent CD, *Let Yourself Go*. A former actor, Dick Scanlan originated the role of Miss Great Plains in the hit Off-Broadway musical *Pageant*.

RICHARD MORRIS

Book, Original Story and Screenplay

Richard Morris wrote the film *Thoroughly Modern Millie*, which won seven Oscar nominations and a WHA Award for Best American Musical. Broadway acclaim came with *The Unsinkable Molly Brown* (libretto). His television contributions (writing/directing) garnered Morris an Emmy nomination. Prior to his death, he completed the initial stage adaptation of *Thoroughly Modern Millie* with Dick Scanlan, capping a successful career in the theatre, motion pictures and television.

JEANINE TESORI

New Music

Jeanine Tesori has worked extensively on Broadway as a composer, arranger and conductor. Her score for Nicholas Hytner's production of *Twelfth Night* at the Lincoln Center was honoured with a Tony nomination and a Drama Desk Award. With lyricist Brian Crawley she wrote *Violet*, which received the 1997 NY Drama Critics Circle Award. Recent projects include the musical *Caroline or Change* with Tony Kushner and George C Wolfe, and Disney's *Mulan II* with lyricist Alexa Junge.

LOVE

HAS EVERYTHING
TO DONATE

ORCHESTRA

MUSICAL DIRECTOR	KELLIE DICKERSON
FIRST VIOLINS	SUSAN PIEROTTI LIZ AMBROSE
SECOND VIOLINS	KIRSTY GREIG MARGARET BAKER
CELLI	ANDREA TAYLOR PAUL TAYLOR
DOUBLE BASS	MATTHEW THORNE
FIRST REED	TONY HICKS
SECOND REED	GRANIA BURKE
THIRD REED	MARTIN CORCORAN
FOURTH REED	STUART BYRNE
HORN	DEBORAH HART
TRUMPETS	COLIN DOLEY
/FLUGELS	MARK SKILLINGTON ROBERT SMITHIES
TROMBONES	SCOTT EVANS PETER BROSAN
TUBA	DAVID MARTIN
PERCUSSION	PAUL SABLINSKIS
DRUM KIT	DAVID HICKS
GUITAR	JOHN PAINE
HARP	DELYTH STAFFORD
PIANO/CELESTE	GREG ROBERTS

PRODUCTION CREDITS

Technical Director	DAVID MILLER
Stage Manager	KIRSTEN MARR
Company Administrator	FRANCA SMARRELLI
Assistant Stage Manager	BONNIE WALSH
Rehearsal Repetiteur	GREG ROBERTS
Dance Captain	DARREN TYLER
Wardrobe Supervisor	AMANDA CARR
Hair and Makeup Design	CORRINE DAY
Sound Engineering	SYSTEM SOUND PTY LTD
Sound Designers	MARK BENSON JULIAN SPINK
Mix Engineer	NICK REICH
Radio Mic Technicians	KERILL EZZY HAZEL SIMPSON
Marketing and Design	SIMON BRYCE CATRIONA RABL AMY CORNELL for MOLLISON COMMUNICATIONS
Publicity	MICHAEL J WILKIE SARAH GREEN for Make A Difference PR
Set Construction	MALTHOUSE THEATRE
Lighting supplied by	BYTECRAFT

ENSEMBLE

PAUL BIENCOURT

Paul has recently appeared in the Production Company's *Camelot* as the Scottish tenor, a workshop of new musical *Nostradamus* and played *The Soldier in Hello Again* at Chapel Off Chapel. He has appeared in a number of shows produced by the Production Company: *Sunset Boulevard*, *Kiss Me, Kate*, *Annie Get Your Gun* and *The Music Man*. He is a National Theatre graduate and has performed in theatre productions in Singapore, Britain and Australia. His other Australian credits include Noel from the Delltones in *Shout! - the Musical* (check him out on the Aria award winning cast recording). 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. You may have also seen him in *Blue Healers*, *Hallifax FP*, *Good Guys Bad Guys*, *State Coroner*, *Kangaroo Palace* and *Sea Change*.



