

SOUTHCORP
presents

SHE LOVES ME

**Book by
JOE MASTEROFF**

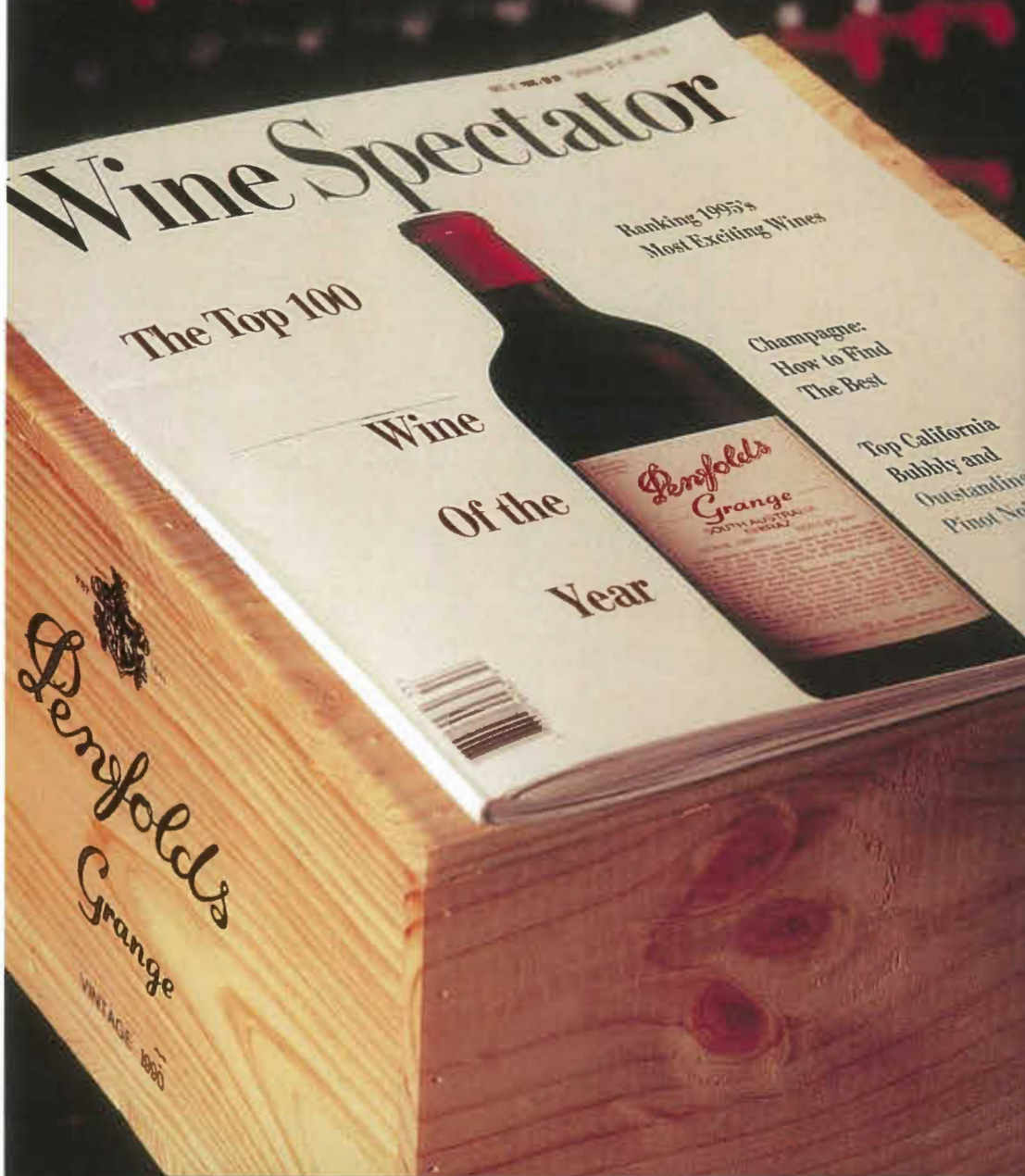
**Music by
JERRY BOCK**

**Lyrics by
SHELDON HARNICK**

**Based on a Play by Miklos Laszlo
Originally Directed on Broadway by Harold Prince
Originally Produced on Broadway by Harold Prince
in Association with
Lawrence N. Kasha and Philip C. McKenna**

**Original Orchestrations by Don Walker
Adapted by Frank Matosich, Jr.**

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SOUTHCORP

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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!

