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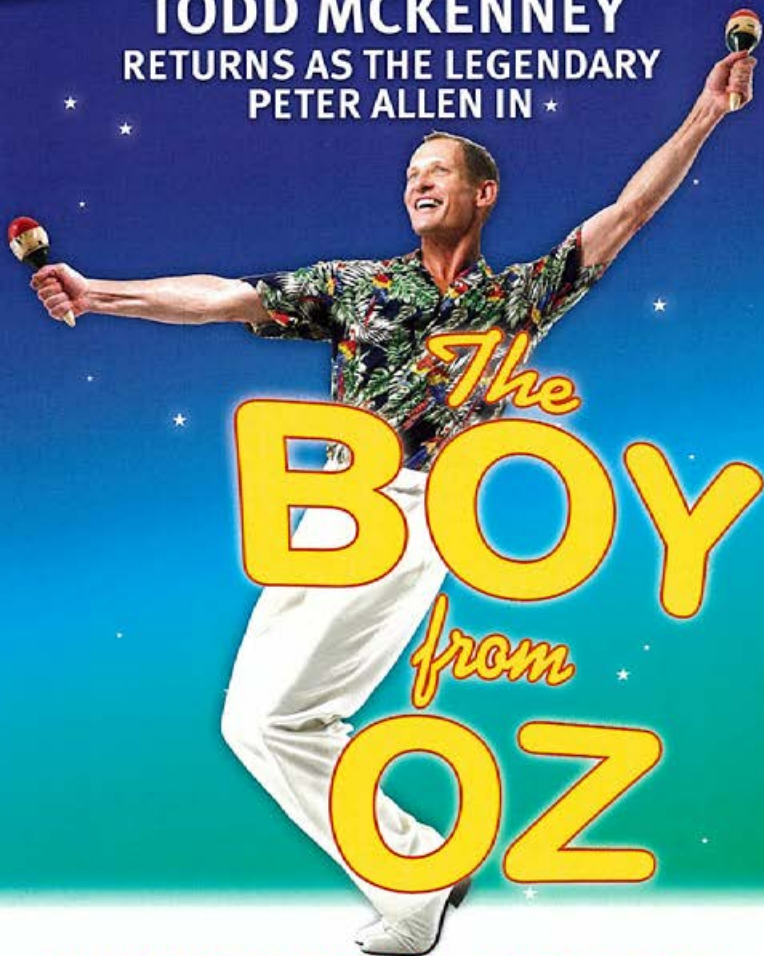
Sugar



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Sugar

Book by PETER STONE

Based on the screenplay *Some Like It Hot* By BILLY WILDER and IAL DIAMOND

Based on a story by ROBERT THOEREN

Music by JULE STYNE

Lyrics by BOB MERRILL

Produced for the Broadway stage by DAVID MERRICK

Directed and Choreographed for the Broadway Stage by GOWER CHAMPION

MITCHELL BUTEL MATT HETHERINGTON

CHRISTIE WHELAN

DENNIS OLSEN ALAN BROUGH

MELISSA LANGTON PETER LOWREY

Ben Brown Andrew Broadbent Lyall Brooks Renee Burleigh

Pheobe Coupe Claire George Brittni Giles Matt Heyward

Scott Hili Leanne Marsland Jessica Mechielsen Tanya Mitford

Anthony Pepe Sue-Ellen Shook Cameron Thomas Stephen Wheat

Director

Musical Director

Choreographer

Costume Designer

Set Designer

Lighting Designer

Sound Design

Stage Manager

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WELCOME TO SUGAR.

The Production Company has had its most successful year ever at the box office in 2010. So what better way to celebrate than with a really good laugh?

Sugar is based on one of my favourite movies, *Some Like It Hot*. As you will see, one of the funniest films ever made has become one of the funniest musicals too. I am proud to tell you that this is its Australian professional premiere. It was created by two Broadway legends, Jule Styne and Bob Merrill, whom you will know from *Gentlemen Prefer Blondes*, *Bells Are Ringing* and *Funny Girl*.

We have assembled a dazzling cast – Helpmann Award winners, the hilarious Mitchell Butel and Matt Hetherington, star in the comic dual roles of Jerry and Joe and Christie Whelan is the sexy songstress of the show's title. Combine this with the comic brilliance of Dennis Olsen, Alan Brough, Melissa Langton and Peter Lowrey and I know you will agree with Irving Berlin that there really is 'no business like show business!'

Many of our favourite performers are in the ensemble and it is lovely to have them back with us. It gives me such pleasure to be able to provide professional opportunities to young and talented performers. This is one of the reasons I started the company twelve years ago. I have been thrilled to watch many of our performers go on to have wonderful successes in long-running musicals. And four young artists are making their debuts with The Production Company in *Sugar*.

We are in great creative hands with Director Adam Cook, Choreographer Christopher Horsey, Set Designer Shaun Gurton, Lighting Designer Gavan Swift and our sound team from System Sound. I welcome George Ellis our Musical Director and Fleur Thiemeyer, our Costume Designer, who are both working with the company for the first time.

In 2000, the American Film Institute listed *Some Like It Hot* as the greatest American comedy film of all time. I hope you thoroughly enjoy the musical it inspired.

Jeanne Pratt AC
Chairman





MITCHELL BUTEL

Jerry/Daphne

Mitchell has previously appeared for The Production Company in *Hair*, *Oklahoma!* and *Little Me*. Mitchell has worked extensively for the Sydney Theatre Company, Melbourne Theatre Company, Queensland Theatre Company, State Theatre Company of South Australia, Company B Belvoir, Ensemble, Malthouse and Bell Shakespeare. Highlights include *Six Degrees Of Separation*, *Summer Of The Aliens*, *The Café Latte Kid*, *Two Weeks With The Queen*, *Tartuffe*, *Mourning Becomes Electra*,

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Visit: www.matthetherington.com



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ALAN BROUGH

Bienstock

Alan 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 also appeared on numerous TV shows, including *Kath and Kim* Series Two and Three (Oh yeah, that was him pushing Sharon next to the rubbish bins at the hospital) and written for *The Games*.

Alan has appeared as a Senator, a nun, a WWI officer and a morbidly obese man on Channel 10's hit comedy *Thank God You're Here*, and played to over 70,000 people on a tour of the country in *The Spicks and Spectacular*, a live version of the ABC TV music game show *Spicks and Specks*, on which Alan can be seen every Wednesday night.

Alan can be heard Sunday mornings in Melbourne and across Victoria on ABC 774. Each week listeners can enjoy his inimitable interview style with an eclectic range of guests. He is also a regular fill-in on ABC Local Radio.

Previous shows with The Production Company include *42nd Street* and *Sweet Charity*.



MELISSA LANGTON

Sweet Sue

Melissa's theatre credits include *Jesus Christ Superstar*, *The Pirates Of Penzance*, *The Mikado*, *Les Miserables*, *Marry Me A Little*, *Sideshow Alley*, *Brigadoon*, *Eurobeat* and *We Will Rock You*.

