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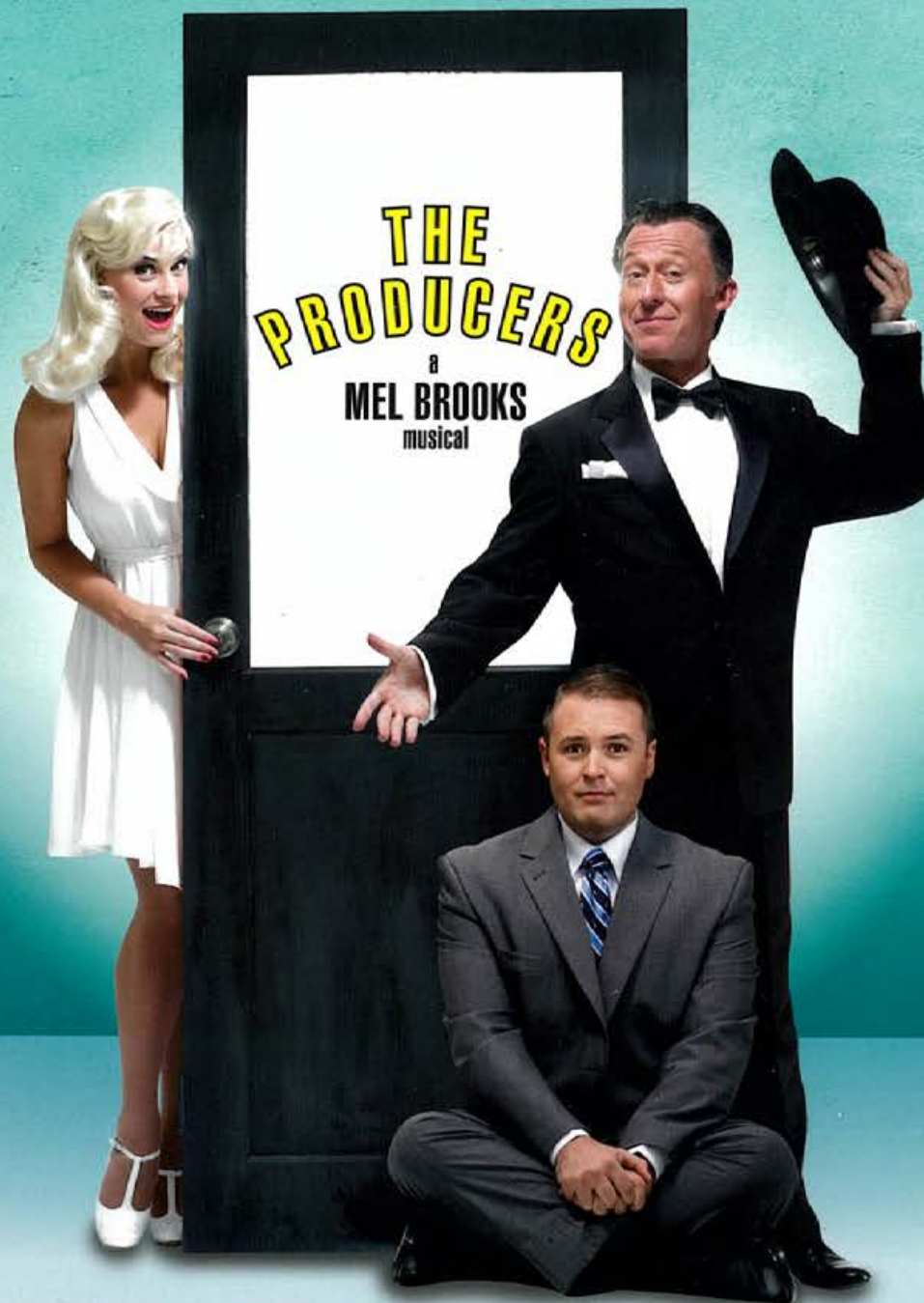
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• The management reserves the right to add, withdraw or substitute artists and to vary the programme as necessary.

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- Cameras, tape recorders, paging machines, video recorders and mobile telephones must not be operated in the venue.
- In the interests of public health, Arts Centre Melbourne is a smoke-free area.

CAST

(IN ORDER OF APPEARANCE)

The Usherettes
Max Bialystock
Leo Bloom
Hold-me Touch-me
Mr Marks
Franz Liebkind
Carmen Ghia
Roger De Bris
Bryan
Kevin
Scott
Shirley
Ulla
Lick-me Bite-me
Kiss-me Feel-me
Jack Lepidus
Donald Dinsmore
Jason Green
Lead Tenor
Sergeant
O'Rourke
O'Riley
Guard
Bailif
Judge
Foreman of Jury
Trustee
The Ensemble

JODIE HARRIS, ANGELA SCUNDI
WAYNE SCOTT KERMOND
BRENT HILL
VIRGINIA GAY
DEAN VINCE
TREVOR ASHLEY
ROHAN BROWNE
MITCHELL BUTEL
ANDREW RONAY-JENKINGS
DAVID SPENCER
DEAN VINCE
VIRGINIA GAY
CHRISTIE WHELAN-BROWNE
ANGELA SCUNDI
JODIE HARRIS
ANDREW RONAY-JENKINGS
DAVID SPENCER
VIRGINIA GAY
JOEL PARNIS
DEAN VINCE
ANTHONY PEPE
MARK HILL
DAVID SPENCER
NELSON GARDNER
DEAN VINCE
VIRGINIA GAY
DAVID SPENCER

Jakob Ambrose, Renee Burleigh, Emma Clark, Samantha Dodemaide, Euan Doidge, Nelson Gardner, Stephanie Grigg, Jodie Harris, Mark Hill, Nicole Melloy, Joel Parnis, Anthony Pepe, Monique Chanel Pitsikas, Adam Rennie, Andrew Ronay-Jenkins, Chris Sackett, Angela Scundi, David Spencer, Brooke Synott, Dean Vince





Violins	Matthew Hassall Claire Tyrell Olga Vakoussevich Kirsty Greig Tim Veldman	Horn Trumpets	Anton Schroeder Greg Spence Patrick McMullin Rob Smithies Kieran Conrau Roger Schmidt Charles MacInnes Delyth Stafford Conrad Nilsson David Hicks Andrew Patterson
Cello	Kalina Krusteva	Trombones	
Bass	Matthew Thorne		
Reeds	Tony Hicks Grania Bourke Tim Wilson Lachlan Davidson Stuart Byrne	Harp Percussion Drums Keyboard	

ORCHESTRA VICTORIA – INSPIRING VICTORIANS THROUGH MUSIC.

Orchestra Victoria makes a significant and valuable contribution to the vibrant cultural identity of our State. This year Orchestra Victoria launched its OVation Season delivering a programme of artistic excellence. Based in Melbourne, Orchestra Victoria works in partnership with Australia's premier arts companies delivering outstanding performances with The Australian Ballet, Opera Australia, Victorian Opera and The Production Company.

The Orchestra also has a strong commitment to taking orchestral music to audiences around the State and performing in both Metro and Regional Victoria. Our hugely successful and popular education program 'On The mOve' sees the orchestra reach out to communities both large and small all over the State as we harness the enthusiasm and talent of a new generation of musicians at both primary and secondary levels.

PRODUCTION CREDITS

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Stage Manager	Adam J. Lowe		
Assistant Stage Manager	Ashlee Hints	Set Construction	Malthouse
Company Manager	Graeme Haddon	Lighting Equipment	PRG
Assistant Company Manager	Tom Lambert	Secondments:	
Repetiteur	Andrew Patterson	Stage Management	Jacob Gibson (VCA)
Assistant to the Set Designer and Puppetry	Tom Higgs	Work Experience	Olivia Lowrey (Strathcona)
Wardrobe Supervisor	Melinda Brodie		
Wigs	David Jennings (design) David Wisken Fran Rauseo	Special Thanks	
		Kellie Dickerson David Piper Photography Colin Page and Jeff Busby Program article Frank van Straten OAM	

WELCOME TO THE PRODUCERS

I can't think of a better show to open our 2012 season than *The Producers*. Mel Brooks' work of genius is a love letter to the theatre and who better to direct and choreograph this for us than Andrew Hallsworth and Dean Bryant? And our wonderful Musical Director Vanessa Scammell has not worked with us since *Damn Yankees*. Check out their biographies in this program. Their body of work is extraordinary and we are so lucky to have them.