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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

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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

FUNNY GIRL

Caroline O'Connor is

CONCERT SPECTACULAR

♪ Don't Rain on My Parade ♪

Starring Caroline O'Connor
Directed by Ian Judge
Music Director: Guy Simpson
Set Designer: Dale Ferguson

MUSIC BY Jule Styne LYRICS BY Bob Merrill BOOK BY Isobel Lennart
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MOLLISON



MOLLISON



About *She Loves Me...*



She Loves Me is based on a 1930s Hungarian play *Parfumerie* by Miklos Laszlo. In the early 40s Ernst Lubitsch directed a brilliant film version called *The Shop Around the Corner* starring Jimmy Stewart and Margaret Sullivan. It is now regarded as a classic of film comedy. There was another film version, this time with songs, a few years later - *In the Good Old Summertime*, set in Chicago. It was not a success, despite a cast which included Judy Garland, Van Johnson, Spring Byington, Buster Keaton and a young, very very young, Lisa Minnelli in her first role. Hollywood recently returned to this story of two people who think they dislike each other but are unwittingly corresponding through a lonely hearts club service. This time the story was brought up to date, set in America and the title became *You've Got Mail*.

The musical version of *Parfumerie*, *She Loves Me*, opened on Broadway in April 1963. The composer was Jerry Bock and the lyricist Sheldon Harnick (later to collaborate on *Fiddler on the Roof*). Its book by Joe Masteroff (later to write *Cabaret*) was a witty and clever amalgam of the original play and the Lubitsch film and the 1930s central European setting was retained. It was the first show Hal Prince had directed (as opposed to producing) and it starred Barbara Cook (cast after Julie Andrews was unavailable to begin rehearsals in time), Jack Cassidy and Daniel Massey.

The reviewers loved it and it ran for a year but it was not a huge financial success. Audiences were not perhaps ready for a Broadway musical with no big chorus numbers and little dancing. The utterly charming score was well liked but it had no hit tunes.

After it closed something strange happened. Lyricist Sheldon Harnick has said, "I don't think anything in my entire career has given me more satisfaction than seeing the way in which, over the years, *She Loves Me* rose from the ranks of dormant musicals, achieved and then graduated from the status of 'cult' musical and went on to win general audience acceptance and affection."

As composer Jerry Bock put it in an "open letter" to the show:

Dear Friend,

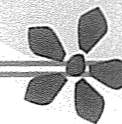
You're a wonder, I mean look at you rising, if not from the ashes then surely from the embers to soar and sing anew ... What is it about you? ... from the beginning you struck a mysterious, ironic note, for it was the things you lacked that make you so appealing. No guile, no cheek, no brass. It was your light touch, your intimate smile, your modest manner - all those untheatrical qualities - that made you more eligible, more winning, more desirable than before.

A number of the songs grew in stature - "Dear Friend", "Will he Like Me", "A Trip to the Library", "Ilona" and the Barbara Cook standard, "He Gave Me Ice Cream". Then in 1993 the show was revived with great success in New York in a new version worked on by Harnick and Bock. A year later it had an acclaimed season in London.

It still awaits an Australian production. It will surely come because this charming piece with its great book by Joe Masteroff, witty lyrics by Harnick and its captivating Jerry Bock score is a brilliant reminder of what music theatre at its best can do.

Roger Hodgman

(Harnick and Bock quotations from interviews for an article by Larry L. Lush for the sleeve notes of the reissued original cast recording, 1987.)



LISA McCUNE

Lisa McCune is best known for her eight-time Logie Award winning role as Maggie Doyle on *Blue Heelers*. Lisa was the first ever winner of the Gold Logie for Most Popular Personality on Australian Television three years running, the most recent being 1999. Lisa also received two People's Choice Awards in 1998 for the role. Lisa trained at the West Australian Academy of the Performing Arts, graduating in 1990. On the stage Lisa has starred in Stephen Sondheim's *A Little Night Music* and *Into The Woods* for the Melbourne Theatre Company under the direction of Roger Hodgman and Jean McQuarrie. She has also appeared in *Great Expectations*, *Nonsense II*, *Working Out* and two seasons of *Love Letters*. On television Lisa starred in the lead role of Mary in *The Potato Factory*, was presenter for *My Special Kid* and guest appeared on *Full Frontal* and *Something Stupid*. Lisa has appeared in two feature films: *Body Melt* and *Inner Sanctuary*.



