



PROUDLY PRESENT



Sweet Charity

2007 SEASON

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PROUDLY PRESENT

Sweet Charity

Book by NEIL SIMON

Music by CY COLEMAN Lyrics by DOROTHY FIELDS

Based on an original screenplay by Federico Fellini, Tullio Pinelli and Ennio Flaiano

Produced for the Broadway stage by Fryer, Carr and Harris

Conceived, Staged and Choreographed by Bob Fosse

SHARON
MILLERCHIP

MATT
HETHERINGTON

ALAN
FLETCHER

ALAN
BROUGH

LOUISE BELL

KIRSTEN KING

TROY SUSSMAN

ANNA BURGESS

AMY BERRISFORD NATALYA BOBENKO JOEL BOW DANIAL BROWN BIANCA CAMPBELL

EMMA CHAPMAN CLARE CHIHAMBAKWE MARK DOGGETT BOBBY FOX

REBECCA GRENNAN ROSS HANNAFORD GLENN HILL SIMONE KAY

BROOKE LOWERY ASHLEY MCKENZIE JAMES MAXFIELD MUTU JESSE MALCOLM

NATHAN PINNELL LUCINDA SHAW HESTER VAN DER VYVER

WITH

ORCHESTRA VICTORIA

Director NANCYE HAYES

Choreographer ROSS COLEMAN

Musical Director JOHN FOREMAN

Set Design SHAUN GURTON

Costume Design KIM BISHOP

Lighting Design PAUL JACKSON

Sound Design KELVIN GEDYE, MARK BENSON,
NICK REICH FOR SYSTEM SOUND

Hair & Makeup Design CORRINE DAY

Assistant Choreographer YVETTE LEE

Repetiteur RICHARD MONTGOMERY

Technical Director DAVID MILLER

Stage Manager KIRSTEN MARR

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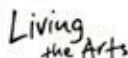
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WELCOME TO OUR 2007 SEASON

Welcome to *Sweet Charity* and to the first musical in our 2007 Season.

Forty years ago Australian audiences were introduced to *Sweet Charity* and to a bright new star of Australian musical theatre, Nancye Hayes who played Charity Hope Valentine. What a thrill for us that Nancye has returned to direct our new production, bringing all of her wisdom, experience and knowledge to our young company. Working with Nancye is Ross Coleman, a wonderful choreographer who has made a great contribution to The Production Company's work over the past nine years. John Foreman, the musical director of *Australian Idol* is adding his magic as our musical director with Orchestra Victoria. What a line up of talent we have for this show. An ensemble of wonderful dancers and singers supporting some of our best stars. Nancye Hayes' wish was to have Sharon Millerchip in the title role and I know you will enjoy Sharon's performances. The diverse men in her world are Alan Fletcher, Matt Hetherington and Alan Brough.

The Production Company takes great pride in the opportunities it gives to our talented musical theatre industry. *Sweet Charity* is a showcase of outstanding artists. I very much hope you enjoy this brilliant musical which was originally created by three of the Broadway greats, Bob Fosse, Neil Simon and Cy Coleman.

I thank BP for their generous sponsorship which makes this production possible. I also want to thank the Pratt Foundation and all of our Sponsors and Patrons for their ongoing help.

Jeanne Pratt AC
Chairman



SHARON MILLERCHIP Charity Hope Valentine

Mo Award for Best Leading Actress in a Musical. In 2001 Sharon was honoured to receive the Helpmann Award for Best Leading Actress in a Musical for her acclaimed performance as Velma Kelly in *Chicago*, which played throughout Australia, Hong Kong and Singapore.

Sharon comprised one third of the popular cabaret trio *Combo Fiasco* who performed extensively through out Australia and the USA. Highlights include the *Melbourne Carols by Candlelight*, their MAC Award nomination for Best Vocal Comedy Group in New York City and their live performance across America on the *NBC Today Show*. Sharon's other appearances include Mae in the Australian premier of Andrew Lipka's *The Wild Party* for the Adelaide Cabaret Festival, the comedy review *Kooky Tunes* for Showtune, the new Australian works *Somewhere* for the Q Theatre, *The Windows Project* for The Darlinghurst Theatre, and the world premiere of *Satango* at the Griffin Theatre alongside Simon Burke, where she was nominated for the Australian Dance Award. In 2005 Sharon was featured in the *Australian Leading Ladies* concert series.

Previously for The Production Company, Sharon thoroughly enjoyed playing the role of Sonia Walsk in *They're Playing Our Song*, for which she received a Green Room Award Nomination. Most recently Sharon played Catherine in Kookaburra's inaugural production, *Pippin*, at the Sydney Theatre.

Somehow, Sharon also finds time to be mother to her two gorgeous children, Eloise and Fergus.

In the 2007 *Helpmann Awards* Sharon has been nominated for her performance as Catherine in *Pippin*.

Sharon Millerchip is a multi award winning triple-threat performer, whose reputation for versatility is certainly well earned.

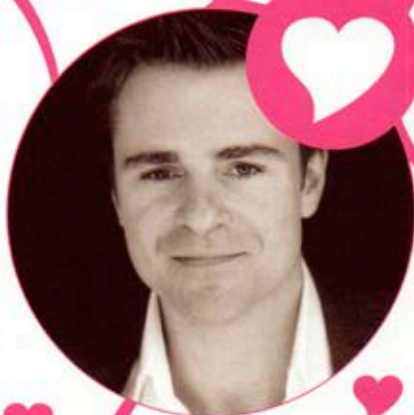
At 18 Sharon did her musical theatre apprenticeship when she was cast as a Swing on the mega musical *Cats* before going on to play the role of Demeter throughout Australia. Sharon then won the role of ballerina Meg Giry in the original Australian production of *The Phantom of the Opera* and received a Mo Award nomination for her performance. *Into the Woods* for the Sydney Theatre Company followed and for her portrayal of *Little Red Ridinghood*, she won a Mo Award for Best Supporting Actress in a Musical and was nominated for a Sydney Critics Award and Mo Award for Performer of the Year.

Also for the STC Sharon played Cordelia in *Falsettos* (Green Room Award Nomination) and danced up a storm as the fiery Anita in *West Side Story* for VSO/IMG. Sharon played the starring role of Belle in Disney's *Beauty and the Beast* in Sydney and Melbourne and her performance was rewarded with another

MATT HETHERINGTON

Oscar Lindquist

Matt graduated from the Western Australian Academy of Performing Arts in 1996. His Theatrical credits include: *The Full Monty* (Helpmann Award), *The Last 5 Years*, *After The Beep*, *South Pacific*, *Hair* (Green Room & MO Award nomination), *Happy Days*, *I Love You, You're Perfect Now Change*, *Archie & Mehitabel*, *The New Rocky Horror Show* (Hong Kong), *The Boy From Oz* (original workshop), *The Wind in the Willows*, *Big River* (received the Musical Theatre Guild best actor award), *Crusade*, *On the Town*, *West Side Story*, *Candide*, *Rags*, *Grand Hotel* and *The Seagull*.



Matt also wrote and performed his one-man show: *The Mad World Of...* at the Carlton Courthouse Theatre. His numerous television appearances include: *Stingers*, *Marshall Law*, *Good Morning Australia*, *In Melbourne Tonight*, *Denise* and *Hey Hey it's Saturday*. Matt also fronts *The Matt Hetherington Band* which performs around the country and all over the world including trips to Rome, Hawaii and Singapore. Matt wed his sweetheart Melissa in March this year and dedicates this performance to his beautiful wife. And yes he is aware of the brownie points that scores.

Visit: www.matthetherington.com



ALAN FLETCHER

Vittorio Vidal

Sweet Charity is Alan's second role for The Production Company. He appeared in The Production Company's inaugural production of *Mame* as Beauregarde.

Alan has worked in theatre, television, film and radio in Australia and the UK for 30 years. Audiences in Australia and the UK know Alan principally for his role as Dr Karl Kennedy in the Fremantle Media drama, *Neighbours*, a role he has portrayed for the last 13 years.

During that time Alan has also appeared in numerous pantomime productions in the UK including *Aladdin*, *Peter Pan* (in the role of Captain Hook) and *Jack and the Beanstalk*.

Alan has a long association with music theatre having performed in shows: *No No Nanette*, *Privates on Parade*, *Something's Afoot*, *The Sentimental Bloke* and, most recently, *My Fair Lady* in the role of Henry Higgins.

A musical highlight for Alan was his appearance with the Australian Pops Orchestra this year in a series of concerts in Melbourne and Sydney. In 2004 Alan and his wife Jennifer Hansen hosted the Arts Centre Morning Melodies production *'Twas the Night Before Xmas*.