ROHAN BROWNE

Rohan has performed for many years in the musical theatre industry and the corporate/commercial world. His musical theatre credits include *Dirty Dancing*, *Cats* (Big Top Asian Tour and World Tour), Graeme Murphy's *Tivoli*, *Kiss Me, Kate*, *Hot Shoe Shuffle*, *Boy from Oz*, *Anything Goes* and the original *Grease - the Arena Spectacular*. He has performed with such artists as Dannii Minogue, Jamelia, Human Nature, S2S and Sophie Monk. He has recently finished working on a motion-capture feature film, *Happy Feet*, for Warner Brothers USA. As a choreographer Rohan has worked around the globe, most notably for BMW Malaysian Formula 1 Ball in Singapore, Motorola MOTO Australasian Launch in Beijing, Frank Mueller's 'Diamonds' Launch in Singapore/Kuala Lumpur, Britney Spears 'Curious' Perfume Australia Launch, L'Oreal Hair Awards, CUB Members Gala. Rohan was recently selected as one of only 6 performers to work with the world renowned Chita Rivera on a new workshop in Australia.



RENEE BUNLEIGH

Renee made her musical theatre debut with The Production Company in 2002 in *Hello, Dolly!*. Since then she has toured Korea with *Cats*, playing *Electra* and understudying *Bombalurina*, *Demeter*, *Rumpleteaser*, *Jennyanydots*, *Tantomile* and *Sillabub*. After completing the Korean tour she joined the world tour of *Cats* in the role of *Jemima* for the Taipei season. Renee spent most of last year in Brisbane and Sydney with the musical *The Producers*. As well as musical theatre, Renee has had the opportunity to see much of the world travelling with Walt Disney Special Events, and worked as a commercial dancer and singer performing in numerous corporate and television productions. She has lectured in musical theatre throughout Australia.



EMMA CALLAGHAN

Emma began her career at the age of 16 playing the role of *Syllabub* in the Cameron Macintosh production of *Cats*. Since then she has performed in *Evita* (*Mistress* understudy), *Chess*, *Devine Metropolis* (*Jenny*), *The Hunting of the Snark* (*Bakers Wife*), *Buddy* (*Peppy Sue*), *Joseph and The Amazing Technicolour Dreamcoat* (*Narrator alt*), *Earth Song* (*Betty*), *The Wedding Song* (*Rose*), *Miss Saigon* (*alt Ellen*), 10th Anniversary production of *Les Miserable* (*Fantine* and *Cosette* understudy) and *The Wizard of Oz*. Emma's television credits include guest roles in *Blue Healers*, *Stingers*, *Police Rescue* and *Big Sky*. She has also appeared on *Good Morning Australia*, *The Midday Show*, *Hey Hey It's Saturday* and *CNN Live*. She partnered Ignatius Jones in *Pardon Me Boys* and performed in the self-devised cabaret *L.U.V* at the Stables Theatre Sydney.



ANTHONY COSTANZO

Anthony commenced training at Monash University in 1998 majoring in Classical Piano and Musical Theatre. In 2001 he appeared in *The Music Of Andrew Lloyd Webber Masterpiece* starring Elaine Paige. In 2002, Anthony performed the title role in *Pinocchio* and appeared in the Australian premiere of *The Witches Of Eastwick*. In 2003, he traveled as Resident Vocal Director and Lead Vocalist for Royal Caribbean International USA and joined the World Touring Company of *Cats*. In 2006 he joined the Australian company of *We Will Rock You* and will return later this year, through to 2007, for a return season in Japan. Anthony began composing Pop and Musical Theatre repertoire in 1995, winning the ASA National Songwriting Contests in 1998, 2000 and 2003. In 2002 he collaborated with MaryAnne McCormack to write *John & Sarah* (Pratt Prize Finalist 2002) and again in 2004 to write *Boxed-In*, produced by the Victorian College of the Arts. Anthony has recently completed his third Musical Theatre piece *Life's A Circus*. For The Production Company, Anthony has appeared in *How To Succeed In Business Without Really Trying*, *Mack & Mabel* and *Hair*.



