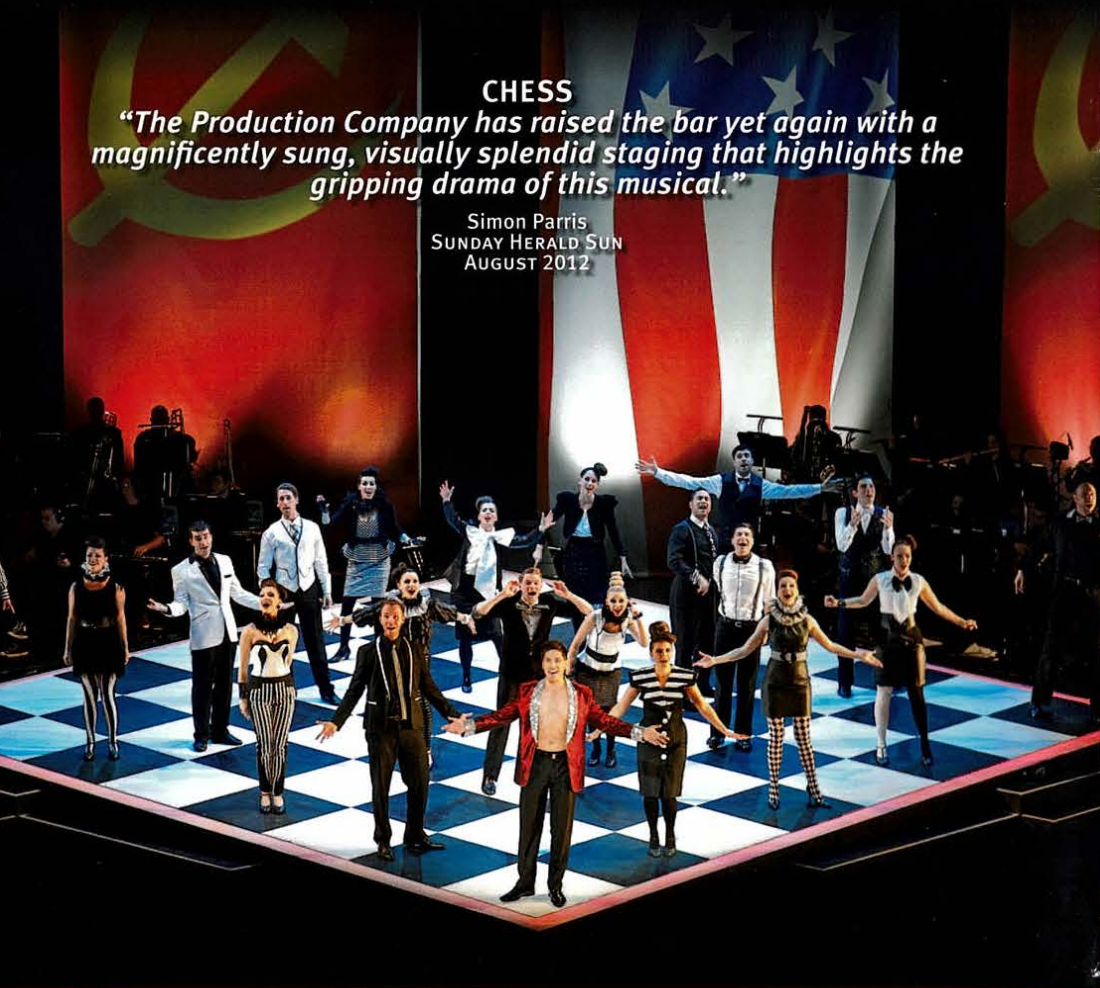


CHESS

"The Production Company has raised the bar yet again with a magnificently sung, visually splendid staging that highlights the gripping drama of this musical."

Simon Parris
SUNDAY HERALD SUN
AUGUST 2012



THE DATES FOR THE 2013 MUSICALS ARE:

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SEASON 2
21 - 25 AUGUST

SEASON 3
30 OCTOBER - 3 NOVEMBER



**PROMISES,
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THE PRODUCTION COMPANY
presents

PROMISES. PROMISES

Book by
NEIL SIMON

Music by
BURT BACHARACH

Lyrics by
HAL DAVID

Based on the screenplay *The Apartment*
by **BILLY WILDER** and **I.A.L. DIAMOND**

Produced for the Broadway Stage by David Merrick

MARINA PRIOR MATT HETHERINGTON
TONY COGIN ROBERT GRUBB CHELSEA PLUMLEY
ANTON BEREZIN MARK DICKINSON PHILIP GOULD BARRY MITCHELL

AMY BERRISFORD DAVE BURROWS EMMA CLARK RACHEL COLE
JAN DI PIETRO STEVEN GRACE KIRSTEN HOBBS
MADELEINE MACKENZIE JESSICA MECHELSSEN MADELYN NOSEDA
NATHAN PINNELL SUE ELLEN SHOOK HESTER VAN DER VYVER DEAN VINCE

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Musical Director
Choreographer
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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, Arts Centre Melbourne is a smoke-free area.

WELCOME TO PROMISES, PROMISES

Welcome to *Promises, Promises*. The book was written by one of the all time great Broadway writers Neil Simon. The Production Company has previously had the pleasure of presenting three of his shows, *Little Me*, *Sweet Charity*, and *They're Playing Our Song*.

Who doesn't love the songs of Burt Bacharach? The US Recording Academy proclaimed him music's greatest living composer in 2008. No wonder, with 48 top ten hits, 9 number one songs and more than 500 compositions. And of course he wrote many of his hits with the wonderful lyricist Hal David. *Promises, Promises* was their first and only Broadway musical collaboration. Hal, sadly, died this year, but his memory will never die as his lyrics from his many standards live on for all of us to enjoy.

I am thrilled that Nadia Tass, one of Australia's great film and stage directors is working with us for the first time. Nadia is a gifted story-teller and our wonderful cast has adored working with her.

This is the seventh show Matt Hetherington has done for us. You can see why this handsome and talented leading man keeps being invited back. And how thrilling to team him with Marina Prior, Australia's leading lady of musical theatre. I don't think Marina has had enough opportunities to show her extraordinary comedic talent, although she certainly did in our productions of *Guys and Dolls* and *Dirty Rotten Scoundrels*. I know you will agree she has been given an opportunity to display, once again, her formidable full-range of brilliance in this show.

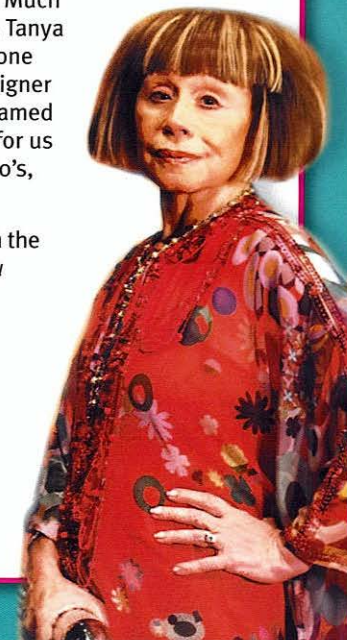
We welcome back Chelsea Plumley, Robert Grubb, Anton Berezin, Barry Mitchell, Mark Dickinson and Philip Gould and welcome to the newcomer to The Production Company, Tony Cogin.