PHILIP GOULD

Philip Gould is a familiar face to most Australians. He recently starred as Ravenal in *Showboat* at the Regent Theatre. Prior to that he starred as Bobby Child in *Crazy for You* (for which he was nominated for a Green Room Award for Best Actor in a Musical). His powerful voice and energetic dancing skills have been heard and seen on stage and screen for well over two decades. Probably best loved and remembered for years on Johnny Young's *Young Talent Time*, Philip has won international recognition for his leading roles in a string of hit shows.

As a child, Philip appeared in *Oliver!*, *Mame* and *The Doll's House*, and on television in *Brian and the Juniors*, the *Mike Preston Show*, and the *Jim Hannan Show*. After finishing his stint on *Young Talent Time*, he returned to the stage, appearing in *More Canterbury Tales* and taking the lead role of Tony in *West Side Story*.

Since 1984 Philip has lived and worked in England and played the lead roles of Billy Lawlor in *42nd Street* at the Theatre Royal, Dick McGann in Kurt Weill's *Street Scene* with both the Scottish Opera and the English National Opera, also with the Scottish Opera the role of Leo in Mark Blitzstein's *Regina*, Frank Schultz in *Showboat* with the RSC and Opera North at the London Palladium, Curly in *Dames at Sea*, Phillip in *Don't Dress for Dinner*, Philip in *Ten Little Indians*, Ritchie Valens in *Buddy*, and several leading roles in various productions of *Canterbury Tales*.

Philip has found time to return regularly to Australia to star in shows including the roles of Ralph Rackstraw in *HMS Pinafore* with Paul Eddington, Orestes in *La Belle Helene*, Pip in the musical adaptation of Charles Dickens' *Great Expectations*, and Lieutenant Cable in *South Pacific*, for which he was nominated for a MO Award for Best Supporting Actor in a Musical.

He has been a regular performer on such occasions as *The Royal Variety Show*, *Royal Command Performances*, B.A.F.T.A., *The Children's Royal Variety Show*, and *The Laurence Olivier Awards*, all for British television.

As well as numerous concert and cabaret performances, Philip's other credits include Chaucer's 600th Anniversary at Westminster Abbey with Fenella Fielding, the Decca recording of *Street Scene*, a number of seasons on the prestigious British liners *Canberra* and *Oriana*, two seasons at *The Talk of London* and, of course, not to forget the famous *Carols by Candlelight* in Melbourne.



TIM DRAXL



Tim attended the MacDonald College of Performing Arts and is the recipient of the Cameron Mackintosh Scholarship for 1994-97. He has appeared in numerous productions including Nicholas Nickleby in *Nicholas Nickleby*, Oliver in *Oliver!*, Scarecrow in *Wizard of Oz* and Patrick in *Mame*.

Tim has performed at various cabaret venues including the School of Arts Cafe, The Stables, Capers and The Sebel Townhouse with his one-man show, *Journey to the Past*. He has recently appeared at several cabaret venues in New York and has been asked to return to appear at the Cabaret Convention. Earlier this year Tim recorded his debut album, *Ordinary Miracles*.

Tim has been cast in the role of Rolf in *The Sound of Music*, which goes into rehearsal later this year.

JOHN McTERNAN



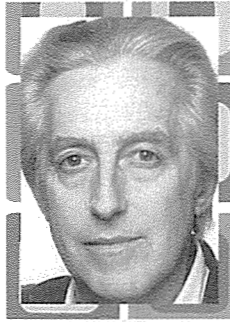
John's career spans thirty years working in theatre, television and film in Australia. He has three times been awarded Silver Logies for his much-loved characters in *G.P.* and *Cop Shop*, as well as a Green Room Award for his performance in MTC's *Twelfth Night*.