ZOE GERTZ

Zoe is a graduate of the Western Australian Academy of Performing Arts - Music Theatre (2004) and the McDonald College (2001). In 2000 she was a featured dancer in both the opening and closing ceremonies of the Sydney Olympic Games. Zoe's musical theatre credits include *Kiss Me, Kate*, *The Pajama Game*, *Camelot* (The Production Company), and the recent Australian tour of *Fiddler on the Roof* (TML Enterprises) for which she understudied the role of Tzeitel. Zoe's cabaret credits include *The Music Of 1954* at His Majesty's Theatre in Perth, *Emotional Baggage* at Bar Me in Sydney, and most recently as a featured soloist in *Words & Music by Anthony Costanzo* at Chapel Off Chapel. Zoe would like to dedicate her performance to her Mum, who taught her how to do her very first time-step when she was eight.



BRIAN GILLESPIE

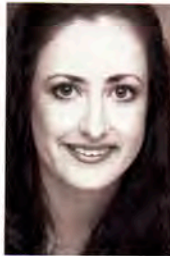
Brian trained at the Barbara Lynch School of Dance and was later awarded a scholarship to the Dance Factory in Richmond. Upon completion of his training, he began working extensively in all areas of the industry.



Television credits include *IMT*, the *TV Week Logie Awards* and *Good Morning Australia*. Brian has spent the last few years touring Australia, Asia, and Europe while performing in *Cats*. Previous musicals include *Fiddler on the Roof*; *The Wizard of Oz*, *Anything Goes* and *The Music Man* for The Production Company. Based in Melbourne, Brian has been a guest teacher at the Dance Factory, while at the same time establishing himself as a choreographer. Most recently he was assistant choreographer for the opening and closing ceremonies at the Melbourne 2006 Commonwealth Games. Brian is delighted to be joining the cast of *Thoroughly Modern Millie*.

JOANNA FRIPP

Joanna studied a Bachelor of Arts in Musical Theatre at the Western Australian Academy of Performing Arts in her hometown of Perth. Her WAAPA credits include *Working*, *My Favourite Year* and *Lysistrata*. With artists such as David Campbell and Todd McKenny, Joanna sang regularly in a vocal trio. Her first major contract was as a cabaret singer on the Superstar Gemini Cruise to Singapore. A career highlight has been performing as Laura in *The Glass Menagerie* throughout Canada. Since arriving in Melbourne two years ago she has worked for The Entertainment Store hosting children's shows, No Mates Productions and Theatre in Decay at the Adelaide Fringe Festival. Ensemble Four is one of her ongoing projects, a group of four actor/directors hoping to produce new Australian works on the Melbourne stage. This is Joanna's first Production Company show and she is delighted to give her tap shoes a good work out once again!



ROSS HANNAFORD

Ross commenced his professional career in musical theatre in the role of Tiny Tim in the Melbourne season of *Serooge* at the Princess Theatre. He was subsequently cast in the role of Colin in the Australian tour of *The Secret Garden* (SEL/GFO). Ross was part of the Australian and international touring cast of *We Will Rock You* and earlier this year was invited by Cirque Du Soleil to Montreal to help create a character for their new touring production. Most recently Ross appeared in The Production Company's *Camelot*. As an accomplished performer Ross has trained in dance, music and theatre. He achieved his Royal Academy of Dance Solo Seal Award in 2002 and graduated from the Victorian College of the Arts (VCA) Secondary School and VCA Music Theatre. He continues his training at Dance World Studios and looks forward to an exciting season in *Thoroughly Modern Millie*.