Maestro Guy Simpson has conducted eleven of our productions. Much in demand all over the world, he is back after a three year break. Tanya Mitford has performed in many of our shows but this is the first one she has choreographed for us. The talented, young costume designer Isaac Lummis is making his debut with the company. We have teamed him with set designer Andrew Bellchambers, whose last design for us was for *Kismet*. I think their totally modern take on the early 1960's, lit by the clever Martin Kinnane, is wonderful.

As for our sponsors and donors, in the words of one of the songs in the show, *However you are, deep down whatever you are, whoever you are, I love you* – because we couldn't do this without you.

Jeanne Pratt AC
CHAIRMAN
THE PRODUCTION COMPANY

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Marina Prior

Fran Kubelik

Marina Prior is regarded as Australia's leading lady of musical theatre.

She has played leading roles in *The Pirates of Penzance*, *Cats*, *Les Miserables*, *Anything Goes*, *The Phantom of the Opera*, *West Side Story*, *The Secret Garden*, *Show Boat*, *The Merry Widow*, *The Witches of Eastwick*, *Noises Off*, *Annie Get Your Gun*, *The 25th Annual Putnam County Spelling Bee*, *The Hypocrite*, *Guys And Dolls*, *Dirty Rotten Scoundrels* and, most recently, *Mary Poppins*.

Marina is well known to television audiences through her appearances on *Carols by Candlelight* and as a judge on Channel Seven's *It Takes Two*.

Marina's recordings include *Leading Lady* (which reached platinum status), *Aspects of Andrew Lloyd Webber* (which reached gold status and for which she was nominated for an ARIA award), and *Somewhere – the Songs of Sondheim and Bernstein*.

Her concert engagements include performances with the major orchestras throughout Australia, including a national tour with international tenor José Carreras.

Marina has won numerous awards for her performances, as well as an Advance Australia Award for her contribution to the performing arts. Marina has been honoured with induction into Australia's 100 Entertainers of the Century.

Marina most recently released her new album - *Both Sides Now*.



Drawings of Costume Designs by Isaac Lummis for *Promises, Promises*,



Matt Hetherington

Chuck Baxter

This is Matt's seventh production for The Production Company having previously starred in *Hair*, *South Pacific*, *Sweet Charity*, *Damn Yankees*, *Dirty Rotten Scoundrels* and *Sugar*.

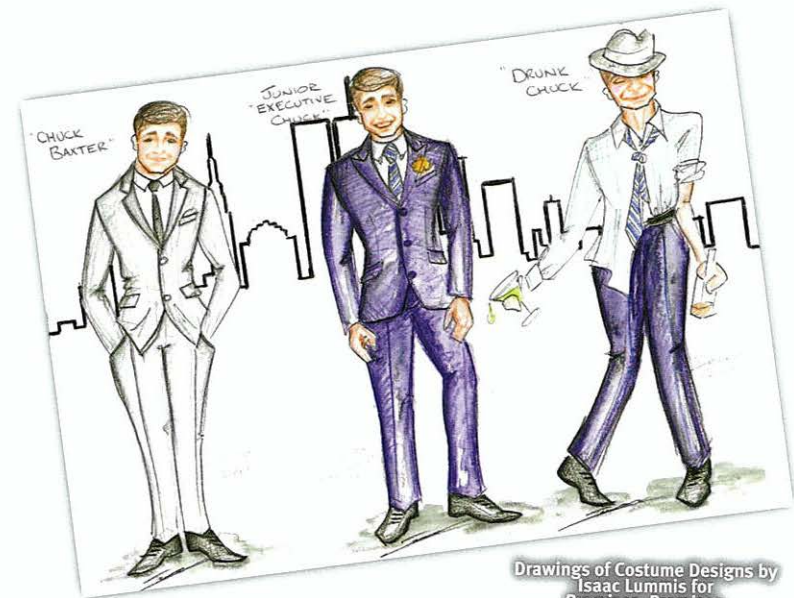
Matt has performed as a feature vocalist all across Australia and around the world as a soloist and with his band (The Matt Hetherington Band). Earlier this year he was a participant in the hugely successful TV program *The Voice* as a finalist on Team Delta.

Matt is a multi-award winning musical theatre actor having won a Helpmann Award for *The Full Monty* and Green Room Awards for *Dirty Rotten Scoundrels* and *Next To Normal*. He has starred in numerous other productions including *Shane Warne – The Musical*, *Flowerchildren* and *Happy Days*, *The Arena Spectacular*. On television he has guest starred in *City Homicide*, *Stingers* and *Marshall Law* and the soon to be screened *The Dr Blake Mysteries*.

Matt considers his greatest production has been his new son, Oscar born July 4th this year. He dedicates this performance to little Oscar and his gorgeous wife Melissa.

Visit www.matthetherington.com

www.facebook.com/matthetheringtonmusic



Drawings of Costume Designs by Isaac Lummis for *Promises, Promises*,

Tony Cogin

J D Sheldrake

Tony is a graduate of UWS Theatre Nepean and most recently performed in the world premier of *Moonshadow*. His theatre credits include *Dr Zhivago*, *Calendar Girls*, *Man of La Mancha*, *An Ideal Husband* (GFO), *A Midsummer Night's Dream* (WildRumpuS), *The Wind in the Willows* (ASC), *Sunset Boulevard*, *Billy Elliot* (Billy Australia), *Titanic* (Seabiscuit Productions), *Dirty Dancing* (Jacobsen), *All Of Me* (Legs On The Wall), *Only Heaven Knows*, *Relative Merits* (Stables), *The Club* (Marian St) *How to Train Your Dragon* (Global) and *Footloose* (GFO).

Television credits include the ongoing role of Dr Lieberman in series one and two of *Dance Academy*, *Cops LAC*, *All Saints*, *Home and Away*, *Blue Heelers*, *Life Support*, *CNNNN*, *Headstart*, *Water Rats*, *GP* and *Blue Murder*. Tony's most important role is as husband to his gorgeous wife and dad to his wild and fantastic kids.

Robert Grubb

Dr Dreyfuss

Since graduating from NIDA in 1978, Robert has worked extensively in theatre, film and television. Robert performed in *My Fair Lady* as Alfred Doolittle for Opera Australia, the title role in Ken Hill's *The Phantom of the Opera* and as Pop in *We Will Rock You*, which toured Australia and Japan and earned him a Helpmann Award. Other theatre credits include *Shane Warne - The Musical*, *Mame*, *Sunset Boulevard*, *M. Butterfly*, *Company*, *Into The Woods*, *The Resistible Rise*, *Enoch Arden*, *A Little Night Music*, the 2001-2002/2009-2010 tours of *Mamma Mia!* playing

the role of Harry, David Williamson's *Don Parties On* and most recently, *Moonshadow*.

Robert's film credits include *Waiting at the Royal*, *Paradise Road*, *Mad Max Beyond Thunderdome*, *Robbery Under Arms*, *Phar Lap*, Peter Weir's *Gallipoli* and *My Brilliant Career*, for which he was nominated for an AFI Award for Best Supporting Actor.

One of Robert's most memorable roles was in the popular television series *The Flying Doctors* which led to roles in *McLeod's Daughters*, *All Saints*, *Curtin*, *MDA*, *The Secret Life Of Us*, *Seachange*, *After The Deluge*, *Salem's Lot* and most recently, *Miss Fisher's Murder Mysteries*, *Reef Doctors* and *Howzat*.