For The Production Company, she has played Nettie Fowler in *Carousel*, Maggie Jones in *42nd Street*, Stella Deems in *Follies*, Gloria Thorpe in *Damn Yankees* and Patricia Fodor in *Crazy For You*.

Melissa has been performing cabaret since 2001, when she won The Sydney Cabaret Convention. She has performed her shows throughout Australia, New Zealand, New York, Dublin and Berlin and has won two prestigious Green Room Awards. She is a member of the popular girl group, *The Fabulous Singlettes*, performing regularly throughout Australia, Asia and Europe. Most recently she appeared with Victorian Opera in *The Threepenny Opera*.

Next month she will appear in the brand new Australian musical, *Strange Bedfellows*. Melissa's CD *When the Rain Falls Up* is available from her website. www.melissalangton.com



PETER LOWREY

Spats Palazzo

Peter began his career thirty-one years ago with the Royal Queensland Theatre Company's production of *Gypsy*. Since then has worked extensively as an actor, singer and dancer. His credits include the national tour of *The Best Little Whorehouse in Texas* and the original productions of *Evita* and *Me & My Girl*. Peter performed Coricopat and understudied Rum Tum Tugger in *Cats*. A change of style followed with the Q Theatre's production of *The Sentimental Bloke*, followed by the national tour of

My Fair Lady. In 1989 he appeared in Cole Porter's *Anything Goes*, after which he toured Australia & New Zealand with *Les Miserables*. In 1992 Peter performed the role of Ed in *Torch Song Trilogy*. In 1997 Peter returned to IMG's production of *My Fair Lady* as associate choreographer. Also in 1997 he played the role of Pete in *Crazy For You* in the Australian tour. In 1999 Peter was assistant choreographer in the Essgee production of *The Merry Widow*. From 2001 - 2002 Peter played Fr Alex and understudied Sam & Harry in *Mamma Mia!*. Peter performs in the corporate act *The Rat Pack's Back*.

This is Peter's fourth show with The Production Company, *Kiss Me, Kate* being the first, followed by *Sunset Boulevard* and *Little Me*. Peter is delighted to be appearing in *Sugar* as Spats Palazzo.

He dedicates this performance to his family and friends for their love and support. Big hugs and kisses to John and Wendy at Active Artist Management.

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WORTH WAITING FOR!

Frank Van Straten stirs the story of Sugar.



Writer Robert T. Thoren

When Austrian-born Robert T. Thoren died in Munich in 1957, the showbiz journal *Variety* published a tiny obituary, acknowledging his work on the screenplays for *An Act of Murder*, *Mrs Parkington* and *September Affair*. Ironically there was not one word about *Some Like It Hot*.

Some Like It Hot, the immortal Billy Wilder movie that's the basis of *Sugar*, had its origins in a story that Thoren had written with Michael Logan back in the 1930s. It involved two impecunious male musicians, Jean and Pierre, who dress as women and join The Dutch Tulips, an all-girl orchestra. On an overnight train trip they both fall in love with the lovely Gaby – but she has already fallen for Jean, in man's clothes. Meanwhile the group's male manager has also lost his heart to Jean, whom he thinks is a woman.

The result, *Fanfare d'Amour* (*Fanfare of Love*), was released in 1935.



Poster for Fanfare d'Amour, 1935

In 1951 a German studio recycled Thoren's story for *Fanfare der Liebe* (*Fanfares of Love*). The musicians, now called Hans and Peter, dress up to join a gypsy band, black up to join a jazz ensemble, then drag up to become part of the Cyclamen all-girl dance band. The two men pop in and out of male gear, posing as their own supposed brothers. There's a night-time



Poster for Fanfare der Liebe, 1951

train trip to Munich and, yes, the band's male manager falls for the cross-dressed Hans.

Two years later the characters encored in *Fanfare der Ehe* (*Fanfares of Marriage*): now Hans and Peter, having wed their sweethearts from the Cyclamens, have again to dress as women so they can join their wives when the band is engaged to play on a cruise ship.

Enter, Billy Wilder. His impressive list of directorial credits included revered films like *Double Indemnity*, *The Lost Weekend*, *Sunset Boulevard*, *Sabrina*, *The Seven Year Itch* and – most recently – *Witness for the Prosecution*. Seeking a new, lighter, project, Wilder remembered

Fanfare der Liebe. He later maintained he had little regard for it, but he must have liked it enough to have bought the rights from Thoren, whom he knew from the 1930s, when they were both working in France. Thoren had written screenplays in Hollywood in the 1940s, but he was based in Germany when he sold Wilder the story. Soon after this, Thoren died from injuries he'd received in a car crash.

Billy Wilder invited I.A.L. Diamond, his co-writer on the script for *Love in the Afternoon*, to work with him on the new project. Wilder was always vague about how much he took from Thoren's original, suggesting he kept the cross-dressing musicians and discarded everything else. Diamond was similarly dismissive of *Fanfare*, calling it 'heavy handed and Germanic. There was a lot of shaving of chests and trying on of wigs.'

Though there is far more of *Fanfare* in *Some Like It Hot* than ever Wilder or Diamond admitted, it was Wilder's genius that made the thing work by relocating the story to 1920s Chicago and making the boys' motivation for cross dressing their need to escape from Spats Colombo and his murderous St Valentine's Day Massacre gang. 'That was the breakthrough,' said Diamond. 'Suddenly we had a wealth of material to work with – speakeasies, bootleggers, Florida millionaires. We started writing.' Nevertheless, when Wilder described the script as 'a combination of *Scarface* and *Charley's Aunt*,' producer David O. Selznick warned him: 'You can't make this work, Billy. Blood and jokes do not mix.'

Casting was not easy. United Artists pushed for Bob Hope and Danny Kaye as the two musicians, with Mitzi Gaynor as Sugar Kane. When Wilder

signed Tony Curtis to play Jerry, the studio insisted that a big name co-star was necessary and suggested Frank Sinatra. Apparently Ol' Blue Eyes didn't like the idea, nor did Jerry Lewis. Then wily Wilder persuaded Marilyn Monroe, his star from *The Seven Year Itch*, to come on board. Her luminous presence meant that another big male star wasn't vital. 'In fact Sugar was the weakest part,' explained Wilder, 'so the trick was to give it the strongest casting.'

Anthony Perkins was considered for Joe, but Wilder eventually signed Jack Lemmon instead. Lemmon and Curtis then switched roles: Lemmon as Jerry/Daphne and Curtis as Joe/Josephine – inspiring the film's working title *Not Tonight, Josephine*. *Some Like It Hot* came later, echoing a scrap of dialogue in which Joe tells Sugar he prefers classical music to hot jazz.



Lobby card for Some Like It Hot, 1959



Joe E. Brown and Jack Lemmon in Some Like It Hot

Wilder coaxed several Hollywood veterans from semi-retirement to play featured Roles. George Raft, Pat O'Brien, Edward G. Robinson and Nehemiah Persoff were in their element as gangsters, and veteran comedian Joe E. Brown was a brilliant choice for Osgood Fielding III.