Alan's interest in music (as a guitarist and lyricist) inspired him to create his rock band *Waiting Room* with friends Tommy Rando and Chris Hawker and later, Jeff Consi. *Waiting Room* released their debut album *In The Waiting Room* in May 2005 and have completed four sell-out tours of the United Kingdom in the last two years.

His theatre career commenced in Perth in 1977 with appearances in over 20 theatrical productions at the Hole in the Wall and National Theatre.

In 1980, Alan toured Australia and New Zealand with Arthur Lowe in *Beyond A Joke* before joining the Q Theatre in Penrith for a 12 month season.

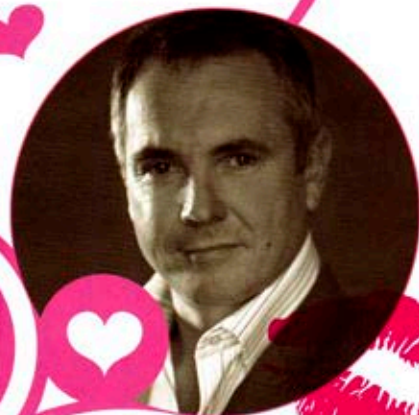
In the late eighties and early nineties Alan spent three years as a member of Melbourne Theatre Company performing in ten productions including *God's Best Country*, *A Common Pursuit*, *Three Muskateers*, *As You Like It* and *Romeo and Juliet*.

Alan has appeared in productions for the South Australian Theatre Company and the Playbox Theatre.

In television, Alan has been seen in many major dramas including *Sword of Honour*, *Cop Shop*, three seasons of the ABC/Grundy production *Embassy*, *All The Rivers Run II* and the CBS Movie of the Week *Mercy Mission*. Film credits include *Fran*, *Gross Misconduct* and *Beyond My Reach*.

Alan is also the voice behind many of Australia's most well known television and radio commercials.

For more information on Alan and Waiting Room go to www.alanfletcher.net



LOUISE BELL

Nickie

Louise trained from the age of three with the May Downs School of Dancing. Last year she appeared as the Icelandic songstress 'Gert Grollmersdettter' in *Eurobeat*, *Almost Eurovision* for No Mates Productions.



For The Production Company, Louise has appeared in *Oklahoma!*, *Sunset Boulevard*, *Kiss Me*, *Kate*, *Annie Get your Gun*, *Carousel*, *Bye Bye Birdie*, *The Music Man*, *Anything Goes*, *Mack and Mabel*, *Guys and Dolls*, and *Gypsy*. Louise appeared in *The Wizard of Oz* (Macks Entertainment), *The Boy From Oz*, *A Funny Thing Happened On The Way To The Forum* (Essgee Entertainment), *The Merry Widow* (Opera Australia), *My Fair Lady*, *Iolanthe* (VSO) and *Sesame Street Live* (Michael Edgley).

She currently runs her own dance school, Dolly's School of Dance.

Louise is excited to be back with The Production Company and would like to thank her family for their love and support.

KIRSTEN KING

Helene

Kirsten is pleased to be back home working with The Production Company again in *Sweet Charity*.

Kirsten's musical theatre debut was in *Happy Days - The Arena Mega Musical*, covering the lead role of Laura. She then performed in three consecutive Production Company musicals, *How to Succeed in Business Without Really Trying*, *Anything Goes* and *The Music Man*.



Kirsten was then back on stage with *The Wizard of Oz* and *The Juliet Letters* playing the female lead and *We Will Rock You* in which she toured as *Dance Captain*, *Swing* and *Teacher Cover*.

Kirsten trained under the guidance of Barbara Lynch in all facets of dance.

Kirsten would like to dedicate her performance to her friends and family.





ALAN BROUGH

Daddy Johann Sebastian Brubeck

Alan Brough was born in New Zealand and has been performing as long as he can remember. After various jobs including library shelf stacker and orange juice squeezer he took up acting full-time becoming, for a time, New Zealand's most famous transvestite.

Moving to Melbourne in 1995, Alan has worked in film, television, on stage and radio as a writer, director, actor and stand-up comedian. He has appeared in four feature films: *The Craic*, *Siam Sunset* (in which he had his one and only sex scene. Ok, so it was cut out) *The Nugget* and *Bad Eggs*.

He has guested on numerous TV shows, including *Stiff* (the first Murray Whelan telemovie), *MDA*, *Kath & Kim Series 2* and *3* (Oh yeah, that was him pashing Sharon near the rubbish bins at the hospital) and written for *The Games*.

Most recently Alan has played a Senator, a nun, a WWI officer and a morbidly obese man on Channel 10's hit comedy *Thank God You're Here*. Alan can be seen every Wednesday on ABC TV's music game show *Spicks and Specks*.

TROY SUSSMAN

Herman

Troy Sussman has appeared in a wide range of commercial musical theatre productions around the world including London's West End, Asia and Australia.

Troy's roles include his West End debut in *Les Miserable* at the Queens Theatre, Australian productions of Prince in *We Will Rock You*, Homer Pearly in *The Witches of Eastwick*, Mr Kleiman in *Mack and Mabel*, Tim Allgood in *Noises Off*, Yitzchak Molinski in *The Singing Forest*, Nicely Nicely Johnson in *Guys and Dolls*, The Gilbert & Sullivan Show, Gershwin in *Jolson*, the 10th Anniversary Production of *Les Miserables*, Chess, *Miss Saigon*, Fakir in *The Secret Garden*, *The Phantom of the Opera*, Woof in *Hair*, Feuilly in the Australian and New Zealand Tour of *Les Miserables*, *Aida* and *Carmen* with the Victoria State Opera and the Artful Dodger in *Oliver!*. In Asia, Troy appeared as The Bullfrog in *Honk!* and Captain Abel Coffin in *Chang and Eng*.

Troy also runs a successful Entertainment, Events and Theatrical Production House company, Entertainment Store.



ANNA BURGESS

Ursula March



Anna is originally from Melbourne, where she obtained her Bachelor of Contemporary Arts Drama/Dance at Deakin University. Anna trained in dance from a young age at the Melbourne Dance Academy with Karen Stephens whilst furthering her acting studies at The National Theatre and the Victorian College of the Arts. After training full-time in theatre and dance with Tony Bartuccio in 2002 Anna joined the original Australian touring cast of the Mel Brooks musical *The Producers*.

Sweet Charity marks Anna's second show with The Production Company after performing the role of Poopsie in *The Pajama Game*. Anna will also be appearing in *42nd Street* later this year.

Theatre credits include *The Pursuit of Happiness* in Sydney for the Short and Sweet Festival 07' finals, *12:15 Saturday Night*, *Memoranda* and *Waiting for Godot*. Anna has worked extensively in film and television: her recent work includes short films *Femme Fatale* and *Four and Half Minutes*, Paul Curry's pilot *Screen Stars* and feature films *Loves Brother* and *SMS*. Anna has performed on *Rove Live*, *AFI Awards*, *Good Morning Australia*, *Starstruck*, *Australian Idol* and presenter roles for the Nine Networks *Postcards*.

Anna would like to acknowledge the many people, who have encouraged, supported, mentored and laughed with and at her.

SOMETHING BETTER: THE HAPPY HISTORY OF A LANDMARK MUSICAL

'A whoosh of choice champagne.'

That was the verdict of the New York Herald-Tribune after the Broadway premiere of *Sweet Charity* on 29 January 1966.

It was an important date. *Sweet Charity* ushered in a new type of musical: bold, brassy, with a contemporary urgency that was a world away from the traditional, romantic fare offered by Lerner and Loewe and Rodgers and Hammerstein. It relied heavily on its innovative dance routines and it also made a star of the director/choreographer. Before *Sweet Charity*, directors and choreographers were little more than names in the programme. And *Sweet Charity* was the show that reclaimed the venerable Palace Theatre from years of use as a cinema.

Creating a Legend

Sweet Charity was the creation of the mercurial, brilliant Bob Fosse. He and his wife, Gwen Verdon, had seen the Federico Fellini film *Nights of Cabiria*, a bitter-sweet story of a prostitute with a heart of gold. Fosse and Verdon agreed that the Cinderella story had potential as a musical, even though it lacked a happy ending. And they had already explored the world of prostitution in their musical *New Girl in Town*, an adaptation of Eugene O'Neill's *Anna Christie*.





by the showstopper, 'The Rhythm of Life'. Three other pieces were discarded: 'Poor Everybody Else' was later dusted off for 'Seesaw' (1973); the music for 'When Did You Know?' was recycled for 'Jenny Lind's Song' in *Barnum* (1980), and one of Coleman and Fields' sweetest songs, the nostalgic 'Pink Taffeta Sample. Size 10', disappeared altogether.