Chelsea Plumley

Marge MacDougall

Chelsea Plumley is an award-winning stage, cabaret and television actor. Her musical theatre roles include Amy in *Company*, Rizzo in *Grease*, Lyn in *Breast Wishes*, Jolene in *Dirty Rotten Scoundrels* and three roles for which she received Green Room Award nominations; Betty in *Sunset Boulevard* (TPC), Vivien in *Life's A Circus* and Lalume in *Kismet* (TPC).

Her first cabaret show, *Chelsea Plumley In Concert*, debuted at the Sydney Opera House in 2000. A season in New York followed with rave reviews and a five city tour of India. In 2003, after hosting and starring

in the Sydney Cabaret Convention, Chelsea toured *Live & Luscious* and received a GLUG award for Most Versatile Performance.

Whilst based in London Chelsea performed and hosted cabaret evenings, moonlighted as the West End correspondent for Australian radio program *Broadway @ Bedtime*, appeared in the short film *Angel* and played piano in London's top hotels including the Ritz, the Dorchester and the Millennium Mayfair.

Chelsea appeared as Rachel in Channel Ten's *Offspring* and Queen of the Fairies in Channel 9's children's television program, *Magical Tales*. More recently, she performed as guest accompanist on the series *I Will Survive*.

www.chelseaplumley.com

Anton Berezin

Eichelberger

Anton had his first professional acting engagement in *Larry's Song* at the Malthouse. He studied at the Actors' Centre and shortly after toured as Anthony Warlow's understudy in *The Secret Garden* during 1995-1996. He has since had roles in Australian productions of *Wicked*, *The Producers*, *Side Show Alley*, *Cabaret*, *Follies*, *Fiddler on the Roof*, *How To Succeed in Business Without Really Trying*, *Cats*, *Mack and Mabel*, *Anything Goes*, *Rain the Musical* and most recently *Doctor Zhivago* as the alternate lead.

On television, Anton has had guest roles in *Jack Irish*, *Neighbours*, *The Secret Life of Us*, *Marshall Law*, *MDA* and *Miss Fisher's Murder Mysteries*.

Mark Dickinson

Mike Kirkeby

Mark has just returned from London, where he appeared in numerous shows, including Irving Berlin's *White Christmas*, Disney's *High School Musical*, (original UK) *The Drowsy Chaperone* (original West End) and *Les Miserables* with a performance at Windsor Castle for the Royal Family. His most recent performance with The Production Company was as Alexander Molokov in *Chess*.

Australian credits include *tick, tick... BOOM!* as Jon, *Cats* as Gus, *Mack and Mabel* (The Production Company) as Mr. Fox, *A Funny Thing Happened On The Way To The Forum* as Miles Gloriosus and Australian premieres of *Sunset Boulevard* and *Beauty and the Beast*.

Australian film and television credits include *Ned*, *South Pacific*, *The Damnation of Harvey McHugh*, *The Music of Andrew Lloyd Webber - Masterpiece* in Beijing, singing *Love Changes Everything*.

Mark dedicates his performance to his daughter Sian and the memory of his Mum, Sue.

Philip Gould

Jesse Vanderhof

Philip is a highly respected performer, both in Australia and overseas. He made his mark early in life, appearing on *Young Talent Time*. He has played major roles in countless shows around the world, including *Show Boat*, *42nd Street*, *Crazy for You*, *Follies*, *Street Scene*, *Annie*, *South Pacific* and *The Hatpin* to name but a few.

Immediately after *Promises, Promises*, Philip starts rehearsing the role of the Toymaker in *Chitty Chitty Bang Bang*. Late in 2013 he is producing a new show, *Top Hat, White Tie & Tales, Journey of a Song* and

Dance Man, which was created for him by Kate Lawson Gould.

Barry Mitchell

Dobitch

Barry's professional career spans more than thirty years in theatre, jazz, cabaret, comedy, radio and television. He is a graduate of the Victorian College of the Arts School of Opera. He sang the lead role of Vaudemont in the Australian premiere of Tchaikovsky's *Iolanta*, Levko in Rimsky-Korsakov's *Maynight* and the role of the Mayor in Britten's *Albert Herring*. In 2006 Barry travelled to the Netherlands for a number of concerts where he sang the tenor solos in Bach's *St John's Passion*.

For The Production Company, Barry appeared in the Sydney and Melbourne seasons of *The Boy From Oz*, playing the role of Wally Bell. He has also appeared in *Mame*, *Call Me Madam*, *Guys and Dolls*, *The Gilbert and Sullivan Show*, *How To Succeed in Business Without Really Trying*, *Mack and Mabel*, *Anything Goes* and *The Music Man*.

In 2000 Barry performed in two seasons of *Prodigal Son*, creating the role of Harry for the world premiere of this new Australian musical. Other productions include the Melbourne premiere of *Hello Again*, *A New Brain* and *The End of Civilization*, *Four dogs and a Bone* and Human resources for Act-O-Matic and Stella Entertainment's *Is There Life After High School?*

Barry's television appearances include the role of Donald Bardon on *Neighbours*, *Marshal Law*, *Good Morning Australia*, *The Middy Show* and *Hey Hey It's Saturday*.

Barry would like to thank his family and DTE for all their support.

PROMISES WELL KEPT

FRANK VAN STRATEN ENJOYS A BRIEF ENCOUNTER WITH A LANDMARK MUSICAL.

As we all know, *Promises, Promises* is a musical version of the brilliant Billy Wilder film *The Apartment*. But the show's back-story isn't that simple.

In fact, we can trace its lineage back to 1936, and to 'The Master' – Noël Coward.

In 1935 Coward conceived the idea of *Tonight at 8.30*, a collection of six short plays written for himself and Gertrude Lawrence. It was a typically novel idea: each performance would feature three of the plays. Following a provincial tryout, *Tonight at 8.30* reached London in January 1936. It was an immediate hit. After a few weeks, Coward decided to add another three plays to the cycle. One of them was called *Still Life*.

Still Life starts with an accidental meeting between a housewife, Laura, and a married doctor, Alec. An intense relationship develops and Alec 'borrows' a friend's apartment so they can continue to meet in secret. Coward later claimed, *Still Life* was the most mature play of the whole series.... I am proud to have written it.'

In 1945 Coward adapted *Still Life* for the screen. It became *Brief Encounter*, one of the most celebrated British films of its era.

American director Billy Wilder was a great admirer of *Brief Encounter*. He himself had wanted to make a film about adultery, but it wasn't until the 1950s, when Hollywood's strict production code was relaxed, that such a project became possible.

In 1959 Wilder had an enormous success with *Some Like It Hot*, which he directed and co-wrote and co-produced with I.A.L. Diamond. It had starred Marilyn Monroe, Tony Curtis and Jack Lemmon. Wilder and Diamond wanted to create another starring role for Lemmon – and that opened the door to *The Apartment*.



Billy Wilder directing Shirley MacLaine in *The Apartment*, 1960

As a starting point, Wilder borrowed Noël Coward's plot. He and Diamond combined this with echoes of a real life Hollywood scandal involving producer Walter Wanger, his actress wife Joan Bennett, and Jennings Lang, her high-profile agent. In 1951 Bennett and Lang had conducted a passionate affair in the apartment of a junior studio employee, and Wanger had shot and wounded Jennings. Diamond also drew on the experience of one of his friends, a man who broke up with his girlfriend, then found her suicided in his bed.