The costumes were designed by the legendary Australian costumier Orry-Kelly. The story goes that when he was measuring Marilyn Monroe, he half-jokingly told her, 'Tony Curtis has a nicer butt than you.' Pulling open her blouse, Ms Monroe retorted, 'Yeah, but he doesn't have these!'

'The Movie too HOT for words' was the tagline when *Some Like It Hot* was released in 1959. Apparently it was far too hot for the National Legion of Decency, which deemed cross-dressing sinful and handed it a C rating – C for Condemned. The film also failed to win Production Code approval and encountered censorship problems in some US states.

Nevertheless, the public and the reviewers loved it. *Variety* described it as 'a whacky, clever, farcical comedy that starts off like a firecracker and keeps on throwing off lively sparks till the very end.

The Hollywood Reporter said the film was a 'supersonic, breakneck, belly-laugh comedy.' In 2000, the American Film Institute honoured *Some Like It Hot* as the funniest American movie film of all time.

Just as *Some Like It Hot* was a reworking of earlier movies, it too became the basis for further films. India's *Rafoo Chakkar (The Runaways)* in 1975 and Greece's *Alles ton protimoun gouli* in 1986, were unabashed remakes. Movies like *Private Popsicle* (1983), *Connie and Carla* (2004) and *White Chicks* (2004) borrow many plot elements.



Robert Morse, Elaine Joyce and Tony Roberts in *Sugar*, Broadway, 1972



Cyril Ritchard as Osgood Fielding, Broadway, 1972

In 1972 David Merrick produced a stage adaptation – *Sugar* – with a book by Peter Stone and a new score by Jule Styne and Bob Merrill. Robert Morse and Tony Roberts played Jerry and Joe. The brilliant Australian actor Cyril Ritchard was featured as Osgood Fielding, while Sheila Smith, recently returned from a stint heading the Australian production of *Fade Out–Fade In*, played the role of Sweet Sue. Gower Champion directed and choreographed. The *New York Post*'s Richard Watts said: '*Sugar* was worth waiting for. An exceptionally funny show, brilliant and delightful.' Audiences agreed. *Sugar* enjoyed a 505-performance run. Robert Morse, Larry Kert and Gale Gordon starred in a slightly revised version on the US West Coast in 1974.

In 1991 Tommy Steele headed a 1991 London production. This reverted to the film's original title, as did a US production in 2001 that toured to 50 cities with 77-year-old Tony Curtis in the role of Osgood.

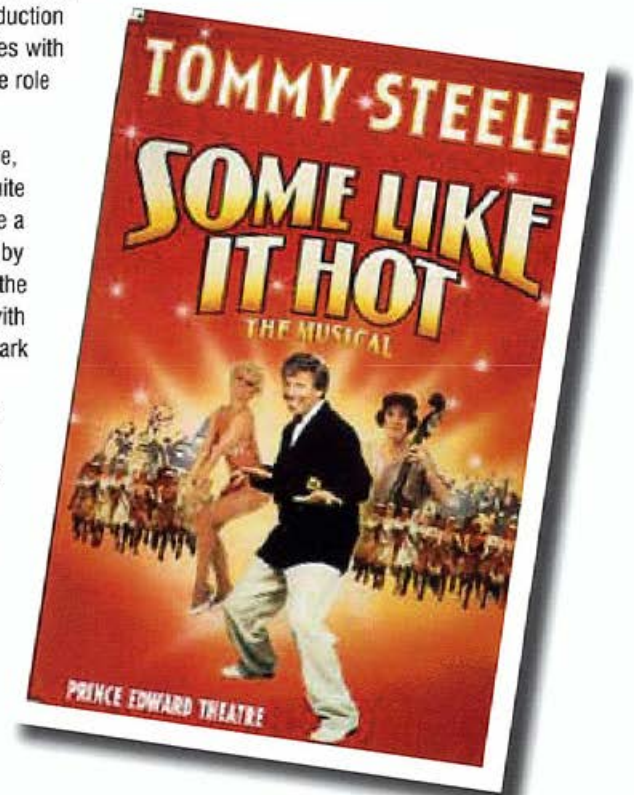
Sugar's Down Under premiere, back in August 1986, was quite an occasion. It was also quite a production. It was presented by Festival Theatre Company at the National Theatre in St Kilda with a cast bursting with talent. Mark Jones and

Paul Kennedy were Jerry and Joe, with Susan-Ann Walker as Sugar Kane. In other roles were Jenny Vincent Green, Bruce McBrien, Tom Blair and Hugh Rodgers. Laurie Lane designed the sets, Ken Taylor was musical director and Marie Cumisky directed and choreographed.

There have been several other amateur productions. The most recent, in 2002, was a combined effort by Melbourne High School and Mac.Robertson Girls' High School. Jacob Pearce and Nick van Cuylenburg, who played Jerry and Joe, have gone on to make their mark in the contemporary music scene.

So sit back and enjoy. Though nobody's perfect, *Sugar* certainly is!