This is a dream cast. I will never forget the thrill of seeing *The Producers* for the first time. So much of its magic came from the brilliance of the cast. If you are one of our subscribers, you have seen how clever Wayne Scott Kermond, Christie Whelan-Browne, Rohan Browne and Mitchell Butel are. Now we welcome three new stars to our family – the young Green Room Award winner Brent Hill, the hilarious Trevor Ashley and the effervescent Virginia Gay. Every line of this show is delicious and I know you will relish what this talented cast bring to it.

It is always thrilling to see many familiar names returning to our ensemble and to look forward to meeting our new artists. We would not be able to give you such a good time without the support of Orchestra Victoria, the impeccable lighting, set, costume and sound design by Paul Jackson, Robert Cuddon, Adam Gardnir, Kim Bishop and Paris and System Sound.

My thanks to our Sponsors, Patrons and Donors who are so generous, considerate and supportive. I especially want to thank the Highpoint Property Group for their support with our Youth Subscription Series.

To conclude with a phrase coined by Mel Brooks himself, *When You've Got It, Flaunt It!* This is our fourteenth year. We are so proud of our achievements and love sharing all the good times with you. Welcome.

Jeanne Pratt

Jeanne Pratt AC
CHAIRMAN
THE PRODUCTION COMPANY

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Wayne Scott Kermond

Max Bialystock

Show business is in Wayne Scott Kermond's blood. He is the fourth generation performer of the Kermond family. As a young child he learnt to tread the boards while travelling and performing alongside his parents throughout Australia and America. His family tradition has enabled him to learn singing, dancing, tap-dancing, acrobatics and especially slapstick comedy.

At the age of eleven Wayne was introduced to musical theatre when Betty Pounder cast him as a tap dancing sailor in *Gypsy* with Gloria

Dawn and Toni Lamond. Wayne then toured in the musical *Barnum* – playing the part of the smallest man in the world, Tom Thumb. Wayne's early musical theatre credits also include *West Side Story* playing the role of Baby John, the Sydney Theatre Company's *Jonah Jones*, *Guys & Dolls*, *HMS Pinafore* and *Seven Little Australians*. Featured musical theatre roles include Mike in *A Chorus Line*, Arab in the VSO/IMG production of *West Side Story*, the Australian production of *Chicago* and *Urinetown* playing Hot Blades Harry. Wayne also won acclaim for his starring roles as Buttons and Wishy-Washy in the pantomimes *Cinderella* and *Aladdin* co-starring alongside Bert Newton, Nancye Hayes and Garry McDonald. Wayne played Cosmo Brown in the Australian and Asian tour of *Singin' in the Rain*. He received standing ovations for his show stopping number *Make 'em Laugh*. Wayne also played the role of Benny Southstreet for Donmar Theatre's production of *Guys & Dolls*. Wayne has appeared in the award winning Cabaret *Smoke & Mirrors*, playing the Tap Dancing Vaudevillian at the Edinburgh Fringe Festival, Sydney Festival, Melbourne Festival and the Auckland Festival. Last year he debuted for The Production Company's *Anything Goes*, playing the role of Moonface Martin, for which he received a Green Room nomination. Earlier this year he played Fagin in the Sydney season of the Packermans' Production of *Oliver*. Wayne and his wife Katie conceived and produced the all Australian contemporary musical comedy *Jive Junkys*, in which he starred. At the Edinburgh Fringe Festival it received a coveted Pick of the Fringe Award. Most recently Wayne and Katie remounted a new production of *Jive Junkys*, now retitled *Underdogs*, at the Glen St Theatre Sydney.

Brent Hill

Leo Bloom

Brent graduated in 2008 from WAAPA. His credits there include *Cloudstreet*, *Lysistrata*, *The Innocent Mistress*, *Noises Off*, *Spring Awakening*, *Romeo & Juliet*, *Animal Farm*, *The Cherry Orchard* and *Aftershock*. Since graduating he has appeared in *The Distance from Here* (Griffin Theatre), *Summerfolk*, *Julius Caesar* (Cry Havoc), was Musical Composer of *Risky Lunar Love* (504 Productions) and toured with the Bell Shakespeare's Company production of *Twelfth Night*.

In 2011 Brent appeared in the leading role of Lonny in the Australian premiere production of *Rock of Ages*, for which he was awarded

the 2011 Green Room Award for a Male Artist in a Leading Role. He also received acclaim as a performer in *Theatresports*, being the 2009 *Theatresports* Team Champion and the 2010 Cranston Cup Champion. Brent recently made a guest appearance for the ABC's comedy series *Laid*. *The Producers* marks Brent's first appearance with The Production Company.

Brent is honoured to work with this brilliant team and would like to thank Mel Brooks for sharing his genius.

Christie Whelan-Browne

Ulla

Christie recently appeared as Gwendolen Fairfax in MTC's *The Importance of Being Earnest*. Her one woman show *Britney Spears the Cabaret* began in a sell out season at the 2009 Adelaide Cabaret Festival and has toured the country to rave reviews and sell out seasons (Green Room Award nomination, Sydney Critics Award nomination) and enjoyed further seasons each year since. In 2005 Christie made her musical theatre debut in *Grease - The Arena Spectacular*, playing the role of Patti Simcox and understudying the role of Sandy. She was then asked to

join the London cast and continued performing in the show in the UK. On returning to Australia, Christie performed the role of April in *Company* and won the 2008 Sydney Critics Award for Best Newcomer. Her roles for The Production Company include Maisie in *The Boy Friend*, the title role in *Sugar* (Green Room Award Nomination) and Erma in *Anything Goes*. She played the role of Lecy (Green Room Award nomination) in the workshop and premiere of *Once We Lived Here*. Christie starred as Janet Van De Graff in the MTC's *The Drowsy Chaperone* (Helpmann Award nomination) and as Kira in *Xanadu The Musical*. Television appearances include *Winners and Losers*, *Offspring*, *Conspiracy 365*, *Miss Fisher's Murder Mysteries*, *Spicks and Specks*, *Talkin' 'Bout Your Generation* and the feature film *I Love You Too*. Other credits include *42nd street*, *The Rocky Horror Show*, *Eurobeat* and *Starting Here, Starting Now*.

Trevor Ashley

Franz Liebkind

Trevor Ashley is a writer, musical director, performer and producer. He made his big-budget musical theatre debut creating the role of Miss Understanding in the world premiere production of *Priscilla Queen of The Desert - The Musical*. He followed this with Gale Edwards' hit, *Jerry Springer the Opera* at the Sydney Opera House. Most recently Trevor won accolades and was nominated for Best Actor in a Musical at the Sydney Theatre Awards, for his portrayal of Edna Turnblad in *Hairspray*.

With his long time collaborator Phil Scott, he created the adults-only panto *Fat Swan*, which sold out it's season at the Seymour Centre and the Spiegeltent in Melbourne. He also appeared in concert at the State Theatre, Sydney in his new one-man-show *Diamonds are for Trevor*, a tribute to Dame Shirley Bassey.

He has performed in cabaret in New York, London and across Asia in shows both as himself and in a dazzling array of characters and impersonations. Over the past three years the controversial show *Liza (On an E)*, has sold out seasons nationally, receiving rave reviews. With Courtney Act, he also created and starred in *Gentlemen Prefer Blokes*. Trevor was commissioned by the Sydney Opera House to create a new show entitled *I'm Every Woman*, which showcased his uncanny knack to channel famous females (twelve in all!) He won the Sydney Theatre Award and the Telegraph's Insider Award for Best Cabaret.