CARLA MCCALLUM

Carla graduated from the West Australian Academy of Performing Arts in 2001 with a Bachelor of Arts in Music Theatre. Theatre credits include Simon Gallaher's *The Pirates of Penzance* (Absolutely Fabulette Understudy), *Twelfth Night* (Viola) and *Peter Pan* (Wendy) for Green Cyc Productions. Carla has also been entertaining younger audiences for a number of years as a regular host for *Dorothy The Dinosaur's Dance Party* throughout Australia. Most recently Carla performed as Lead Vocalist on board the Pacific Princess for Princess Cruises and will be returning to the high seas on board the Grand Princess at the completion of *Thoroughly Modern Millie*, her debut performance with The Production Company.



BROOKE LOWERY

Brooke has been studying a range of dance styles since the age of two, predominantly at the Hart School of Dance, which she now co-owns. She has completed a Bachelor of Arts degree at Deakin University, majoring in modern contemporary dance and drama, whilst also attaining her teaching diploma in both jazz and tap dance. Brooke's performance credits include an array of work with contemporary artists throughout Melbourne, GTV9's *Friday Night Family Feud*, TVC, numerous photo shoots including BMW and the Docklands New Quay, as well as working extensively for Crescendo Entertainment, Joanne Adderley Promotions and Danny Kay Promotions. This is Brooke's musical theatre debut and she would like to dedicate her performance to her parents and her partner, Tim.



NICOLE MELLOY

Nicole began early dance training with Julie Cookson and later achieved her diploma of classical ballet at the Christine Walsh Dance Centre. She continued studies at the Victorian College of the Arts. Her professional career began as Ginger Rogers in Opera Australia's *Die Fledermaus*, and she has appeared in the AO's productions of *The Merry Widow* and *The Gondoliers*. Nicole has performed overseas for Royal Caribbean Cruise Lines, has been a dancer on TVCS and has featured in music videos with The Cat Empire. In 2005 she was a soloist in Anthony Crowley's musical *The Wild Blue*; earlier this year she was a dancer in the 'Bollywood Spectacular' for the Melbourne Festival and in *Countdown* at the Rod Laver Arena. Nicole also regularly hosts children's shows. She is delighted to be a part of *Thoroughly Modern Millie* and dedicates this show to her parents for their endless support and love.



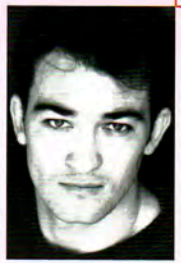
JEREMY POWELL

A graduate of the Sydney Conservatorium of Music, Jeremy holds a B.Mus.Ed., Grad.Dip.Mus. (repetiteur), and A.Mus.A in both piano and voice. Jeremy has performed in many musicals including *The Producers* (GFO/SEL), *The Witches of Eastwick* (Jacobson/Cameron Mackintosh), *The Pirates of Penzance* (Essgee), *Sunday in the Park with George* (NIDA) and the role of Billy Lawler in *42nd Street* at the Theatre Royal, Hobart and the Hills Centre, Sydney. Jeremy also worked as vocal coach and orchestra member on Disney's *The Lion King*, as an accompanist, recital and concert singer, on cast albums of *Someone's Son*, *Valentino* and the ABC FM recording of the new opera *Eugene and Roie*. Most recently Jeremy performed the role of Toomas Jerker (Estonia) in *EUROBEAT* for the Glynn Nicholas Group in Melbourne.



TIM SCHWENDT

In a theatrical career spanning 19 years and 8 countries, Tim has appeared in shows including *Le Chat Noir*, *Ginger Meggs*, *Teechers*, *A Hard God*, *Grease - The Musical*, *To The Max*, *Moorli* and the *Leprechaun*, *Away*, *Dags*, *Peter Pan*, *Hey Hey It's Cinderella*, *My Night With Reg*, and *The Complete Works of William Shakespeare (Abridged)*. For television and film, Tim's appearances include *The Money Or The Gun*, *Home and Away*, *Vidiot*, *Three Men and a Baby Grand*, *Blue Heelers*, *Stingers*, *The Games*, *The Secret Life of Us*, *M.D.A.*, *Wicked Science*, *Loveless* and *Boy Town*. This is Tim's second show with The Production Company, having appeared earlier this year in *The Pajama Game*.