With Jack Lemmon, Shirley MacLaine and Fred MacMurray as its stars, *The Apartment* was a commercial and critical hit. It was nominated for ten Academy Awards, and won five, including Best Picture, Best Director and Best Screenplay. In 1994, *The Apartment* was deemed 'culturally, historically, or aesthetically significant' by the US Library of Congress and selected for preservation in the National Film Registry.

It was the brilliant playwright Neil Simon who thought of transforming *The Apartment* into a Broadway musical. Simon had written many



blockbuster Broadway comedies, as well as the musicals *Little Me* (1962) and *Sweet Charity* (1966). He put the idea to David Merrick, the mercurial Broadway producer whose long list of credits included *Hello, Dolly* (1964). At the time, Merrick was looking for a musical to block out memories of his 1966 disaster *Breakfast at Tiffany's*. Based on the much-loved Audrey Hepburn film, it had 'died' while still in previews.

Once Merrick had warmed to the idea, Simon suggested that Burt Bacharach and Hal David would be the ideal composers. Bacharach and David had 'the magic touch'. Their extraordinary string of hits already included 'The Story of My Life' (1957), 'Magic Moments' (1958), 'I Just Don't Know What to Do With Myself' (1962), 'Wives and Lovers' (1963), 'Anyone Who Had a Heart' (1963), 'Walk On By' (1964), 'There's Always Something There to Remind Me' (1964), 'What the World Needs Now' (1965), 'What's New, Pussycat?' (1965) and 'Trains and Boats and Planes' (1966).

Though Bacharach and David had never written for Broadway, they had already written a musical. On 7 December 1966 the US ABC network screened an odd little concoction called *On the Flip Side*. It was part of a now all-but-forgotten series of hour-long written-for-TV dramas, comedies and musicals lumped together under the banner *ABC Stage 67*.

Burt Bacharach and Hal David wrote the songs for *On the Flip Side*, in which Ricky Nelson played a washed-up rock star seeking to revive his crumbling career. The show created little impact, though a few died-in-the-wool Bacharach and David fans claim that it was the world's first rock musical. One of its songs, 'They Don't Give Medals to Yesterday's Heroes', was recorded by Dionne Warwick.

It took all of Merrick's considerable powers of persuasion to convince Bacharach and David to come on board. 'Merrick is very astute,' said Bacharach. 'He told me the theatre was going to change – that it had to open up to people to do their own thing. And he was thinking correctly.' Bacharach was also influenced by composer Jule Styne, who had said that a popular music composer had achieved nothing unless he had a successful Broadway musical to his credit.

It was Neil Simon who christened the show *Promises, Promises*; it was a bizarre choice as it had been used only six years before for a grubby Hollywood B picture in which Jayne Mansfield had infamously bared her bountiful breasts.

The 'legit' *Promises, Promises* followed the recent Broadway successes *How to Succeed in Business Without Really Trying* (1961) and *I Can Get it for You Wholesale* (1962), both of which explored devious ways to get ahead in the corporate world. What made *Promises, Promises* different – and groundbreaking – was its score, and the way it was performed. Bacharach and David wanted the theatre experience to replicate the unique sound they created in the recording studio.

This had its drawbacks. Bacharach and David were used to working in a studio until they obtained perfection – and the resulting single or album was there for all



Jack Lemmon, Shirley MaLaîne and Fred MacMurray in *The Apartment*, 1960



Ann Hilton as Fran Kubelik, Australia, 1970

time. They soon found that working for the stage was significantly different. After six or seven solid months they signed off on the score – only to find that it had to be revised and reworked, over and over. Songs were dropped or moved; new ones had to be written and added. Bacharach found the process tortuous, especially as he hated the necessary separation from his actress wife Angie Dickinson. She stayed in Beverly Hills with their young daughter, while he and David toiled away on the East Coast. David, in contrast, really enjoyed himself. 'I loved working on it,' he said. 'It was fun right from the start.'

Eventually, during the show's 'try-out' in Boston, Bacharach went down with pneumonia. While he was in hospital, the production team decided the second act needed a new number.

Hal David came up with a lyric cheekily incorporating the lines 'What do you get when you fall in love?/You get enough germs to catch pneumonia...' Bacharach responded with a memorable melody – and *Promises, Promises* got one of its most remembered songs.

The Broadway cast of *Promises, Promises* was led by Jerry Orbach as Chuck Baxter, Jill O'Hara as Fran and Edward Winter as Sheldrake. It was directed by Robert Moore. Michael Bennett, who choreographed, and Jonathan Tunick, who supplied the orchestrations, were at the start of what were to be brilliant careers. But the show's secret ingredient was its sound – it was designed by Bacharach and David's audio engineer, the legendary Phil Ramone, and replicated the sound that he created for their recordings – complete with a multi-channel mixer and backing singers in the pit.

On 1 December 1968 *Promises, Promises* made its Broadway debut at the Shubert Theatre. *The New York Times* hailed 'The wittiest musical in years... Mr Bacharach introduced to Broadway not only the insistently rhythmic, commercial-jingle buoyancy of 1960s soft-core radio fare, but also a cinematic use of Teflon-smooth, offstage backup vocals.' *The New York Post* called it 'A musical comedy of exceptional quality... witty and sparkling'. UPI agreed: 'One of the happiest events on Broadway in a long time.'

Promises, Promises was nominated for seven Tony Awards and garnered two – Best Actor (Jerry Orbach) and Best Featured Actress (Marion Mercer).

The show played to packed houses for just short of four years, closing after 1281 performances. A touring company trundled around the United States for several years.

In 1969 *Promises, Promises* was produced in London with Tony Roberts and Betty Buckley in the leads. It had a 560-performance run. Sean Hayes and Kristen Chenoweth headed the cast of a major Broadway revival in 2010. For this production the score was boosted by the addition of two more Bacharach-David standards, 'I Say a Little Prayer' and 'A House Is Not a Home'.

Promises, Promises reached Australia in 1970, thanks to 'The Firm' – J.C. Williamson Theatres Ltd. As was usual in those days, the stars were imports: Orson Bean and Ann Hilton. Mr

Sean Hayes and Katie Finneran, Broadway, 2010



Bean's Broadway credits included two David Merrick shows, *I Was Dancing* and *Subways are for Sleeping*, which had earned him a Tony Award nomination. Chicago-born Ann Hilton was already familiar face on the Sydney club scene and in TV variety.

The secondary leads were played by local stars Bruce Barry and Nancye Hayes – who would have been more than capable in the leading roles. Among the featured players were Lesley Baker, Joan Brockenshire, Neville Burns, Gail Esler, Clive Hearne, Gordon McDougall, John Preston, Judith Roberts, Isabel Ryan, Brendan Tobin and Richard Webb.

The director was Fred Hebert, whose previous JCW credits included *Sweet Charity* (with Nancye Hayes) and *Funny Girl* (with Jill Perryman and Bruce Barry).

Williamson's spent \$10,000 on new sound equipment, including 15 microphones, a 15-channel mixer, and a reverb unit. The mikes were installed along the front of the stage and in the pit, which housed an orchestra of 24 and four backing singers. The pit was covered to help simulate studio sound, while the conductor, Brian Buggy, was encased in a clear plastic bubble.