As a producer, Trevor created the cabaret phenomenon *Showqueen*, having showcased over a hundred cabaret performers. His recording credits include the soundtrack of Stephan Elliott's film *Easy Virtue*. He has directed two *Hats Off's* and created and directed the *World AIDS Day Concert*. Trevor was named one of the 25 most influential Gay and Lesbian Australians in 2011.



Rohan Browne

Carmen Ghia

Rohan has just returned from Singapore where he played the lead role of Zach in *A Chorus Line*.

Other roles include Gregory Gardner in the Australian tour of *A Chorus Line*, The Purser in *Anything Goes*, Riff in the highly acclaimed revival of *West Side Story* (Green Room Award nomination/ Best Supporting Actor), George in MTC's *The Drowsy Chaperone* (Green Room Award nomination/Best Supporting Actor), Fred Casely in *Chicago*, Rum Tum Tugger in *Cats*, Herod in *Jesus Christ Superstar*, Clarrie in Sydney

Dance Company's *Tivoli* and Wing in *Hot Shoe Shuffle*. Other musical theatre credits include the world premiere of *The Boy From Oz*, *Grease*, *Dirty Dancing*, *Kiss Me*, *Kate* (Green Room Award Nomination), *Thoroughly Modern Millie*, *Follies* and *Mame*.

He was the Co-Narrator of *Doris - So Much More Than The Girl Next Door* and appeared at The Famous SpiegelTent as Ro-hung in *Josie Lane In the Bathroom*. Rohan recently workshopped a new Australian film *The Boy Castaways* playing the role of John.



Mitchell Butel

Roger De Bris

Mitchell's theatre credits include Meow Meow's *Little Match Girl* (Malthouse/Sydney Festival), *The Mikado* (Opera Australia), *The Grenade*, *The Madwoman of Chaillot*, *Tomfoolery*, *Urinetown*, *Piaf* (Melbourne Theatre Company), *Summer Rain*, *Harbour*, *The Republic of Myopia*, *Mourning Becomes Electra*, *Tartuffe*, *Two Weeks with the Queen*, *Dead White Males*, *The Café Latte Kid*, *Summer of the Aliens*, *Six Degrees of Separation* (Sydney Theatre Company), *Stones in his Pockets*, *The Venetian Twins* (Queensland Theatre Company), *Othello*

(Bell Shakespeare), *Strange Interlude*, *The Adventures of Snugglypot and Cuddlepie*, *The Laramie Project*, *A View from the Bridge*, *Dead Heart* (Company B Belvoir), *Unidentified Human Remains and the True Nature of Love* (State Theatre Company SA), *Laughter on the 23rd Floor* (Ensemble Theatre), *Boeing Boeing* (Dainty/New Theatricals) and *Woyzeck* (Malthouse).

Music theatre credits include the roles of Princeton and Rod in *Avenue Q* (Arts Asia Pacific), *Assassins* (Silo Theatre, NZ), *Kismet*, *Sugar*, *Little Me*, *Oklahoma!*, *Hair* (The Production Company), *Dusty* (Dusty Productions), *Man of La Mancha* (Gordon Frost/SEL), *Grease*, *Saturday Night Fever*, *Little Shop of Horrors* (David Atkins Enterprises), *Follies* and *Bernadette Peters in Concert* (Sydney Opera House). Mitchell has appeared in three solo cabaret shows, *Mitchell Butel's Excellent Adventure*, *And Now for the Weather* and *Killing Time* for the 2010 Adelaide Cabaret Festival (which is available on CD at www.middle8.com or through iTunes) and is the voice of the Playschool theme song. Feature film credits include *Gettin' Square*, *The Bank*, *Strange Fits of Passion*, *Dark City*, *Virtual Nightmare* and *Two Hands*. TV credits include *Rake*, *Stephen King's Nightmares and Dreamscapes*, *MDA*, *Grass Roots*, *Wildside*, *Murder Call*, *All Saints*, *Twisted Tales*, *Close Ups*, *Bordertown*, *GP* and he fixed the Big Red Car in The Wiggles' *Toot Toot*.

Mitchell received Helpmann Awards for Best Actor in a Musical for *The Venetian Twins* and *Avenue Q*, Helpmann nominations for *Little Me*, *Summer Rain* and *The Republic of Myopia*, Green Room

Awards for *Hair* and *Piaf*, Green Room nominations for *The Mikado*, *Avenue Q*, *Little Me* and *Oklahoma* and AFI nominations for Best Supporting Actor in a Feature Film for *Gettin' Square* and *Strange Fits of Passion*. He is Vice President of Actors Equity and has been a proud member since 1988.



Virginia Gay

Hold Me Touch Me

Virginia Gay graduated from WAAPA in 2005, then pretended to be a nurse for four years on Channel Seven's *All Saints*. Following that, she pretended to be Julia Gillard in the STC's *Pennies From Kevin* and has just finished shooting the second season of *Winners and Losers*, where she pretends to know a lot about high finance. This last one, particularly, is a stretch.


Her one woman cabaret, *Dirty Pretty Songs*, is about to headline at the Edinburgh Fringe in The Famous SpiegelTent, and has just enjoyed a sell out season at the Adelaide Cabaret Festival. She makes regular appearances on the *First Tuesday Book Club*, The Chaser's new show *The Unbelievable Truth*, and *Good News Week*. She is a proud member of Equity.

MITCHELL BUTEL

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FLAUNT IT!

Frank Van Straten goes behind the scenes to trace the history of a musical phenomenon.

Back in 1966 Mel Brooks was forty. He'd made something of a name writing comedy, mainly for TV, but his only Broadway credits were as a writer on *New Faces of 1952*, *Shinbone Alley* (1957) and *All-American* (1962). His big breakthrough came in 1965 when he co-created and co-wrote the now-legendary TV spy spoof *Get Smart*.

The success of *Get Smart* led to a revealing *Playboy* interview with Larry Siegel:

Siegel: What else are you working on?

Brooks: *Springtime for Hitler*.

Siegel: You're putting us on.

Brooks: No, it's the God's honest truth. It's going to be a play within a play, or a play within a film – I haven't decided yet. It's a romp with Adolf and Eva at Berchtesgaden. There was a whole nice side of Hitler. He was a good dancer – no one knows that. He loved a parakeet named Bob – no one knows that either. It's all brought out in the play.

This, you might think, was the genesis of Brooks' 1968 movie, *The Producers*. Well, though it was certainly theme of the 'play within the film', the context in which Brooks set *Springtime for Hitler* – the conniving Broadway producer overselling shares in a sure-fire flop – was certainly not new.

Way back in 1933, *The Saturday Evening Post* had published a short story by one of its regular contributors, George Wetzel Bradshaw. It was called *Shoestring*, and it explored exactly the same showbiz territory. Rights to Bradshaw's story were acquired by RKO Studios and used as a plot contrivance in their musical *New Faces of 1937*, which featured comedian Milton Berle. We don't know whether Brooks ever read the story or saw the film – he would have been just 11-years-old at the time of the movie's release – but *The Producers'* remarkably similar plotline was noted by some film reviewers with long memories.

New Faces of 1937 was not a success; in fact someone once called it 'a train wreck of a movie'. Brooks' genius was to take the same idea and make it the basis for a work of sheer brilliance. He wrote the script for *The Producers*, wrote two of the songs, and directed it himself.

Not that *The Producers* had a particularly easy birth. Backers were hard to find – not surprising, as the Second World War was still fairly recent history. Zero Mostel, the Broadway star of *A Funny Thing Happened on the Way to the Forum* and *Fiddler on the Roof*, reluctantly



accepted the role of Max Bialystock only after considerable pressure from his wife. According to Brooks, Peter Sellers agreed to play Leo Bloom, but later pulled out. Then the second choice, Dustin Hoffman, left the cast the night before shooting began, so that he could audition for *The Graduate* – at the suggestion of Brooks' wife, actress Anne Bancroft. At the last minute, Gene Wilder was brought in. It was his first major role, and the first of his many collaborations with Brooks. Ironically, one reviewer described Wilder's performance as 'Dustin Hoffman being played by Danny Kaye'.