ELIZA TARDY

Eliza is a graduate of London's prestigious Royal Academy of Music, where she trained in Acting and Musical Theatre, and was awarded an RAM distinction. She also holds a Bachelor of Music from Melbourne University. Her stage credits include Mae in *The Pajama Game*, Lady Maude in *Camelot*, *Annie Get Your Gun* and *Carousel* (The Production Company). Eliza played the Debutante in the workshop performance of *Nostradamus the Musical*, and featured in the recent Edinburgh Festival production, *I Love You, You're Perfect, Now Change* (Adam Dawson Productions UK). In the West End gala, *An Enchanted Evening*, Eliza performed alongside Dame Judi Dench (Theatre Royal, Drury Lane, London), and in *The Queen's Golden Jubilee* Concert live for the BBC (Buckingham Palace). Her Royal Academy credits include Stella in *Ways and Means*, Fernand in *The 37 Sous*, Blanche Dubois in *A Street Car Named Desire*, Angel City Soprano/Madame Margie in *City of Angels*, Maria in *West Side Story* and in the cabaret, *Dick, Larry and Oscar*.



JUSTINE PUY

A graduate of the Western Australian Academy of Performing Arts (Dance), Justine has worked with many choreographers including Alana Scanlan, Chrissie Parrott, Sela Kiek, Marilyn Jones and Justin Rutzou. Justine has toured with Chrissie Parrott's production of *Baroqoda* to Malaysia and worked alongside Battery Dance Company in New York. She first started her dance training with Barbara Lynch and Christine Walsh and her acting training with Drama with a Difference. Her singing coach is Katrina Wellins. Her film and screen credits include *Close to Home* (RMIT), *Clear White Skies* (WAAPA), *Bastard Boys* (ABC), *Blue Heelers* and *Violent Earth*. *Thoroughly Modern Millie* is Justine's professional musical theatre debut. She wishes to thank her family and friends for their love and support.



MATT TRENT

Kyogle born Matt trained with Maryann Bentley before winning a scholarship to The Royal Ballet School in London. In 1991 he joined The Royal Ballet and toured internationally before joining



The Australian Ballet in 1994; he became a principal artist in 2000. Matt has performed principal roles in the classical ballet repertoire and works by MacMillan, Forsythe, Duato, Kylian, Balanchine, Robbins, Tankard and Murphy. In 1999 in New York he worked with Twyla Tharp and trained with American Ballet Theatre and New York City Ballet. For ABC Television he has performed in *Wild Swans*, *Beyond 40*, *Divergence*, *Le Concours* and *Manon*. Matt has been guest artist with Opera Australia and currently teaches at Bangarra Dance Theatre. Last year he appeared with Chloe Dallimore in *Light the Night* and continued studies at Broadway Dance Centre and Steps on Broadway. *Thoroughly Modern Millie* marks Matt's musical theatre debut.

DARREN TYLER

Dance Captain

Darren was most recently seen in David Atkin's stage production of *Saturday Night Fever*, where he performed the role of Bobby C. His other musical theatre credits include



Showboat (Livent/Marriner), *Happy Days* (Paul Dainty), *Pan* (MEAG/Kevin Jacobs) where he understudied and performed the role of Peter Pan, *Anything Goes* (The Production Company) where he performed the role of the Purser, and original dancer on the cruise liner Pacific Sky. Darren was assistant dance captain in the Australian, and dance captain in the Singapore production of *Oliver!* (Cameron Mackintosh/ IMG), and he toured South Korea playing a kitten called Pouncival in Andrew Lloyd Webber's *Cats* (Really Useful/Seol and Co). Darren assisted choreographer Wanda Rockici, for the opening and closing ceremonies of the Melbourne 2006 Commonwealth Games. Darren is very excited to be involved in his second show for The Production Company and would like to thank his family and friends for their support.

