

# MAMA!

BOOK BY JEROME LAWRENCE AND ROBERT E. LEE  
MUSIC AND LYRICS BY JERRY HERMAN  
BASED ON THE NOVEL BY PATRICK DENNIS AND  
THE PLAY AUNTIE MAME BY LAWRENCE AND LEE  
DANCE AND MUSICAL NUMBERS FOR THE BROADWAY PRODUCTION  
STAGED BY ONNA WHITE, AND DIRECTED BY GENE SAKS.  
PRODUCED FOR THE NEW YORK STAGE BY FAYER, GARR AND HARRIS  
BY ARRANGEMENT WITH TAMM-WITTMAKH MUSIC LIBRARY, INC 550 LEXINGTON AVE, NY, NY, 10022



Bate





**18+**

**FREQUENT EXCITEMENT  
HIGH LEVELS OF PERFORMANCE  
ADULT THEMES**

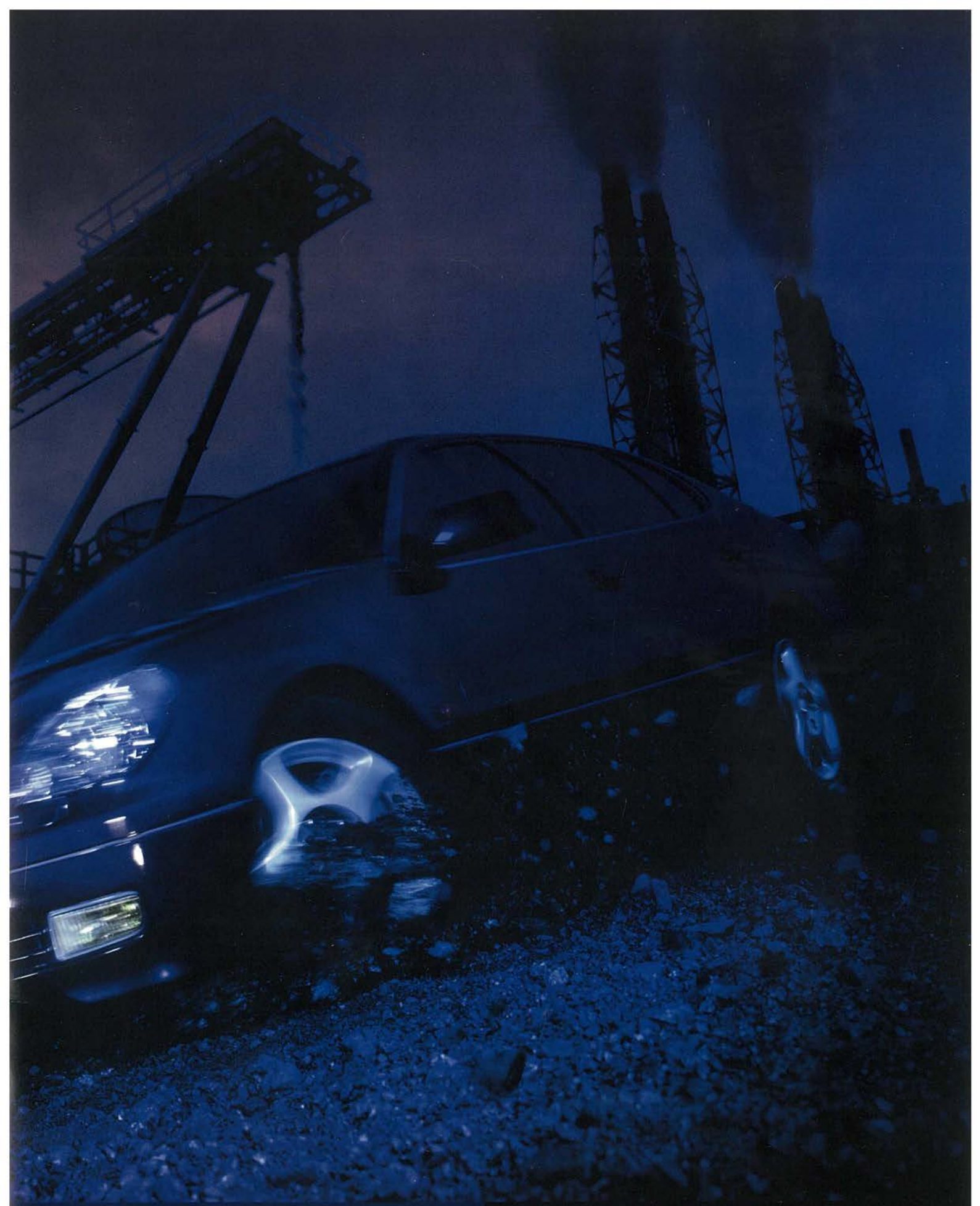


Saatchi's LX1386/H

**Behind the Adults Only power of the Lexus GS 300 is some very sophisticated technology. A Vehicle Swerve Control (VSC) system which swings into action whenever things take an exhilarating turn.**

**It diagnoses acceleration, lateral movement, cornering angle and road conditions, instantly providing the optimal mix of power and braking to keep you glued to the road. In fact, the only thing**

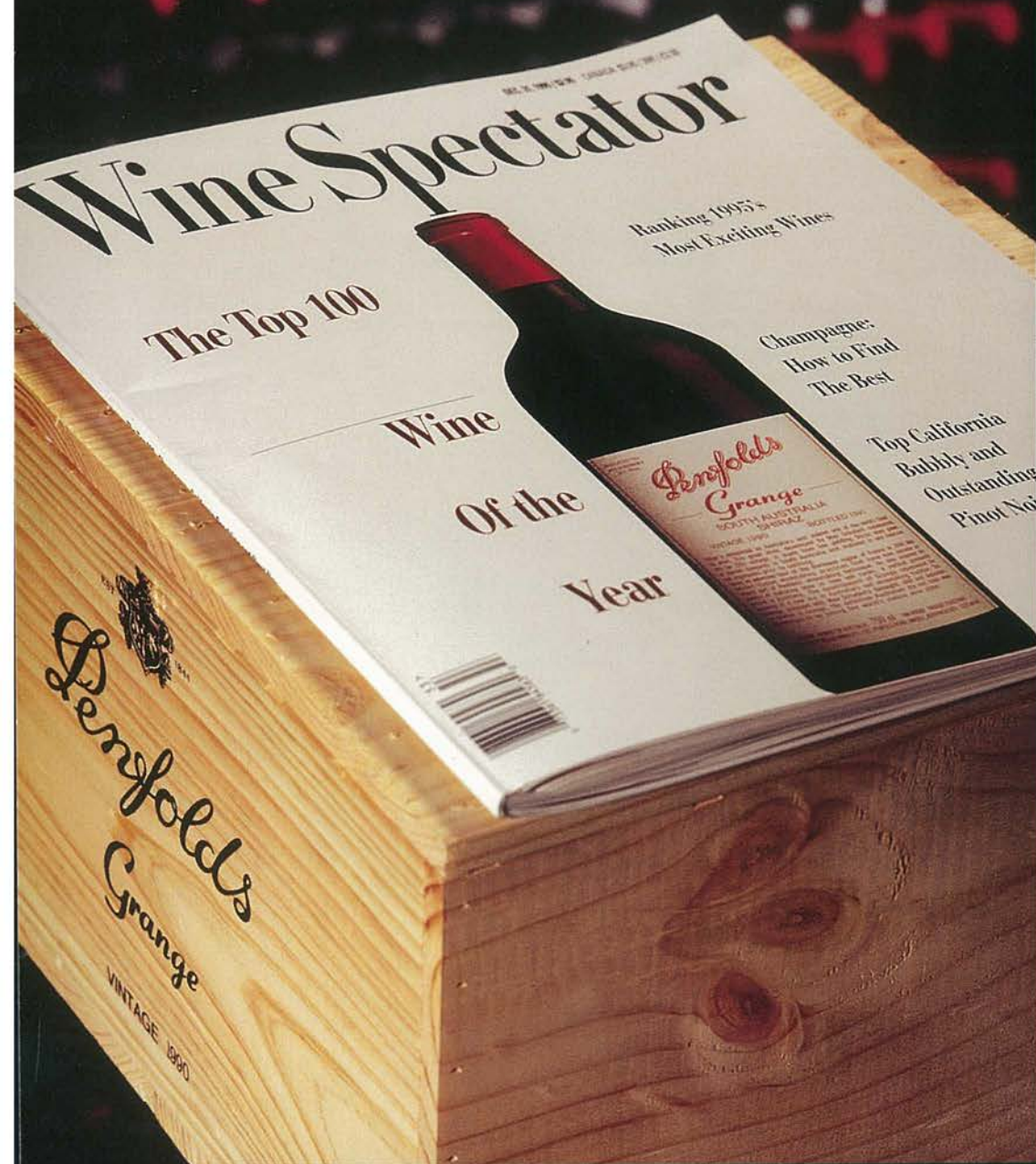




that may get out of hand is your adrenalin level.  
Lexus GS 300. For Mature audiences only. To  
experience the new fast lane Lexus first hand  
visit [www.lexus.com.au](http://www.lexus.com.au) or call us on 1800 800 395.

 **LEXUS GS300**  
THE RELENTLESS PURSUIT OF PERFECTION





Building  
Global  
Businesses.

Southcorp is an Australian company with a global focus. Our Wine, Packaging and Appliance brands are market leaders in Australia, and are continuing to grow in international markets. Today, Southcorp is one of the world's largest premium wine producers, storage water heater manufacturers, and rigid plastic packaging suppliers.

For more information, contact Glen Cunningham.

Phone: (61) 3 9679 2222 Fax: (61) 3 9679 2289

or e-mail: [glen\\_cunningham@southcorp.com.au](mailto:glen_cunningham@southcorp.com.au)

Southcorp Limited is listed on the Australian Stock Exchange.

SOUTHCORP

[www.southcorp.com.au](http://www.southcorp.com.au)





## Dear Friends

I am very proud to launch The Production Company (Australia) Ltd's first series of Broadway musicals.

The whole thing began over 12 months ago. A group of us wanted to encourage the performers and all others in the performing arts at a time when other companies were being forced to scale down. We decided to produce commercial shows that might not be seen here in another format, taking some inspiration from City Centre's Encores!® Series in New York. Great shows that don't need a huge production.

When Rhonda agreed to play *Mame*, we knew we had something special. When Pamela Rabe and Alan Fletcher came on board we had a diverse, electric mix of people that started the show with a fantastic base of talent, excellence and quality. We're sure you'll enjoy the night.