Brooks wanted the film to be called *Springtime for Hitler*, but this was speedily vetoed by nervous Embassy Pictures executives. In the end they decided that the film was in such bad taste that they refused to release it. They relented only after Peter Sellers placed an advertisement in *Variety*, pleading for its release: 'It was shocking, outrageous, insulting... and I loved every minute of it!'

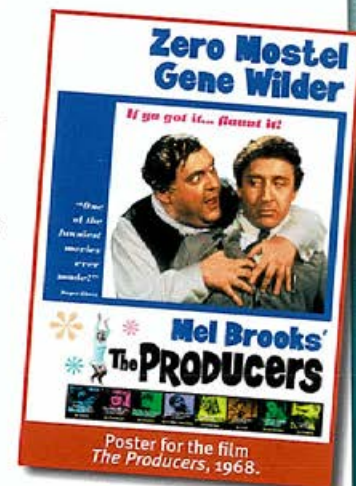
The Producers premiered almost in secret in Pittsburgh on 22 November 1967. The following year it was screened in a few other venues, but it was never widely released. The reviews ranged from 'A wildly funny joyride' (*Time*) to 'Amateurishly crude' (Pauline Kael, *The New Yorker*). Nevertheless, Mel Brooks won an Academy Award for Best Story and Screenplay, and Gene Wilder was nominated for Best Actor in a Supporting Role. The film also garnered a Writers' Guild of America Best Original Screenplay award. In a neat example of life imitating art, *The Producers* was a box-office flop, leaving its investors rueing their gullibility.

But *The Producers* refused to go away. As the years went on, it won a wider audience via television. Eventually it became a cult classic, featuring frequently at art-house cinemas. To cap it all, in 1996 it was deemed 'culturally, historically, or aesthetically significant' by the United States Library of Congress and was selected for preservation in the National Film Registry – by which time, apparently, cost-cutting at Embassy had led to the destruction of the original negatives.

Brooks went on to make a string of Hollywood successes, including *Blazing Saddles* (1974), *Young Frankenstein* (1974), *Silent Movie* (1976), *High Anxiety* (1977), *History of the World – Part 1* (1981), *To Be or Not to Be* (1983) and *Robin Hood – Men in Tights* (1993).

In 1998, noting the increasing popularity of Broadway musicals based on classic films, producer David Geffen told Brooks he thought *The Producers* might work on stage. Brooks approached Jerry Herman to write the score, but Herman, astutely, convinced him to tackle it himself. Though Brooks did write the music and lyrics, he brought in Thomas Meehan to collaborate on the book. Meehan's previous Broadway credits included *Annie*, and he'd provided the screenplay for Brooks' film *To Be or Not to Be*.

Brooks' and Meehan's stage adaptation of *The Producers* was far more upbeat than the film, and the setting was changed from 1968 to 1959. The role of Ulla was considerably expanded, while the character Lorenzo St Dubois disappeared altogether, as did his song, 'Love Power'. Mike Ockrent came on



Nathan Lane,
Uma Thurman
and Matthew
Broderick in
the film *The
Producers*, 2005.



Zero Mostel and Gene Wilder in the film *The Producers*, 1968.

board as director, with his wife, Susan Stroman, as choreographer. Following Ockrent's death in December 1999, Stroman took over directing. After a rehearsed reading in April 2000, she told friends, 'Every single page is funny.'

Nathan Lane, Brooks' first choice for Max Bialystock, was virtually hijacked into the role when he and Brooks were guests on *The Late Show with David Letterman*. During the program, Brooks told Lane he wanted him to star in his new musical. He pulled a contract out of his pants and told Lane to sign

it there and then. Fortunately the astonished Mr Lane signed on the dotted line. Though there were rumours that Brooks wanted Martin Short to play Leo Bloom, Matthew Broderick got the role. The rest of the cast was recruited at auditions in August 2000 – and *The Producers* was on its way to Broadway.

The show's three-week out-of-town tryout at the Cadillac Palace Theatre in Chicago was sold out before it opened, on 1 February 2001. *Playbill*'s reaction was typical: 'With more belly laughs per minute than any new musical in years, Mel Brooks' *The Producers* reminds us in grand, politically incorrect style that Broadway never rewards wimps. Unlike some film-to-stage wrecks, Brooks' cheerfully outrageous tuner pays detailed homage to the beloved original, but it's also a self-contained, old-fashioned show replete with gobs of inventive new material, eye-popping choreography and a pair of top-wattage star turns from Nathan Lane and Matthew Broderick. With a few tweaks, Brooks and Co. will have the biggest hit of the season.'

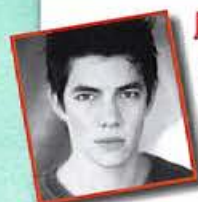
There were indeed a few tweaks, including the removal of parody of a song from the musical *Gypsy*, which Arthur Laurents and Stephen Sondheim objected to, and the replacement of Ron Orbach, the first choice for Franz Liebkind, who injured a knee during rehearsals. He was replaced by Brad Oscar. But *Playbill* was right: 'The boffo team of Bialystock and Bloom look poised to blow away all the Tony competition and steal a monster haul of coin' – which, of course, they did.

After Chicago, *The Producers* transferred to the St James Theatre in New York for a month of previews, followed by its official premiere on 19 April 2001. The reviews were ecstatic: 'A mammoth old-time Broadway hit' (Clive Barnes, *New York Post*); 'It's fast, fierce, shameless, vulgar and altogether blissful' (Ben Brentley, *New York Times*).

At last, *The Producers* was a solid-gold hit. The day after it opened, the show broke the record for the largest single-day ticket sales in theatre history, taking in more than \$3 million. This was bettered later in the run, when tickets worth more than \$3.5 million were sold in one day.

The Producers won twelve Tony Awards, smashing the record held for 37 years by *Hello, Dolly!*, which had won ten. *The Producers* garnered Best Musical, Best Book, Best Score, Best Actor, Best Featured Actor, Best

Grant Piro and Tony Sheldon in the Australian production of *The Producers*, 2004. Photo: Jeff Busby.



Jakob Ambrose

Jakob trained at WAAPA and graduated in 2011 with a BA in Musical Theatre. Roles at WAAPA included Mike in *A Chorus Line* and performing at the opening of the State Theatre Centre Heath Ledger Theatre. Other credits for WAAPA include *Anything Goes* (Sailor Quartet), *Crazy for You* and *The 25th Annual Putnam Spelling Bee*. After graduation Jakob joined the production of *A Chorus Line*, directed by Baayork Lee, for seasons in Melbourne and Singapore. Jakob is thrilled to be working in *The Producers*, his debut appearance with The Production Company.



Renee Burleigh

Following *The Producers* Renee will be playing the role of Margot in *Legally Blonde*. Other work with The Production Company includes *Hello Dolly*, Winnie Tate in *Annie Get Your Gun*, Alice in *Thoroughly Modern Millie*, Sugar and *The Boy From Oz* (understudying the role of Liza Minnelli).

Further credits include *Love Never Dies* (understudying the role of Meg Giry), and Taylor Figueroa in *Vernon God Little*, *The Producers* for the Brisbane and Sydney seasons with GFO/SEL, and *Cats* with The Really Useful Group for 3 productions around the world for the most part playing the role of Demeter. Renee is a voiceover artist, and has also appeared in *Neighbours* as Emily Martin.