His work in theatre includes: MTC's *Born Yesterday*, *Shark Fin Soup*, *Into The Woods*, *Assassins*, *High Society*, *Serious Money*, *Wet and Dry*, *Common Pursuit*, *Twelfth Night*, *The Norman Conquest*, *The Glass Menagerie*, *Pax Americana* and *The Real Thing*; The Really Useful Company's *Sunset Boulevard*; the New England Theatre's *Sanctuary*; Swy Theatre Company's *Oleanna*, *A Rare Jewel*, *Manning Clark's History of Australia - The Musical*; *Guys and Dolls* for the Adelaide Festival Centre Trust; Nimrod Theatre's *Volpone*, *Inside the Island*, *Orestia*, *Clouds*, *Stubble/Marxism/Everyman*, *Romeo and Juliet*, *Henry IV*, *The Comedy of Errors*; The Sydney Theatre Company's *Sunny South*, *The Venetian Twins*, *The Caucasian Chalk Circle*, *Young Mo*; *The Amazing Optimissimo's Revue* for the Tasmanian Theatre Company; Ensemble's *Boy Meets Girl*, *Comedians*, *Sonny*, *6 Rms. Riv. Vu.*, *Same Difference*, *Lovers*, *Who's Who in Flapland*, *It's Called the Sugarplum*; for the Q Theatre, Paradise Productions' *Joseph and the Amazing Technicolor Dreamcoat*; The Macleay Theatre's *Scandals of '74*; *What Did We Do Wrong* for Marian Street; Kenn Brodziak's *Godspell* and Kenickie in Harry M Miller's production of *Grease*.

Work in television includes guest roles in *All Saints*, *Good Guys Bad Guys*, *Blue Heelers*, *The Man From Snowy River III*, *The Feds*, *The Flying Doctors*, *Nancy Wake*, *Prisoner*, *Shout!* - *The J.O'K Story*, *Special Squad*, *The Four Minute Mile*, *The Last Bastion*, *The Zoo Family*, *Five Mile Creek*, *The Oracle*, *Young Doctors*, No. 96 and sustaining roles in *Cop Shop*, *G.P.* and *The Toy Factory*.

His work in film includes *The Brown Out Murders*, the ABC feature *Fuzzy*, and *The Understudy*.

DENNIS OLSEN



Dennis Olsen originally trained for a professional career as a pianist (he was finalist in two ABC Concerto Competitions) but decided to take up acting as a career and entered the National Institute of Dramatic Art.

Since graduating from NIDA he has built up an enviable record of stage successes throughout Australia playing major roles with leading companies such as the Old Tote Company, the State Theatre Company of South Australia, the Melbourne Theatre Company and the Sydney Theatre Company. He has appeared in productions as diverse as *The Importance of Being Earnest*, *The Crucible*, *Private Lives*, *Six Characters in Search of An Author*, *Three Sisters*, *The Venetian Twins* and *Cabaret*. He has appeared in a number of Adelaide Festival drama presentations including *Percy and Rose* in which he played Percy Grainger and *Master Class* in which he played the role of Prokofiev.

Dennis joined the D'Oyly Carte Opera Company and toured England and Europe and twelve months later was asked by the newly-formed Australian Opera Company to return to Australia to star in new productions of *HMS Pinafore*, *Iolanthe*, *The Mikado* and *The Gondoliers*. Since then his name has become synonymous with G&S in this country. In 1985 Dennis gained a Churchill Fellowship to study operetta production in Europe.

His directing credits in opera include *HMS Pinafore*, *The Abduction from the Seraglio*, *Countess Maritza*, *The Czardas Princess* and *Così fan tutte*.

He has appeared in Family and Prom Concerts as singer, pianist or narrator.

Dennis has worked in television (including the mini-series *3-4 Ever*), film (including the feature *Struck by Lightning*) and radio, and has recorded albums of G&S highlights and songs of Coward and Novello.

In 1994 Dennis was asked to appear in cabaret at Sydney's Tilbury Hotel as a first in their *Male Living Legend* series. This led to further one-man shows at venues in all the major capital cities and regional centres.

Dennis played the role of Giacomo Puccini ('Narrator') in the Victoria State Opera's presentation of *The Puccini Spectacular* in Melbourne and Sydney.

He also appeared and played the role of the Judge in *Trial By Jury* for the 1998 Sydney Festival, appeared in *Old Wicked Songs* for Marian Street Theatre, *Kafka Dances* for the S.A. Theatre Company, and has recently completed a season of *Patience* for the W.A. Opera Company. Dennis will soon be appearing with the MTC in *Burnt Piano*.