*She Loves Me* is loved by music theatre lovers the world over but has never achieved sustained commercial success. If you don't know *She Loves Me*, you may not realise quite how perfect Lisa McCune is for the role of Amalia. We are delighted that she is so keen to be involved but challenged to find the right "Georg" to star opposite her (if my latest news is correct we have a fantastic Georg).

*Funny Girl* with Caroline O'Connor! You don't just cast *Funny Girl*. It's too big and too coloured by history. What happens is that you talk to one of the best performers in the business after stunning notices for *Chicago* on the off chance she'll be interested. When you find she is, you pop the champagne. She is better suited to the role than anyone else we could imagine. With Caroline O'Connor as Fanny Brice, I personally guarantee shivers up your spines.

The company has some clear goals and high ambitions. To achieve them we want you to sit back, tap your toes and enjoy some of the best entertainment available. We have wonderful performers in Australia. We are privileged that they have joined us and trust that your experience of our three great shows will leave you wanting more. Because there's plenty more - we have some very exciting plans in the pipeline. Huge stars. Great shows. Serious entertaining.


I would like to thank everyone who has helped us realise our dream. From the sponsors to performers, to the audience, we are in a very real sense investors in an important industry.

In his play *An Ideal Husband* Oscar Wilde said "...Philanthropy seems to me to have become simply the refuge of people who wish to annoy their fellow-creatures". Special thanks must go to Richard, chief philanthropist and ideal husband.

JEANNE PRATT AO

**PS - Thanks to the world's best board!**

**classic** ('klæsik) *adj.* 1. characterised by simplicity, balance, regularity and purity of form. 2. continuously in fashion. 3. work of art of the highest excellence. 4. a creation considered as definitive.



If you appreciate classical ballet, music or art, chances are you'll appreciate the architecture in Becton's latest development - Brighton Classic Residences.

And the best way we can describe it is shown above, straight from the Oxford dictionary.

If you're over 55 and appreciate quality living, call Dora Antipa on 0409 315015.

*"Chances are, you'll discover the ideal lifestyle."*



B|E|C|T|O|N  
MASTER BUILDERS



# MAME

## MAME

Starring RHONDA BURCHMORE

Director DAVID ATKINS

Conductor ANDREW GREENE

Book by JEROME LAWRENCE and ROBERT E. LEE

Music and Lyrics by JERRY HERMAN

Based on the novel by PATRICK DENNIS  
and the play *Auntie Mame* by LAWRENCE and LEE

Dance and musical numbers for the Broadway Production  
staged by ONNA WHITE and directed by GENE SAKS.

Produced for the New York stage by FRYER, CARR and HARRIS

By arrangement with Tams-Witmark Music Library, INC  
560 Lexington Ave, NY, NY. 10022

## SHE LOVES ME

Starring LISA McCUNE

Director ROGER HODGMAN

Musical Director JEAN McQUARRIE

Book by JOE MASTEROFF

Music by JERRY BOCK

Lyrics by SHELDON HARNICK

By arrangement with Warner/Chappell Music  
exclusive representative of Music Theatre International

# SHE LOVES ME

# FUNNY GIRL

## FUNNY GIRL

Starring CAROLINE O'CONNOR

Director IAN JUDGE

Musical Director GUY SIMPSON

Music by JULES STYNE

Lyrics by BOB MERRILL

Book by ISOBEL LENNART  
from an original story by MISS LENNART



# MAME

Proudly  
sponsored  
by

**3AW**  
NEWS • TALK • 1278

*Talking Melbourne*





## WELCOME TO THIS PRODUCTION OF MAME.

My Musical Director, Andrew Greene, and I agreed that this concert version should firstly be a celebration of the score, and so we found a strong vocal cast to serve it. We have endeavoured to keep most of the music intact and cuts only occur in the length of some of the dance sequences. Given this is a concert, the time needed to create fully rehearsed dance sequences was not appropriate for this format. I have retained almost the entire book as well, mostly because it is so well written. Like the character in the play, Mame defies age and fashion, she is just as glamorous, seductive, witty and sensational today, as she was 30 years ago.

*Mame* was my introduction to musical theatre. As a wide eyed 12 year old I won the role of young Patrick in the 1968 J.C. Williamson production staged at Her Majesty's Theatre. I was hooked. *Mame* is a wonderful piece of musical theatre, a great score and lyrics by the legendary Jerry Herman and a first rate script by Jerome Lawrence and Robert E Lee.

But it was Auntie Mame who really seduced me; night after night I would follow her advice and dine on the banquet of life that is the theatre. I would listen eagerly to the instructions of the late great Betty Pounder as to how each dance step should be executed. Sue Natrass, our stage manager, would call me to the stage to rehearse. I would sit on the staircase at the stage door and stare at the chorus girls as they arrived, each greeting me by name. I played games backstage amongst old sets and costume trunks, and I listened to the musicians warm up. Then at eight pm the curtain would rise and Mary Hardy, who played Agnes Gooch, would squeeze my hand, the music would swell, and out into the spotlights we would walk. For the next two hours, bathed in light, magic, applause and imagination I would be Young Patrick and I never wanted the excitement of that moment to end. Fortunately for me, it never has.

So when I was asked to direct and choreograph this concert version of *Mame* the opportunity was hard to resist. When Rhonda Burchmore, my Bosom Buddy, agreed to play Mame the opportunity became irresistible. Rhonda is not only my best girl, she *is* Auntie Mame.

*Mame* celebrates one of the great ladies of Musical Theatre, and my time to celebrate and thank them is long overdue. So thank you Mrs Jeanne Pratt for making this production possible, Miss May Downs for my first dance class, Miss Betty Pounder for my first job, Miss Helen Montague for being my real life Auntie Mame, Miss Rhonda Burchmore for being my friend and a star, and last but not least a truly great lady of the theatre, Ms Mary Atkins, thank you for being my Mum.

Enjoy this evening, and remember "Live! Life's a Banquet and most poor sons of bitches are starving to death!"

### DAVID ATKINS

Director/Choreographer



# RHONDA BURCHMORE

From television to the big screen, musical theatre to opera to cabaret, there are very few entertainment mediums that Rhonda Burchmore has not embraced with her wide ranging talents. A performer since the age of two, Rhonda trained in singing, acting and dancing, and was awarded a scholarship to the University of New England, where she majored in Theatre Arts.

Throughout her career, Rhonda has made a distinctive impression on audiences, with her dazzling dance steps, superb comic timing and effervescent personality, and not least of all, her stunning voice. A role that showcased Rhonda's versatility to great effect was the Soubrette in the Australian production of *Sugar Babies*, opposite Garry McDonald and Broadway legend, Eddie Bracken. So impressive was Rhonda's performance that she was invited to repeat her role opposite Mickey Rooney and Ann Miller in London's West End production in 1998. Whilst in the UK, Rhonda also starred with Anthony Newley in the revival of *Stop The World I Want To Get Off*.

Some of Rhonda's other Australian stage credits include *Song and Dance*, *They're Playing Our Song*, as one of the alter egos, and the sexy Diana in *Lend Me A Tenor*. With the Victoria State Opera, Rhonda won critical acclaim for her performances as Queen of the Fairies in *Iolanthe*, Prince Orlofsky in *Die Fledermaus* with Dame Joan Carden, *An Evening with Sondheim*, and the title role of Annie in *Annie Get Your Gun*. Rhonda played in the VSO's production of *Ruddigore*.

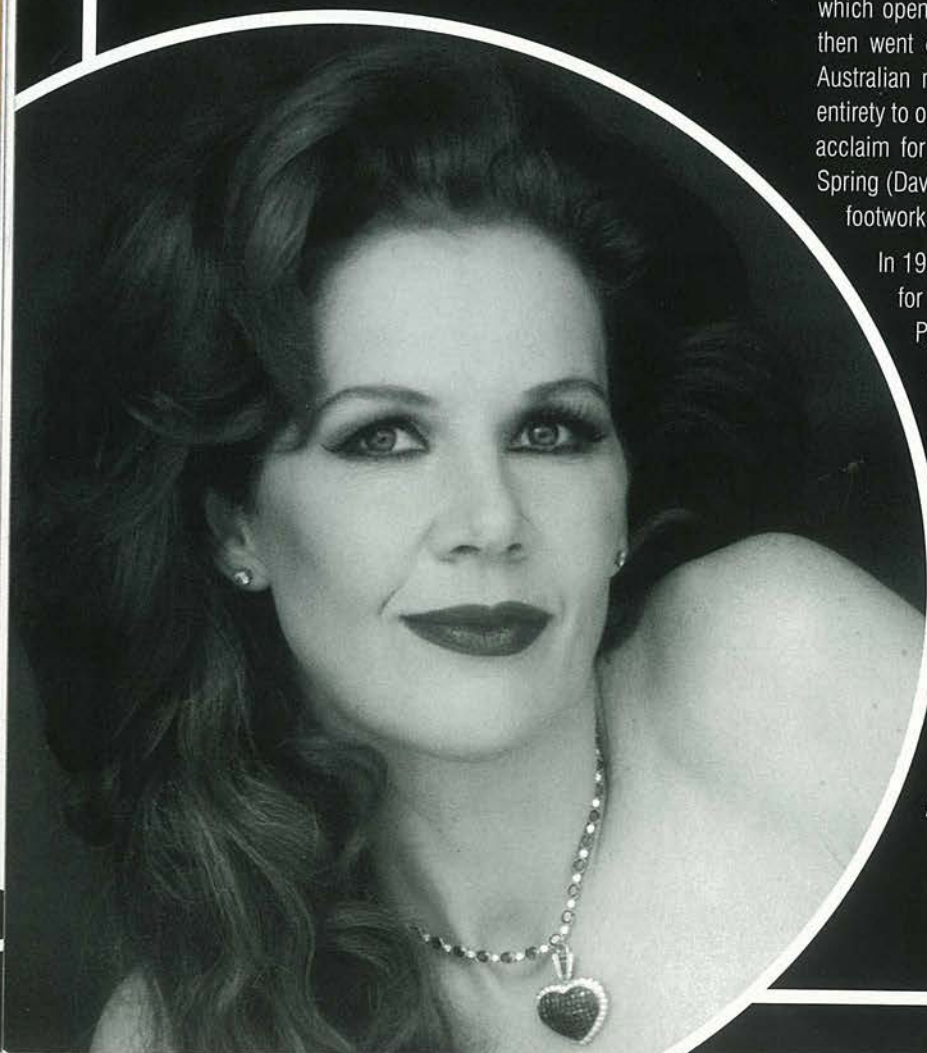
Rhonda has featured on almost every television variety and awards program in Australia during her career, and has made regular appearances on *The Midday Show*, *Good Morning Australia* and *Hey Hey It's Saturday* for many years, delighting audiences with her zany antics on the "Celebrity Head" segment of *Hey Hey*. She is also a much loved soloist on Channel 9's national Carols by Candlelight broadcasts.