©Frank Van Straten OAM, 2010
Theatre Heritage Australia



Sugar

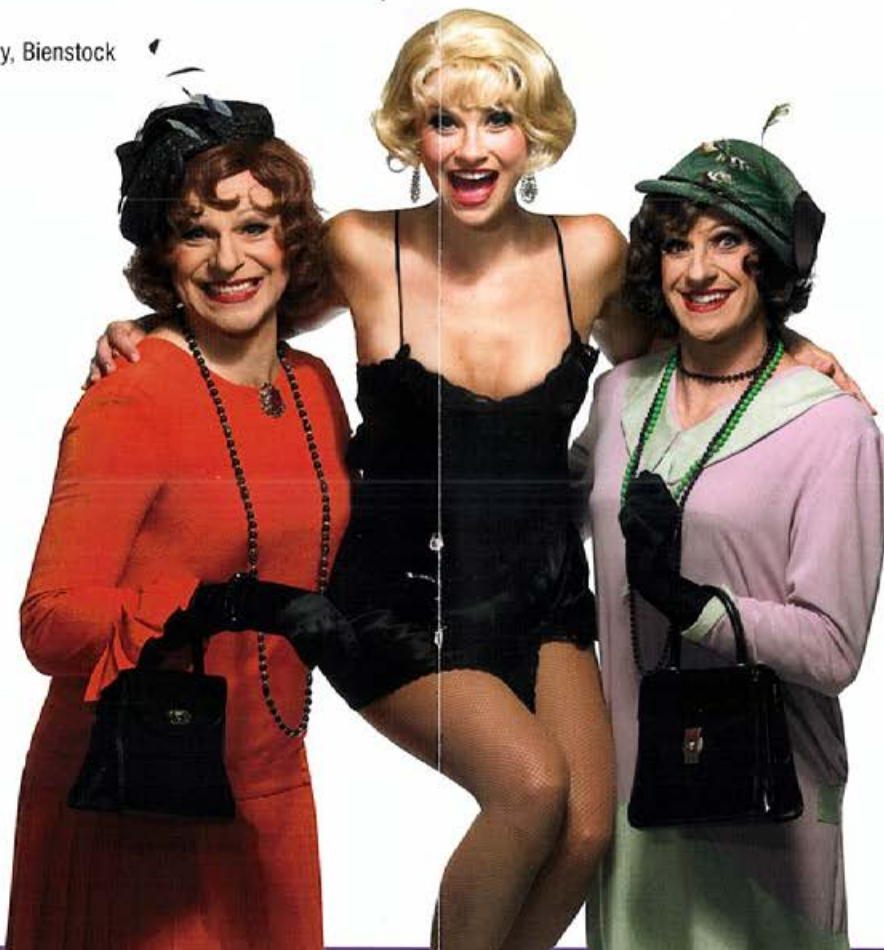
MUSICAL NUMBERS

ACT ONE

Overture	Orchestra
When You Meet A Girl in Chicago	Sugar and Girls
Turn Back the Clock	Girls
Penniless Bums	Jo, Jerry and Men
Tear The Town Apart	Spats and Men
The Beauty That Drives Men Mad	Jo, Jerry and Ensemble
We Could Be Close	Sugar and Jerry
Sun On My Face	Sugar, Sue, Joe, Jerry, Bienstock and Girls
November Song	Osgood and Men
Doin' It For Sugar	Jo and Jerry

ACT TWO

Entr'acte	Orchestra
Shell Oil	Joe
Hey, Why Not?	Sugar and Men
Reprise: Doin' It For Sugar	Joe
Beautiful Through and Through	Osgood and Jerry
What Do You Give To A Man Who's Had Everything?	Sugar and Jo
Reprise: Beautiful Through and Through	Osgood and Jerry
Magic Nights	Jerry
It's Always Love	Joe
Reprise: When You Meet A Man In Chicago	Sugar, Sue, Joe, Jerry and Ensemble
Finale	Orchestra



CAST OF CHARACTERS

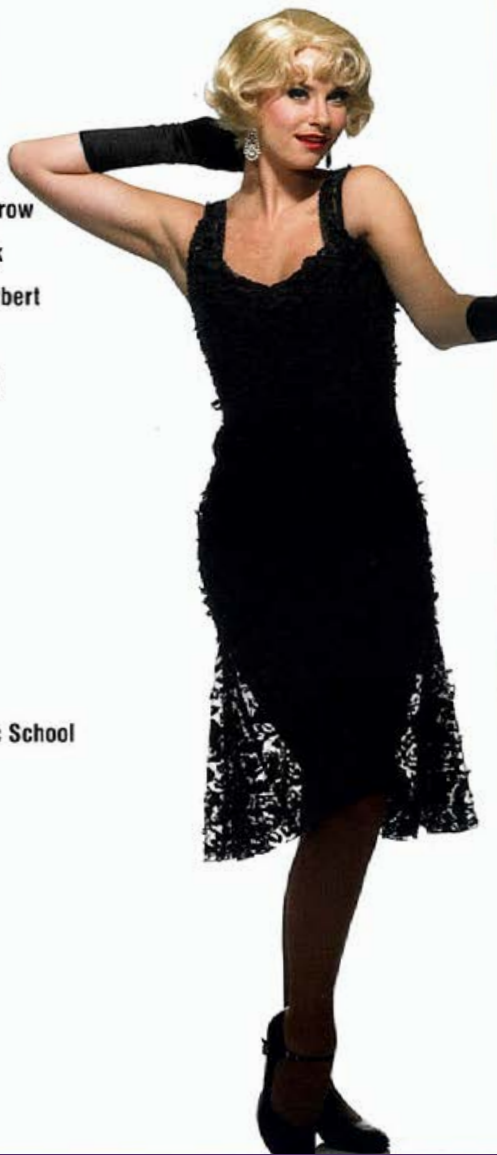
Sweet Sue Melissa Langton	Mary Lou Claire George
Sugar Kane Christie Whelan	Rosella Leanne Marsland
Bienstock Alan Brough	Hortense Jessica Mechielsen
Joe/Josephine Matt Hetherington	Bellboy Ben Brown
Jerry/Daphne Mitchell Butel	Sir Osgood Fielding III Dennis Olsen AM
Spats Palazzo Peter Lowrey	Ensemble
Dude Scott Hili	Ben Brown
Knuckles Norton Lyll Brooks	Andrew Broadbent
First Hood Matt Heyward	Lyll Brooks
Second Hood Andrew Broadbent	Renee Burleigh
Reporter Matt Heyward	Phoebe Coupe
Cab Driver Stephen Wheat	Claire George
Conductor Lyll Brooks	Brittni Giles
Olga Renee Burleigh	Matt Heyward
Dolores Sue Ellen Shook	Scott Hili
	Leanne Marsland
	Jessica Mechielsen
	Tanya Mitford
	Anthony Pepe
	Sue-Ellen Shook
	Cameron Thomas
	Stephen Wheat

PRODUCTION CREDITS

Technical Director	David Miller
Production Manager	Mel Robertson
Company Administrator	Adam Lowe
Assistant Company Administrator	Ryan Barwood
Stage Manager	Natalie Moir
Assistant Stage Manager	Tia Clark
Wardrobe Supervisor	Kim Bishop
Wigs, Hair & Make Up	Corrine Day
Head Mechanist	Jack Grant
Front of House Engineer	David Tonion
Radio Mic Technician/Foldback	Sarah Trevorrow
Radio Mic Technician	Merren Spink
Radio Mic Consultant	Cameron Herbert
Set Construction	Malthouse
Lighting Equipment	Resolution X