Bob Fosse directed and choreographed. An innovator at the start of the greatest period of his creativity, he was the first director whose name could 'sell' a show. His sophisticated, highly stylised choreography was instantly recognisable: small clusters of expertly drilled and energised dancers 'executing steps which are sometimes disjointed, sometimes tortuously slow motion – movement which seems to take the human body apart and make each piece work separately'.

Curtain Up!

From the moment the orchestra played the first insistent six 'Big Spender' chords to start the overture, *Sweet Charity* was a great big hit. To quote the *Herald-Tribune* again: 'The dances and everything else breeze by, whiz by, strut by and fly by like a galaxy of comets on the loose'; the trendy *Daily News* came up with 'A groovy musical sparkler'.

Songs like 'The Rhythm of Life' and 'Big Spender' were instantly popular, the latter providing Peggy Lee and Shirley Bassey with major hits. The show garnered Fosse his fourth Tony award for choreography. With *Sweet Charity* the Broadway musical entered a new era of artistic freedom,

Fosse decided to turn *Nights of Cabiria* into a one-act show-piece for Verdon, and to present it in tandem with a short musical by Elaine May. To compose the music he recruited Cy Coleman, with whom he'd worked on the 1962 musical *Little Me*. He started to write the book himself, but under the pseudonym 'Bert Lewis'.

Eventually Fosse decided to expand his musical into a conventional two-acter, with the action relocated from Rome to New York. He brought in playwright Neil Simon, another veteran from *Little Me* and author of such smash hit comedies as *Barefoot in the Park* and *The Odd Couple*. Simon polished and honed, adding humour and pace. And he transformed the leading character from a lusty prostitute into a more decorous but nevertheless lively hostess at a seedy dance joint, the Fan-Dango Ballroom.

Because Coleman had fallen out with Carolyn Leigh, the lyricist on his two previous musicals, Fosse teamed

him with Dorothy Fields. Fosse and Fields had worked together on *Redhead* and Fields had proved that, despite her age (she was 60, Coleman was 36) she possessed a masterly command of contemporary colloquial idiom.

Top Score

Coleman and Fields came up with a new kind of score – big, bright, sassy songs, with compelling rhythms, pounding bass lines, startling harmonies and bubbling humour. As work progressed some of the numbers were discarded and others altered or reworked. *You Wanna Bet?* was given new lyrics and re-emerged as *Sweet Charity*. 'Gimme a Raincheck' was dropped and replaced



Above: Programme Cover
from the original Australian production 1967

and inexhaustible zest, Nancye Hayes had a packed house cheering and roaring for more.

'It was a triumph!' Romolo Constantino told her Sydney Morning Herald readers, 'The music is highly charged. There is no trace of staleness anywhere, which is one reason why there's so much entertainment in this breezy, brash musical.' 'Her Majesty's has become a 2,000-seat jukebox,' grumbled Phillip Adams in the Bulletin.

Charity crosses the Atlantic

Next, Sweet Charity headed for London, where it opened at the Prince of Wales Theatre on 11 October 1967. London's Charity was South-African born Juliet Prowse. The role of Oscar went to a young Australian, Rod McLennan, fresh from a featured role the musical Robert and Elizabeth. Soon there were Sweet Charity productions in Germany, the Netherlands and France.

Screen Test

Meanwhile, Sweet Charity was headed for Hollywood. Universal purchased the film rights, allocating the Panavision project a staggering \$10 million budget. Bob Fosse was entrusted with the direction, his first such assignment.

Against his advice, studio executives decided that Gwen Verdon was too old to recreate her greatest role, so Shirley MacLaine scored the lead, though



Left: Juliet Prowse as Charity, London, 1967

Below: Gwen Verdon, the original Charity Hope Valentine, 1966



Verdon quietly coached her behind the scenes.

It took seven months to film Sweet Charity, and the budget blew out to \$13 million, but when studio executives saw Fosse's downbeat ending, they were less than happy. Fosse agreed to shoot an alternative ending, but the first version was used when the film was released. In spite of promising previews, 'The Motion Picture of the 1970s' opened to audience indifference and disappointing reviews: 'Fosse directs with too much flash, as if he distrusts the impact of the material.'

Time has dealt kindly with Hollywood's Sweet Charity. Leonard Maltin now calls it a 'fine, overlooked' adaptation of the stage original, while John Kobal praises Fosse's bravura use of the camera in what he says is 'one of the few great 1960s musical films.' Happily the DVD edition even includes Fosse's alternative ending.

directorial creativity and spectacular energy.

Sweet Charity Down Under

Australia was next. On 15 May 1966, the Sydney Sun-Herald broke the news that Sweet Charity was one of several important shows purchased by John McCallum for the mighty J.C. Williamson's theatre chain, of which he was managing director.



Above: There's Got To Be Something Better Than This, Gwen Verdon, Helen Gallagher and Thelma Oliver, New York 1966.



Right: The Rich Man's Frug, in the 1966 New York production.

To direct, McCallum chose an American, Fred Hebert. His previous successes for Williamson's included *Funny Girl* and *Hello, Dolly!*; as well as *Sweet Charity*, his new contract included *The Odd Couple* and *Fiddler on the Roof*. The choreography was entrusted to Williamson's resident dance director, the indefatigable Betty Pounder. She saw the Broadway *Sweet Charity* twenty times, filling dozens of little notebooks

with her unique scribbled diagrams of Fosse's dance routines.

But who would be Australia's Charity? Although local girl Jill Perryman had scored a major triumph in Williamson's production of *Funny Girl*, 'The Firm' usually imported its leads. Betty Grable was mentioned, but canny observers sensed that Jill Perryman may have opened the door for other local artists. Jim McDougall told his *Daily Mirror* readers that Carol Raye – known for her work on *The Mavis Bramston Show* – was in line for the part.

Early on the morning of 14 October 1966, encouraged by Fiddler star Hayes Gordon, a young, little-known hopeful called Nancye Hayes nervously auditioned in the empty Theatre Royal in Sydney. At 1.40 p.m. J.C. Williamson's

executives offered her the part. The *Sunday Telegraph* reported that the 23-year-old had been handed 'the chance of a lifetime'. After rehearsals in Melbourne, the company moved into Her Majesty's in Sydney which had been newly painted and carpeted for the gala Australian premiere on 21 January 1967.

The first night audience, many of whom had paid a princely \$3.00 for the best seats, were ecstatic. 'Make way for a new star!' trumpeted Frank Harris in the *Mirror*. 'With sheer, tireless brilliance

Back to Broadway

Bob Fosse was not enthusiastic about plans to revive *Sweet Charity* on Broadway in 1986. 'Let's leave it as a pleasant memory,' he said. Nevertheless, once plans for the production firmed, he gave his support: Bob and Gwen Verdon were no longer married, but they retained a close personal and professional relationship. Verdon supervised the out-of-town rehearsals and coached Debbie Allen, the new Charity. Cy Coleman provided some new melodies and updated a few of the lyrics. Fosse oversaw the final rehearsals and when *Sweet Charity*



Above: Shirley MacLaine from the 1969 film

Right: Bob Fosse rehearsing Shirley MacLaine for the 'If My Friends Could See Me Now' number for the 1969 film

arrived back on Broadway he was credited as director and choreographer. The show notched up 386 performances and collected the Tony as the year's best revival of a musical.

A touring company was mounted the following year, with Donna McKechnie in the lead. In an effort to drum up business, Bob Fosse met the company in Washington. He was bright and animated

when he supervised the rehearsal on the afternoon of 23 September 1987, but he collapsed on his way back to his hotel. Years of strenuous work and hard living had taken their toll, and he died that night. The lights of Broadway were dimmed in his honour.

Sweet Charity has certainly survived him. In 1997 Australian producers Jon Nicholls and Mark Pennell restaged the show with Kelly Abbey as Charity, supported by Jeremy Stanford, Rod McLennan, Lewis Fiander and Alyce Platt. Bonnie Langford played Charity in a 1998 London revival, with Mark Wynter as Vittorio. Christina Applegate starred in the 2005 Broadway production.

It's more than likely that while you are reading this, waiting for the show to start, Bob Fosse is up there in that great Green Room in the sky, ready to cast a critical eye on a new Fan-Dango

Ballroom, a new Oscar, a new Vittorio, a new Herman and a new Charity Hope Valentine. And to welcome to the director's chair our very own original Charity, Miss Nancye Hayes.

I think I can hear the whoosh of choice champagne...