In 1987 Dennis Olsen was made a Member of the Order of Australia (AM) for Services to the Performing Arts.

JEFF PHILLIPS



Jeff Phillips is currently hosting the family game show *My Generation* nationally each Saturday morning on the 9 Network.

Jeff was also seen on the 9 Network with a regular segment on *Midday with Kerri-Anne*. Jeff and Kerri-Anne Kennerley review trivia events, music and movies from a memorable year.

The mega-hit musical *Cats* saw Jeff sharing the stage with Marina Prior, Debra Byrne and David Atkins. "Jeff Phillips has turned 'Rum Tum Tugger' the rock'n'roll cat into the star of a show that isn't meant to have stars." (*The Sydney Morning Herald*).

Jeff of course hosted *The Happening* for the Ten Network during the 1970s pop boom. The prestigious Logie Award and King of Pop Award accompanied Jeff's string of hit records "Baby It's You", "I Want To Be Famous" and "Wonderful World".

Before *My Generation* Jeff hosted *Star Search* on the Ten Network - introducing the best of Australia's new talent to the TV screen.

A ten-year-old Jeff Phillips made his first professional appearance on a Perth radio station - his payment was a packet of Weeties. He played the child lead, Prince Chullalonnkorn, in the hit stage musical *The King and I* and on school holidays flew to Melbourne to sing on Graham Kennedy's *In Melbourne Tonight*.

By age 16 Jeff was hosting his first TV show in Perth called *Club 7 Teen*.

In 1968 Jeff left Perth University and an Economics course, gambling on an appearance on *New Faces*. The trip across the Nullabor in his packed Volkswagen paid off. Jeff won the Encouragement Award from Graham Kennedy and Don Lane in the Grand Final and within six months was hosting his first variety TV series, *Sounds Like Us*, for the ABC. In 1970 Jeff won the coveted Logie Award for Best New Talent.

Jeff's first hit record was a cover for The Beatles' "Baby It's You", followed by top twenty singles "Wonderful World" and "I Wanna Be Famous Like My Dad". He hosted the 1970s music video show *The Happening* - a four-hour music marathon for the Ten Network - presenting teenage idols like Billy Thorpe and The Aztecs, Daddy Cool and the tribe from Woodstock. Jeff won a King of Pop Award for Best Personality on TV.

It's amazing what a packet of Weeties can lead to...

GINA RILEY



Gina Riley is a regular on Australian television as a comedienne on *Fast Forward*, *Full Frontal*, *Something Stupid* and *Big Girls Blouse* for which she was awarded the 1996 Awgie Award. She is currently on screen in ABC-TV's *The Games*. Gina has also appeared on *Bligh*, *Six of the Best*, *Out There* and *40 Years of Television*.

On stage Gina has starred in several musicals including *Falsettos* for which she won the 1995 Green Room Award for Best Female Artist. Also for the Sydney Theatre Company Gina starred as Mary in Stephen Sondheim's *Merrily We Roll Along* and *Into the Woods* for the Melbourne Theatre Company. Other stage appearances include Janet in *The New Rocky Horror Show*, *Big Hair in America* and a concert of *Mack and Mabel*.

Gina sang at Mietta's in her own cabaret, *Gina Riley Sings!*, as well as many comedy shows both here and abroad.

Gina has also appeared in the feature film, *Just Us*.

JOHN WOOD



Multiple Logie Award winner John Wood is one of Australia's most popular actors, the mainstay of the nation's number one TV series, *Blue Heelers*.

John graduated from NIDA in 1969 and since then has worked extensively in drama, musicals, television and film. One of Australia's most sought after actors John has won several Logies, a Green Room Award for

Best Actor and the Variety Club Award for Television Actor of the Year for his role as Michael Rafferty in the long running series, *Rafferty's Rules*.

On stage John has starred in many productions for MTC including *Born Yesterday*, *The Club*, *The Real Inspector Hound*, *For Julia*, *Another Time*, *City Sugar*, *How Does Your Garden Grow?*, *The Last of the Knucklemen*, *The Play's the Thing*, *All My Sons* and *Mother Courage*; State Theatre Company of South Australia (including *Blood Relations*, *Jonah*, *A Flea in Her Ear*, *Pravda*, *The Taming of the Shrew*); Playbox (including *Away*, *Comedians*, *Bullsh and Freaks*); Sydney Theatre Company, Queensland Theatre Company, Nimrod and the Old Tote.