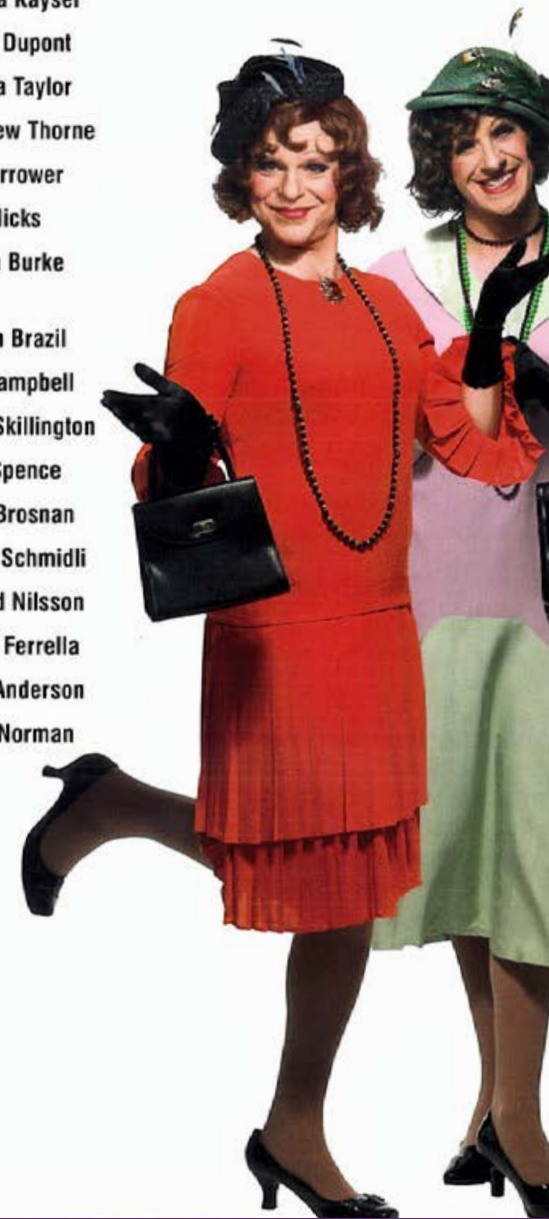
Thank you

Frank Van Straten OAM for the program article
Colin Page for photography
Peter Casey for musical arrangements
The Melbourne Theatre Company
Caulfield Grammar School
Michelle Buxton and **Melbourne Girls' College Music School**



ORCHESTRA VICTORIA

Musical Director	George Ellis
Piano and Celeste	Robyn Womersley
Violins	Susan Pierotti
	Rachel Gamer
	Edwina Kayser
	Julian Dupont
	Andrea Taylor
	Matthew Thorne
Cello	Bill Harrower
Bass	Tony Hicks
Piccolo, Flute, Clarinet, Alto Saxophone	Grania Burke
Piccolo, Flute, Clarinet, Alto Saxophone	Gideon Brazil
Clarinet and Tenor Saxophone	Tom Campbell
Clarinet, Bass Clarinet, Tenor and Baritone Saxophones	Mark Skillington
French Horn	Greg Spence
Trumpet	Peter Brosnan
Robert Smithies	Roger Schmidli
Trombones	Conrad Nilsson
	Ronny Ferrella
Percussion	Mary Anderson
Drums	Garry Norman
Harp	
Guitar / Banjo	



ENSEMBLE



BEN BROWN

Ben developed a love of dance at an early age and spent his formative years training at several well-known dance schools including Dance World and The Victorian College of the Arts. After completing a diploma in Performing Arts in 2004, Ben travelled to Tokyo to perform in the stage show *One Man's Dream*. Upon returning home, he landed his first musical Monty Python's *Spamalot* directed by Mike Nichols. For The Production Company, he has also performed in *Follies*, *Damn Yankees*, *Mame*, *Crazy For You*, *The Boy Friend* and *The Boy From Oz*.



ANDREW BROADBENT

This marks Andrew's fifth show with The Production Company, after appearances in *South Pacific*, *Camelot*, *Damn Yankees* and *Dirty Rotten Scoundrels*. Andrew also appeared in the Sydney season of *South Pacific* for Seabiscuit Productions. A WAAPA Music Theatre BA graduate, Andrew starred in *Rendez-Vous: an Opera Noir* for Tura Events/Black Swan Theatre Company and played Hugh MacKay in Black Swan's *The Merry-Go-Round in the Sea*.

Andrew was the original Robbie Gould in the world premiere of *Dirty Dancing*, toured Australasia with *Priscilla*, and most recently, he appeared in the Melbourne season of *Jersey Boys*.

Andrew has been a proud member of Equity since 2002.



LYALL BROOKS

Lyall last appeared for The Production Company two years ago as Uncle Jeff in *Mame*. Since then, he has been nominated for a Green

Room Award for his role in *The Thing About Men* for Magnormos, toured nationally with the award-winning cabaret *Vaudeville X*, played Brandy Bottle Bates in *Guys & Dolls* for The Ambassador Theatre Group, and is an in-demand corporate MC.

On screen Lyall has hosted Channel Nine's *The Mint*, made guest appearances on *Neighbours* and *Blue Heelers*, and can be heard on children's animated series *Sumo Mouse* and *Flea-Bitten*.



RENEE BURLEIGH

This is Renee's third appearance with The Production Company. She made her musical theatre debut in 2002 in *Hello, Dolly!* and appeared

as Alice in *Thoroughly Modern Millie*. Since then, she has toured throughout Asia and Australia with The Really Useful Company's production of *Cats*, playing Tantomile and Demeter. Renee also performed in the Brisbane and Sydney seasons of *The Producers*.

As well as working in musical theatre, Renee has travelled the world with Walt Disney Special Events. She has also worked as a commercial dancer and singer, performing in numerous corporate and television productions. Renee has taught throughout Australia, lecturing in musical theatre.



PHOEBE COUPE

Phoebe grew up in Moe with an interest in country music and highland dancing. She trained at Dance World Studios, the Victorian

College of the Arts and APO Arts Academy. For her vocal training she wishes to thank Robyn Cooper-Bugg, Sally Bourne, Nicholas McMahon and Merlyn Quaife.

This is Phoebe's debut with The Production Company and her first show since her professional debut as Martha Cox in *High School Musical*. Phoebe would like to dedicate her performance to her first singing teacher, the late Doreen Armstrong.



BRITTON GILES

Originally from Trafalgar in regional Victoria, Brittni's passion for performing began at the age of three at Carol's Academy of

Dance. After completing her VCE, she moved to Melbourne to continue training at the Dance Factory, advancing to Musical Theatre at APO Arts Academy. While completing her training, Brittni also performed at Tokyo Disneyland.

This production of *Sugar* is Brittni's musical theatre debut. She would like to thank her mother Kathy for being her biggest supporter and the inspirational Sally Bourne for being a wonderful mentor and friend. She dedicates her performance to Doreen Armstrong.



CLAIRE GEORGE

Claire George is a graduate of the Arts Academy, University of Ballarat. Since 2007, she has been performing internationally for

Disney, playing a variety of roles including Ariel, Mary Poppins and Cinderella. Most recently she was in the original cast of *Hunter Bell* and Jeff Bowen's newest musical *Villians Tonight*.

For The Production Company, Claire has appeared in *Crazy For You* and, most recently, as Karen in the Trio in the sell-out season of *The Boy From Oz*. Earlier this month, she performed the role of Helen in *Saturday Night* as part of Magnormos's *Sondheim Tryptich* at the Recital Centre.



MATT HEYWARD

Matt made his professional debut as an original cast member of *Mamma Mia!* understudying the roles of Pepper and Eddie. He then joined the original cast of

The Producers, understudying the roles of Leo Bloom and Carmen Ghia. He toured Australia and Korea with *Eurobeat* and was an original cast member of Monty Python's *Spamalot*, understudying the role of Patsy.

Matt's television appearances include *Good Morning Australia*, *Mornings with Kerrie Anne*, *Dancing With The Stars*, *The Today Show*, *The Comedy Festival Gala* and singing the national anthem at Etihad stadium for the Wallabies vs Italy International Rugby match.