David Atkins, who featured Rhonda in his 1987 hit *Dancin' Man*, wrote a role especially for her in his tap musical, *Hot Shoe Shuffle*, which opened at the Hills Centre in Sydney in 1992. *Hot Shoe* then went on to make history, becoming the most successful Australian musical ever, and the first Australian musical in its entirety to open on London's West End. Rhonda has received wide acclaim for her performance as April, the gawky twin sister of Spring (David Atkins) who becomes a glamorous foil for the fancy footwork of the Tap Brothers.

In 1996 Rhonda starred as the Genie of the Ring in *Aladdin* for I.M.G. opposite Garry McDonald, then as Baroness in Paul Dainty's *Cinderella* with all the *Hey Hey It's Saturday* gang. In 1997 Rhonda was invited to open the Melbourne Casino with her own show *Red Hot and Rhonda* which played to over 60,000 people.

Rhonda's lifetime dream was fulfilled when she went to Broadway to star opposite Broadway song and dance legend Tommy Tune in Irving Berlin's *Easter Parade* in 1997. Rhonda later starred as the Witch in the Melbourne Theatre Company's production of Stephen Sondheim's *Into the Woods*.

Shock Records released Rhonda's first big recording deal, her first album, self titled *Rhonda Burchmore* - with a big band swing feel.





## PAMELA RABE

Pamela has worked extensively in theatre and her recent theatre credits with the Melbourne Theatre Company include *The Misanthrope*, *A Little Night Music*, *Misalliance*, *Private Lives* (season at Sydney Theatre Company), *The Rover*, *A Room of One's Own* (which toured to Sydney and country Victoria and for which she was awarded a Sydney Theatre Critics' Award and a Green Room Award), *Così* for which she was awarded a Green Room Award and *Much Ado about Nothing*.

Pamela has also worked in television and film. Her film credits include *The Well*, for which she was awarded an AFI Award and nominated for a Film Critics' Circle Award, *Paradise Road*, *Lust and Revenge*, *Così*, *Sirens* and *Vacant Possession*. Television credits include *Mercury*, *The Bite*, *Seven Deadly Sins* and *The Leaving of Liverpool*.

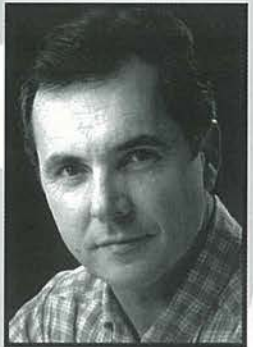


## ALAN FLETCHER

Alan Fletcher is an actor extremely well known to Australian audiences through his many television and film roles that include his current characterisation of Dr Karl Kennedy in *Neighbours*. Other television roles have included Michael Clayton in the ABC series *Embassy* (1993 A.F.I. Nominee - Best Actor) and Frank Vittorio in the mini-series *Sword of Honour*. Films include *Gross Misconduct* and *Beyond My Reach*.

Alan commenced his theatrical career in 1977 in Perth, Western Australia. Working at the Hole in the Wall Theatre and the National Theatre he appeared in over twenty productions including the musicals *No No Nanette*, *Something's Afoot* and *Privates on Parade*. Productions at the Q Theatre and Melbourne Theatre Company and State Theatre of South Australia have included *Buried Child*, *God's Own Country*, *As You Like It* and *King Golgrutha*.

Most audience members would be unaware that Alan is also the voice behind many of Australia's most well known television and radio commercials.



## SUSAN-ANN WALKER

Susan-ann is one of Australia's favourite character performers. Roles include Martha in *The Secret Garden*, Jan in *Grease* (Chiang Mai, Thailand and the recent Arena Production), Jenny-any-dots (Gumbie Cat) in *Cats* (Over 1200 performances), Elizabeth in *Aspects of Love*, Madam Thénadier understudy in *Les Misérables*, Susan-Ann in *Godspell* and *A Grand Night for Singing* and the Gorgeous Grandam Possum in *Possum Magic*.

Early performances include *Carmen*, *Rime of the Ancient Mariner*, *The Dragon and the Mandarin* (all VSO), *The Merry Widow*, *Tarantara Tarantara*, *Iolanthe*, *Under Milkwood*, *Riders of the Sea*, *Sugar*, *On the Twentieth Century* and *Barnum* in 1987. Susan-ann was nominated for best actress for the Victorian Guild Awards.

She regularly appears on *Good Morning Australia* with Bert Newton and is seen in Morning Melodies Benefit Concerts such as *A One Night Stand...* and cabaret around Melbourne and Sydney. Most recently her one woman show *Desperately Singing Susan* had a successful season as part of the Melbourne International Comedy festival. Susan-ann holds a Bachelor of Education (Music and Drama) from Melbourne University and was recipient of the Dame Nellie Melba Scholarship. She runs her own business, The Voice Place, specialising in singing lessons and workshops.

Susan-ann is very excited to be playing the wonderful role of Agnes Gooch.







## ROD McLENNAN

How did you get started in Show Business? This question was often asked of Rod McLennan by aspiring young entertainers appearing on *New Faces*, where McLennan sat in judgement of their performances for 10 years.

It's a hard question to answer. Before he had been given the key to the door Rod was compereing a weekly children's TV programme, being D.J and breakfast announcer on radio, strutting his stuff on the boards of the Princess Theatre in Melbourne or dashing around the club and cabaret circuit.

"Mr Versatile" is a tag which sits easily on his shoulders but it was after a national theatre tour with the musical *Bye Bye Birdie* that Rod decided to pursue a musical comedy career in the UK. Within 5 years he was playing in *Sweet Charity*, having cut his teeth with the likes of June Bronhill, Keith Michell, Ronnie Corbett and Dennis Quilley in shows such as *Robert and Elizabeth* and *Boys from Syracuse*. During this period he performed for 9 months at the prestigious Talk of the Town cabaret club in London with Tom Jones, Mel Torme and Val Doonican. Then followed an 18 month stint with Danny La Rue and a 2 year contract with BBC TV to co-host the weekly junior variety show *Crackerjack* with Michael Aspel.

Rod returned to Australia to compere *Showcase* for Crawford Productions and the 10 Network for 12 months but a telegram from London lured him back to create the comedy lead in the musical *Applause* starring opposite Lauren Bacall.

After appearing in *Cole*, the story of Cole Porter, in London for 18 months Rod and his wife Margo returned to Australia and a new career, catering. They were successfully running a restaurant and hotel in Melbourne when a stage offer arrived in 1984 that he couldn't refuse, playing opposite Jack Klugman in Neil Simon's *The Odd Couple*. The *Melbourne Age* theatre critic described McLennan as surely one of Australia's "foremost comic actors".

Three seasons with Harvest Theatre Company touring Australia with *Middle Age Spread*, *Run for your Wife* and a repeat of *The Odd Couple* followed. He appeared in *Scrooge* at the Princess Theatre performing the show stopping *Thank You Very Much*.

The last 2 years has seen Rod doing concerts with the Australian Army Band and as a solo performer in the *Morning Melodies* programme across Australia. After appearing in *H.M.S. Pinafore* Rod wrote a revue based on the life of Gilbert and Sullivan which he toured around Australia with great success and to critical acclaim.

Rod is a resident compere for the highly regarded Australian Pops Orchestra at the Melbourne Concert Hall. In 1997 he returned once again to *Sweet Charity* at Her Majesty's Theatre, Melbourne in the role of Herman.



## RICHARD GRIEVE

Richard studied drama and dance at Victoria College (Rusden Campus) and further at the National Institute of Dramatic Art (NIDA). His theatre credits while at NIDA include: *Twelfth Night*, *The Cherry Orchard*, *Spring Awakening*, *Hating Alison Ashley* and *Much Ado About Nothing*.

In 1992 Richard toured with the Gordon Frost Organisation in *How To Succeed In Business Without Really Trying*.

His television credits include *State Coroner*, *Home & Away*, *Neighbours*, *Newlyweds* and *E-Street*.

Most recently Richard took part in the Melbourne Theatre Company's production of *The Misanthrope*, directed by Simon Phillips.

Currently Richard is shooting a film called *Waltzing Matilda*.



## MATHEW WATERS

Mathew Waters has been dancing and singing at the L.A Talent School in Liverpool for two years. He is a member of the L.A Show Group with whom he has performed at Burswood RSL, Miranda Westfield Shopping Centre, Darling Harbour and the Children's Hospital. He was a recent prize winner in the Show Group competition. Mathew is a member of the junior choir at Kearns Public School. Mathew's ambition is to be an actor. His other interests include karate, swimming, singing, drama and eating Mongolian lamb. *The Boy From Oz* was Mathew's first professional engagement in which he appeared as Young Peter Allen.



# MAME

## CAST

*list in order of appearance*

<i>Patrick Dennis, age 10</i>	Mathew Waters
<i>Agnes Gooch</i>	Susan-ann Walker
<i>Vera Charles</i>	Pamela Rabe
<i>Mame Dennis</i>	Rhonda Burchmore
<i>Ralph Devine</i>	Will Conyers
<i>Bishop</i>	Keith Stubley
<i>M. Lindsay Woolsey</i>	Geoffrey Baird
<i>Ito</i>	Louie George
<i>Doorman</i>	Barry Mitchell
<i>Elevator Boy</i>	Richard Thomas
<i>Messenger</i>	Jacqueline Corbett
<i>Dwight Babcock</i>	Rod McLennan
<i>Art Model</i>	Tara Wightman
<i>Dance Teacher</i>	Greg Shand
<i>Leading Man</i>	Rod Waterworth
<i>Stage Manager</i>	Keith Stubley
<i>Madame Branislowski</i>	Jules Hutchison
<i>Gregor</i>	Brendan Hanson
<i>Beauregarde Jackson</i>	
<i>Pickett Burnside</i>	Alan Fletcher
<i>Uncle Jeff</i>	Ernie Bourne
<i>Cousin Fan</i>	Kerryn O'Donnell
<i>Sally Cato</i>	Susie French
<i>Mother Burnside</i>	Laine Lamont
<i>Patrick Dennis, age 19-29</i>	Richard Grieve
<i>Junior Babcock</i>	Mathew Frank
<i>Mrs Upson</i>	Jules Hutchison
<i>Mr Upson</i>	Ernie Bourne
<i>Gloria Upson</i>	Katrina O'Connor
<i>Pegeen Ryan</i>	Amanda Harrison
<i>Peter Dennis</i>	Glenn Meldrum
<i>Mame's friends</i>	
Cerrian Clements, Sally Bayes, David Spencer, Mary-Anne McCormack	

## PRODUCTION CREDITS

<i>Stage Manager</i>	Jo Sapir
<i>Assistant Stage Manager</i>	Lyn Cyrill
<i>Wardrobe Supervisor</i>	Billy Roache
<i>Production Payroll</i>	Tricia Crowe
<i>Production Manager</i>	David Miller
<i>Production Co-ordinator</i>	Rachel D. Taylor
<i>PA to Jeanne Pratt</i>	Chris Gibbons
<i>Sound Design and Engineering</i>	
	System Sound Pty Ltd
<i>Directors -</i>	
	John Scandrett & Peter Grubb
<i>Sound Production for Mame</i>	
	Kelvin Gedye
<i>Mix Engineer</i>	
	Lachlan Carrick
<i>Radio Microphones</i>	
	Nigel Hodgson and Rachelle Holowko
<i>Lighting equipment supplied by</i>	Bytecraft Theatrical
<i>Scenery constructed by</i>	ALM Pty Ltd
<i>Formal wear supplied by</i>	Spurling Formal Hire Pty Ltd
<i>Rehearsal repeteur</i>	Greg Roberts
<i>Assistant Choreographer</i>	Camille Edwards
<i>Publicity</i>	Howie & Taylor Publicity
<i>Marketing</i>	Mollison Consulting Pty Ltd





# Just SENSATIONAL

It was always going to be a great big hit. *Mame* came to Broadway with impeccable credentials. A hugely successful book, play and film had already introduced its feisty, unconventional heroine to potential audiences, and they flocked to welcome her to her place in the pantheon of the American Musical Theatre.