The show got off to a good start at Her Majesty's in Melbourne on 15 August 1970. *The Sun's* Howard Palmer said it had 'the funniest script of any musical I've seen,' Leonard Radic, in *The Age*, announced that 'The Promises were well kept,' but *The Australian's* Katharine Brisbane took objection to some of the language.

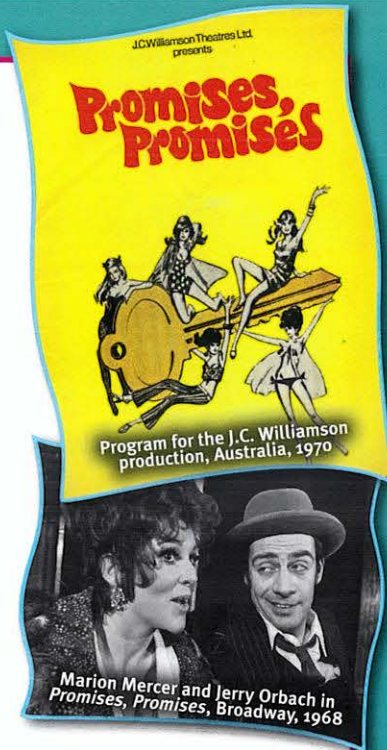
After nine weeks, *Promises, Promises* moved to the Theatre Royal in Sydney. Here the reception was not quite so rosy. *The Sydney Morning Herald's* Romola Costantino asked: 'Why is there no orchestra, but a very queer amplification with Brian Buggy tucked away under a plastic bubble like a gunner in a bomb turret, conducting invisibly produced sounds out of loud speakers.' This prompted a speedy response from Sydney G. Irving, Williamson's deputy general manager: 'There is certainly a live orchestra... this is a modern approach to give stereo sound, and it is how Mr Bacharach scored this particular show...'

Promises, Promises ran for twelve weeks in Sydney, but did not tour to other capitals. The principals returned home – Miss Hilton to the nightclub and summer stock circuit, and Mr Bean to several years touring the US in road companies of *Promises, Promises*, followed by a long career in Hollywood, culminating in the continuing role of Roy Bender in *Desperate Housewives*.

Promises, Promises is unique – a true 'one off', a stylistic bridge between the old Broadway and the new, introducing modern music and modern sound, and catching Neil Simon, Burt Bacharach and Hal David at the peak of their creativity. Neil Simon, of course, went on to write many more hit comedies but, for better or worse, *Promises, Promises* remains Bacharach and David's only Broadway score. David, it seems, would have been happy to continue, but not Bacharach. He found the creative journey exhausting, and he was not prepared to embrace the social and stylistic revolution wrought by *Hair* – which, ironically, grabbed the Best Musical Tony that might otherwise have gone to *Promises, Promises*.

That's show business.

© Frank Van Straten OAM, 2012



MUSICAL NUMBERS

Manhattan, 1962

ACT ONE

Overture	Orchestra
Half as Big As Life	Chuck
Upstairs	Chuck
You'll Think of Someone	Fran, Chuck
Our Little Secret	Chuck, Sheldrake
I Say A Little Prayer	Fran, Secretaries
She Likes Basketball	Chuck
Knowing When to Leave	Fran
Where Can You Take a Girl?	Dobitch, Kirkeby, Eichelberger, Vanderhof
Wanting Things	Sheldrake
Turkey Lurkey Time	Employees of Consolidated Life

ACT TWO

Entr'Acte	Orchestra
A Fact Can Be a Beautiful Thing	Chuck, Marge, Bar Patrons
Whoever You Are, I Love You	Fran
A Young Pretty Girl Like You	Chuck, Dr. Dreyfuss
I'll Never Fall in Love Again	Fran, Chuck
Promises, Promises	Chuck

What do you get when you fall in love?

You only get lies and pain and sorrow

So for at least until tomorrow

I'll never fall in love a- gain

No, no, I'll never fall in love again

CAST

(IN ORDER OF APPEARANCE)

Chuck Baxter
J. D. Shelldrake
Fran Kubelik
Eddie Roth
Mr Dobitch
Sylvia Gilhooley, Grace
Vivian Polansky
Mike Kirkeby
Ginger, Miss Della Hoya, Waitress
Mr Eichelberger
Dr. Dreyfuss
Jesse Vanderhof
Nurse Kreplinski
Nurse, Secretary, Helen Shelldrake
Doctor, Eugene, Night Watchman
Karl Kubelik
Miss Olson
Diane, Orchestra Voice
Shelly, Orchestra Voice
Milly, Orchestra Voice
Rochelle , Orchestra Voice
Intern
Young Man
Marge MacDougall

MATT HETHERINGTON
TONY COGIN
MARINA PRIOR
DEAN VINCE
BARRY MITCHELL
MADELEINE MACKENZIE
AMY BERRISFORD
MARK DICKINSON
EMMA CLARK
ANTON BEREZIN
ROBERT GRUBB
PHILIP GOULD
JAN DI PIETRO
SUE ELLEN SHOOK
DAVE BURROWS
DEAN VINCE
HESTER VAN DER VYVER
RACHEL COLE
KIRSTEN HOBBS
JESSICA MECHIELSEN
MADELYN NOSEDA
STEVEN GRACE
NATHAN PINNELL
CHELSEA PLUMLEY



I said, Miss Kubelik, that I absolutely adore you.



Violins	Matthew Hassall Jessica Bell Olga Vakoussevich	Trumpets	Greg Spence Michael Fraser Rob Smithies
	James Steendam	Trombones	Scott Evans Simon Scerri
Celli	Alison Both Blair Harris	Horn	Anton Schroeder
Bass	Matt Thorne	Percussion	Conrad Nilsson
Reeds	Tony Hicks Stuart Byrne Martin Corcoran Carlo Barbaro	Guitars	John Paine Simon Patterson
		Drums	Dean Cooper
		Piano	Andrew Patterson

PRODUCTION CREDITS

Technical Director
Production Manager
Company Manager
Stage Manager
Assistant Stage Manager
Wardrobe Supervisor
Head of Wardrobe
Wigs
Repetiteur
Sound Mix Engineer
Stage Sound Technicians

Radio Mic Engineer
Set Construction
Lighting Equipment

David Miller
Mel Robertson
Graeme Haddon
Ned Matthews
Ashlee Hints
Kim Bishop
Melinda Brodie
Corrine Day
Andrew Patterson
Simon Gregory
Sarah Trevorrow
Jackson Scandrett
Cameron Herbert
Malthouse
PRG

SECONDMENTS

Stage Management
Wardrobe
Music

Elizabeth Bloxsom (NIDA)
Stephanie Hains (WAAPA)
Anthony Cardamone (Conservatorium of Music, University of Melbourne)

Thank you

Frank Van Straten OAM for the program article
Colin Page and Jeff Busby for photography
Tristan Seebohm and Susan Skinner - wardrobe makers



Amy Berrisford

Since graduating from Dance World Studios in 2004, Amy has worked consistently in musical theatre, television and film. Her theatre credits include the Asian tour of *We Will Rock You* (Louise Withers Entertainment), the role of Rosie in *Sweet Charity* (The Production Company), *Guys and Dolls*, where she covered Havana Girl (ATG) and the Australasian tour of *Chicago*, where she played the role of June/Velma Cover (GFO). Her television and film credits include the Australian film *Boytown* (Assistant Choreographer), Channel 7's *TV Turns 50*, where she performed alongside the judges from *Dancing With The Stars* and Foxtel's *The Singing Office*. Amy is thrilled to be back with The Production Company and would like to thank her family and friends for their ongoing love and support.