"EVERYTHING
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THE BIRDS
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AWAY"

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 was appointed the Artistic Director of the Melbourne Theatre Company, where he spent a successful decade to directing over forty productions ranging from Shakespeare to contemporary works.

Roger has directed productions for 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 Roger has directed include four Sondheim works for MTC, *She Loves Me*, *Guys and Dolls*, *Annie Get Your Gun*, *Kiss Me Kate* and *The Gilbert and Sullivan Show* for The Production Company and *She Loves Me* for the Shaw Festival in Canada. Recently, Roger has directed the play *Weary*, based on the wartime diaries of Sir Edward 'Weary' Dunlop.

Roger also works in television drama directing episodes of *The Secret life of us*, (Nominated for a 2001 AFI Award - Best Direction of a Television Drama), *MDA*, *Holly's Heroes*, *Wicked Science*, *Crash Burn*, *White Collar Blue*, *Blue Heelers*, and *Stingers*.

Most recently Roger has directed *Lockie Leonard* (based on the Tim Winton children's books). His first telemovie, *Stepfather of the Bride* (written by Geoffrey Atherden) will screen on ABC television this November.



KELLIE DICKERSON

Musical Director

Kellie Dickerson graduated from the University of Sydney with a Bachelor of Music (Hons) and received the Donald Peart Memorial Award for Music. She continued her studies as repetiteur with Victor Morris of the English National Opera. During this time, Kellie worked as Musical Director for the *Funky Divas*, toured her own big band, *Simply Swing*, and played for the Sydney productions of the *Phantom of the Opera*, *Miss Saigon* and *Beauty and the Beast*, where she also worked as Assistant Conductor.

Kellie played for Michael Crawford in the Star City opening celebrations in Sydney, was conductor's assistant on *The Natalie Cole Stardust Tour* and continued her association with the Lyric Theatre in *Showboat* throughout the following year. After returning from the Melbourne season of *Showboat* as Associate Musical Director, Kellie played for productions of *Iphis* for Music Theatre Sydney, *Nostradamus* and was Musical Director for *Sunday in the Park with George* at NIDA. In 1999, she featured as Musical Director for *Oh! Coward* for Marian Street Theatre.

In 2000, Kellie acted as accompanist to *The Three Divas* on their national tour, and subsequently toured nationally as Assistant Conductor with *The Sound of Music*. In 2001-2002, she was Associate Musical Director for the national tour of *The Wizard of Oz*. She acted as Associate Musical Director for Jacobson Entertainment's production of *The Witches of Eastwick*. She is a past recipient of the annual scholarship awarded by the Brian Stacy Memorial Trust for Young Conductors.

Kellie Dickerson was engaged as Associate Musical Director/Conductor for Mel Brooks' *The Producers* in Melbourne, Brisbane and Sydney. In 2004, she also conducted *Annie Get Your Gun* for The Production Company. In 2006, she conducts *Die Fledermaus* for Opera Queensland and *Thoroughly Modern Millie* for The Production Company.



DANA JOLLY

Choreographer

Dana's career began at the age of nine, when she played Gypsy Rose Lee as a child in the musical *Gypsy* at Her Majesty's Theatre, Melbourne. She went on to train at the Victorian College of Arts, receiving scholarships to further her career. Before travelling overseas, Dana danced with the Victoria State Opera and the Australian Contemporary Dance Company.

In 1989 Dana moved to London and spent 10 years dancing and choreographing in the UK, Europe and Japan. Her credits include Wayne Sleep's *Hollywood and Broadway* (UK tour), Andrew Lloyd Webber's *Song and Dance* (UK and Europe tour), Royal Variety Performance, British Music Awards, National Music Express Awards London, *Shall We Dance* tour, Winter Olympics Norway, 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 Richards, Prince, Ewan McGregor, Alexei Sayle, Ronnie Corbett, Hale and Pace, Michael Ball and Michael Crawford.

Dana returned to Australia as Resident Choreographer on Susan Stroman's *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 International Productions.