The saga of Mame Dennis and her "adopted" nephew was based on fact. Chicago born and privately educated, Dennis began his career on the staff of a book publisher and with the United States Council of Foreign Affairs. He served in North Africa during World War II. His first books were published under the pen-name Virginia Rowans (his real name was Edward Everett Turner). As Patrick Dennis he published *Guestward Ho* and, in 1955, his best selling novel-memoir *Auntie Mame*. Its success encouraged him to write *Around the World with Auntie Mame*, *Little Me* and *First Lady*.

*Auntie Mame* was adapted for the stage by Jerome Lawrence and Robert E. Lee who had achieved considerable success with their play *Inherit the Wind* in 1955. *Auntie Mame* opened at the Broadhurst Theatre in New York on 31 October 1956 and provided Rosalind Russell with one of her most memorable roles. Late in the run of 639 performances, Beatrice Little assumed the lead and later played it for 301 performances in London. In 1959, in Garnet H. Carroll's production, personable American Shirl Conway was Australia's first Auntie Mame and physical culture personality Sue Becker played her for the Tasmanian Theatre Company in 1982.

Rosalind Russell repeated her characterisation when Warner Brothers filmed *Auntie Mame* in 1958. The screenplay was by Betty Comden and Adolph Green, and the acerbic Vera Charles was played by the colourful Australian star Coral Browne.

Late in 1965 producers Sylvia and Joseph Harris, Robert Fryer and Lawrence Carr (Fryer and Lawrence had produced the stage version of *Auntie Mame*) together with playwrights Lawrence and Lee, invited Jerry Herman to contribute the music and lyrics for a musical version. Herman recalls, "I didn't have to think about it for a minute. I just yelled out, "Wow! Yes! My answer is Yes!" Herman's 1964 hit *Hello, Dolly!* was still packing the St James Theatre and because of its success *Mame* presented a special challenge: "*Mame* was my way of saying to the world "I can do it again. Just watch me!"

When I finished that song, I knew that I had really found Mame Dennis's "voice". After that, the rest of the songs just started pouring out of me. I never wrote more quickly, or with more assurance, because I loved what I was writing. I absolutely loved *Mame*. It was one of the great joys of my life. It was the most warm and wonderful experience."

It may have been warm and wonderful, but there was one major problem: finding a leading lady. Everybody connected with the production wanted Mary Martin, but she refused to forsake the tranquillity of her home in Brazil. Ethel Merman, Carol Channing and Rosalind Russell also turned it down. In contrast, Lucille Ball and Elizabeth Taylor were among over forty actresses vying for the role. Nanette Fabray, Dolores Grey and Lisa Kirk

were on the short list but none seemed ideal. It was Herman who suggested Angela Lansbury. Then aged forty-one, she had extensive film experience and had appeared frequently on stage, but only in one musical, the 1964 flop *Anyone Can Whistle*. The production team was doubtful, but an audition, with Jerry Herman at the piano, did the trick. Lansbury got the part.

The role of Vera Charles went to Beatrice Arthur, wife of the show's director, Gene Saks. Charles Braswell was Beauregard Burnside, Jane Connell was Agnes Gooch and Frankie Michaels young Patrick.

The new show was honed "out of town" in Philadelphia and Boston and opened on 24th May 1966 at New York's Winter Garden, the great Broadway Theatre recently vacated by *Funny Girl*. Needless to say, it was a total triumph. The show business insiders' magazine *Variety* hailed it as "The whopping musical comedy hit that everyone was waiting for - a song and dance blockbuster" and the *New York Times* said, "The star vehicle deserves its star and vice is very much versa."

Indeed, the star told the *New York Times'* Rex Reed, "Let's face it. I've finally arrived. I'd always known I would hit on something that would unlock all the doors and hit all those people between the eyes. I'm out to get the taxi drivers, shop ladies, and people on the street. Even the teenagers are paying \$9.50 a seat to see *Mame*. They love this dame!" Backstage Angela Lansbury welcomed a stream of international celebrities, including the Australian Prime Minister. "It really took me back," said Harold Holt. "That was my generation".

At the 1966 Tony Awards, Angela Lansbury was honoured with the first of her four Tonys. Beatrice Arthur and Frankie Michaels also won Tonys but the show itself missed out on the Best Musical award: that went to *Man of La Mancha*.

*Mame* notched up 1508 performances, putting it among the longest-running Broadway shows of its era. Celeste Holm replaced Angela Lansbury for a short period and later led a national touring company.

When Lansbury decided to take a second company on the road, the search began for a suitable replacement. To Jerry Herman's joy, his idol, Judy Garland, indicated that she would like to take over the lead.

She was so keen that she staged an audition for the producers at her New York home. In a long, slinky gown she swaggered down the ornate curved staircase, singing magnificently. Tragically, the producers decided it was too risky. What if her health failed? What about potential tantrums? What if the audience demanded "Over the Rainbow" as an encore?

Judy's biographer, Gerold Frank, sums up: "She could have played *Mame* in masterful fashion; she wanted the part desperately; she had never been in a Broadway musical; she would have had first chance at the movie role; it would have meant so much to her". Jerry Herman adds, "She was destroyed. Liza told me later that her mother was absolutely devastated to be turned down for a replacement role in a Broadway musical.

That is something that I have had to carry in my own heart through the years".



Gaylea Byrne as Mame in 1968



Lansbury's Broadway successors were, in turn, Janie Paige, Sheila Smith (Lansbury's understudy, she'd starred in *Fade Out - Fade In* at the Melbourne Tivoli in 1965), Jane Morgan and Ann Miller. Susan Hayward headed a third company that played for four months in Las Vegas, and a fourth company, with Janet Blair as Mame and Elaine Stritch as Vera, began a five-month tour in January 1969. Angela Lansbury starred in a brief Broadway revival in 1983.

*Mame* reached the Theatre Royal, Drury Lane, on 20th February 1969. Ginger Rogers starred, with Margaret Courtenay as Vera Charles. Juliet Prowse successfully played Mame for a short period, but the show drew Londoners for only as long as Rogers was in it. It closed after 443 performances.

It was inevitable that Hollywood would want to film *Mame*. Jerry Herman recalls that he sold the film rights to Warner Brothers "for a lot of money" and was hired as "musical supervisor" - but he had no real input into the project. Robert Preston was cast as Beaugregard and Jane Connell and Beatrice Arthur repeated their Broadway roles as, respectively, Agnes Gooch and Vera Charles - the latter no doubt because the film, like the stage show, was directed by her husband. Herman had hoped that Angela Lansbury would recreate her stage portrayal. To his amazement, in December 1971, a Los Angeles gossip columnist announced that Lucille Ball was to be Hollywood's Mame. The adored star of television's *I Love Lucy* could neither dance nor sing and was then aged sixty-one. She told reporters that she, too, thought that the part should have been Lansbury's. Instead, claimed Ball, "She took off for Ireland or something, and didn't want any part of it. She'd had a bit of tragedy with her son." Understandably, Herman was furious.

Almost immediately the production struck trouble. Early in 1972 Ball broke her leg skiing, delaying shooting for twelve months. There were unpleasant rumours of dissension between Ball and Bea Arthur, by then famous as television's Maude. Sadly the movie - Ball's last film - was a critical and box office disaster. The *New Yorker* commented: "You can get fixated staring at it and wondering what Lucille Ball thought she was doing." Leonard Maltin adds, "It will embarrass even those who love Lucy." Herman describes the entire episode as "a heartbreaker".

Before this debacle, however, *Mame* had hit Australia. In December 1966 the New York representatives of J.C. Williamson's reached an agreement with the show's owners for an Australian production. The original contract - which is preserved in the collection of the Performing Arts Museum at the Victorian Arts Centre along with Agnes Gooch's tie-on pregnant stomach - provided for an advance against royalties of US \$10,000. The royalties were to be calculated at 13% of the gross box office.

In February 1967 Williamson's officially announced that *Mame* was coming. The production would be in the hands of a team of J.C.W. dependables: director Fred Hebert, an American with a long record of successful local musicals, choreographer Betty Pounder, tireless, respected and much loved; and experienced and expert musical director Noel Smith. Almost immediately speculation started about a possible lead. Of course, an Australian was out of the question. "Mame is a typically American type of role," a Williamson spokesperson explained to the *Sydney Morning Herald*. "There is a flavour to the play that should have an American lead." Would it be Eve Arden, Jane Wyman or Jane Russell? Reports of Miss Russell's alcoholism and her messy divorce swiftly put her out of contention.

Eventually the part went to Gaylea Byrne. Miss Byrne had a couple of minor Broadway credits and extensive experience in road companies and summer stock in shows such as *Camelot*, *Oliver!* and *She Loves Me*. She had played leads in *My Fair Lady* in a tour of Russia and in presentations of *Show Boat* and *Carousel* in South America. Although she was definitely not, as Williamson's publicly claimed, "in the top bracket of American musical stars", she was vivacious and vibrant and made an admirable Auntie Mame.