Dave Burrows

Dave graduated from WAAPA in 2008 where his performance highlight was playing Jud Fry in *Oklahoma!* Professional credits include Opera Australia's *Lady Macbeth of Mtsenk* and *Aida*, Crown Casino as the lead singer in *Twelve Days of Christmas*, *Scooby Doo Live!*, *The New Black* (Auspicious Arts Projects workshop) and most recently, touring as Captain Feathersword for The Wiggles. For The Production Company, he has performed in *Kismet* and *Chess*. Dave would like to dedicate this season to his Nan.



Emma Clark

Emma always knew, from her earliest memories, that all she ever wanted to do was dance. She began lessons at the age of five and trained at the Jane Moore Academy of Ballet, later furthering her training at Patrick Studios where she graduated from the full-time, Performing Arts Course in 2009. Emma made her musical theatre debut in 2010 as Cassandra in the Australasian tour of *CATS*, understudying the role of Bomballeria. She also appeared in *Rock of Ages*, which won the Green Room Award for Best Ensemble in 2011. For The Production Company, she has appeared in *The Boy From Oz* and *The Producers*. She has also performed in *Le Grande Cirque* (Dance Captain), *Ooh la la cabaret de Paris* featuring Marissa Burgess and the M2 Australian touring production of *Viva Las Vegas*. Television credits include *Carols by Candlelight*, *Hey Hey It's Saturday*, *Mad As Hell* and *The Good Friday Appeal*. Emma is delighted to join this cast and would like to thank her family, friends and teachers for their endless love and support. You know who you are!



Rachel Cole

Rachel recently graduated from ED5 International in Sydney. She has worked under Bruce Beresford, Gale Edwards and Benedict Andrews at Opera Australia in *La Boheme*, *The Love of the Nightingale*, *The Marriage of Figaro* and *Die Tote Stadt*. Prior to this, she toured with Brainstorm Productions and sang backing vocals for both James Morrison and Grinspoon at Homebake and was a grand finalist in the recent Australian Cabaret Competition. Rachel also has a degree in Psychology from the University of Sydney. Rachel is extremely delighted to return to The Production Company to work in *Promises, Promises* after recently appearing in *Chess*. She owes heartfelt thanks to William Forsythe for teaching her the craft, friends and family for support and God for everything else.



Jan Di Pietro

In 2008, Jan graduated from The American Academy of Dramatic Arts in New York, where he won the Charles Jehlinger Award for excellence in acting.

Since then he has worked in the United States with lead roles in *I am Jim Thompson*, *How He Lied To Her Husband*, *The Browning Version*, *Night Must Fall*, *What The Butler Saw* and *Cloud Nine*. He also featured in *Sweet Charity* (Dance Captain), *The Producers* and *Far Out!* Prior to his American training, Jan trained in dance at VCASS. For The Production Company he has appeared in *The Music Man* and *The Boy From Oz*. Jan's television credits include *John Safran Vs God* and *Charles Bean's War*.



Steven Grace

Steven is an award winning performer who has choreographed for artists including Caroline O'Connor and Julio Iglesias. His West End credits include *Priscilla Queen of the Desert* (Assistant Dance Captain) and *Chicago* (cover Billy Flynn and Amos Hart). Australian credits include the roles of Aaron and Fred Casley (Green Room Award) in *Chicago*, where he also worked as Assistant Dance Captain, *The Boy From Oz* for The Production Company, Dein Perry's *Steel City*, which toured to Radio City Music Hall, *Fame* and *We Will Rock You*. Film roles include Luke in *Strictly Ballroom* and the Lead Tango Dancer in *Moulin Rouge*.

Steven has worked with the international music artists Kylie Minogue, Cliff Richard, Elton John, Geri Halliwell, Dannii Minogue, Tina Arena, Take That, Sam Sparro and Michael Bublé. He would like to thank his friends, family and Nathan for all their love and support.



Kirsten Hobbs

In 2008 Kirsten completed a Bachelor of Arts in Music Theatre at WAAPA. During her time there, she played Vivian in *West Side Story*, The Actress in *Hello Again*, Mrs Lyons in *Blood Brothers* and performed in the ensemble in both *Oklahoma!* and *Sweeney Todd*.

Kirsten debuted professionally in the TML Production of *Jekyll and Hyde*, *The Musical* which toured South Korea in 2009 and Taiwan in 2010.

In 2011 Kirsten was a soloist in The Really Useful Group's *The Music of Andrew Lloyd Webber*. She is thrilled to be making her debut with The Production Company in *Promises, Promises*.



Madeleine Mackenzie

Madeleine's passion for the performing arts was nurtured and developed in her hometown of Wollongong under the guidance of Sher Manu. She completed a Diploma of Dance Performance at Dance World Studios in Melbourne, graduating in 2006 with honours. Madeleine was last seen in Andrew Lloyd Webber's iconic production of *Love Never Dies*, the tenth anniversary tour of *Mamma Mia* (Swing/Lisa Cover) and the Donmar production of *Guys and Dolls*. *Promises, Promises*, marks Madeleine's first appearance with The Production Company and she is

delighted to be a part of this exceptional team. She would like to thank her friends and family for their unconditional love and support.



Jessica Mechielsen

Jessica has studied all forms of dance and music from a young age. She has a Diploma in both Dance Performance and violin, receiving distinction awards for both. Jessica is a graduate of Dance World Studios, where she received an achievement scholarship for her final year of study. Her performance credits include The Production Company's *The Boy From Oz*, *Sugar* and *Crazy For You*; Andrew Lloyd Webber's *Love Never Dies*, *Moonshadow* and Wayne Scott Kermond's *Candyman*.

Jessica has been lead vocalist for Royal Caribbean Cruises, performed in various live shows for Crown Entertainment, Event Theatre Australia (Australia and Hong Kong) X-Systems (Singapore) and for television, film and video.



Madelyn Noseda

Madelyn is currently in her second year of full time music theatre at Michelle Slater Performing Arts Studio. *Promises, Promises* marks her second appearance with The Production Company, having previously played the role of Nellie in *Annie Get Your Gun*. She is delighted to be working with such a wonderful and supportive creative team and cast.

She would particularly like to say a huge thank you to her incredible teachers Michelle and Kevin and her Mum, for their constant belief and help in making her dreams come true.



Nathan Pinnell

Nathan recently returned from performing the role of Carlos in the West End production of *Legally Blonde*. Other credits include Baby John in *West Side Story* (ATG), Spirit of Fosse in *Chicago* (GFO), *High School Musical* (Really Useful Group), *Eurobeat – Almost Eurovision* (Glen Nicholas Group), *Sweet Charity* and *42nd Street* (The Production Company), Young Tom in *Dusty, The Original Pop Diva* (Dusty Productions) and *We Will Rock You* (Australian and Japanese Tour).

Nathan first performed with The Production Company ten years ago in *The Music Man* and is delighted to be back performing in *Promises, Promises*.

He wishes to thank his Mum, Dad, Elyse and Steven for their continued love and support.