A favourite of the small screen John has appeared in *Newlyweds*, *Dearest Enemy*, *All Together Now*, *The Flying Doctors*, *The Challenge*, *The Last Bastion*, *Special Squad*, *Bellamy*, *Skyways*, *Cop Shop* and many productions for ABC-TV including *Bellbird*, *Lawson's Mates*, *Burn the Butterflies* and *Power Without Glory*.

John works as a director and writer for both the stage and small screen as well as appearing as an actor in feature films.

JON BODE



Jon is a graduate of the West Australian Academy of Performing Arts and has appeared in such musicals as *Me and My Girl*, *Snugglypot and Cuddlepie*, *South Pacific* and *Assassins*. For the State Theatre Company of South Australia Jon appeared in *Haxby's Circus* and he performed the role of Lelio in *The Venetian Twins*. Jon appeared in *Little Dream* for

Opera Australia and *Natural Life* for Playbox for the Adelaide Festival in 1998.

NATALIE GILHOME



Natalie Gilhome has studied voice at the Queensland Conservatorium of Music and has extensive dance training. She recently appeared in *Fiddler on the Roof* in Melbourne after touring Asia with Walt Disney Special Events Group. Natalie was Dance Captain in the New Zealand touring production of *The Secret Garden* and performed as the Female Swing in the

original Australian cast. In Brisbane she has appeared in *Chess*, *Snugglypot and Cuddlepie - The Musical* and has toured throughout Queensland in *Aesop's Fables* for Opera Queensland.

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 throughout Asia and to Cape Town, South Africa. He returned from safari-ing 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 WA Opera Company in *Carmen*, *Orpheus in the Underworld* and *The Magic Flute* and in *Tristan and Isolde* for Opera Australia. Brendan was proud to be part of the 1997 Shakespeare Festival performing the role of Demetrius in *A Midsummer Night's Dream*. He has acted in the SBS series, *Under One Roof*, creating the role of Rudolpho. Most recently Brendan appeared as Gregor in *Mame* for The Production Company.

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 television appearances on *Midday*, *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 recent stage appearance was in the Melbourne season of *The Journey Girl*, a solo performance for which she received unanimous acclaim. Most recently Amanda was very happy to return to Melbourne to be part of the production of *Mame* in which she appeared as Pegeen Ryan for The Production Company.

MARY-ANNE McCORMACK



Mary-Anne 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*. Prior to NIDA, she appeared in *Furious* by Michael Gow, *Medea*, *Nonsense*, *Streetwise*

and Opera Australia's productions of *Turandot*, *I Pagliacci* and *Cavalleria 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 was last seen in The Production Company's first presentation, *Mame*, and is excited to be back with their second production, *She Loves Me*.

KERRY O'DONNELL



Kerryn graduated from the Victorian College of the Arts with a Bachelor of Music Performance in 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*. Most recently Kerryn appeared as Cousin Fan in *Mame* for The Production Company.

JANE O'TOOLE



Jane O'Toole is a graduate of Melbourne's Monash University and the Victorian College of the Arts. Her roles have included Mabel in *Pirates of Penzance*, Yum Yum in *The Mikado* and Josephine in *HMS Pinafore* for Savoy Opera, and the Queen of the Night in *The Magic Flute*, Susannah in *The Marriage of Figaro* and Loretta in *Gianni Schicchi*, all for the Victorian

College of the Arts, Lucy in Menotti's *The Telephone* and Tonina in Salieri's *Prima La Musica Poi Le Parole* for the Melbourne Opera Company and the Western Wedding Guest in *Madama Butterfly* for the Victoria State Opera. She is a regular soloist for the Australian Army Band, the Australian Pops Orchestra and the Victorian Concert Orchestra and has appeared in performances of the Pergolesi *Stabat Mater* with the Australian Children's Choir. Since 1995 she has toured nationally, starring in excerpts from Gilbert & Sullivan operettas called *Morning Melodies* and during 1999 has appeared as the Queen of the Night in *The Magic Flute* for the National Theatre in Wellington.