For The Production Company, Matt has appeared as Benny Van Buren in *Damn Yankees*, Junior Babcock in *Mame*, Pierre in *The Boy Friend*, The Conductor in *Dirty Rotten Scoundrels* and, most recently, as Brian Henderson in *The Boy From Oz*.



SCOTT HILI

A graduate of the National Theatre Drama School, Scott makes his debut with The Production Company in *Sugar*. Scott's credits

include, Nicely Nicely Johnstone in *Guys and Dolls*, Elton in *The Scarlet Pimpernel*, Captain Shultz in *Miss Saigon*, Leading Player in *Pippin*, Man 2 in Jason Robert Brown's *Songs For A New World*, King Herod in *Jesus Christ Superstar*, Big Daddy in *Sweet Charity*, Herbie in *Gypsy*, Ritchie in *A Chorus Line* and Lefou in Disney's *Beauty and the Beast*.

Scott appeared in Gary Ginnivan's *The Magic Far Away Tree* and in the original cast of *Billy Elliot – The Musical* in Sydney, where he understudied the role of Mr Braithwaite. When not treading the boards, Scott is a qualified Remedial Massage Therapist and runs his own business specializing in Injury Rehabilitation for performance artists.



LEANNE MARSLAND

Leanne Marsland graduated in 2008 from the Ballarat Arts Academy with a

Bachelor of Arts in Music Theatre. Her credits there include Sally Bowles in *Cabaret*, directed by Terence O'Connell, Dance Captain in *Once Upon a Mattress* directed by Shaun Murphy, Mrs Fairfax understudy in *Jane Eyre* and a self devised cabaret *Love Me xx*.

Since graduating Leanne performed her cabaret show in *The Short and Sweet Cabaret Festival 2009* (finalist) and in the *2010 Melbourne Cabaret Festival*.

Playing the role of Fay in *The Boy Friend* in 2009 marked her debut with The Production Company.

Leanne would like to thank her family for their support.



JESSICA MECHIELSEN

Jessica's love of music and dance began in Brisbane. She completed her A.Mus.A in violin with high distinction

and played with the Queensland Youth Orchestra for six years. Jessica started dancing at All That Dance Studios and at the age of seventeen, moved to Melbourne and graduated with a Diploma of Dance from Dance World Studios in 2007, receiving their Achievement Scholarship.

Jessica's credits include Wayne Scott Kermond's *Candyman*, *The Rocky Horror Show* for Event Theatre Australia and *Crazy for You* and *The Boy From Oz* for The Production Company.

Jessica has also been a vocalist for Royal Caribbean Cruises, X-Systems and Fasionique in Hong Kong.

Jessica thanks her family for their support.



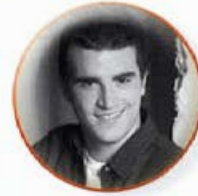
TANYA MITFORD

Tanya first appeared on stage at the age of eighteen months in *Carousel* and is now a renowned Dance Captain, Resident Director/Choreographer, Assistant

Choreographer, musician and performer. She has appeared in *Billy Elliot*, *Guys and Dolls*, *Dusty – The Original Pop Diva*, *Fiddler on the Roof*, *Leader of the Pack*, *Cabaret – The Musical*, *Carousel*, *High Society*, *Mack and Mabel*, *Gypsy*, *The Boy From Oz*, *Jolson* and *Grand Hotel*.

Tanya has also been a children's entertainer for The Wiggles, Disney, Warner Brothers, Bob the Builder and ABC for Kids. She has appeared in the Sydney Olympics Opening Ceremony as well as the Kylie Show Tribute Band.

Tanya has choreographed numerous productions for The Victorian College of the Arts, where she is Head of Movement for their Music Theatre Degree. She is also in demand as a Personal Trainer, Adjudicator and Dance Lecturer.



ANTHONY PEPE

Anthony is a 2009 graduate from the Western Australian Academy of Performing Arts, where his credits include Benny in *Rent*,

Andy Lee in *42nd Street* and Matt Galloway in *The Laramie Project*. Anthony made his professional debut as a performer in 2008 with stage and screen legend Debbie Reynolds in Peach Productions *Irene in Concert*. Earlier this year, Anthony played the role of Will Parker in IAJ International's *Oklahoma!*

Anthony made his debut with The Production Company last month in *The Boy From Oz*.



SUE-ELLEN SHOOK

Sue Ellen is a teacher, choreographer, and freelance performer. Theatre credits include Lola in *La Soire*, Lorraine in *42nd Street*,

Brenda in *The Pajama Game*, Tiger Lily in *Pan and Starlight Express*, *A Chorus Line*, *Midsummer Night's Dream*, *Moving Pictures*, *Carmen*, *Aida*, *Batman - The Stunt Show* and *The Boy From Oz*.

Sue-Ellen has choreographed competitions, concerts, rock eisteddfods, corporate theatre, and musicals. Her choreography credits include *So You Think You Can Dance*, *Jungle Book – A Musical Tale*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Is There Life after High School?*

Film and television credits include Baby Doll in Baz Luhrmann's *Moulin Rouge*, the opening and closing ceremonies for the Sydney 2000 Olympics, *Dancing With the Stars*, the Australian Film Awards, the Australian TV Awards, *In Melbourne Tonight*, *The Don Lane Show*, *Hey Hey It's Saturday*, *Star Search*, *New Faces* and *Countdown*.

Sue's best production is the Australian/American co-production (with her husband) of their three children, Coleman, Cameron, and Cierra.



CAMERON THOMAS

Cameron is originally from Sydney and has completed a BA in Music Theatre Performance from

the University of Ballarat Arts Academy and an A.Mus.A in Piano. His stage credits include Vittorio Vidal in *Sweet Charity*, Darryl Van Horne in *The Witches of Eastwick*, Miss Texas in *Pageant*, Gold in *The Wild Party*, Dr Parker in *Bat Boy* and Mendel in *Falsettos*. In 2007 Cameron worked as a singer with Royal Caribbean Cruise Lines.

Cameron is also a busy accompanist and repetiteur and was Musical Director for *Forbidden Broadway* and *Spelling Bee*. He is thrilled to be working with The Production Company for the first time.



STEPHEN WHEAT

Since graduating from the Western Australian Academy of Performing Arts, Stephen has been involved in all

aspects of the entertainment industry. For The Production Company he has appeared in *The Music Man*, *South Pacific*, *Carousel*, *Oklahoma!*, *42nd Street*, *Follies*, as Hugo in *Bye Bye Birdie*, Yulnick in *Little Me* and Marcel in *The Boy Friend*.

Stephen's other roles include Tom in *Dusty - The Original Pop Diva*, *Pippin* and *The Hobbit*. Stephen also played Col Joye in the revival of *Shout! The Legend of the Wild One* and can be seen in the film version as Lee Gordon. His film and television appearances include *Blue Heelers*, *Mornings with Kerri Anne* and *Take*. Most recently Stephen returned from the Asian tour of *Jekyll and Hyde* to play the role of Chris Bell in The Production Company's *The Boy From Oz*.