Recent projects include choreography for a new Australian Pop Artist, the Diva Awards with Bob Downe, and resident choreographer for *We Will Rock You*, and *The Producers*.

Work in 2006 includes choreography for the television commercials of Berts Family Feud, Channel 9 Network, choreographer and movement consultant to Melbourne City Council's Moomba Waterfest, and the workshop of a new Australian musical *Nostradamus* with Roger Hodgman.

This is Dana's third musical for The Production Company. In 2001 she choreographed *Anything Goes* and last year had the pleasure of working with Roger Hodgman on *Kiss Me, Kate*. Dana is delighted to be in the choreography hot seat once again with *Thoroughly Modern Millie*.



RICHARD JEZIORNY

Set Designer

This is Richard Jeziorny's fourth year designing for The Production Company – four years of working with great directors, artists, incredible performers and crews.

Richard has designed for drama, dance, musical theatre and puppetry throughout Australia. Recently he was responsible for the design of *The Beach at the Arts Centre*, the 2006 Moomba Waterfest Parade and the ten-year anniversary installation of *The Urban Dream Capsule* in the Myer Bourke Street Store windows.

Richard also lectures and workshops at the Victorian College of the Arts, the National Institute of Circus Artists and St Martins Youth Theatre where he co-devised and designed *When Sand Becomes Glass* with Anthony Crowley. A further collaboration will be the new St Martins production of *Pretty Little Lies and the Velveten Undertow* in October.

Richard also designed *Eurobeat*, which is on a national tour and a new puppetry production for Terrapin Puppet Theatre, *The Legend of Ned Kelly*, which premiered in Hobart in September.

For his set design of The Production Company's *Sunset Boulevard* in 2005, Richard received this year's Green Room Award for Best Set Design.



VICTORIA ROWELL

Costume Designer

Married to the well-known painter and designer, the late Kenneth Rowell, Victoria Rowell has lived and worked in Australia for many years. As Kenneth's Associate Designer, she contributed to the overall design. Their productions included *Tannhauser*, *Aida*, *Don Giovanni*, *Pearl Fishers*, *Lohengrin*, *Swan Lake* and *The Sleeping Beauty*.

Victoria began her career at The National Theatre of Great Britain and interpreted the works of many distinguished designers including Enrico Job, Ralph Koltai, Desmond Heeley and Franco Zeffirelli; she also painted costumes for a vast number of actors including Sir Ian McKellan, Sir Anthony Hopkins and Dame Diana Rigg. As a textile artist her credits include painting costumes for the musicals *Cats*, *Phantom of the Opera* and *The Lion King*; she is now painting *Cats* for a season in Asia. Victoria has her own range of painted silks, silk velvet and Australian wool, and has sold collections to exclusive stores Harvey Nichols and Joseph and Browns in London, and is now working on a fashion collection with Eimai a Carlton boutique. Victoria is currently showing an exhibition of Kenneth Rowell's paintings from the 1960s in her Melbourne studios.

Victoria's previous designs for The Production Company were the costumes for *Guys and Dolls*.



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's work includes for The Production Company: *Oklahoma!*, *Kiss Me*, *Kate*, *Annie Get Your Gun* and *They're Playing Our Song*; for Melbourne Theatre Company: *Female of the Species*, *Festen*, *Doubt*, *25th Annual Putnam County Spelling Bee*, *Hitchcock Blonde*, *King Lear*, *The Sapphires*, *Urinetown*, *Blithe Spirit*, *Les Liaison Dangereuses*, *The Blue Room*, *The Woman in the Window*; for the Queensland Theatre Company: *The Woman Before*, *A Streetcar Named Desire*, *Oedipus the King*, *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 and Mary*, *Cooking with Elvis*, *Richard III*, *Bag O'Marbles*, *Richard II*, *Buried Child*, *Dirt*, *The Forest Fred*, *Top Dogs*, *Fountains Beyond*, *Shopping and F***ing*, *Mrs Warren's Profession*, *The Sunshine Club*, *Sweet Panic* and *Radiance*; for Sydney Theatre Company: *Doubt*, *The Glass Menagerie*, *Morning Sacrifice*, *The Sunshine Club*; for Playbox: *The Sick Room*, *Stolen*, *Thieving Boy/Like Stars in my Hands*; for Opera Australia: *La Boheme*; for Opera Queensland: *La Boheme*, *La Cenrentola*, *Così Fan Tutte*. Matt has also lit shows for the Queensland Ballet, QPAT/QBFM, Company B Belvoir, Bell Shakespeare and La Boite. Matt has won and been nominated for several awards, most recently he received a 2005 Helpmann Award for *Urinetown* and a 2003 Helpmann Award for *The Blue Room*.