©Frank Van Straten OAM

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

MUSICAL NUMBERS

ACT I

- ♥ Overture
- ♥ Sweet Charity Theme
- ♥ You Should See Yourself Charity
- ♥ Big Spender Nickie, Helene and the girls
- ♥ Charity's Soliloquy Charity
- ♥ Rich Man's Frug The Company
- ♥ If My Friends Could See Me Now Charity
- ♥ Too Many Tomorrows Vittorio
- ♥ There's Gotta Be Something
Better Than This Charity, Nickie, Helene
- ♥ I'm the Bravest Individual Charity, Oscar

ACT II

- ♥ Entr'acte
- ♥ The Rhythm of Life Daddy, his assistants
and the Company
- ♥ Baby Dream Your Dream Nickie, Helene
- ♥ Sweet Charity Oscar and the Company
- ♥ Where Am I Going? Charity
- ♥ I'm a Brass Band Charity
and the boys
- ♥ I Love to Cry at Weddings Herman and the Company

- ♥ Finale



Cast of Characters

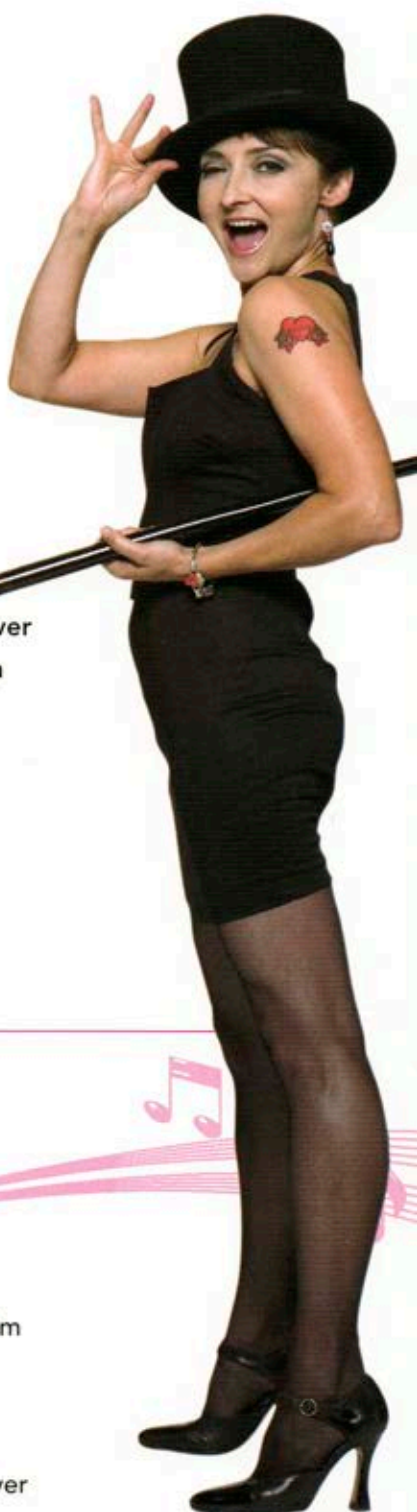
(In Order of Appearance)

Charity Hope Valentine	Sharon Millerchip
Charlie	Ashley McKenzie
Policemen	Danial Brown
	Mark Doggett
Nickie	Louise Bell
Helene	Kirsten King
Carmen	Lucinda Shaw
Herman	Troy Sussman
Marvin	Bobby Fox
Doorman	Mark Doggett
Ursula	Anna Burgess
Vittorio Vidal	Alan Fletcher
Lead Frug Dancer.....	Emma Chapman
Manfred	Mark Doggett
YMCA Receptionist	Hester van der Vyver
Oscar Lindquist	Matt Hetherington
Daddy Johann Sebastian	
Brubeck	Alan Brough
Assistants to Big Daddy	Mark Doggett
	Glenn Hill
Rosie	Amy Berrisford
Barney.....	Mark Doggett

Time: The 1960s Place: New York City

The Company

Amy Berrisford	Ross Hannaford
Natalya Bobenko	Glenn Hill
Joel Bow	Simone Kay
Danial Brown	Brooke Lowery
Bianca Campbell	Ashley McKenzie
Emma Chapman	Mutu Jesse Malcolm
Clare Chihambakwe	James Maxfield
Mark Doggett	Nathan Pinnell
Bobby Fox	Lucinda Shaw
Rebecca Grennan	Hester van der Vyver



Sweet Charity

THE ORIGINAL CREATIVE GENIUSES

NEIL SIMON

Book

America's most beloved playwright, Neil Simon's works include *Come Blow Your Horn*, *Little Me*, *Barefoot in the Park*, *The Odd Couple*, *Sweet Charity*, *The Star-Spangled Girl*, *Plaza Suite*, *Promises Promises*, *Last of the Red Hot Lovers*, *The Gingerbread Lady*, *The Prisoner of Second Avenue*, *The Sunshine Boys*, *The Good Doctor*, *God's Favorite*, *California Suite*, *Chapter Two*, *They're Playing Our Song*, *I Ought to Be in Pictures*, *Fools*, *Brighton Beach Memoirs*, *Biloxi Blues*, *Broadway Bound*, *Rumours*, *Lost in Yonkers*, *Jake's Women*, *The Goodbye Girl*, *Laughter on the 23rd Floor*, *London Suite*, *Proposals*, *Hotel Suite*, *The Dinner Party*, *45 Seconds from Broadway*, *Oscar and Felix*, *Rose's Dilemma*, *The Out-of-Towners*, *The Heartbreak Kid*, *Max Dugan Returns* and the books *Rewrites* and *The Play Goes On*.

His plays have won numerous Tony Awards and he received the Pulitzer Prize for *Lost in Yonkers*.

CY COLEMAN

Music

'Cy Coleman is a permanent gem in Broadway's musical crown,' wrote *The New York Post*. His Broadway shows have won Tony Awards, Drama Desk Awards, Critics Awards and many others. Included among them are such favourites as *Sweet Charity*, *City of Angels*, *The Will Rogers Follies*, *Barnum*, *The Life and Little Me*. Cy Coleman received three Emmys, two Grammys and countless Grammy nominations. Some of his songs include *Big Spender*, *If My Friends Could See Me Now*, *Hey Look Me Over*, *Witchcraft*, *The Best Is Yet to Come* and the list goes on. Mr Coleman's awards and honours include the Johnny Mercer Award from the Songwriters' Hall of Fame, the Dramatists Guild's Frederick Lowe Award and ASCAP Foundation's Richard Rodgers Award.

DOROTHY FIELDS

Lyrics

Dorothy Fields wrote some of the most beloved lyrics ever – *I Can't Give You Anything by Love*, *On the Sunny Side of the Street* and some of the most romantic – *The Way You Look Tonight* and *Don't Blame Me*. A star among lyricists during six decades, she wrote hits in the late 1920's and won the Oscar with Jerome Kern in 1936. During the early 1940's with her brother Herbert, she wrote librettos for three Cole Porter shows and her next score *Up in Central Park*, presented dramatically mature lyrics that truly helped develop characters. Her collaborations with Cy Coleman, *Sweet Charity* and *Seesaw*, produced hit songs and re-emphasised that her ear was uniquely attuned to the vernacular of the day. On the last night of her life, she had a first-run show (not a revival) running on Broadway.



Orchestra Listing

Music Director	John Foreman
1st Violin	Peter Exton Susie Ng
2nd Violin	John Noble
Cello	Andrea Taylor
Double Bass	Matthew Thorne
Reed 1/Flutes	Lachlan Davidson
Reed 2	Tony Hicks
Reed 3/Oboe	Grania Burke Joshua de Graaf
Reed 4	Martin Corcoran
Reed 5	Stuart Byrne Amanda Lee
Trumpet	Greg Maundrell Shane Gillard Colin Doley Robert Smithies
Trombone	Ian Bell Peter Brosnan Simon Sherry
Drum kit	Dean Cooper
Percussion	Will Larsen
Guitar	Simon Patterson
Keyboard	Richard Montgomery