CREATIVES



ADAM COOK Director

Adam is the Artistic Director of the State Theatre

Company of South Australia. His directing credits for the Company include *The Price*, *King Lear*, *Mnemonic*, *The Cripple of Inishmaan*, *Architektin*, *Blue/Orange*, *LyreBird: Tales of Helpmann*, *Hamlet*, *Uncle Vanya*, *Life x 3*, *Noises Off*, *The Government Inspector*, *Crow*, *The Shifting Heart* and *The Daylight Atheist* (a co-production with the Sydney Theatre Company).

Graduating from the NIDA Directors Course in 1988, he has since directed over eighty productions across Australia, London, Canada and the United States for the Sydney, Adelaide, Melbourne and Brisbane Festivals, Melbourne Theatre Company, Company B Belvoir, Sydney Theatre Company, Ensemble, Sydney Opera House Trust, NIDA, Queensland Performing Arts Centre, La Boite, Q Theatre, Sydney Gay and Lesbian Mardi Gras, Griffin, Bell Shakespeare, OzOpera, Playbox, Festival of the Dreaming, Q Theatre, Windmill Performing Arts, Edinburgh Fringe Festival, City of London Festival and the Barbican International Theatre Event (BITE). Adam's production of *Lakmé* played to great acclaim in sell-out seasons in Montreal, Minnesota, Fort Lauderdale and Miami.

Adam directed *High Society* for The Production Company in 1994.



GEORGE ELLIS Musical Director

George Ellis' illustrious career includes conducting

the Sydney Symphony Orchestra at the Opening Ceremony of the Sydney Olympic Games, conducting for Queen Elizabeth II on national television and being Musical Director for the Athens Olympics. Recent concert engagements include the Malaysian Philharmonic, and the Queensland, Tasmanian and West Australian Symphony Orchestras in concerts with Lou Reed, David Campbell, David Hobson, Joan Carden and Deborah Riedel.

His stage and screen work includes conducting for Bruce Beresford's film *Mao's Last Dancer* and Musical Director for *Snugglypot* and *Cuddlepie* for Belvoir Street Theatre.

George has lectured at the Sydney Conservatorium of Music, the Canberra School of Music, NIDA and the Australian Society for Music Education. In 2010, George again conducted the Sydney Youth Orchestra for Sydney Festival's Opening Night and toured to Europe with the Australian Youth Choir.

His portrait was hung at the NSW Art Gallery as finalist in the 2007 Archibald Prize and won the People's Choice award in Sydney and Melbourne for that year



CHRIS HORSEY Choreographer

Sugar is the second musical Christopher has

choreographed for The Production Company after *High Society*. Recently he was awarded a Peoples Choice Award for his quirky comedy dance piece *3 Hits & A Miss*, a mini episode of *Seinfeld* on tap. Earlier this year, Christopher choreographed for

and performed in Adam Garcia's dance routine on *Got To Dance* (SKY1/UK). As a collaborator, Christopher was an original member of *Hot Shoe Shuffle* (Australia, West End) and co-founded *Tap Dog's* (Village Voice *Obie Award*, Broadway). He choreographed and starred in *The Adventures Of Roman Pilgrim* (Moondance Pictures) and has privately tutored John (Chacha) O'Connell for *King Kong – the musical* and actors William Zappa for *Bootmen* (Fox Searchlight Pictures) and Genevieve Lemon for *Billy Elliot* (West End). He choreographed *Changi* (ABC/TV), Matthew Robinson's Pratt Prize winning *Metro St, Mosh* (Paul McDermott), *Jive Junkie's* (*Pick Of The Fringe Award*) Edinburgh Fringe Festival (Wayne Scott-Kermond), *Karaoke - The Musical* (John-Paul Young), *Cadbury's Favourites* TVC and directed and choreographed *Bye Bye Birdie* for CQ University.

Christopher is a member of the Artistic Advisory Committee for The Sydney Fringe Festival and presents *Arts Friday* for Eastside Radio 89.7FM. Next year he will become patron for *Northern Tap Company* (UK). His company is *TapWorks* tapworks.com.au.



FLEUR THIEMEYER Costume Designer

Fleur has been designing costumes all her life. She

studied art as a young student in Melbourne before moving to America to further her studies in design. It was there she received the Bob Mackie Award for most outstanding costume and became a member of the Costume Designers' Guild, USA.

Fleur has designed costumes for theatre, television, film and stage in New York, London, Las Vegas, Atlantic City, Los Angeles, Asia and Australia. She has worked with many of the world's great entertainers, designing and styling for Liza Minnelli, Raquel Welch, Bette Midler, Olivia Newton-John, Dusty Springfield, Earth Wind

and Fire, Frankie Valli and The Four Seasons and Kiss, Rod Stewart, Ozzy Osbourne, Mick Jagger, Motley Crue, Van Halen, Michael Bolton, Pat Benatar and many more.

Fleur has received two Emmy nominations, for *Physical* (a television Special with Olivia Newton-John) and *Hollywood Nights* (a television special with Olivia Newton-John, Elton John, Cliff Richard, Andy Gibb and Tina Turner). Fleur's exclusive, one-off designs have been showcased by many of her famous clients to numerous red carpet events, including the Academy Awards, The Grammy's, The Emmy's, and The American Music Awards.

Sugar is Fleur's first production with The Production Company and she would like to thank everyone involved for making her feel so welcome; and to Serge Thomann in particular.



GAVAN SWIFT Lighting Designer

Gavan graduated from the National Institute of Dramatic

Art in 1994. He has been in constant demand as a lighting designer for plays, musicals, dance and corporate events. His musical lighting designs include *The Mikado*, *The Pirates of Penzance*, *Hot Shoe Shuffle*, *Little Shop of Horrors*, *Sweet Charity*, *Fiddler on the Roof*, *Jolson*, *Buddy*, *Oh, What A Night*, *Footloose*, *Hair* and *Saturday Night Fever* in Australia and on London's West End. He has also designed the lighting for The Production Company's concert versions of *The Music Man*, *Hair*, *Mack and Mabel* and their inaugural production of *Mame*. Gavan's most recent work includes The Florida Grand Opera's production of *Lakme* (an Opera Australia Production), and the State Theatre Company of South Australia's production of *Entertaining Mr. Sloane*, *King Lear* and *Hamlet*. For Bell Shakespeare he has designed lighting for *The Winter's Tale*, *Pericles* and *A Midsummer Night's Dream*.

Gavan has also designed the lighting for productions at the Sydney Theatre Company, the Melbourne Theatre Company, The Ensemble Theatre, Australian Theatre for Young People, Marian St, and the Q Theatre. Gavan was the Associate Lighting Designer for the Australian productions of *Cabaret*, *The Full Monty*, *Chicago*, *High School Musical*, *Wicked* and *The Lion King*.