Emma Clark

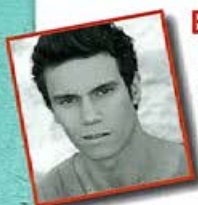
Emma began dancing at the age of five at Jane Moore Academy of Ballet. She later continued her training at Patrick Studios Australia, graduating from the fulltime performing arts course in 2009. Emma made her musical theatre debut as Cassandra in the Australasian tour of *Cats* in 2010. Since then career highlights include *The Boy From Oz* (The Production Company), *Le Grand Cirque* (Dance Captain), *Ooh La La*, *Cabaret de Paris*, featuring Melissa Burgess and *Rock of Ages*, which won the Green Room award for Best Ensemble 2011. Emma would like to thank her mentors Todd Patrick and Yvette Lee for their teaching, belief and support.



Samantha Dodemaide

This is Sam's second show with The Production Company. She appeared as one of Reno's Angels in *Anything Goes* in 2011. Sam is thrilled to be a part of the *The Producers* this season. She trained at Patrick Studios Australia, undertaking four years of fulltime training in Performing Arts and Musical Theatre. Her recent professional stage credits include the current Australian tour of *A Chorus Line*, where she has performed and understudied the role of Cassie, as well as understudying the roles of Sheila, Diana, Maggie and Judy. Sam's previous stage credits include *Wicked* (Universal Studios Japan), *Looney Tunes* (Marilla Productions), *Inferno II* and *Two and a Half Witches* (Witches in Britches Theatre Restaurant).





Euan Doidge

Euan began his dancing career at MJ Dance Studio in Mount Gambier. His dance credits include representing Australia in the World Dance Championships in LA, Canada and New York. He was named Australian Senior National Dancer of the Year in 2010 and performed for the *L' Oreal Fashion Festival* and *The Footy Show*. In 2011 Euan completed the fulltime musical theatre course at Patrick Studios Australia and made his professional debut in The Production Company's staging of *Anything Goes*. Shortly after this he landed his first major role as Paul San Marco in the Australian Production of *A Chorus Line*. Euan is delighted to be back working with The Production Company team and would like to thank everyone who has helped him along the way.



Nelson Gardner

Nelson is a recent graduate of the Victorian College of the Arts, where he completed a Bachelor Degree of Music Theatre. During his study there he appeared in *Dreamsong*, *City of Angels* and *West Side Story*, as well as self-devised projects and excerpts from *Carousel*. Nelson's last professional performance was in *Dreamsong*, funded by the Carnegie 18 program at Fairfax Studio, The Arts Centre. Nelson has eight years' experience in classical voice technique and is currently studying voice with Adam Lyon. *The Producers* is Nelson's first appearance in a professional musical and he is thrilled to be a part of it. He'd like to thank his family for their love and support.



Stephanie Grigg

Stephanie graduated from WAAPA with a BA in Music Theatre in 2010. Her roles since graduation have been Maggie in the Australian/Asian tour of *A Chorus Line* and the Really Useful Group's *Love Never Dies*. Her roles at WAAPA included Reno Sweeney in *Anything Goes*, Fritzie in *Cabaret*, Sarah's friend in *Ragtime* and Marta in *Company*. She has also performed in *John & Jen*, *42nd Street* and *The Tales of King Arthur*. Stephanie won the Leslie Anderson Award for best showcase. Stephanie has studied at the Barbara Jane Dance Centre and singing with Pauline Jamieson.



Jodie Harris

Jodie Harris graduated with a BA in Music Theatre from WAAPA in 2005. Her theatre credits include *Dirty Rotten Scoundrels* (The Production Company), *My Fair Lady* (Opera Australia), *The Hatpin* (Neil Gooding/Whitebox Productions) *Little Women* (Kookaburra: National Music Theatre Company) and *Mary Poppins*. Jodie has performed in a variety of concerts including *John Bucchino: Live in Concert*, The Premier's Concert *Christmas in the Park* and performed the Australian National Anthem at international sporting events. On screen, she has featured in *Home and Away*, several television commercials and short films.



Mark Hill

Mark Hill began performing at the age of four in professional touring productions of *Faust* and *The Wizard of Oz*. During school, Mark played lead roles on children's television series *The Wayne Manifesto* (ABC), *Cybergirl* (Channel 10) and performed live on stage with Michael Jackson in his *History* tour. At age sixteen, Mark became an integral member of Raw Dance Company, performing and choreographing tap throughout Australia, New Zealand and Asia. He was also a member of Bindi Irwin's *Crocmen*, working extensively on stage and screen throughout Australia and the USA. Mark's theatre roles include *Crazy For You*, *The Boy Friend*, *Dirty Rotten Scoundrels* and *Eurobeat*. He was an original Australian Cast member in *Mary Poppins*, covering the role of Bert, which he performed many times. His most recent role was Don in *A Chorus Line*.



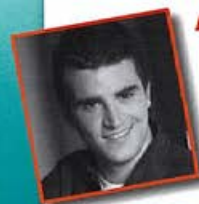
Nicole Melloy

Nicole began dancing at an early age with Julie Cookson and went on to study full-time classical ballet with Christine Walsh, where she achieved her Diploma. She continued her studies at the Victorian College of the Arts and more recently has been furthering her acting training at 16th Street. Of Nicole's numerous credits some highlights include playing Magenta in *The Rocky Horror Picture Show* with TML Enterprises which toured internationally, *Jersey Boys* with New Theatricals as Dance Captain, *Spamalot*, in which she understudied the Lady of the Lake and the national tour of *Back with a Vengeance* with Barry Humphries. Nicole has also appeared in numerous TV commercials and music videos. *The Producers* is Nicole's sixth show with The Production Company, previously appearing in *Anything Goes*, *Damn Yankees*, *Little Me*, *42nd Street* and *Thoroughly Modern Millie*. Nicole would like to thank her family for their constant support and love.



Joel Parnis

In 2010, Joel graduated from the full-time musical theatre course at the University of Ballarat. Credits during his training include *Gypsy*, *The Life*, *Urinetown* and *Thoroughly Modern Millie*. Professional credits include Mowgli with The Australian Shakespeare Company's production of *The Jungle Book*, Barrett in the staged reading of *Titanic* directed by Graeme Russell and a year at Universal Studios Singapore, playing Phantom and Frankenstein in *Monster Rock*. On screen, his credits include: *IRAS Corporate Video*, *Diner* for Black&White Productions and the feature film *Charlotte's Web*. Joel is thrilled to be making his debut appearance for The Production Company. He would like to thank everyone at Ian White Management for all their guidance and support; his incredible singing teacher of six years, Constance Coward-Lemke, Narelle and Lindy from Curtain Call Performing Arts Ballarat for being the first people outside his family to believe in him and to his wonderful Mum, Dad, brothers and sister, all of whom he feels so blessed to call his family.



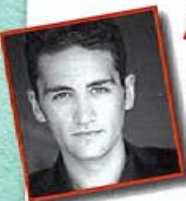
Anthony Pepe

Anthony is a 2009 graduate from WAAPA. He made his professional debut in 2008, performing alongside stage legend Debbie Reynolds in Peach Productions *Irene In Concert*. In 2010 Anthony played the role of Will Parker in IAJ International's *Oklahoma!* For The Production Company he has appeared in *The Boy From Oz*, *Sugar* and *Anything Goes*. He has also appeared on *Neighbours*. Anthony's WAAPA credits include Benny in *Rent*, Andy Lee in *42nd Street* and Matt Galloway in *The Laramie Project*.



Monique Chanel Pitsikas

Monique is a WAAPA graduate. She has received Green Room Nominations for Best Female in a Featured Role for the Young Wife in *Hello Again* and Best Ensemble Cast for Bombalurina in *Cats*. Monique performed the roles of Bombalurina, Grizabella and Jellylorum in the international tour of *Cats*. Other theatre credits include New York's production of *Into the Woods* (Cinderella), *Camelot* (Nimue), *Nostradamus*, *After Dinner* (Paula), *Love Equals* (Emilie du Chalelet), *Rebecca* (Mrs De Winter), *South Pacific*, *They're Playing Our Song*, *The Pajama Game* (Gladys), *Barbie* and RUG's *Joseph and the Amazing Technicolor Dreamcoat*. Monique's television/film credits include *Japanese Story*, *Nigel* and *Dead End*. She is currently filming an ABC comedy.