The lesser roles were cast locally. Londoner Sheila Bradley (Vera Charles) had come to Australia to play the lead in *Grab Me a Gondola*. She'd stayed, married singer Bill French, and had starred in local productions of *Oliver!*, *Once Upon a Mattress* and *The King and I*. Bacchus Marsh's pride and joy, Mary Hardy (Agnes Gooch) was an anarchic television and radio clown, with extensive stage experience including *Peter Pan*, *Salad Days*, *Bells are Ringing* and revue at the Phillip Theatre in Sydney. Geoff Hiscock (Beaugregard) was a handsome television all-rounder, making his first appearance in a musical.

The three youngsters chosen to alternate as young Patrick Dennis were Grant Seiden from Sydney and Philip Gould and David Atkins from Melbourne. Philip, said the programme, "has been learning tap and ballroom dancing and drumming for as long as he can remember. He has his own band called The Dave McCallum Power-Set. His hobbies are running, swimming, tunnel-ball and looking after two dogs, Rusty and Sandy, and his two cats, Fritsy and Swiddles". He was eleven. David, twelve, a student at Watsonia High, was learning tap from Bill Maynard at the May Downs School. His singing and dancing had won him many prizes. "When he is not dancing and singing he is fencing, horse riding, archery and swimming. He is the fourth generation in show business."

The Australian tour opened with a gala premiere in Melbourne on 25th May, 1968 where *Mame* replaced the long-running *Fiddler on the Roof* at Her Majesty's. The audience's enthusiasm and enjoyment was reflected by most of the critics. Howard Palmer in the *Sun* dubbed it "A whopping great happy show" and the *Herald's* H.A Standish said it had "the hallmark of a winner". Others weren't so sure. Katherine Brisbane, writing in *The Australian*, described it as "the musical of the film of the play of the novel of the alleged autobiography of Patrick Dennis". She went on: "It is a hectic, brassy musical with a stunning, elegantly-coltish blonde American, Gaylea Byrne, in the centre. It is a pleasant enough way to spend an evening and worth a visit for the sake of the enchanting star. It looks as though J.C.W. has been stretching its resources beyond its limits to mount a third musical and a new play for its circuit. The production, too, by Fred Hebert, seems to me to be no more than perfunctory, even with the New York production to copy." In the *Sydney Morning Herald*, H.G. Kippax concurred, calling the production "disconcertingly patchy". But all the critics agreed that Miss Byrne made a splendid Mame, and that she had solid support from Sheila Bradley and Mary Hardy. Taffy Davies, in the *Sydney Sun*, highlighted "a little gem of a performance from young Philip Gould, which flattens everything in sight."

After eighteen weeks in Melbourne, *Mame* swept on to Adelaide, Perth, Brisbane, Perth and, finally, to Her Majesty's in Sydney. There, disappointingly, it survived for a mere five weeks, closing on 15 March, 1969. Perhaps, as Rex Cramphorne wrote in *The Bulletin*, it was "fresh out of fizz".

Miss Byrne returned to the United States where she disappeared without trace. Sheila Bradley, on the other hand, has continued to adorn many a musical. Her most recent Melbourne appearance was as Mrs Pearce in the concert version of *My Fair Lady* at Werribee Park last year. Her daughter, Susie French, plays Sally Cato in tonight's performance. Mary Hardy's career and personal life proved as tortuous as Gooch's but not as happy. She took her own life in 1985. And, of course, two of Mame's young Australian "nephews" went on to explore and conquer the big wide world. Philip Gould and David Atkins have opened many new windows in the thirty years since they appeared in *Mame*. And wouldn't their sensational "aunt" be proud of them!



Mary Hardy as Agnes Gooch in 1968



# MAME

## GEOFFREY BAIRD

Geoffrey started out as a classical pianist, but "jumped ship" to work as an actor and singer and occasional musical director. He played Higgins in the New Zealand revival of *My Fair Lady* in 1992 and later reprised the role for the VSO in Australia in 1993/5.

Last year, Geoffrey played the demanding role of Gideon in a concert performance of *The Last Session*. This unusual role requires the entire score to be played on stage by the lead actor, and this new award-winning American musical will be seen in Australia later in 1999.

## SALLY BAYES

Sally Bayes appeared, at the age of thirteen, in the Melbourne season of *Scrooge* and during 1998 and 1999 she has appeared in *Countdown-The Musical Comedy*. She has been invited to sing at the Prime Minister's Olympic Dinner, at Carols By Candlelight and on television her credits include *Neighbours*, *99.9 Raw FM* and *Frontline*.

## ERNIE BOURNE

Ernie in every sense of the word is an "Old Troupier" in the industry. A regular on the stage and television. Ernie's face is familiar to both young and old, having appeared in *Show Boat*, *Desert Song*, *Guys and Dolls*, *Man of La Mancha*, *Salad Days*, *Me and My Girl*, *Beauty and the Beast* and recently, *Fiddler on the Roof* with Topol.

Many plays like *Enter a Free Man*. For this, he was nominated for an Erik Award. Some of his TV shows include *Cop Shop*, *Adventure Island*, *Division 4*, *Carson's Law*, *Prisoner*, *Neighbours*, *Matlock Police*, *Good Guys Bad Guys*, *Thunderstone* and many more.

Ernie's list of theatre and TV credits could fill a book. Enjoying concert performances of *Petrou*, *Mack and Mabel* he will no doubt bring the same charm, and appeal to the role of Uncle Jeff in *Mame* as he has with so many before.

## CERRIAN CLEMENTS

Cerrian has sung in various bands throughout Australia and New Zealand. She has performed in venues as diverse as Melbourne's Crown Casino's Odeon and Palladium rooms to the Melbourne Concert Hall, Café K and Legends Bar at Rydges. Appearing at the Universal Theatre in *Godspell*, Cerrian performed the role of Mary singing "Day by Day" and has just finished the Australian tour of *Les Misérables*. She appeared in *The Happy Prince* by David Young as the Matchgirl and has appeared live on various television shows as well as backing such greats as David Campbell, Michael McCarthy and Dave Willets.

She is currently recording her first album, with the first single due for release later this year.

## WILL CONYERS

Will Conyers has worked extensively in all branches of the entertainment industry since the age of six - from piano bars to opera, cabaret to rock opera and from theatre to film and TV soap opera!

Will's musical career began at St Paul's Cathedral as a chorister.

A graduate of the National Theatre Drama School, his career has seen him perform at the Lido in Paris and with the likes of Eartha Kitt, Bob Hope, The Supremes, Robert Goulet and Barry Crocker.

Will's theatre credits on-stage or as Director or Musical Director include *The Childhood of Christ* and *The Son of Getron* with The Victoria State Opera, *Seesaw*, *The Torrents*, *The Ballad of Angels*, *Alley Tenderloin*, *Gypsy*, *Paddington Bear*, *Ring Around The Moon*, *Everyman*, *Little Boxes*, *Dangerous Corner*, *The Magic Wishing Chair*, *Sweet Charity*, *Man of La Mancha*, *Footrot Flats - The Musical*, *Half a Sixpence*, *Favourite Son*, *Pinocchio - The Greatest Little Show on Earth*, *Puttin' On The Ritz*, *Disconnected*, *For the Boys Over There*, *Mack and Mabel*, *Tell Me On A Sunday*, the smash hit season of *Torch Song Trilogy*, several seasons of *Possum Magic - The Musical* and *Alas! The World* with Mel Smith and Griff Rhys-Jones of the *Not The Nine O'clock News* team.

On television Will's appearances include *Neighbours*, *Flying Doctors*, *All the Way*, *Good Morning Murwillumbah* and a semi regular role on *Skirts* as the outrageous transsexual, Roberta. Will was also an original cast member of the Australian Children's Television Foundation's production *Lift Off* as Actor/Singer, Puppeteer and Composer.

An original cast member of *Jesus Christ Superstar* and, in 1994/95 as the production went international, he was the show's Production Music Supervisor/Conductor both in the New Zealand and the Australian seasons. Will directed *Luck Be A Lady* - a concert starring 26 of the cream of Australian Female Music Theatre talent for one night only at The Melbourne Concert Hall.

In July 1995, Will, along with theatre legend, Nancye Hayes, took up an Artist-in-Residence/Guest Lecturer position at the W.A. Academy of Performing Arts. 1996 saw Will do further Guest Lecturing at W.A.A.P.A., create the Music Theatre Course at The National Theatre Drama School (which is the only course of its kind on the East Coast of Australia), and write two Cabaret Shows for Café Kabaret; *All The Lives Of Me* and *Two Tall Blondes*.



# MAME

Also in 1996 Will directed the benefit concert, *A Helping Hand* at the Melbourne Concert Hall .

Shortly after the commencement of the Melbourne season of *Sweet Charity* in 1997, Will was engaged as the production's Associate Music Director. In 1997 he directed *Wheels of a Dream* at The National Theatre Drama School.

Will was engaged as Musical Director for *Fiddler on the Roof* in Melbourne in 1998 . He also directs many corporate functions. In between show commitments as freelance Musical Director and Director, Will works as one of Australia's No. 1 vocal coaches.

## JACQUELINE CORBETT

Jacqueline Corbett was engaged during 1998, to cover Tzeitel, and as a member of the ensemble, in *Fiddler On The Roof* and she appeared, in the lead role of Audrey, in Playbox Theatre Company's *The Rattrap*. On television she has been seen on *Neighbours* and *Cartoon Connection* and her other credits include being lead vocalist for corporate functions in the group Paris By Night and a member of the acapella trio, The Holly Belles.

## MATHEW FRANK

Mathew graduated from the Western Australian Academy of Performing Arts (WAAPA - Musical Theatre) in 1997. Whilst studying, Mathew performed the Balladeer in *Assassins*, Young Ben in *Follies* and Bazzard in *Drood*. Since graduating, he has appeared in *Masquerade* (Effie Crump Theatre) and *The Polie Sisters* (BOS Productions). Mathew played Emmanuel in a workshop production of *Accidental Miracles* for Sydney Theatre Company and also workshopped and recorded his own musicals, *Jack the Ripper* and *Prodigal Son*. Mathew also works as a vocal coach for Dance World 301.

## SUSIE FRENCH

Susie French has appeared as one of the Fabulous Singlettes in Essgee Entertainment's *The Pirates of Penzance*, has played Jenny in Queensland Theatre Company's production of *Threepenny Opera* and The Ayah in John Frost's national tour of *The Secret Garden*. She was engaged by Opera Australia to appear in its Schools Company productions during both 1997 and 1998.