Production Credits

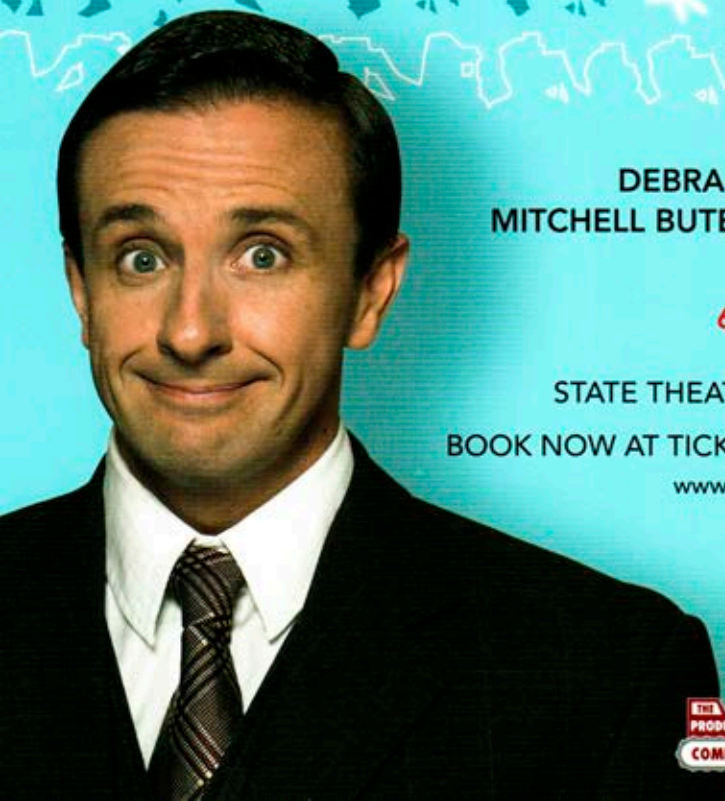
Technical Director	David Miller
Stage Manager	Kirsten Marr
Company Administrator	Michael Norman
Assistant Choreographer	Yvette Lee
Rehearsal Repetiteur	Richard Montgomery
Assistant Stage Manager	Bonnie Walsh
Wardrobe Supervisor	Amanda Carr
Sound Engineering	System Sound
Sound Designers	Kelvin Gedye Nick Reich Mark Benson
Mix Engineer	Nick Reich
Radio Mic Technicians	Nick Hammond Cameron Herbert Meagan Welsh
Marketing and Design	ACMN Caryn Cavanagh Celia Pavelieff Peter Adams
Publicity	Make A Difference PR Michael J Wilkie Libby Ross
Set Construction	Malthouse Theatre



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MITCHELL BUTEL as the men in her life

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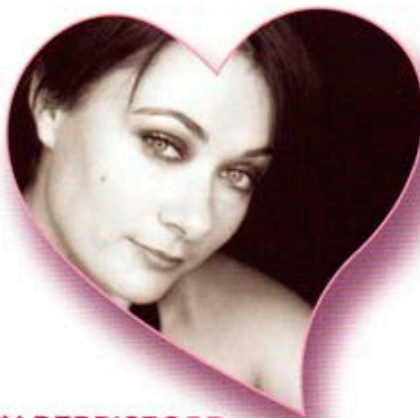
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Herald Sun

Sunday



AMY BERRISFORD

Relocating from Adelaide to Melbourne in 2003 with the dream of pursuing her passion for dance, Amy enrolled in Dance World Studios' Diploma Of Dance (Performance), where she earned a Scholarship and Distinction Awards. Amy was offered a contract with the *We Will Rock You* Japan Tour immediately upon graduating. On her return, she worked as Assistant Choreographer and Rehearsal Coach on the Mick Molloy film *Boytown*. More recently, she performed with the *Paso Doble* with Paul Mercurio on Channel Seven's *TV Turns 50*; and on the opening ceremonies for Channel 9's *Australian Grand Prix* presentation and the *AFL's 2006 Grand Final*. This will be Amy's first performance with The Production Company.



NATALYA BOBENKO

Natalya commenced her dance training at Karen Stephens Academy of Dance studying RAD classical ballet and then furthered her studies at the VCA.

Natalya left the classical world to continue her career in commercial dance working

with leading choreographers including Alana Scanlan, David Atkins, Anthony Van Laast, Kelley Abbey, Robert Sturrock, Leanne Cherny, Kelly Aykers and Ashley Wallen.

Television appearances include *IMT*, *Full Frontal*, *Pepsi Chart*, *The Logies*, *AFI Awards* and also in various TV commercials. Film credits include *Journey to the Centre of the Earth* and *Josh Jarmin*.

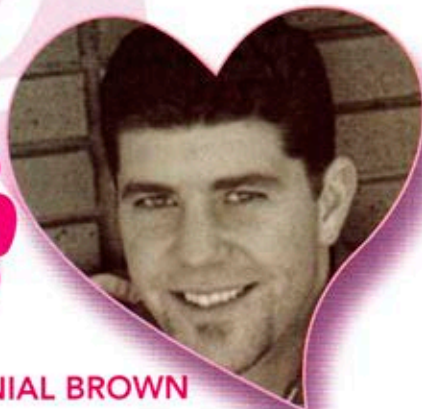
Natalya toured the USA with *Madison Avenue* and entered the musical theatre arena in *Happy Days*. Following David Atkins *Singin' in the Rain*, Natalya was cast in the role of Maria for the Australasian tour of *Saturday Night Fever* for which she received a Green Room Nomination.

Natalya played 'dream ballet' Laurey in The Production Company's *Oklahoma!*. Most recently she has been choreographing for the new ABC show *Sleek Geeks* airing in October. She would like to thank her family for their love and support.



JOEL BOW

Originally from Mackay, Joel studied musical theatre at the Central Queensland Conservatorium of Music and in 2000 graduated from Sydney's Brent Street full-time Performing Arts Course. Joel has spent many years cruising around the Caribbean and South Pacific to such destinations as Tahiti and Alaska as a lead singer and dancer on board cruise liners for P&O, Carnival and Princess. He recently appeared as a dancer in the telemovie *The King*. Joel enjoys great success as a singer and dancer with corporate acts. Joel would like to thank Dance Factory for their continued support and is excited to be making his musical theatre debut in *Sweet Charity*.



DANIAL BROWN

Danial Brown started dancing and singing at the age of two in his mother's studio in Los Angeles California and by six years old he was already on his first national tour with *The Hollywood Hooligans*. He made his New York Broadway debut in *Saturday Night Fever*. He went on to do the First National Tour and then choreographed and co-directed the Spanish version in Mexico City. Other credits include *Pippin*, *Never Gonna Dance*, *Chorus Line* and numerous commercials, TV appearances and movies such as *In Performance at the White House* (for the US President), *Breakin'* and *Fame*. For the last few years Danial has been touring with such shows as the *I Candy Review*, *Perfect 10* and *Roar*.

Danial has also choreographed many commercials for the LPGA, PepsiCo and DeBeers Diamonds. Most recently he focused his energy on the art of choreography, teaching workshops, in performance all around the globe, and the healing arts of massage and Mantra. Danial has recently moved to Melbourne and is excited to make *Sweet Charity* his Australian Debut.

BIANCA CAMPBELL

Bianca's dance training began at age four with Janette Liddell and continued at The National Theatre Ballet School. Deciding to pursue a career in commercial theatre she completed the performing arts course at Danceworld 301.

Musical Theatre credits include *South Pacific*, *Crazy For You*, *Mamma Mia!*, *The Producers*, the new *Mel Brooks Musical* and *Dusty - The Original Pop Diva*.

Other theatre credits include Opera



Australia's productions of *Don Giovanni*, *Samson and Delilah* and *Rinaldo*, where she appeared as the Lead Siren. Bianca performed in the Sydney Opera House 30th Birthday celebrations in Meryl Tankard's *Pearl*.

Tonight's performance is dedicated to her late father who's watching from afar and she would like to thank her mother, brother and Phillip for all the love and support they have given her over the years.



EMMA CHAPMAN

Melbourne born, Emma made her musical theatre debut in VSO/IMG's *West Side Story*, and then went on to perform in such productions as *Red Hot and Rhonda*, *Cats* (Hamburg), *The Boy From Oz* (original Australian Tour), *Hair* (Vienna), and more recently the Australian Tour of *The Boy from Oz*. Emma has also enjoyed performing for television productions such as *Star Struck* (Ch 9), *IMT* (Ch 9), *Big Girl's Blouse* (Ch 7) and can be seen in Mick Molloy's film production of *Boy Town*.



CLARE CHIHAMBAKWE

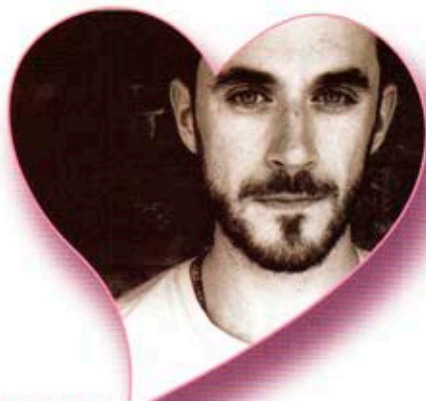
Clare began her training at age nine at Centrestage Performing Arts School in Melbourne, under the direction of Ian and Leanne White.

In 2001 Clare spent twelve months in Osaka, Japan as part of the opening cast of *Mosterfest* at the new Universal Studios. She was also part of the world premier cast of *Dirty Dancing* (Jacobsen), which toured Australia and New Zealand from 2004 - 2006. From there she went to represent France in the Australian tour of *Eurobeat, Almost Eurovision* (Glynn Nicholas Group).

This is Clare's first Production Company show and she is delighted that it could be *Sweet Charity*.



recently received critical acclaim in the show *City of Angels*. Mark's solo cabaret shows include *Come Fly With Me*, *Just Because* and *The All Rounder*. He also performs with International Corporate Cabaret groups *Cabaret Ole* and *S'wonderful*.