Sue Ellen Shook

Sue Ellen has been a teacher, choreographer, and freelance performer for more than twenty years. Choreography credits include *So You Think You Can Dance*, *The Jungle Book*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Is There Life After High School? Absolutely Not*, *Uncle Scorpion*, *Motherhood the Musical* and *Menopause the Musical*.

Film and television credits include *Moulin Rouge* (Baby Doll), *Olympics 2000 Opening and Closing Ceremonies*, *Dancing With the Stars*, the Australian Film Awards, the Australian Television Awards. Theatre credits include *Menopause The Musical* (Soap Star), the workshop of *King Kong the Musical*, *Sugar* (Dolores), *The Boy From Oz* (Ensemble), *Time Warp*, *A Rocky Horror Tribute* (Magenta), *La Soire* (Lola), *42nd Street* (Lorraine), *The Pajama Game* (Brenda), *Pan* (Tiger Lily), *Starlight Express*, *A Chorus Line*, *A Midsummer Night's Dream*, *Moving Pictures*, *Carmen* and *Aida*. Sue Ellen would like to thank Peter and Naomi from DTE/Smallfry for their continued support.



Hester van der Vyver

Hester is currently studying at 16th St Actors' Studio. She also trained at Ecole de theatre Jacques Lecoq in Paris and was an Ian Potter scholarship winner this year studying in Los Angeles. In 2011/12 she worked with Red Stitch Actors Theatre, most recently in their return season of *The Laramie Project- Ten Years On* at the Fairfax. Other theatre credits include *The Drowsy Chaperone* (MTC), *My Fair Lady* (Opera Australia), *Shout - the Musical* (TML Enterprises) and *Little Me, Sweet Charity* and *Crazy For You* for The Production Company.

Television credits include various television commercials and a guest role in *Conspiracy 365*.



Dean Vince

Dean graduated from WAAPA in 2002. His credits include Plato/Macavity in *Cats*, Smoky in *Damn Yankees*, Fogarty/Judge in *Chicago* (Green Room Award-Ensemble Performance) and the world premier's of *Dirty Dancing* (Stan) and *Priscilla Queen of the Desert*. Dean played Gangle in *Love Never Dies* (Greenroom Nomination) and also features in the hugely successful filmed version of the production.

On television Dean has appeared in *CNN* and on film in *Japanese Story*. He directed the NSW premiere of *John and Jen* and was Assistant Director on *Kiss of the Spiderwoman*.

Most recently Dean appeared in *The Producers* and *Chess* for The Production Company.

He would like to thank his family and friends for their constant love and support.

Dean is a proud member of Equity.





Nadia Tass

Director

Nadia Tass is one of Australia's most acclaimed directors. She has created immersive stories across genres and mediums for the past three decades in Australia, London and America. Direction for the MTC includes three Louis Nowra plays, *Summer of the Aliens*, *Così* and *Miss Bosnia*. No stranger to musical theatre Nadia was nominated for a Helpmann Award for Best Direction of a Musical for *The Lion*, *The Witch and The Wardrobe*.

Her debut feature, *Malcolm* (1986), brought box office and critical success with twenty-one international awards and eight AFI Awards, including Best Director, Best Film, the Byron Kennedy Award for the Pursuit of Excellence and the Sydney Critics' Award for Best Director. For television, she directed *Stark* in 1993, a three part mini-series made for BBC UK/ABC Australia, based on Ben Elton's satirical novel. Nadia directed her first film in the United States in 1990; *Pure Luck* (Universal Studios) starred Danny Glover and Martin Short. Other US directing credits include *The Miracle Worker* (2000), *Child Star – the Shirley Temple Story* (2001) for Disney, *Undercover Christmas* (2003) for CBS, *Samantha: An American Girl Holiday* (2004) and *Felicity: An American Girl Adventure* (2005) for WB. Other features include *Rikky and Pete* (United Artists), the comedy feature *The Big Steal*, *Mr Reliable* (which premiered at the 1996 Edinburgh Film Festival and was released by Polygram in UK/Australia) and *Amy*, starring Rachel Griffiths and Ben Mendelsohn. Her most recent features include *Matching Jack*, which was released globally and *Death in Paradise*, a feature about a honeymoon death in northern Queensland and slated for release 2013. Next, she will direct *The Other Place* for the MTC in January 2013, followed by her next film *The Hunt For Sister Edith* (the story of Edith Stein) a British production to be shot in Budapest in mid 2013.

Guy Simpson

Musical Director

Guy Simpson has been working as a Conductor, Musical Director and Musical Supervisor for over thirty years. He has conducted eleven productions for The Production Company - *Funny Girl*, *Call Me Madam*, *Mack and Mabel*, *The Music Man*, *They're Playing Our Song*, *Carousel*, *Oklahoma!*, *Camelot*, *Little Me* and *Follies*. After a three year break, he is delighted to return this year with *Promises, Promises*. He is currently Musical Supervisor and orchestrator of *A Funny Thing Happened On The Way To The Forum*, opening this month in Melbourne. Guy was recently Musical Supervisor and Musical Director of the Australian production of *Love Never Dies*. This production has been filmed and released on DVD by Universal Pictures. His work on *The Phantom of the Opera* began in Australia in 1990. International productions followed in Auckland, Cape Town, Pretoria, Johannesburg, Shanghai, Taipei, Hong Kong, Brazil (in Portuguese), Manila and Seoul, where he produced two cast recordings in Korean.

Guy has had a long association with *Miss Saigon* since the original production almost twenty years ago with productions in Australia, Manila, Hong Kong, Singapore, Brazil, Seoul, The Netherlands and Japan. Other international productions include *CATS* (Australia, New Zealand), *Chicago* (Australia, Hong Kong) and *We Will Rock You* the Queen musical (Australia, Japan). Productions in Australia include *Les Miserables*, *Cabaret*, *My Fair Lady*, *Company*, *Little Shop of Horrors*, *The Best Little Whorehouse in Texas*, *West Side Story*, *The Pirates of Penzance*, *Snoopy*, *Seesaw*, *Into The Woods* and *Zorba*. Other Musical Direction work has included the UK Pop / Opera group *Amici Forever*, *The Helpmann Awards*, *The Music of Andrew Lloyd Webber* and *David Campbell*, *The Broadway Show*.



Tanya Mitford

Choreographer

Tanya's versatility has generated an extensive career with opportunities as a Director, Choreographer, Resident Director / Choreographer, Assistant Director / Choreographer, Dance Captain, Performer, and Musician. She has creatively managed and performed numerous roles in a variety of works including: *The Boy From Oz*, *Billy Elliot*, *Guys and Dolls*, *Dusty – The Original Pop Diva*, *Sam Mendes' Cabaret*, *Little Voice*, *Violet*, *Anna Karenina*, *Clinchfield*, *Ruben Guthrie*, *The Damned*, *Fiddler on the Roof*, *Leader of the Pack*, *Anything Goes*, *Sugar*, *Carousel*, *High Society*, *Mack and Mabel*, *The Boyfriend*, *Gypsy*, *Jolson*, *Company*, *Baby*, *Nana*, *Dancing with the Stars*, and *The Librarians*, as well as children's entertainment for *The Wiggles*, *Disney*, *Warner Bros*, *Bob the Builder* and *ABC for Kids*.

Tanya is proud of her association with The Production Company. She is also in demand as a Personal Trainer, Adjudicator, Dance and Performance Lecturer with the Victorian College of the Arts Music Theatre Degree, and the Western Australian Academy of Performing Arts as a Director.