SYSTEM SOUND

Sound Design

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!*, *The Producers*, *We Will Rock You*, *Fiddler on the Roof* and currently *Miss Saigon* (Korea) and *Phantom* (Hong Kong).



JULIAN SPINK

Sound Designer

Julian Spink joined System Sound in 1993 on *Les Miserables*, *Sunset Boulevard*, *West Side Story* and *Five Guys Named Moe*, and collaborated on sound design for the productions of *Chicago*, *Man of La Mancha*, *Cabaret*, *Footloose* and *Hair*, and *High Society* and *Carousel* for The Production Company. Julian has also designed and engineered many stadium and special events for System Sound such as the Mahler 'Symphony of a Thousand' for the Olympic Arts Festival, and the Y2K New Year's Eve celebrations on the Yarra River.



MARK BENSON

Sound Designer

Associate Designer Mark Benson joined System Sound in 1996 and 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, the Australian Philharmonic Orchestra and the Hong Kong Philharmonic Orchestra. Bringing his orchestral experience to *The Pajama Game* Mark was also the Associate Sound Designer (orchestral) for The Production Company's *South Pacific* and *Sunset Boulevard*.



GREG ROBERTS

Repetiteur

Piano/Celeste

Greg Roberts graduated in piano from the University of Adelaide and the Hartt School of Music in Hartford, Connecticut. A Churchill Fellowship in 1994 allowed him to spend six months in London studying with Geoffrey Parsons. For many years he worked as a recitalist and accompanist at Adelaide's Elder Conservatorium of Music and as orchestral pianist for the Adelaide Symphony Orchestra, occasionally appearing as soloist.

Greg has worked as a repetiteur for The State Opera of South Australia on *Nixon in China*, *Otello* and *Tonbu in Tahiti*; and more recently for music theatre productions including *Hello, Dolly!*, *Sunset Boulevard*, *The Phantom of the Opera*, *Chicago*, *Mamma Mia!*, *The Witches of Eastwick*, *The Producers* and *The Lion King*.

For The Production Company, Greg has worked on *Mame*, *Funny Girl*, *Gypsy*, *The Gilbert and Sullivan Show*, *The Music Man*, *Bye, Bye, Birdie*, *South Pacific*, *They're Playing our Song* and *Camelot*.

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ORCHESTRA
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Orchestra Victoria is the performance partner of The Production Company, Victorian Opera and all Melbourne seasons of The Australian Ballet and Opera Australia. In addition, the orchestra delivers free concerts and education workshops throughout the state via its Community Program. Delivering 199 performances to more than 240,000 people throughout Melbourne and regional Victoria each year, Orchestra Victoria is one of Australia's busiest orchestras. Strong leadership by Artistic Director & Co-Concertmaster Jo Beaumont ensures Orchestra Victoria's creative excellence.

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

For information about the Orchestra Victoria donation, bequest and sponsorship program, please contact Peter Garnick on 03 9694 3633 or email: peter.garnick@orchestravictoria.com.au www.orchestravictoria.com.au



The Production Company
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the Arts Centre

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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 Arts Centre is a smoke free area.

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Doors 7pm, Live Music 7.30pm till late.

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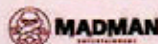
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