Adam Rennie

Adam is a graduate of the Talent Development Project and in 2008 graduated from WAAPA with a BA in Music Theatre. Early credits include *Irene* alongside the legendary Debbie Reynolds and in The Production Company's *Crazy for You*. In 2009-2010 he toured South Korea and Taiwan with TML's production of *Jekyll and Hyde*. In 2010 Adam was the recipient of the *Bound for Broadway* Scholarship, where he travelled to New York City to work with some of America's finest musical directors and composers. Most recently he appeared in Dean Bryant and Mathew Frank's *Prodigal* playing the roles of Kane/Zach, as Scott in New Musicals Australia's workshop production of *a.void* and was an original Australian cast member of Andrew Lloyd Webber's acclaimed production of *Love Never Dies*. Adam is also one third of the cast and creative team behind the comedy series *Wheels of a Dream*.



Andrew Ronay-Jenkings

Andrew is a Music Theatre graduate from the Ballarat Arts Academy. As lead singer of *The Aussie Boys*, he has toured all seven continents of the world having performed with over six cruise companies including *Crystal Cruises* and *Cunard Cruise Lines - Queen Elizabeth*. Other performances include Opera Australia's *La Boheme* and countless corporate events around the country. *The Producers* is Andrew's professional musical theatre debut. He would like to thank his family and friends for their love and support. He is thrilled to be part of this production and to be working with Andrew, Dean and the creative team.



Chris Sackett

Raised in Perth, Chris began his career as a commercial dancer and singer. After moving to Melbourne in 2009, he began working with several different companies expanding his portfolio in the entertainment industry to corporate, national, and international events and festivals. In a short period of time he has successfully managed to cover a broad range of genres including commercial, fashion, editorial and theatrical performance. Making his professional musical theatre debut, Chris is both excited and humbled to be working with the amazing cast and crew of *The Producers*.



Angela Scundi

Angela graduated from NIDA in 2006 and most recently from 16th Street Studios. She toured with *The Rocky Horror Show* for Newtheatricals in 2008/09 and again for TML Enterprises in 2010/11. Other theatre credits include Ilse in *Spring Awakening* (2010) and Suky Tawdry in *The Three Penny Opera* (2011), both for STC. Film credits include Manager in *Elevate* (Crystal Screen Productions) and *I Love You Too* (Princess Productions). Angela is currently in production for the independent feature film *Bye Bye Blackbird* in the lead role of Sanna. She will appear as Cindy-Lou Huffington in Monster Media's production of *The Marvelous Wonderettes* at 45 Downstairs this August. *The Producers* is Angela's second show with The Production Company, having appeared as Dulcie in *The Boy Friend* in 2009. She is thrilled to be working with such a wickedly fun cast and creative team.



David Spencer

David has previously appeared in *Mame* and *The Pajama Game* for The Production Company. Other credits include *Fiddler on the Roof* with Topol, *Eureka*, and the UK Tours of *Chicago*, *Copacabana* as Rico Castelli and *Carousel*. In London he performed the lead role in the new musical *Lust*. He covered and played the lead roles of Tick and Bernadette in the original cast of *Priscilla Queen of the Desert the musical*, and appeared as Jeff in the Australian premiere of *[title of show]*. David played Von Hussler in *Mary Poppins* and will reprise this role in Auckland later this year. When not performing David works as a GP and was the resident doctor for *GMA* and *gam with David and Kim* (Ten Network).



Brooke Synnott

Brooke started dancing at the Barbara Lynch Dance Studio. Her education was at the Victorian College of the Arts, after which she completed the Diploma course at the Bartuccio Dance Centre. Brooke then toured Australia with the musical *Cats* in the role of Cassandra. Her first Production Company show was *How To Succeed In Business Without Really Trying* followed by *Sunset Boulevard* and *Crazy For You*. Brooke also appeared in Monty Python's *Spamalot*. She has twice been nominated for Sportswoman of the year, through her special interest in Calisthenics. Brooke is thrilled to be performing again with The Production Company in *The Producers*.



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 premieres of *Dirty Dancing* (Stan) and *Priscilla Queen of the Desert*. 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 played Gangle in *Love Never Dies* (Green Room Nomination) and also features in the hugely successful filmed version of this musical. He would like to thank his family and friends for their constant love and support. Dean is a proud member of Equity.



Andrew Hallsworth

Director and Choreographer

Andrew's recent choreographic credits include the World Premiere musical *An Officer and A Gentleman*, the Broadway production of *Priscilla Queen of the Desert* and Melbourne Theatre Company's productions of *Next to Normal*, *Hamlet* and *The Drowsy Chaperone*.

For The Production Company he has co-directed and choreographed *Anything Goes* with other choreographic credits including, *The Boy From Oz*, *Carousel*, *Mame* and *The Boy Friend*. Also for The Production Company he co-choreographed *The Music Man* and *Bye Bye Birdie* with Ross Coleman.

Further choreographic credits include the original Australian production of *Eurobeat – Almost Eurovision*, which was revived for the Edinburgh Festival, West End and UK tour. The smash hit *Menopause – the Musical*, *Leader of the Pack – The Ellie Greenwich Musical* (Betty Pounder Green Room Award winner for Best Choreography), *Sideshow Alley*, *The Merry Widow* for Melbourne City Opera, *Wombat Stew*, *Prodigal* and the cabaret shows *Doris Day-So Much More Than The Girl Next Door*, *Britney Spears: The Cabaret* and *Newley Discovered*.

Andrew's television credits include the Australian series of *So You Think You Can Dance*, "Indigeridoo" and "Ja'ime's Assembly Routine" on the cult TV show *We Can Be Heroes*, *Dead Gorgeous* for ABC/BBC TV and *The Librarians* for the ABC.



Dean Bryant

Director

Dean directed *Next to Normal* for Melbourne Theatre Company, *Hansel and Gretel* for OzOpera and co-directed *Anything Goes* for The Production Company. Other directing credits include *The Last Five Years* (45DS, Stables, NSW tour - Green Room and Helpmann Award nominations - Best Director of a Musical), *Prodigal* (45DS), *Once We Lived Here* (45DS) and *Virgins: A Musical Threesome* (CUB Malthouse). He is Worldwide Associate Director of *Priscilla, Queen of the Desert – The Musical* (Australian, West End, Broadway, Italian and Brazilian seasons) and completed the same job on the world premiere of *An Officer and a Gentleman*.

His cabaret credits as writer/director include *Britney Spears: The Cabaret* (Green Room nominations - Best Cabaret/Best Director of a Cabaret - Adelaide, Melbourne, Brisbane, Sydney), *Liza* (on an E), *I'm Every Woman* (Sydney Opera House, Sydney Theatre Award - Best Cabaret), *Newley Discovered* (Sydney Opera House/Adelaide Cabaret Festival, Sydney Theatre nomination - Best Cabaret), *Experiment: Cole Porter* (Adelaide Cabaret Festival) and most recently *Josie in the Bathhouse* (Spiegeltent and Adelaide Cabaret Festival) and *In Vogue: Songs By Madonna* (Adelaide Cabaret Festival, Midsumma, NZ, Sydney and NYC seasons).

With composer Mathew Frank he has written the musicals *Prodigal* (Off-Broadway season at the York Theatre, Green Room - Best Original Score), *Once We Lived Here* (Green Room - Best New Musical), *Virgins* and *The Silver Donkey*.

www.bryantandfrank.com



Vanessa Scammell

Musical Director

In 1992 Vanessa graduated from the Melbourne Conservatorium with a Bachelor of Music - Honours in Piano Performance and a Bachelor of Music Education. Vanessa continued her studies at the Sydney Conservatorium, completing a Graduate Diploma of Music - Opera Repetiteur.

Vanessa's Opera Australia engagements include Conductor, *La Traviata* (Oz Opera Regional Tour 2011) and orchestral credits include the Adelaide Cabaret Festival 2011 and 2012, The University of Sydney Orchestra with Timo Vieikko Valve and Orchestra Victoria with David Hobson and Rhonda Burchmore.