Most recently Tanya directed *Into the Woods* to critical acclaim in Perth, following her time as the Resident Director/Choreographer/Performer of *An Officer and a Gentleman* at the Lyric Theatre in Sydney.



Andrew Bellchambers

Set Designer

Andrew is a 2006 graduate from the Victorian College of the Arts.

Recent Set and/or Costume designs include, *Kismet* for The Production Company, *Midnight Son* and *The Play of Daniel* for Victorian Opera. *Hamlet* for Sydney Theatre Company Ed, *Ninety*, *Bombshells* and *The Pillowman* for Melbourne Theatre Company. *The Clean House* and *Ninety* for Queensland Theatre Company, *The Clean House* for Blackswan State Theatre Company, *The Winter's Tale* for Eleventh Hour Theatre, *Grace* for Deckchair Theatre & Perth Festival. And *Rabbit Hole* for Redstitch Theatre.

For Melbourne Opera *The Merry Widow*, *Cavalleria Rusticana & I Pagliacci*, *Tosca*, and *I Puritani*. Cabaret work includes *Starting Here Starting Now* and *Another Opening Another Show* for Manilla Street Productions. Other work includes *Joining the Chorus School Spectacular Barnum 2009* and *Top Acts Concert 2007, 2008, 2009* for Education Victoria.

Andrew has been a Green Room Awards nominee for *Cavalleria Rusticana & I Pagliacci*, *Tosca*, *John & Jen the musical* and *The Winter's Tale*.



Isaac Lumis

Costume Designer

Isaac graduated in 2005 from Curtin University with a Bachelors degree in Fashion and Textile design. Since 2008, Isaac has been the resident costume designer and wardrobe coordinator at the DEECD Performing Arts Unit. Whilst with the Performing Arts Unit Isaac has designed the costumes for the 2008, 2010, 2011 & 2012 Victorian State Schools Spectaculars. He also designed the costumes for their 2009 production of *Barnum*.

Isaac's other costume design credits include *La Cage Aux Folles* for Quirky Productions, *Melbourne Loves the Burlesque Hour*, *Glory Box* & *Caravan Burlesque* for Finucane & Smith, *Waltzing the Willara* for Yirra Yaakin, *The Greeks - Electra & Orestes* for NIDA Open Program, *Down Pour* for A4 Circus, *Oliver!* for WTG, *As You Like It* & *Memmie LeBlanc* for Deckchair Theatre and *Dash*, *Powder Monkey* & *KissXX STEPS* Youth Dance Company. Isaac also created the *Adorable Florable* characters for Kings Park Botanical Gardens Wildflower Festivals.

Isaac has worked as a maker and art finisher on other projects such as *Irene in Concert* for Peach Productions, *Strange Bedfellows - A New Musical*, *The King & I* & *The Boy From Oz* for The Production Company, *The Drovers Wife* for Steamworks Productions, *Velveteen Rabbit* for Spare Parts Puppet Theatre and *The Odyssey* for Malthouse Theatre & Black Swan Theatre.

Martin Kinnane

Lighting Designer

Martin has designed for theatre and events both nationally and internationally. He has lit 50 productions for the Ensemble Theatre including *Six Dance Lessons In Six Weeks*, *End Of The Rainbow* and *Kids Stuff*, *Embers* for HotHouse Theatre and Sydney Theatre Company, *The Web* for HotHouse Theatre and Black Swan, *A Day In The Death Of Joe Egg* and *Memory Of Water* for Whoosh Productions, *Satango* for the Griffin, *Pearlie In The Park*, *Sprung*, *Worry Worts* and *Fairy's Wings* for Monkey Baa, *Love Loss And What I Wore* and *Celebrity Autobiography* at the Sydney Opera House and *Just Macbeth* for the Bell Shakespeare Company, *Every Single Saturday* for Les Currie Productions as well as *War Stories* for Cognoscenti Entertainment.

Other work includes lighting design for the new Hamer Hall Opening for Arts Centre Melbourne, Parramatta City Council's Barry Wilde Bridge Fountain, the Helpmann Awards, and East Timor's Independence Day Celebrations for the United Nations, *Absinthe*, *Desire* and *Empire* in the Spiegel tent, New York, Las Vegas and Miami, the Papal Ceremonies at World Youth Day 2008, and the Opening Ceremony World Masters Games 2009.

Martin is best known for his spectacularly theatrical lighting of the Sydney Harbour Bridge (the Bridge Effect) from 2000 to 2007. Martin is a design lecturer in the School of Communication and Creative Industries for Charles Sturt University.



Sound Design - System Sound

Sound Design Associates Kelvin Gedye, Mark Benson, Simon Gregory



Kelvin Gedye

Kelvin is currently Associate Sound Designer for the Asian tour of *Wicked* and has designed, supervised or operated numerous musicals over the last twenty-five years, including *CATS*, *Les Miserables*, *Phantom*, *West Side Story*, *Show Boat* and *Fiddler on the Roof*. He has also been part of the sound design team on The Production Company's seasons of *Mame*, *Mack and Mabel*, *The Music Man*, *Bye Bye Birdie*, *Sweet Charity*, *Kiss Me, Kate*, *The Producers* and *Chess*.

Mark Benson

Mark has designed and mixed many concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra and others. Mark has been part of the sound design team for most of The Production Company musicals, including this year's *The Producers* and *Chess*.

Simon Gregory

Simon is currently Associate Sound Designer for the Australian tour of *A Chorus Line* and was Associate for The Production Company's production of *Grey Gardens*. Simon is also responsible for the live sound mix of the show and mixed *Chicago* for System Sound throughout Australia and Asia.

SYSTEM SOUND

The System Sound team has engineered many productions throughout Australasia over the last thirty-three years including *Les Miserables*, *The Phantom of The Opera*, *Mamma Mia!*, *Spamalot*, *The Producers*, *We Will Rock You*, *Guys and Dolls*, *Billy Elliot*, *Rock of Ages*, *Love Never Dies*, *CHESS* for The Production Company and currently, *Jersey Boys* (Brisbane), *Wicked* (Seoul), *A Chorus Line* (touring), *Mary Poppins* (New Zealand), *Phantom* (Manila), and *Legally Blonde*.

Melanie Hillman

Assistant to the Director



Melanie continues to forge a professional and diverse presence across the theatre arts. Following early training as a dancer, including appearances with the Queensland Ballet Company, she subsequently studied singing at the Australian National University and enjoyed appearances with the Canberra City Opera and the Tasmanian Symphony Orchestra. In addition to her Bachelor degree in Music, Melanie gained a Bachelor of Musical Theatre from WAAPA in 2000. Credits during this time include *Summer Rain*, *Merrily We Roll Along*, and *The Mystery of Edwin Drood*. As a cabaret performer she wrote and performed *Perfect Relationships* in successful seasons at His Majesty's Theatre in Perth. She has also gone on to develop, perform and tour children's theatre *First Stage*, and *Alice in Wonderland*, and is a founding member of Concrete Cloud Theatre Company. Her television credits include *Offspring*, *Killing Time* and *Neighbours* and films include *Traveler*, *Ransom's Bride* and *Giant Leap Project*. Along with exploring and continuing to develop her performance and directing skills, Melanie also teaches vocal and theatre skills and is a guest lecturer for Charles Sturt University.

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