## LOUIE GEORGE

Born in Manila Phillipines, Louie started his career at an early age touring South East Asia as a soloist for various Filipino vocal ensembles. Upon migrating to Australia, he pursued the development of his dance skills commencing at Bartuccio Dance Centre. Through the years, he became quite prolific in the commercial dance industry and worked with Australia's leading choreographers for major television shows such as *Bert Newton Show*, *Mike Walsh Show*, *Countdown*, the acclaimed *Logie Awards*, *Australia Day*, *Commonwealth Games* and *AFI Awards*. Most recently Louie toured Australia and New Zealand with Deni Hines *Imagination Tour*, appearing in such shows as the *ARIA Awards*, *The Simply Red Tour* and *Hey Hey It's Saturday*. He has extended his choreographic skills in various television commercials, variety shows, fashion parades and corporate events. As a teacher Louie has taught jazz and musical comedy for numerous institutions in Melbourne, Sydney and Adelaide. At present he is senior lecturer at Dance World 301. As a vocalist he sang the lead in *Vicious Rumours* and released a debut album with the group entitled *Bodyrock*. He was also lead singer for the *Bert Newton and Friends Variety Show* that toured Australia and at present continues to appear as resident singer for *Good Morning Australia* (Channel 10). In film, Louie has appeared in *Glass Babies*, *Hunting* and *What The Moon Saw*. Louie also performed at the Victorian Arts Centre in *The Hundred Year Ambush* and VSO's *Faust*.

Upon completing the Sydney season of *Miss Saigon* he was invited to perform in New York and Los Angeles with the *Leo Valdez Special*. Louie returned to Australia to the role of Big Daddy in the Melbourne season of *Sweet Charity*. Followed by the roles of Butter/Grubman in the premiere production of *Sisterella*. Most recently he returned to the Phillipines to record an album for release later this year. Louie is delighted to be back in Melbourne to join the cast of *Mame*.

## BRENDAN HANSON

Brendan graduated from the West Australian Academy of Performing Arts in 1994. Whilst studying, some of his roles include The Baker in *Into the Woods*, Tom in Robyn Archer's *The Bridge* and with the WA Conservatorium, the title role in Mozart's *Le Nozze di Figaro*.

He has performed in *Les Misérables* with the 1996 International Company through Asia and to Capetown, South Africa. He returned from safari in the African continent to return to *Les Misérables*, performing as part of the 10th Anniversary production in Sydney and Melbourne.

In 1995, he toured to Chiang Mai, Thailand with *Grease* for the Gordon Frost Organisation. Brendan has sung with the W.A. Opera Company in *Carmen*, *Orpheus in the Underworld* and *The Magic Flute* and *Tristan and Isolde* for Opera Australia.

Brendan was proud to be part of the 1997 Shakespeare Festival, performing the role of Demetrius in a *A Midsummer Night's Dream*. He has acted in the SBS series *Under One Roof*, creating the role of Rudolpho.





# MAME

## AMANDA HARRISON

Amanda grew up in Sydney and has been performing since she was a child. At eighteen she made her professional stage debut in the role of "Jenny" in the 1992/93 Australian production of Andrew Lloyd Webber's *Aspects of Love*, directed by Gale Edwards.

She has been involved with rock, dance and variety groups, including Mo Award nominees *Stairway to the Stars*, and in 1996/97 played for thirteen months as "Constance" in the premiere season of *Firefly* at the Reef Hotel Casino in Cairns.

Amanda spent a short time studying at the Western Australian Academy of Performing Arts in 1997 before she was offered the role of Betty Shaeffer in *Sunset Boulevard*, which she played for the final months of the show in Melbourne. These followed TV appearances on *Middy*, *IMT* and *Good Morning Australia*, and the 1997/98 seasons of *Les Misérables* in Sydney and Melbourne, where she understudied and performed the role of "Eponine".

Her most recent stage appearance was in the Melbourne season of *The Journey Girl*, a solo performance for which she received unanimous acclaim. She is very happy to be returning to Melbourne to be part of the production of *Mame*.

## JULES HUTCHISON

Jules has worked and trained in many areas of the industry, from Musical Theatre to Film and Television. She appeared most recently in the acclaimed *Fiddler on the Roof* playing Shandel and Yente's understudy. Her numerous television credits include *Blue Heelers*, *Neighbours* and *Halifax Is*.

## LAINE LAMONT

After extensive training in theatre and dance, Laine has had a wide experience in many theatrical productions and TV including *The Glitter Sisters* and both productions of *Me and My Girl* for JC Williamson (Int) and Adelaide Festival Centre, *Nunsense*, *Dream Kitten*, *Blue Heelers* also her own show *Ira Who?*, which Laine performs with her husband on the cabaret circuit.

## MARY-ANNE MCCORMACK

Mary-Anne most recently starred in the Singapore production of *Chang and Eng - The Musical*. Mary-Anne graduated from NIDA in 1998, during which time she performed in several productions, including *Assassins*, *Dangerous Liaisons*, *Nicholas Nickleby*, *As You Like It* and *Camille*. Previous to NIDA, she has appeared in *Furious* by Michael Gow, *Medea*, *Nunsense*, *Streetwise* and Opera Australia's production of *Turandot*, *Pagliacci* and *Cavalierna Rusticana*. She has appeared on television on *Good Morning Australia*, *Trap Winkle and Box*, *Holiday Island* and *New Faces* and on film in *Kelly*, *Pugwall* and *A Thousand Skies*. Mary-Anne is thrilled to be part of The Production Company's first production, *Mame*.

## GLENN MELDRUM

Glenn's career began in 1995 performing the role of Baz in the television series *The Genie from Downunder* for the Australian Childrens' Television Foundation. He again performed the role in the second series in 1997.

Then followed appearances in numerous television commercials and roles in short movies such as *My Second Car* and *Mr Bawky*.

More recently Glenn appeared as Gavroche in the Melbourne season of *Les Misérables* and continues to hone his musical skills at the Victorian Youth Theatre.

Glenn is also a sports fanatic and particularly enjoys football, soccer, cricket, cycling and rollerblading.

## BARRY MITCHELL

Barry's professional career spans more than 20 years in Theatre, Jazz, Cabaret, Comedy, Radio and Television. He is a recent graduate from the Victorian College of the Arts School of Opera and in 1998 he sang the lead male role 'Vaudent' in the Australian premiere of Tchaikovsky's *Iolanthe*. He also sang with the Opera Australia chorus in *Tannhäuser* and *Jenufa*.

Barry was also a long term member of Melbourne vocal show group Vocamotion, touring Australia extensively and with television appearances on *Good Morning Australia*, *The Middy Show* and *Hey Hey It's Saturday*.

He has also written and performed comedy on *The Breakfast Show*, Radio 3XY as well as touring schools performing in children's theatre. Later this year Barry will sing the role of the Mayor in the Melbourne production of Britten's *Albert Herring*.



# MAME

## KATRINA O'CONNOR

Katrina studied dance from the age of four with her aunt Yvonne O'Connor, then at 15 moved to the Australian Ballet School. Katrina continued her work with the Australian Ballet Dancers Company performing as a soloist in the productions of *Swan Lake*, *Summer Nights*, *Raymonda* and *Florestan*. She was also a principal dancer in *Papillon* and *Jarabiina*. Katrina also performed with The Australian Ballet. Katrina has also performed in several productions with the Victoria State Opera and The Australian Opera. Other credits include *West Side Story*, *My Fair Lady* and *South Pacific*. She understudied and performed the role of Meg Giry in Melbourne and Sydney seasons of *The Phantom of the Opera*, followed by the Sydney season of *Beauty and the Beast*, as one of the "Silly Girls". Most recently, Katrina starred in the Sydney and Melbourne seasons of *Show Boat* in the principal role of Kim Revenal. Katrina is delighted to be part of The Production Company's inaugural season and this production of *Mame*.

## KERRYN O'DONNELL

Kerryn graduated from the Victorian College of the Arts with a Bachelor of Music Performance (1996). Since then she has understudied and played the role of Magnolia in the Australian tour of *Showboat*, appeared in *A Portrait of Love*, and is a member of Opera Australia's Melbourne chorus. Kerryn has also played Fiona in *Brigadoon*, Susan in *Company*, Polly in *The Boyfriend*, and Liesl in *The Sound of Music*.

## GREG SHAND

Born in Wollongong, NSW, Greg made his debut in this country as part of an Australia/NZ tour by British female impersonator Danny La Rue. Appearances in the Sydney Theatre Company's production of *Chicago*, and a national tour of *Oklahoma!* soon followed.

Greg then travelled overseas to gain further experience, and spent seven years living and working in the UK, Germany, Austria, Switzerland, and the Netherlands, performing in productions of *Amadeus*, *Me and My Girl*, *La Cage aux Folles*, *The Rocky Horror Show*, *Cats*, *Jesus Christ Superstar*, *Les Misérables*, *Side By Side By Sondheim* and *Elisabeth* among many others.

Television appearances include *The Young Doctors*, and a Cabaret Show featuring Jackie Love in Australia, and the drama *Wings* for the BBC.

Greg has recently returned to re-establish his career in his native country, and is delighted to be part of the cast of *Mame*.

## DAVID SPENCER

David is a recent graduate of the National Theatre Drama School and Dance Factory Melbourne. His musical theatre debut was with Topol in *Fiddler on the Roof* at the Regent Theatre, Melbourne, understudying and performing the role of Fyedka. Other professional engagements have included performances with the Green Room Awards - Melbourne, Regent Theatre events, *Good Morning Australia* and at the Lido and Casper theatre restaurants. He is proud and excited to be a part of this production of *Mame*.

## KEITH STUBLEY

Keith's career began in Victoria at the age of nine when he began a rigorous schedule of singing, tap dancing and acting classes. His stage credits include *Hello, Dolly!*, *Mack and Mabel*, *Oliver!*, *My One and Only*. Keith performed the role of Old Deuteronomy in The Really Useful Company's production of *Cats* and the role of The Baker/Issachar in RUC's production of *Joseph and the Amazing Technicolor Dreamcoat* - both throughout Australia, New Zealand and Asia. Most recently his stage work has included Beadle in Queensland Theatre Company's production of *Sweeney Todd*, the Gordon Frost Organisation's Sydney season of *Crazy For You* in the featured role of Moose, IMG's Sydney's season of *My Fair Lady* and *The Prince of Egypt* for Lorry D'Ercole Productions in Singapore.

## ROD WATERWORTH

Rod began his career in Melbourne when he first appeared in *Cats*, and has since performed in *Crazy For You*, *Red Hot and Rhonda*, *My Fair Lady*, *Pirates of Penzance*, *Me and My Girl*, *42nd Street* plus many more. He has performed in several opera's for the V.S.O.; also in many television and cabaret performances. He has also played in the television series *Blue Heelers* and *High Fliers* as well as many and varied fashion parades and corporate performances.