BOBBY FOX

Hailing from Ireland, Bobby's background lies originally in Irish dance. With this he has achieved many titles including four times world champion. He has toured extensively around the world with various Irish dance shows including *Riverdance* (ensemble), *Dancing on Dangerous Ground* (principal understudy) and *To Dance on the Moon* (principal dancer). He moved to Sydney to study performing arts, and graduated from the "ED5" Performing Arts Centre in December of '02. Bobby went on to play the role of Eddie in the hit musical *Mamma Mia!* on its Australasian tour, and was part of the ensemble for the Melbourne season of *Leader of the Pack*. Bobby has since completed an Australian tour with *Dusty - The Original Pop Diva* and *We Will Rock You* in Japan.

MARK DOGGETT

Mark is a graduate of the Western Australian Academy of Performing Arts where he won the prestigious Leslie Andersen Award for excellence. In the story so far Mark has appeared on stage in the musicals *South Pacific*, *Les Miserables*, *Ragtime*, *Passion*, *Sweeney Todd*, *A New Brain*, *Lucky Stiff*, *Forbidden Broadway*, *Pinocchio*, *The Magic Far Away Tree* and *Peter Rabbit*, *The Merry Widow*, *The Threepenny Opera* and *Batboy*. For The Production Company Mark has appeared in *Sunset Boulevard*, *Hair*, *The Music Man*, *Hello, Dolly!* and *How to Succeed in Business Without Really Trying*. On screen you may have seen him in *Blue Heelers*, *Crashburn*, *Micallef Tonight* or *The Forrest*. Mark is a regular guest on *Neighbours* and



REBECCA GRENNAN

Rebecca Grennan trained at the Brent Street School of Performing Arts and the Queensland Dance School of Excellence. She made her professional musical theatre debut in *Grease -The Arena Spectacular*, appeared in *The Boy from Oz* and most recently performed in Opera Australia's *Alcina* at the Sydney Opera House.

Rebecca has worked in productions for Universal Studios in Osaka, Japan and in *Legends in Concert* in Las Vegas. She is a successful commercial dancer and has worked for many of Australia's leading choreographers including Kelley Abbey, Jason Coleman and Matt Lee.

Film credits include *Happy Feet* and *The Mask II* and on television, *Headstart* and *Home and Away*.

Rebecca recently co-wrote and performed her own one-woman cabaret show, *Half Full*.

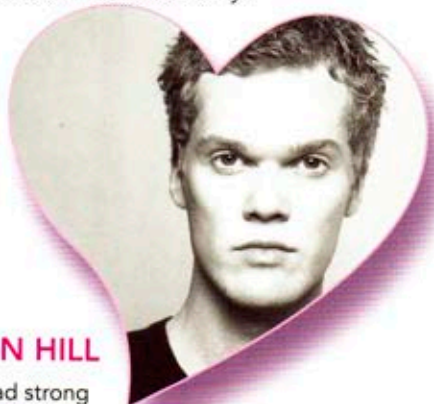
Rebecca is thrilled to be part of The Production Company's *Sweet Charity*.



ROSS HANNAFORD

Ross was most recently seen in Sydney playing Theo in *Pippin*, for Kookaburra. Ross commenced his professional career in musical theatre in the role of Tiny Tim in the Melbourne season of *Scrooge* 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 in 2006 he was invited by *Cirque Du Soleil* to Montreal to help create a character for their new touring production. Last year Ross appeared in The Production Company's *Camelot* and *Thoroughly Modern Mille*. As an accomplished performer Ross has trained in Dance Music and theatre, and achieved his Royal Academy of Dance Solo Seal award 2002.

He is a graduate of the Victorian College of the Arts (VCA) Secondary school and VCA Music Theatre. He currently teaches at Dance World studios & VCA and looks forward to an exciting season in *Sweet Charity*.



GLENN HILL

Glenn had strong performance training from the Brent Street School of Performing Arts, and Rodwells Studio of Dance in Sydney. He began his professional career at the age of 16,

appearing in *Jolson - The Musical*.

Glenn was an original cast member and Assistant Dance Captain on the Australian and Japanese tours of *We Will Rock You*. Most recently he appeared in *Pippin* - the debut production for Kookaburra.

Glenn's other performance credits include Royal Caribbean Cruise Lines and various corporate and television events.



SIMONE KAY

Simone began her professional career as a dancer touring internationally with Kylie Minogue. She has since enjoyed a diverse career in the entertainment industry, performing in national and international productions, TV Commercials and film clips including performances with such artists as Meatloaf, Sheena Easton, John Farnham and Tom Jones.

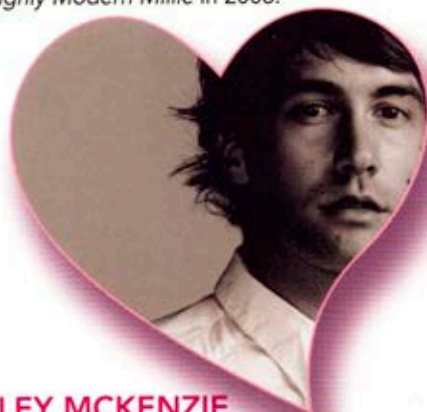
Theatrical credits include *Dusty*, *Grease The Arena Spectacular* understudying Marty, *Sisterella*, *Follies In Concert* and *Moonshadows*. Television credits include resident backing vocalist on Channel 9's *In Melbourne Tonight* and *Don't Forget Your Toothbrush*, *Top of the Pops* (UK), *ARIAS*, *Logie Awards*, *GMA*, *Hey Hey It's Saturday!*, *The Footy Show*, *Good Friday Appeal*, *Man O Man*, *It Takes Two* and *Dancing With The Stars*. Simone dedicates her performance to her family and friends for their continuous love and support.

BROOKE LOWERY

Brooke has studied many dance styles from a very early age, predominantly at the Hart School of Dance, which she now co-owns with her sister. Brooke completed a



Bachelor of Arts degree at Deakin University, majoring in modern contemporary dance and drama, whilst also attaining her SDA teaching diploma in both jazz and tap dance. Brooke's performance credits includes work with contemporary choreographers at Deakin and Monash Universities, television commercials for GTV9's *Family Feud* and *The Footy Show*, lifestyle photo shoots for BMW motors and the New Quay Docklands, as well as working extensively for Crescendo Entertainment, Joanne Adderley Promotions and Danni Kay Promotions. This is Brooke's second show for The Production Company after appearing in *Thoroughly Modern Millie* in 2006.



ASHLEY MCKENZIE

Ashley began training at the age of 17 at Danceworld 301 in Melbourne. Ashley has worked extensively in the commercial and corporate industries, establishing himself as a well respected dancer, teacher and choreographer.

Ashley made his theatrical debut in the Australian tour of *Saturday Night Fever* playing the roles of *Dino* and *Joey*. Ashley then moved to Japan to join the cast of a new production of *Wicked The Musical* at Universal Studios.

Ashley would like to thank his phenomenal circle of friends & family for all their love and support. Special thanks to Anthony for meeting me and challenging me. Also thanks to my dear friend Hayley for 'everything'.

Ashley dedicates his performance in *Sweet Charity* to the memory of his late father, Bob.



JAMES MAXFIELD

Since graduating from the Brent Street School of Performing Arts, James has performed in the musicals *Grease - The Arena Spectacular* and *The Boy From Oz*. Most recently he appeared in *Alcina* for Opera Australia.

James has established himself as a highly regarded dancer with performances at major live events including *New Years Eve Live* with S2S, *NRL Grand Final*, *Australian Dance Awards*, *Sydney Swans Gala Dinner* with Caroline O'Connor, *Aria Awards* with Delta Goodrem and the *MTV Video Music Awards* with Fergie (Black Eyed Peas).

He has also worked with music artists including Kelly Clarkson, Guy Sebastian, Young Divas, TV Rock and Girlband.

James has choreographed various film clips and was assistant choreographer on *Back to the 80s* for Neil Gooding Productions. James is also co-creating/choreographing a new dance show called *The Next Step*.

James would like to thank his family for all their patience, love and support.



MUTU JESSE MALCOLM

Mutu is excited to be cast in this production of *Sweet Charity*, his Australian theatre debut. Mutu is of Maori descent and hails from the Te Arawa and Ngati Tuwharetoa iwi of Rotorua.

Since completing his studies in Musical Theatre at the Wellington Performing Arts Centre (NZ), Mutu decided to further his performance skills and experience by enrolling in Dance World Studios' Diploma in Dance (Technique). His decision to undertake the course was the impetus for his relocation to Melbourne. Although this is Mutu's first performance in Australia, he has worked continuously in New Zealand and was cast in the premiere production of *Beauty and the Beast* (Showbiz Entertainment), *The Magic Flute* (NZ Opera) and numerous corporate and stadium events. Mutu would like to acknowledge his friends and family for their continued support.