Musical Supervision credits include *Cats* (South Africa). Vanessa's Music Director/Conductor credits include *West Side Story* Australian Tour - Farrelly Productions; *Chicago* Australasian tour - The Gordon Frost Organisation; Mozart's *The Impresario*, Hindemith's *Hin und Zuruck* for the Sydney Conservatorium, *Masters in Music Studies* - Conducting; *The Phantom of the Opera* Australian Tour (2007-2008) - The Really Useful Group; *Damn Yankees* - The Production Company; The Helpmann Awards 2008-2011 - Live Performance Australia; *The Phantom of the Opera* Asian Tour - The Really Useful Group, Shanghai, Seoul, Taipei, Hong Kong and Singapore; *Fiddler on the Roof* - Fiddler on the Roof Australia Pty Ltd; *TITANIC* - Seabiscuit Productions; *South Pacific* Adelaide and Sydney seasons - Seabiscuit Productions; *Cats* The World Tour, Beijing, Taipei, Athens and the South Korean Tour of *Cats* - The Really Useful Group/Seoul and Co; *Into the Woods* - IMG/Equity Fights Aids.

Vanessa was the joint winner of the Brian Stacey Award for emerging Australian conductors in 2008 and completed a Masters of Music Studies in Conducting at the Sydney Conservatorium of Music in 2011. Future engagements include *Lea Salonga in Concert* with the Adelaide Art Orchestra and the Melbourne season of *South Pacific* for Opera Australia.

Vanessa is dressed by RAZAK courtesy of Gladys Sym Choon.



Adam Gardnir

Set Designer

The Producers continues Adam's collaboration with Dean and Andy after designing sets for *Anything Goes* and sets and costumes for *Virgins*.

Adam's other musical set designs include the world premiere production of *Moonshadow* and as Associate Set Designer, the Australian production of *Love Never Dies*. Since graduating from the Victorian College of the Arts in 2003, Adam has been nominated for six Green Room Awards, winning in 2011 with *Angelique* for the Victorian Opera.

His other set and/or costume designs include *Semele* for The Australian Ballet, *Grace* for Melbourne Theatre Company, *Saturn's Return* for Sydney Theatre Company, *Happy As Larry* for Sydney Festival, *Albert Herring*, *The Bear* and *Rembrandt's Wife* for Victorian Opera, *The Beggar's Opera* and *The Little Sweep* for OzOpera, *Die Winteriesse* for Thinlce and several commissions for Malthouse, Belvoir and Griffin Theatre Companies.



Kim Bishop

Costume Designer

For over twenty years Kim has been involved in the theatre industry. He has toured as Head of Wardrobe on many large scale musicals including *The King & I*, *Joseph and The Amazing Technicolor Dreamcoat*, *South Pacific*, *The Rocky Horror Show*, *Aida – The Spectacular*, *The Merchants Of Bollywood*, *Crazy For You*, *Singin' In The Rain* and *Shout*. The all Australian, world premier seasons of *The Boy From Oz* and *Dusty – The Original Pop Diva*, were particular highlights. He has dressed on *The Producers*, *Grease*, *Shirley Maclaine*, *Cats*, *Sugar Babies*, *Guys & Dolls*, *A Little Night Music*, *Shane Warne - The Musical*, for Opera Australia and The Australian Ballet to name a few, made costumes with legendary costumier Bob Murphy and for some years, had the pleasure of touring the world as Wardrobe Manager with *Torvill & Dean* and their international ice skating companies, playing everywhere from his home town Melbourne to Las Vegas, Madison Square Garden and Wembley.

For The Production Company Kim has been Costume Designer for *Sweet Charity*, *42nd Street*, *Damn Yankees*, *Mame*, *Crazy For You*, *The Boy Friend*, *The King & I*, *Kismet* and was extremely happy to do the costumes for the highly successful *The Boy From Oz*. This year, Kim is also designing the costumes for a new play, *Barassi* that opens at The Athenaeum Theatre in September. Recently Kim spent some time in Bali teaching the local crew how to run the wardrobe department on a huge production at The Bali Safari & Marine Park. The cast of 150 all come from the local villages. Animals, including a white tiger, camel, hornbills and eight elephants, were also featured.

Visit Kim's web site at kimbishop.com.au



Paris (Stephen Merry)

Costume Designer for Showgirls

Paris has designed and overseen the creation of the costumes for the six showgirls in the scenes *I Want To Be a Producer*, *Springtime for Hitler* and *Prisoners of Love* for *The Producers*. There could be no one better suited to the task of recreating a line of elegant and beautiful showgirls. All his life he has had a passion for clothing and fashion. He is also a great believer in the joy entertainment can bring and is a long-time fan of the era of the big Hollywood MGM musical. Over the years he has designed costumes and come up with creative concepts for many of the Channel 9 and 10 television variety shows. He has also created brilliant costumes for many dance and cabaret casino shows at Crown in Melbourne and for the Sands Venetian.

For the past twenty-five years Paris has also put his sewing machine and glue gun to work on all the costumes in which he has starred as a female illusionist, both in Australia and abroad.

For the last ten years he has performed in and Artistically Directed (with Todd Patrick) *Boylesque* at The GH, St Kilda. The company have just returned with rave reviews from the Adelaide Cabaret Festival.

Featured Actress, Best Scenic Design, Best Costumes, Best Lighting, Best Choreography, Best Direction and Best Orchestrations.

The show played 2502 performances – six years – on Broadway, before closing on 22 April 2007. It grossed \$288,361,724. Two road companies criss-crossed the United States, visiting 74 cities for a further gross of \$214 million. A Canadian production opened in Toronto in December 2003. In a 2006 production in Las Vegas, David Hasselhoff took top billing – as Roger DeBris.

Australia was next. Susan Stroman directed the Australian production, with Brooks looking on approvingly – and promoting the show unrelentingly. The company was headed by Reg Livermore as Bialystock and Tom Burlinson as Bloom. Also featured were Bert Newton (Franz), Tony Sheldon (DeBris), Chloe Dallimore (Ulla) and Grant Piro (Carmen Ghia). The show premiered at the Princess Theatre in Melbourne on 17 April 2004, two days short of the Broadway original's third anniversary. According to Lee Christofis in *The Australian*, 'It exploded on to the Princess's stage with breathtaking energy, unmitigated political incorrectness and dazzling style.' In March 2005 it transferred to the Lyric Theatre in Brisbane. In May it hit the Lyric in Sydney, where the *Daily Telegraph* hailed its 'laughs, farce, and all-round class'. The 74-week national tour finished on 30 October 2005.



The London production got off to a shaky start at the Theatre Royal, Drury Lane, in November 2004, but only after Nathan Lane was rushed in to replace Richard Dreyfuss, who was sensationally fired four days before the first preview because of his inability 'to fulfill the rigours of the role'. Lee Evans played Leo. After 920 performances, *The Producers* set off on an extensive UK tour. It has subsequently been produced around the world – even in Germany!

The musical version of *The Producers* was filmed at the new Steiner Studios in Brooklyn, New York, while the show was still to playing to packed houses on Broadway. Nathan Lane, Matthew Broderick and most of the original cast repeated their roles, but there were one or two changes. Nicole Kidman reportedly agreed to play Ulla without ever reading the script, but subsequently backed out. Brooks' co-writer Thomas Meehan, had a cameo role as Bialystock's lawyer. The film was released in the US in December 2005 but, like its predecessor, it was hardly a box office bonanza. A Bollywood version, *Dhoondte Reh Jaoge*, appeared in 2009.

And so *The Producers* romps on and on... but what about George Bradshaw, who had written the short story *Shoestring* back in 1933? Several of Bradshaw's other stories reached the screen, most notably *The Bad and the Beautiful* (1952) and *How to Steal a Million* (1966). He was 64 when died in virtual obscurity in 1973, six years after Mel Brooks' first film. We can only wonder what he would have thought of it. His death went unrecorded in *Variety*, the showbiz journal of record.