## TARA WIGHTMAN

Tara is a 1998 graduate of the Western Australian Academy of Performing Arts with a Bachelor of Arts in Musical Theatre. Whilst at the Academy her roles included: Julie Jordan in *Carousel*, Moll in *The Cardale with Rock*, *Medea*, Sarah Bolan in *Jonah*, Ase in *Peer Gynt* and Mrs Briggs in *Jack The Ripper*, *The Secret Life of James Maybrick*.

Whilst in Perth Tara's professional work included Donna in *The Dreamer Examines his Pillow* at the Blue Room and she also appeared in concert with Helen Mathews in a Jazz Tribute to Sondheim. *Mame* marks Tara's professional musical theatre debut in Melbourne.







## DAVID ATKINS (Director / Choreographer)

David Atkins is one of Australia's foremost musical theatre performers and creators. 1998 marked David Atkins' thirtieth year in showbusiness, a career that was launched at Her Majesty's Theatre in Melbourne with the 1968 J.C. Williamson production of *Mame*, in which he starred as the juvenile lead.

Since then he has starred in over twenty musicals, appeared extensively in film and television and created his own production company. He has produced, staged and created events as diverse as the TV Week Logie Awards. The Bicentennial Military Tattoo, the opening of the Sydney Entertainment Centre, half-time football Spectaculars, three Royal Command Performances, various video clips and concert staging for artists such as Elton John, Frank Sinatra, Olivia Newton John and Peter Allen.

He began producing ten years ago with his first original dance musical *Dancin' Man*. This also marked the beginning of his directing and choreographic career. He has since produced and/or choreographed *The Threepenny Opera*, *Hair*, *Grease*, *Sweet Charity*, *Little Shop of Horrors*, the internationally acclaimed *Hot Shoe Shuffle* and most recently a hugely successful co-production with IMG of *Chicago*.

David has won seven Mo Awards, including outstanding contribution to musical theatre, and has won three Green Room Awards, an Aria Award and the prestigious Olivier Award for his London production of *Hot Shoe Shuffle*.



## ANDREW GREENE (Conductor)

Sydney born Andrew Greene is one of Australia's most versatile musicians with a repertoire that extends from the oratorios of Handel to the musicals of Sondheim, from the symphonies of Beethoven to the waltzes of Johann Strauss. He has conducted thirty-six operas in over fifty different productions for every opera company in Australia with particular emphasis on the works of Mozart (*Le Nozze di Figaro* for the State Opera of South Australia, *Don Giovanni* for the Opera of Queensland and the Mercury Theatre in Auckland, *Così fan tutte* for The Australian Opera, the Victoria State Opera and the Canberra School of Music, *Die Zauberflöte* for the Victoria State Opera and the Lyric Opera of Queensland and the Australian premiere of the newly restored *La finta giardiniera* for the State Opera of South Australia) and Rossini (*Il barbiere di Siviglia*) for the Victoria State Opera, the Lyric Opera of Queensland and Opera ACT, *L'Italiana in Algeri* for the State Opera of South Australia and *La Cenerentola* for Opera ACT).

Andrew has appeared in concert with all of the Australian Symphony orchestras. His credits in the areas of operetta and musicals include *The Mikado* for The Australian Opera (this performance is recorded on ABC Video and has sold many copies all over the world), the Australian professional premiere of *Sweeney Todd* for the State Opera of South Australia, *The Pirates of Penzance*, *My Fair Lady* and *Annie Get Your Gun* for the Victoria State Opera, *A Little Night Music* for the Canberra Theatre Trust, *Orpheus in the Underworld* for the Lyric Opera Queensland and *Crazy for You* for the Gordon Frost Organisation and most recently has completed a highly successful revival of *My Fair Lady* presented by the International Management Group at the Capitol Theatre in Sydney and the concert version in Werribee Park, Melbourne. He has also revived much forgotten operetta repertoire in concert with great success, notable at the New Year's Eve Gala Concerts at the Concert Hall of the Sydney Opera House which he has conducted for the last four years.

As a pianist he has acted as accompanist in everything from lieder recitals to cabaret and has made several commercially available recordings where he appears as accompanist and conductor, the most recent of which is a compact disc released this year by Move Records where he accompanies the soprano Adele Johnston in the lieder of Wagner and Korngold which contains world premiere recordings of several items. Other recent engagements have included a *Swoon* concert with Christopher Lawrence and the Adelaide Symphony Orchestra, an all-Rossini recital of his own devising entitled *Sins of Old Age*, a concert in Taipei with the Three Chinese Tenors and National Symphony Orchestra of Taiwan and a season in Perth as M.D. on *The Phantom of the Opera* followed by a production of Puccini's *Gianni Schicchi* for the NSW State Conservatorium of Music.



# MAME

## HUGH COLMAN (Costume Design Consultant)

Hugh is a graduate of Melbourne University (B.A. Hons Fine Arts and English Literature) trained as a designer with the Melbourne Theatre Company. He has been a Resident Designer for that company, as well as for the State Theatre Company of South Australia, but the major part of his career since 1970 has been as a freelance designer. With well over one hundred production designs of both sets and costumes to his credit, he has worked for most of the major theatre, dance and opera companies in Australia. These include The Australian Ballet, the Australian Ballet School, The Australian Dance Theatre, Opera Australia, the Victoria State Opera, the State Opera of South Australia, the Queensland Opera Company, Melbourne Theatre Company, Sydney Theatre Company, the State Theatre Company of South Australia, Playbox Theatre Company, Arena Theatre Company and the Tasmanian Theatre Company, as well as commercial companies such as the Elizabethan Theatre Trust and Harry M. Miller. He has designed overseas for the Hong Kong Ballet and for the Hong Kong Academy of Performing Arts, and his work has been seen in China, Japan and Great Britain.



Hugh has lectured at various institutions including RMIT and the VCA and for the latter he both designed and directed a production of *The Marriage of Figaro* in 1994. Recent work has included the costumes for *Eugene Onegin* for Opera Queensland and The Victoria State Opera, *Theme and Variations* and *Dark Lullaby* for The Australian Ballet and the set and costumes for Deidre Rubenstein's one-woman show *Confidentially Yours* at Playbox, as well as the costumes for *The Puccini Spectacular* at Melbourne Park in 1997. He designed both of the new full-length ballets for the Australian Ballet School, *The Snow Queen* and *The Red Shoes*. He is currently working on the sets and costumes for a play in the next season of the Melbourne Theatre Company, *Burnt Piano*, by Justin Fleming.

## DALE FERGUSON (Set Design)

In 1989 Dale Ferguson graduated from NIDA with a Diploma of Dramatic Art/Design before becoming resident designer for the Queensland Theatre Company (1990-4) and Melbourne Theatre Company (1995-8). Dale's design credits include *The Marriage of Figaro* (QTC); *Sylvia* (Sydney Theatre Company/MTC); *Amy's View*, *Navigating* (MTC/QTC); and *Fresh Ghosts* (Chamber Made Opera). He was the Design Assistant on the Channel Nine and Film Australia co-production *The Girl From Tomorrow* and illustrated the television production of *Round The Twist*. Dale received a 1998 Victorian Green Room Award for *Molly Sweeney* and the same award for *Dealer's Choice* and *A Cheery Soul* in 1997; the Loudon Sainthill Memorial Scholarship in 1993 and the 1994 Brisbane Theatre Critics' Matilda Award for *Romeo and Juliet* and *The Shaughran* - an award he also received in 1990 for *Top Silk* and *A Month in the Country*.





# MAME



## **GAVAN SWIFT** (Lighting Designer)

Gavan Swift graduated from NIDA in 1994. His lighting design credits include *Steel City*, *The John Wayne Principle* and *Lush* (STC), *Laughter on the 23rd Floor*, *The Family*, *The Ninth Step*, *Diving for Pearls* (Ensemble Theatre), *Gone to Bali*, *Down an Alley Filled With Cats* (Marian Street Theatre), *The One Day of The Year*, *Diving for Pearls* (Q Theatre), *Hot Shoe Shuffle*, *Little Shop of Horrors* (David Atkins Enterprises), *Jake and Pete* (Theatre of Image), *Out of the Frying Pan* (Performing Lines), *The Winter's Tale* (Bell Shakespeare), *The Mikado* (Essgee Entertainment), and *Sweet Charity* (Hemisphere Attractions). Gavan has also designed the following concerts and events: *David Campbell in Concert* (Theatre Royal), *The Stars Come Out* (Mardi Gras/State Theatre), *Sonic and Friends* (Segaworld, Darling Harbour), *The 1997 Variety Club Awards* (Regent Hotel), *Firefly Magic*, *Madame Firefly*, and *Mysterium* (Reef Hotel Casino). He was also the Australian Lighting Director for *The White Oak Dance Project* (Baryshnikov Productions) and designed *Fiddler on the Roof* (Legin Productions/Regent Theatre). Most recently Gavan has designed *Requiem* at the Studio (SOH) and is a lecturer in stage lighting at NIDA.



## **KELVIN GEDYE** (Sound Design)

Since incorporation in 1979 System Sound Pty Ltd. has designed and engineered the sound for many top quality musical, theatrical and contemporary events and productions.

Kelvin joined System Sound in 1982, working on a number of musicals such as *Candide*, *Barnum*, *Oliver* and *Oklahoma* and mixed the sound for the first Australian tour of *Cats*. He then became Mix Engineer for the Melbourne Seasons of *Les Misérables* and *The Phantom of the Opera*.

Kelvin later supervised *Phantom* throughout Australia and New Zealand and *Show Boat* in Sydney and Melbourne.

System Sound credits include the Hong Kong Farewell Concert and the official Handover Ceremony which Kelvin supervised and concerts throughout Australia, Asia and New Zealand, with Kiri Te Kanawa, José Carreras and Plácido Domingo and engineered productions including *West Side Story*, *Joseph and the Amazing Technicolor Dreamcoat*, *Aspects of Love*, *A Little Night Music* and *Into the Woods*.

Current productions include *Chicago*, *Les Misérables* and *Rent*.





The start of a

*beautiful*  
relationship.



Qantas now flies three times each week to the most romantic city in the world, Paris. From Montmartre to Notre Dame, The Louvre to the Arch de Triomphe, this is the heart of Europe.

Now you'll find it easy to fall in love with France. Again. And again. For further information, call Qantas on 13 13 13.





# Sponsors

SOUTHCORP WHITEGOODS



FOSTER'S BREWING GROUP LIMITED



J B WERE & SON



SIEMENS



Kevin O'Neill  
FLORIST



## Foundation Sponsors

Mr Garry Krauss OAM and Mrs Pru Krauss  
Sir Rupert and Lady April Hamer  
Mrs Betty Salzer  
Vic Health  
Dame Elisabeth Murdoch AC DBE  
Mr Richard Pratt AC and Mrs Jeanne Pratt AO  
John T Reid Community Trust

## Special Thanks

Howie and Taylor Publicity  
Mollison Consulting  
Michael Brereton & Co Attorneys  
The Melbourne International Festival of the Arts  
Melbourne Theatre Company  
SSL Spotless Services  
Frank van Straten  
Performing Arts Museum, Victorian Arts Centre  
Victorian Arts Centre  
IMG  
David Coghlan  
Will Lewis  
BDO Nelson Parkhill

This publication is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published.