NATHAN PINNELL

Nathan began performing at a very young age. He trained in dancing with the Bev Palmer Dancers and the Victorian College of the Arts Secondary School, acting classes with the St. Martin's Youth Theatre and singing and piano lessons with various teachers. Nathan was cast in two Opera Australia productions, *Falstaff* and *Manon Lescaut*. He has strutted down the catwalk for various designers and danced on the television hit-series, *It Takes Two*.

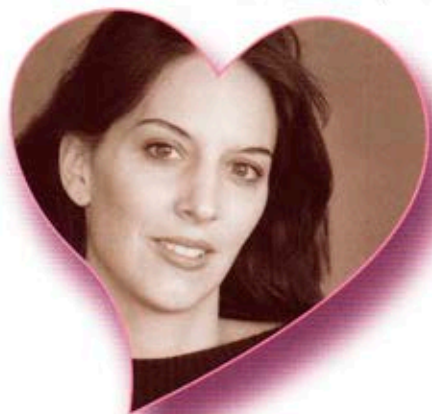


Original Pop Diva, in which she understudied the title role of Dusty and *We Will Rock You*, understudying the three female lead roles.

Lucinda has travelled internationally with numerous children's entertainment productions and performed in the Sydney Olympic Games Opening Ceremony. As well as appearing as a vocalist at countless corporate events, Lucinda appeared at the *Australian Idol* finale concert in 2004 and can be seen in the feature film, *Mask II*.



His musical theatre debut was in The Production Company's *The Music Man* when he was just 15. He then toured Australia and Japan with *We Will Rock You* (Ensemble). At 18, he was part of the original Australian production, *Dusty: The Original Pop Diva* (Young Tom/Ensemble) and recently joined *We Will Rock You* again in Japan (Swing). In his spare time, Nathan enjoys composing his own music and teaching all facets of dance. Nathan is thrilled to be involved with *Sweet Charity* and would like to thank his family and friends for their total love and support.



HESTER VAN DER VYVER

Hester has recently returned from eighteen months in Paris where she studied at the international drama school Ecole Jacques Lecoq. Prior to that she appeared in *High Society*, *Anything Goes*, *Call Me Madam* and *Funny Girl* for The Production Company, the Australian tour of *Cabaret the Musical* (IMG) and *Crazy for You* (Gordon/Frost). She is currently completing a master's in international politics at Melbourne University

LUCINDA SHAW

Lucinda trained at Brent Street Studios and completed the Full time Performing Arts Course in 2003. She has also completed the NIDA Young Actors Course and studied with various renowned vocal and acting coaches. Most recently Lucinda appeared in *Pippin*, the inaugural production for Peter Cousins' National Music Theatre Company, Kookaburra. Other theatre credits include *Dusty - The*



NANCYE HAYES

Director

Actor, dancer, singer, choreographer and director Nancye Hayes OAM began her career in JC Williamson's production of *My Fair Lady* in 1961. However it was the title role in *Sweet Charity* in 1967 that established her name. Since then she has sung and danced her way through a cavalcade of musical successes including *Pippin*, *Irene*, *Annie*, *Chicago*, *Sweeney Todd* and *Nine*. She won a Victorian Green Room Award, the Norman Kessell Memorial Award and the Sydney Theatre Critics' Circle Award for Best Actress for her performance in *Guys and Dolls* and a MO Award for *42nd Street*. Her other stage credits include *Broadway Bound*, *Showboat*, *Same Time Next Year*, *The Glass Menagerie*, *Steel Magnolias*, *Stepping Out*, *Follies in Concert*, *The Music Man*, *The Snow Queen*, *Eureka* and *Oklahoma!* and the Sydney Theatre Company's revival production of *Summer Rain*.

Nancye is currently on a break from the *Six Dance Lessons in Six Weeks* tour with Todd McKenney. This is a return engagement, after a hugely successful sell out 2006 season for The Ensemble. The tour will resume later this month.

As a director, Nancye's credits include *Crazy for You* and *The World Goes Round* (Western Australian Academy of Performing Arts), *Australia's Leading Ladies Concert* (Brisbane Festival), *The Wizard of Oz* (GFO/SEL/Macks Entertainment), *The 3 Divas* (Christine Dunstan Productions), *Annie* (GFO/SEL/Macks Entertainment) and *Gypsy* starring Judi Connelli (The Production Company).

Nancye's choreographic credits include *My Fair Lady* for Victoria State Opera (Melbourne, Sydney and Brisbane seasons), *Falsettos* for Sydney Theatre Company and *Guys and Dolls* for NIDA.

Nancye's first cabaret show *Nancye with An E*, written and directed by Tony Sheldon, has played throughout Australia and is available on CD.

Nancye is honoured to have received two Lifetime Achievement awards – from the Variety Club in 1997 and from the Green Room Awards Association in 2003.



ROSS COLEMAN

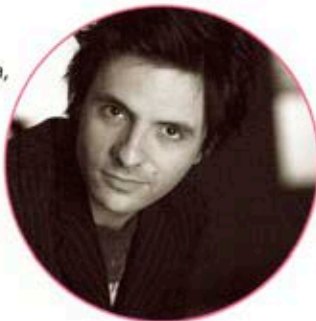
Choreographer

Ross' first musical was the original Australian production of *Grease* in 1972. Since then he has worked extensively on major Australian and International musicals and theatre productions. As a director, Ross' work includes *The Music Man* and *Bye Bye Birdie* for The Production Company both receiving Green Room Award nominations, the operas *Turandot* and *Norma* for The Canterbury Opera in New Zealand and *Shout!* the 2003 regional tour.

In 2004 he directed *Merrily We Roll Along* for WAAPA and in 2005 *Shout!* for the MS Society in Adelaide. In 1998 Ross was the Associate Director for Company B's *Trouble In Tahiti*, *Love Burns* and in 2006 he co-directed *Tomfoolery* with Simon Phillips for the Melbourne Theatre Company (MTC). Most recently Ross directed *Pippin* for Kookaburra. Ross has choreographed numerous musicals including *Priscilla Queen of the Desert – The Musical*, *Funny Girl*, *How To Succeed In Business Without Really Trying*, *Grease*, *Shout! The Musical*, *The Rocky Horror Show*, *Chicago*, *I'm Getting My Act Together* and *Taking It On The Road*, *The Stripper*, *The Conquest Of Carmen* Miranda, *Summer Rain*, *Jonah Jones*, *Company*, *The Threepenny Opera*, *Merrily We Roll Along*, *Miracle City*, *The Doll's House* and *The Republic Of*

Myopia (Sydney Theatre Company). *High Society*, *Company*, *The Seagull*, *Great Expectations*, *Urinetown* and *The 25th Annual Putnam County Spelling Bee* for the MTC.

International work includes the English national tour of *High Society*, *The Demon* at Bregenzerfestspiel Austria and the Zurich Opernhaus, *The Merry Widow* and *Friedrichstaadtplatz* in Berlin, St Petersburg Music Hall and *Pomp, Duck and Circumstance* in Berlin and New York. Ross has received the Helpmann Award for Choreography for *Dusty* and Green Room Awards for Choreography for both *Shout!* and *Dusty*. In 2007 Ross has been nominated for Helpmann Awards for his choreography of the musicals, *Pippin* and *Priscilla, Queen of the Desert*.



JOHN FOREMAN Musical Director

John Foreman is one of the hottest and most respected musical directors in Australia, with an impressive list of credentials. John has been a fixture in Australian entertainment for over 15 years and holds the record as the youngest MD on Australian television, beginning his career aged 19 as musical director on *Good Morning Australia*, where he tinkled Bert Newton's ivories for over 12 years. However, it has been his musical genius and supportive style on *Australian Idol* that has raised his profile to new heights. In 2003 became the resident Musical Director for the Christmas night of nights *Carols By Candlelight* and in December he will return for his seventh year as host of the ABC TV's *School Spectacular*.

John has also achieved acclaim for his song writing abilities. His song *Melbourne Girl* was performed by Vanessa Amorosi at the closing of the 2002 Commonwealth Games, and Tina Arena's *The Flame* was chosen as the anthem

for the Sydney 2000 Olympic Games. In December 2006 he penned a new song for Jose Carreras, *Light The Way*, which was performed at the Opening Ceremony as the anthem of the 15th Asian Games in Doha.

A respected jazz musician internationally, John is also a respected studio producer working with the likes of Guy Sebastian, Shannon Noll, and in 2004 with Marcia Hines on her album *Hinesight - Songs of the Journey*. John produced *Idol* finalist Anthony Callea's record breaking single *The Prayer*, which won an ARIA Award for becoming Australia's highest selling single. He has toured with many greats, including the legendary Shirley Bassey.