SHAUN GURTON Set Designer

A designer since 1973, Shaun has designed

nationally and internationally. He was Associate Director/Designer for the State Theatre Company of South Australia from 1990 until 1994.

Recent designs include the highly acclaimed production of *Richard III* for the Melbourne Theatre Company. For the MTC he has also designed *Godzone*, *Moonlight and Magnolias*, *The Colours*, *Scarlett O'Hara at the Crimson Parrot*, *King Lear* and *Inheritance*. His designs include *Driving Miss Daisy*, *Così* and *Romeo and Juliet* for Centaur Theatre in Montreal, Canada; *A Stretch of the Imagination*; *Secret Bridesmaid's Business* and *Talking Heads* for Kay McLean Productions; *Equus* and *Taking Liberty* for Perth Theatre Company and *Sweet Charity*, *Dirty Rotten Scoundrels* and *The Boy From Oz* for The Production Company.

Shaun received Green Room Awards for *Steaming*, *Masterclass*, *Rivers of China* and *Festen*. In 2004, he was presented with the John Truscott Award for excellence in design. He was nominated for the Helpmann Award in design for *Inheritance* in 2004 and *King Lear* in 2005.



SOUND DESIGN FOR SYSTEM SOUND BY SHELLY LEE & MARK BENSON

System Sound has designed and engineered the sound for all of The Production Company's shows since its inception.

SHELLY LEE, Shelly has supervised and/or designed many musical theatre projects such as *Les Miserables*, *The Sound of Music*, *Miss Saigon*, *The Witches of Eastwick*, *Sunset Boulevard*, *Billy Elliot* and is currently the Associate Designer for *Phantom of the Opera* World Tour.

MARK BENSON, Mark has designed and mixed many concerts for the Melbourne Symphony Orchestra, The Australian Philharmonic Orchestra and The Hong Kong Philharmonic Orchestra.

The System Sound team has designed or engineered throughout Australasia *Les Miserables*, *Joseph*, *Rent*, *Cats*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *Cabaret*, *Mamma Mia! Spamalot*, *The Producers*, *We Will Rock You*, *Guys and Dolls*, and *Billy Elliot*. Currently, they are sounding the touring productions of *Jersey Boys*, *Wicked*, *Cats*, *Mamma Mia!* and *Mary Poppins*.

ORIGINAL CREATIVE TEAM

PETER STONE

1930 - 2003

Book

Peter Stone was born in Los Angeles. His mother, Hilda was a film writer and his father, John Stone was the writer and producer of many silent films, including Shirley Temple and Charlie Chan movies. He graduated from University High School, attended Bard College and received a Master's degree from Yale University in 1953. In 1964, Stone won an Edgar Award from the Mystery Writers of America for his screenplay for *Charade*.

Stone is among that rarefied group of writers who have conquered stage, screen and television by winning an Oscar, a Tony and an Emmy. In 1965, he won an Oscar for his work as a screenwriter on *Father Goose*. He won Tony awards for his books for the Broadway musicals *Titanic*, *Woman of the Year* and *1776*. He won an Emmy for a 1962 episode of *The Defenders*.

Stone is perhaps best remembered by the general public for the screenplays he co-wrote in the mid 1960's, *Charade* (1963), *Father Goose* (1964), *Mirage* (1965) and *Arabesque* (1966). He won the Oscar for Best Screenplay in 1965 for his work on *Father Goose*.

JULE STYNE

1905 - 1994

Music

With the scores of such Broadway classics as *Gentlemen Prefer Blondes*, *Peter Pan*, *Bells Are Ringing*, *Gypsy* and *Funny Girl* to his credit, composer Jule Styne ranks as one of the undisputed architects of the American musical theatre. Although he was born in London's East End, Styne's family moved to the United States in 1912.

Young Julius showed such a talent for the piano that he had performed with the Chicago, St Louis and Detroit Symphonies by the age of ten. He developed his feel for popular music working with the jazz bands of 1920's Chicago and as vocal coach to such 1930's Hollywood stars as Shirley Temple and Alice Faye. Teaming with lyricist Sammy Cahn in the 1940's, he created a string of Hit Parade leaders including the Oscar-winning *Three Coins in The Fountain*.

In addition to Sammy Cahn, Styne's collaborators include Betty Comden and Adolph Green, Stephen Sondheim, Bob Merrill, Leo Robin and E.Y. Harburg and their combined efforts have produced such showstoppers as *The Party's Over*, *Everything's Coming Up Roses*, *People* and *Diamonds Are A Girl's Best Friend*.

Jule Styne was elected to the Songwriters Hall of Fame in 1972, the Theatre Hall of Fame in 1981 and became a Kennedy Center Honouree in 1990. On the occasion of his 25th anniversary in show business, the following tribute was read into the Congressional Record: 'The lives of Americans throughout our land, as well as the lives of people throughout the corners of the world, have been enriched by the artistry and genius of Jule Styne.'

BOB MERRILL

1921 - 1998

Lyrics

Bob Merrill, American songwriter, theatrical composer, lyricist and screenwriter was born in Atlantic City, New Jersey and raised in Philadelphia, Pennsylvania. Following a stint with the army during World War II, he moved to Hollywood, where he worked as a dialogue director for Columbia Pictures. He began his song writing career writing tunes for Dorothy Shay. One of his first major hits was the 1950 novelty song *If I Knew You Were Comin' I'd've Baked a Cake*. His two most famous songs were *How Much is That Doggie in the Window*, a huge hit for Patti Page and *Mambo Italiano*, recorded by Rosemary Clooney. He wrote a string of chart hits including *Love Makes the World Go Round*, *Tina Marie* for Perry Como and *Make Yourself Comfortable*, as recorded by Sarah Vaughan.

Merrill made his Broadway debut in 1957 with *New Girl in Town*, a musical adaptation of Eugene O'Neill's *Anna Christie*. His greatest theatrical success was the Barbra Streisand vehicle *Funny Girl*, which introduced the standards *People* and *Don't Rain on My Parade*. When the stage show was adapted for the screen he and song writing partner Jule Styne were asked to write a title tune, which eventually garnered the both Academy Award and Golden Globe nominations for Best Song. Merrill's other Broadway credits include *Take Me Along* (1959), *Carnival!* (1961), *Breakfast at Tiffany's* (1966), *Henry, Sweet Henry* (1967), *Sugar* (1972), and *The Red Shoes* (1993). He was nominated for the Tony Award eight times but never won.

Merrill's screenwriting credits include *Mahogany* (1975), *W.C. Fields and Me* (1976), and the television movies *Portrait of a Showgirl* (1982) and *The Animated Adventures of Tom Sawyer* (1998). He is the second most successful songwriter of the 1950s on the UK charts.



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www.theproductioncompany.com.au

If you would like to be on The Production Company
mailing list email your name
and address to
admin@theproductioncompany.com.au

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VICTORIAN ARTS CENTRE TRUST

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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.