Additional copies of this publication are available by post from the publisher listed below; please write for details.

This is a **PLAYBILL** / **SHOWBILL** publication.  
**PUBLISHER** Playbill Proprietary Limited / Showbill Proprietary Limited  
1017 Pacific Highway, Pymble 2073.  
Telephone: (02) 9449 6433 Fax: (02) 9449 6053  
**Managing Director and Advertisement Director** Brian Nebenzahl OAM, RFD  
**Editorial Director** Jocelyn Nebenzahl  
**Director—Production** Chris Breeze  
**Director—Merchandising** Michael Nebenzahl  
**Consultant** Lloyd Martin AM

**Playbill Proprietary Limited/Showbill Proprietary Limited**, 1017 Pacific Highway, Pymble 2073, (02) 9449 6433. **Melbourne Office:** C/- Hughes Fincher, 14th Floor, 607 Bourke Street, Melbourne 3000, (03) 9614 4444; Fax: (03) 9629 5716. **Canberra Office:** Level 9, Deacons Graham & James Building, 15 London Circuit, Canberra A.C.T. 2601, (02) 6274 0777; Fax: (02) 6274 0666. **Brisbane Office:** C/- Heiser, Bayly & Mortensen, Toowong Tower, Level 4, 9 Sherwood Road, Toowong 4066, (07) 3371 1066; Fax: (07) 3371 7803. **Adelaide Office:** Playbill Proprietary Limited, Adelaide Convention Centre, GPO Box 2669, North Terrace, S.A. 5000, (08) 8231 4700; Fax: (08) 8231 3681. **Perth Office:** C/- Ernst & Young, 34th Floor, 152-158 St. Georges Terrace, Perth, (08) 9429 2222; Fax: (08) 9429 2436. **Hobart Office:** C/- Page, Seager, 162 Macquarie Street, Hobart 7000, (03) 6235 5155. **Darwin Office:** C/- Ernst & Young, 9-11 Cavanagh Street, Darwin, (08) 8943 4200; Fax: (08) 8943 4290. **New Zealand Registered Office:** Playbill (N.Z.) Limited: Floor 5, Walsh Wrightson Tower, 94 Dixon St, P.O. Box 11-755, Wellington, New Zealand; (ISD 64-4) 385 8893; Fax: (64-4) 385 8899. **Auckland Office:** Ericsson Stadium, Beasley Avenue, Penrose, Auckland; Phone/Fax: (09) 571 1607; Mobile: 025 74 1148. All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title "Playbill" is the registered title of Playbill Proprietary Limited. Title "Showbill" is the registered title of Showbill Proprietary Limited. 8506 1/010699





# artstate'99

A DYNAMIC PROGRAM OF ARTS ACTIVITY ACROSS VICTORIA

## EXPRESS YOURSELF!

Choosing to be an artist is a gutsy move. Finding a way into a creative job market can be difficult. *The Age* has just made life a lot easier for fledging artists by presenting a unique initiative spanning the whole of 1999.

*The Age* Artstate '99 gives emerging artists a better chance to live their dreams. Competitions are a major part of *The Age* Artstate '99, rewarding those who strive for excellence throughout the year. Categories include short stories, short theatre works, short films and musical scores. The competitions culminate in a major ticketed event, showcasing the brilliance of the winning entries.

Workshops and presentations by established 'artistic mentors' help new artists gain direction, improve their creativity and broaden their skills. The list of artistic mentors features musical stars Joe Camilleri and Michael Thomas, dance company Chunky Move, writers Christos Tsiolkas and Adam May, and other successful artists from theatre, film and the visual arts.

The project has been created by *The Age*, which is committed to the philosophy of Artstate '99, and to its promotion and success as an ongoing proposition.

Creativity demands inspiration, and *The Age* Artstate '99 is set to ignite the imagination of artists who'll be coloring our City in the next millennium.

For further information on how to be part of *The Age* Artstate '99, read EG every Friday in *The Age*.



Seize  
the day.





## About The Production Company

The Production Company (Australia) Ltd is a not for profit company started by Jeanne Pratt in 1998. It aims to provide work opportunities and stimulate the live theatre industry with a concentration first on box office appeal and high energy entertainment.

Its Board of Directors boasts people with a proven track record in the complementary fields of business, the arts and politics. Ken Mackenzie-Forbes gave TPC the guidance it needed to establish itself and create its first series. Garry Krauss wrote TPC its first cheque.

TPC owes much to Jeanne Pratt, Ken Mackenzie-Forbes, Garry Krauss, Sir Rupert Hamer, Felicity Beale, Brett Randall, Ross Mollison and Stephen Bolton. It needed the talent and commitment of these people to create a new theatre company in Australia. Now it is done, the possibilities are endless and exciting.

TPC believes that if it can achieve box office success then the other purposes of its existence flow from there. This creates two challenges. The first is that box office success is extremely difficult to achieve in a market saturated with fantastic shows and great talent. It is now a truly global market so the alternative shows will always be truly world class. TPC does not underestimate the difficulty of achieving box office success. What it relies on is the wealth of talent available. We have people of international standing here and if a local company can give them another forum to excite a local audience then we are on the way.

The second is that TPC knows that to achieve box office success requires innovation and excitement. Audiences are extremely sophisticated and need to be thrilled and surprised. TPC's focus on box office recognises the importance of artistic excellence.

TPC will present three performances of three shows in 1999. This will be a start. It plans to do the same again next year. We may also start to diversify with a few additional projects. Some may generate revenue. Some may just fill a perceived need in the industry.

In the longer term we may even have a show extending to touring. This isn't our primary focus but if it happens, what better way to provide work opportunities? And if we provide some sort of platform for shows to be sourced here instead of London and New York, so much the better.

This gives some background to TPC. Any further discussion would have to understand that TPC is the sum of the people it is involved with. As well as the Board, it is the directors, the music directors, the creative teams, the performers, the technical crew, the agents, the suppliers, the audience and the sponsors. Even companies who, in a strict analysis, might be seen as competitors. TPC is the sum of their energy, generosity, discipline, hard work and focus. To all of you, thanks. We hope that this series starts to return the good faith that has universally been entrusted in us. We look forward to returning it further and to the different times we might be able to express our gratitude and justify your support.



### **NICK GALLOWAY**

#### **General Manager – The Production Company**

Nick Galloway began his musical education in utero and since then he has played the violin on a professional basis, practised as a lawyer for five years and completed an MBA at the Melbourne Business School. His practical experience as a musician gives him an appreciation for talent and an understanding of the discipline required to excel in the Performing Arts. This drives much of what he does and, to some extent, drives the Production Company (Australia) Ltd.

He is very excited about The Production Company's first series and the establishment of the company in general. He asked that the following notes be included.

Sincere thanks to:

- All our sponsors – you may not realise the extent to which you keep the industry alive
- The performing arts industry itself. Everyone. Thank you. I hope I can make this company what you want and what it deserves given that it is built on foundations of generosity, support and hard work
- My Board who have guided this project since before it was a project
- In particular, Ken Mackenzie-Forbes who must be credited as the driving force behind this series.
- Particular thanks must also go to Jeanne Pratt. The company began with some Pratt family capital but Jeanne's warmth, vision, drive and generosity cannot be measured in mere financial terms. She is an inspiration and it has been a pleasure to manage a company with Jeanne Pratt at the helm.

Finally, thank you to Sally, my wife. I'm not capable of phrasing adequate words of thanks but her support of me and this company has been so unflinching and strong that she is, as much as anyone, a founding sponsor.

#### **Board of Directors**

Mrs Jeanne Pratt AO  
Mr Ken Mackenzie-Forbes AM  
Sir Rupert Hamer AC KCMG  
Mr Brett Randall  
Mr Garry Krauss AM  
Mrs Felicity Beale  
Mr Ross Mollison

*Company Secretary*  
Mr Stephen J Bolton

*General Manager*  
Nick Galloway

*Executive*  
Chris Gibbons



# SAUNDERS

*Australia's  
Premier Supplier  
of Corporate  
Business Cards*



**SAUNDERS  
Business Cards**

SYDNEY (02) 9680 6211

MELBOURNE (03) 9867 3177



# THE ULTIMATE PERFORMANCE



Proudly Australian produced and scientifically developed,  
Beta Alistine™ works in perfect harmony  
to create the ultimate performance in quality skin care.  
Based on research conducted by CSIRO licensed to Beta Alistine™ skin science.

## BETA ALISTINE™ skin science

Available from selected David Jones stores and pharmacies nationally,  
Daimaru and Essentially Me in Melbourne and other selected outlets.  
For you nearest stockist phone 1800 779 009 or 02 9818 7009.

[www.csiro.au/communication/mediarel/mr1997/mr97146.htm](http://www.csiro.au/communication/mediarel/mr1997/mr97146.htm)

BETA ALISTINE™ skin science



The choice for today  
for tomorrow  
for the future.

In this world of choice comes the opportunity to choose an energy company that can grow with your business. ENERGEX, Australia's second largest energy company, can help you every step of the way. We not only offer new ways of doing business, we deliver on our promises, everytime.

Consider ENERGEX as the one that will help you achieve.

Today. Tomorrow. And for the Future.

Call the ENERGEX Retail Business Service Centre today on 1800 068 972.



**energex**

Energy for a changing world



The A-class, a very clever car.



# Fast track to the future.

## Test drive at Mercedes-Benz of Melbourne.

Take note, the small car of the future has arrived. It's called the Mercedes-Benz A-class. And one day, all small cars will be like it. But probably not for some time yet. Because, at Mercedes-Benz, we've made quite a habit out of keeping well ahead of the competition.

It's only 3.6 metres long but has as much interior space as many traditional family cars. It's also the safest small car ever.

One of its best features, though, is that you

can buy a Mercedes from as little as \$37,900\*.

However, with over twenty design innovations to look at (not to mention the standard features you'd expect from a Mercedes-Benz) perhaps you should come down to Southbank and take a peek for yourself.



Mercedes-Benz

*Mercedes-Benz*  
**OF MELBOURNE**

252 Sturt Street, Southbank 9690 8833.

\*Plus \$1,500 delivery fee. Excludes statutory charges. Avantgarde pictured from \$41,400. MBX 2688/R - LMCT 9249