John recently released his first book titled *John Foreman - Your Guide to Unlocking the Australian Music Industry*, and has become host of his own television show, *The Big Night In*, which features interviews and music from local and international guest artists.

John is no stranger to The Production Company, featuring as Musical Director in the 2001 production of *Anything Goes* and then the 2002 production of *Hello, Dolly!*. He is delighted to be returning to Melbourne's State Theatre.



SHAUN GURTON Set Designer

Shaun began his career as an actor and director before becoming a Designer in the early 1970's. As a freelance Designer he has designed many productions for the major theatre and opera companies in Australia. He has designed many premiere productions for some of the leading playwrights in Australia.

From 1990-94 He was Associate Director/ Designer for the State Theatre Company Of South Australia.

In 1991 he was invited to be Guest Designer for the Peoples Arts Theatre in Shanghai. He

recently designed *Verona* in Buenos Aires. and *The Circus of a Thousand Faces* in the Netherlands. In 1994 he was Festival Designer for The Adelaide Festival of Arts.

Recent productions include *Entertaining Mister Sloane*, *Festen*, *King Lear*, *Cheech*, *Inheritance*, *Bombshells* for the Melbourne Theatre Company and *Myth Propaganda and Disaster* for Malthouse. *Red Dog* for Black Swan theatre.

Shaun designed *Cheech* in 2006 and this year *Romeo and Juliet* for The Centaur Theatre in Montreal. He has been nominated many times for the Green Room awards and has won for *Steaming*, *Masterclass*, *Rivers of China* and this year for *Festen*.

In 2003 he was awarded the John Truscott award for Excellence in Design. In 2004 and 2006. He was nominated for Helpmann awards for his designs of *Inheritance* and *King Lear*.



KIM BISHOP

Costume Designer

Kim has worked as Wardrobe Supervisor on ten of The Production Company shows. He is excited that this year, *Sweet Charity* and *42nd Street* will be his first as Costume Designer.

For over 20 years Kim has been involved in the theatre industry. He has toured as Head Of Wardrobe on many large scale musicals including *The King & I*, *Joseph & The Amazing Technicolor Dreamcoat*, *South Pacific*, *The Rocky Horror Show*, *Aida - The Spectacular*, *Crazy For You*, *The Merchants Of Bollywood* and *Singin' In The Rain*. The all Australian, world premiere seasons of *The Boy From Oz*, and recently, *Dusty - The Original Pop Diva*, were particular highlights.

He dressed on *The Producers - The New Mel Brooks Musical*, *Grease*, *Shirley MacLaine*, *Sugar Babies* and *Guys & Dolls* to name a few, made costumes with legendary costumer Bob Murphy and for some years had the pleasure of

touring the world as Wardrobe Manager with *Torvill & Dean* and their international ice skating companies, playing venues everywhere from his home town Melbourne to Las Vegas, Madison Square Gardens and Wembley.

SYSTEM SOUND

KELVIN GEDYE

MARK BENSON

NICK REICH

Sound Design



System Sound have designed and provided the sound for all of The Production Company's shows since its inception. Engineers, Kelvin, Mark and Nick are together responsible for the sound in this production of *Sweet Charity*.

KELVIN GEDYE has worked for System Sound since 1982 on numerous musicals including the original Australian productions of *Cats*, *Les Miserables* and *The Phantom of the Opera* as mix engineer, Sound Supervisor and Associate Sound Designer for the Australasian tour. Kelvin's work on *Sweet Charity* will be his sixth involvement with The Production Company, having previously supervised the sound for *Mame* in 2000, designed the sound for *Mack & Mabel* in 2001, *The Music Man* in 2002 and *Bye Bye Birdie* in 2003.

MARK BENSON who joined System Sound in 1996, is responsible for the orchestral sound on for *Sweet Charity*. With System Sound, Mark has designed, supervised and mixed many concerts and special events, including the *Spray Farm Festivals*, concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra. Mark was also the Orchestral Sound designer for The Production Company's *South Pacific* and *Kiss Me, Kate*.

NICK REICH is responsible for the sound effects for *Sweet Charity*. Nick joined System in 1988, as Sound Operator on *Les Miserables*, *The Phantom of the Opera*, *High Society*, *Five Guys Named Moe*, *Jesus Christ Superstar* (Korea), and MTC's *Into the Woods* among many others. He has been involved in the Sound Design for the Australian tent tour of *Cats*, The Production Company's *Guys & Dolls*, *Kiss Me, Kate*, *Thoroughly Modern Millie*, *The Producers - The New Mel Brooks Musical* and *Titanic The Musical*.



PAUL JACKSON

Lighting Designer

Paul works for Melbourne based firm The Flaming Beacon as a theatre, architectural and events lighting designer.

His design work for performance includes lighting designs for The Australian Ballet, Royal New Zealand Ballet, Melbourne Theatre Company, West Australian Ballet, Malthouse, Ballet Lab, not yet it's difficult performance group, Oz Opera, Chamber Made Opera and many others.

Paul has lectured in design and associated studies at the University of Melbourne, RMIT University, NMIT and Victorian College of the Arts. Paul has worked as a project technical and production manager for Melbourne City Council, Arena Theatre Company and many others and was the Outdoor Programme Co-Ordinator for the 1999 Melbourne International Festival. He has toured projects to Korea, Taiwan, Denmark, Germany, Slovenia and Austria.

In 2000, Paul, with the support of the Australia Council, undertook a work-study at The Banff Centre in Canada, where he was Associate Lighting Designer to Harry Frehner on the Banff Festival Dance Programme.

Paul has been nominated for numerous Victorian Green Room Awards for set and lighting design and was the winner of the Best Lighting (Opera) Award for 2004, Best Design (Cabaret) 2005 and Best Lighting (Drama) 2006. A key creative team member on numerous award-winning shows, and a Helpmann Awards nominee, Paul was also named in the Arts and Entertainment section of The Bulletin's Smart 100 for 2004. Paul is an Artist-in-Residence at Malthouse Theatre in 2007.



YVETTE LEE

Assistant to Mr Coleman

After completing a Full Time Performing Arts Course at Dance Factory, Yvette has enjoyed a diverse career working in all facets of the entertainment industry. Her theatre credits include *How to Succeed in Business Without Really Trying* (The Production Company), *Don Giovanni* (VSO), and the world premiere of *Dusty – the Original Pop Diva*, where she was assistant to Choreographer Ross Coleman and also Dance Captain.

Her television credits include GTV9's *Starstruck* and *Abba Mania* where she appeared as a Principle Dancer and has also featured on *The Logie Awards*, *Raw FM* and film clips such as *Follow Your Dreams* and *Grip*.

Yvette has spent time as Dance Captain with P&O Cruises and regularly performs in numerous corporate shows including her own *iLLUMINATA* laser light refraction show.

Yvette has choreographed for recording artists Deni Hines video/film clips and was also Choreographer to Ms Hines and dancers, for the *Sydney 2006 Mercedes Fashion Week*.

Yvette was Resident Choreographer for the *Taiwanese Wiggles* TV1 series and also for the Walt Disney Company touring shows through Australia and Asia. Yvette provided movement for *History Boys* (MTC) and has choreographed for *Comedy Inc* (GTV9) as well as Fashion Parades for Nike, Myer and Harpers Bazaar and the dance call backs for *So You Think You Can Dance*, *Grease*, with Co-Choreographer Trish Squire-Rogers.

Most recently Yvette has Choreographed Ricki Lee's latest video clip *Can't Touch It* and is thrilled to be once again assisting Ross on this production of *Sweet Charity*.

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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 peter.garnick@orchestravictoria.com.au



the Arts Centre

The Arts Centre

PO Box 7585
ST Kilda Road
Melbourne Vic 8004
Telephone: (03) 9281 8000
Facsimile: (03) 9281 8282
www.theartscentre.net.au

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

FOR YOUR INFORMATION

The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary. The Trust reserves the right of refusing admission.

Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.

In the interests of public health, the Arts Centre is a smoke-free area.



The Production Company

Level 39, 55 Collins St
Melbourne Victoria 3000
P: 03 9921 7135
F: 03 9921 7177
Email: theproductioncompany@visy.com.au
www.theproductioncompany.com.au

Chairman	Jeanne Pratt AC
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“if they could see me now
That little gang of mine
I'm eating fancy chow
And drinking fancy wine...
All I can say is wow...
Tonight I landed POW
Right in a pot of jam
What a set-up, Holy Cow
They'd never believe it
if my friends could see me now”



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Level 39, 55 Collins Street, Melbourne VIC 3000

Tel: 03 9921 7135 Fax: 03 9921 7177

Email: theproductioncompany@visy.com.au Web: www.theproductioncompany.com.au