That's showbiz.

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Tom Burlinson, Bert Newton and Reg Livermore in the Australian production of *The Producers*, 2004. Photo: Jeff Busby.



MUSICAL NUMBERS

ACT ONE

New York, 1959

Shubert Alley

Opening Night

The King of Broadway

Max's Office, June 16, 1959

We Can Do It

The Chambers Street Offices of Whitehall and Mark

I Wanna Be A Producer

Max's Office

We Can Do It (Reprise)

The Rooftop of a Greenwich Village Apartment Building

In Old Bavaria

Der Guten Tag Hop Clop

The living Room of Renowned Theatrical Director

Roger De Bris' Elegant Upper East Side Townhouse

on a Sunny Tuesday afternoon in June

Keep It Gay

Max's Office

When You Got It, Flaunt It

Little Old Lady Land

Along Came Bialy

Act One Finale

ACT TWO

Max's Office, late morning, a few weeks later

That Face

The Bare Stage of a Broadway Theatre

Haben Sie Gehört Das Deutsche Band?

Shubert Alley

Opening Night (Reprise)

You Never Say 'Good Luck' On Opening Night

The State of The Shubert Theatre

Springtime For Hitler

Max's Office, later that night

Where Did We Go Right?

The Holding Cell of a New York Courthouse, ten days later

Betrayed

A New York Courtroom

'Til Him

Sing Sing

Prisoners Of Love

The Stage of the Shubert Theatre

Prisoners Of Love (continued)

Shubert Alley

Prisoners Of Love (reprise): Leo & Max

Curtain Call

Goodbye

The Ensemble
Max & Ensemble

Max & Leo

Leo, the Accountants & Showgirls

Max & Leo

Franz

Franz, Max, Leo

Roger, Carmen, Bryan, Kevin, Scott,
Shirley, Max, Leo

Ulla

Max, Little Old Ladies
Max, Leo, Franz, Ulla, Roger, Carmen,
Bryan, Kevin, Scott, Shirley, Ensemble

Leo, Ulla, Max

Jason, Franz

The Usherettes
Roger, Max, Carmen, Franz, Leo

Lead Tenor, Roger, Ulla, Ensemble

Max, Leo

Max

Leo, Max

The Convicts

Roger, Ulla, The Ensemble

Leo, Max

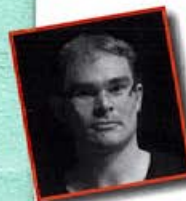
The Company



Paul Jackson

Lighting Designer

Paul is an Associate Artist at Malthouse Theatre and works for Melbourne based firm *The Flaming Beacon*. His design work for performance includes lighting designs for The Production Company, The Australian Ballet, Royal New Zealand Ballet, Melbourne Theatre Company, West Australian Ballet, Victorian Opera, West Australian Opera, Sydney Theatre Company, Playbox, Malthouse, Belvoir, Ballet Lab, Lucy Guerin, Black Swan, Melbourne Workers' Theatre, La Mama, not yet it's difficult performance group, Oz Opera, Chamber Made Opera, Griffin and many others. Paul's work has been seen in festivals in Denmark, Germany, Austria, Korea, Slovenia, Taiwan, Hong Kong and the United Kingdom. He has lectured in design and associated studies at the University of Melbourne, RMIT University, NMIT and Victorian College of the Arts. Paul has received a number of Victorian Green Room Awards and nominations for design, as well as multiple Helpmann and Sydney Theatre Award nominations. He was named in the Arts and Entertainment section of The Bulletin's Smart 100 for 2004 and was the Gilbert Spottiswood Churchill Fellow for 2007.



Robert Cuddon

Lighting Designer

Rob is a Melbourne based Lighting Designer, Programmer and Technician. As a programmer, he works with Australia's leading designers on projects from major musicals to large scale fashion events, both in Australia and overseas. He was the programmer for *Hairspray* (Sydney), *Rock of Ages* (Australia), *Jersey Boys* (NZ) and *World of Wearable Art* (NZ), and has programmed innumerable Australian Ballet and Opera Australia projects. He also supports many overseas and touring artists who perform in Melbourne. A designer in his own right, particularly for dance, Rob is in demand as an Associate and Principal Lighting Designer. He was Associate Lighting Designer on The Production Company's *The Boy From Oz*, relit *World of Wearable Art* at Hong Kong Festival and has also relit many major Australian Ballet shows. Rob was the Associate Lighting Designer and Programmer for *Victorian State School Spectacular 2011* and is the Lighting Designer for JACK Productions. Rob has just returned from relighting *Swan Lake* in New York.



Kirsten King

Assistant to the Directors

Most recently Kirsten began her role as Resident Choreographer on the Australian Tour of *Mary Poppins*. Kirsten was an original cast member of the show and Dance Captain before being appointed Resident. Other credits for Kirsten include understudying and performing the role of Thelma O'Keefe in the Australian tour of *Shout! The Legend Of The Wild One*, and Helene in *Sweet Charity* for The Production Company. Kirsten's debut was in *Happy Days: The Arena Mega Musical* (understudy Laura), followed by *How To Succeed In Business Without Really Trying*, *Anything Goes*, *The Music Man* (all for The Production Company) and then *The Wizard Of Oz* (GFO/SEL). After performing the female lead in *The Juliet Letters* (Chapel Off Chapel), Kirsten played Catchup in *Pinocchio - The Greatest Little Show On Earth* (Garry Ginivan). Kirsten was Dance Captain and original cast member of the Queen musical *We Will Rock You*, touring Australia and Japan for over three years. Kirsten is thrilled to be a part of the talented creative team for *The Producers* and would like to thank her family, her husband Leigh and her son Jake for their ongoing support.



SOUND DESIGN - SYSTEM SOUND

Sound Design Associates

KELVIN GEDYE
MARK BENSON
DAVID GREASLEY

Production credits:

Sound Mix Engineer
Stage Sound Technician
Radio Mic Engineer -

CAMDEN YOUNG
MELISSA PANETTIÈRE
CAMERON HERBERT

KELVIN GEDYE, Associate Sound Designer for *The Producers*. Kelvin is currently Associate Sound Designer for the Asian tour of *Wicked* and has designed, supervised or operated numerous musicals over the last 25 years, including *CATS*, *Les Mis*, *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 versions of *Mame*, *Mack & Mabel*, *The Music Man*, *Bye Bye Birdie*, *Sweet Charity* & *Kiss Me Kate*.

MARK BENSON, Associate Sound Designer for *The Producers*. 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 more than 20 of The Production Company musicals.

DAVID GREASLEY, Associate Sound Designer for *The Producers*. David is currently Sound Supervisor for the International tour of *The Phantom of the Opera*. David has been mix engineer or production engineer on numerous national and international productions including *CATS*, *Les Mis*, *Phantom*, *Miss Saigon*, *Mamma Mia*, *Priscilla*, *Billy Elliot*, *Wicked*, and *Lover Never Dies*. David has also operated The Production Company versions of *Sunset Boulevard*, *Damn Yankees*, *Pajama Game* and *Camelot*.

SYSTEM SOUND is proud to have produced the sound for every performance of The Production Company in Melbourne. The System Sound team has also designed and or engineered throughout Australasia, *Les Miserables*, *Joseph*, *Rent*, *CATS*, *Aspects of Love*, *Show Boat*, *Sunset Boulevard*, *Miss Saigon*, *Cabaret*, *The Phantom of the Opera*, *Mamma Mia!*, *Spamalot*, *The Producers*, *We Will Rock You*, *Guys and Dolls*, *Billy Elliot* and *Rock of Ages* amongst many others. Currently, they are sounding the touring productions of *The Phantom of the Opera*, *Jersey Boys*, *Wicked*, *A Chorus Line* and *Mary Poppins* as well as the original Melbourne production of *Moonshadow*.



The Production Company is most grateful for the generous support and assistance of our Patrons

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