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!* and *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 season of *My Fair Lady* and *The Prince of Egypt* for Lorry D'Ercole Productions in Singapore. Keith was most recently seen in The Production Company's first production, *Mame*. He is delighted to be back "causing trouble".

ANNA YOUNG



Anna performed the role of Helene in the new musical *Crusade*. She also played Rapunzel in the Melbourne Theatre Company production of *Into the Woods* and has travelled and performed with the Disney Corporation, also in *Snugglypot and Cuddlepie*. Anna has performed in *Morning Melodies* at the Princess Theatre and has many and varied television

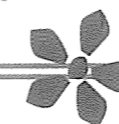
appearances including *The Midday Show*, *Good Morning Australia* and *Young Talent Time* with her father John. Anna is recording a CD for which she has written all the songs. She hopes to release the first single from this album before Christmas. Anna is very happy to be involved in this wonderful project, and thanks The Production Company for this opportunity.

ROD WATERWORTH



Rod has trained in all facets of theatre including dance, drama and singing. He has worked extensively in fashion parades and conventions throughout Australia. Rod's theatre credits include *Cats*, *Anything Goes*, *The Wizard of Oz*, *Tannhäuser*, *Faust*, *Possum Magic*, *42nd Street*, the *Mack and Mabel* concerts, *Me and My Girl*, *The Pirates of Penzance*, *Xerxes*, *My Fair Lady*,

Red Hot & Rhonda, *Crazy for You*, *Winnie the Pooh* and, most recently, *Mame - The Concert* for The Production Company. He was a member of the vocal groups The Stage Door Johnnys and The New Fabulous Rhythm Boys performing at the Gold Coast Jazz Festival. Prior engagements include Supper Club and on *The Midday Show* and *Good Morning Australia*.



SHE LOVES ME

CAST

<i>Amalia Balash</i>	Lisa McCune
<i>Ilona Ritter</i>	Gina Riley
<i>Georg</i>	Philip Gould
<i>Kodaly</i>	Jeff Phillips
<i>Maraczek</i>	Dennis Olsen
<i>Arpad</i>	Tim Draxl
<i>Sipos</i>	John McTernan
<i>Head Waiter</i>	John Wood

ENSEMBLE

Jon Bode
 Natalie Gilhome
 Brendan Hanson
 Amanda Harrison
 Mary-Anne McCormack
 Kerry O'Donnell
 Jane O'Toole
 Keith Stuble
 Anna Young
 Rod Waterworth

ORCHESTRA

<i>Violin 1 (Leader)</i>	Susan Hammerton
<i>Violin 2</i>	Edwina Kaiser
<i>Violin 3</i>	Andrea Keeble
<i>Viola</i>	Tanya Casey
<i>Cello</i>	Amanda Rowarth
<i>Bass</i>	Ian Wilmot
<i>Piccolo/Flute</i>	Kaye Duffell
<i>Clarinet/Bass Clarinet</i>	Grania Burke
<i>Trumpet/Flugelhorn</i>	Greg Maundrell
<i>Percussion</i>	David Hicks
<i>Piano/Synthesiser</i>	Rodney Kendall

PRODUCTION CREDITS

<i>Technical Director</i>	David Miller by kind arrangement with IMG
<i>Production Co-ordinator</i>	Rachel D. Taylor
<i>Stage Manager</i>	Jo Sapir
<i>Assistant Stage Manager</i>	Lyn Cyrill
<i>Head Mechanist</i>	Dave Clark
<i>Wardrobe Supervisor</i>	Anne Smith
<i>Wig and Hair</i>	Michelle Johnston
<i>Sound Production for She Loves Me</i>	Peter Grubb
<i>Mix Engineer</i>	Lachlan Carrick
<i>Radio Microphones</i>	Nigel Hodgson, Paul Hitchens
<i>Sound supplied by</i>	System Sound
<i>Lighting equipment supplied by</i>	Bytecraft Theatrical
<i>Scenery constructed by</i>	ALM Pty Ltd
<i>Rehearsal Repetiteur</i>	Rodney Kendall, Karen Neumann
<i>Publicity Marketing</i>	Howie & Taylor Publicity Mollison Consulting Pty Ltd

MUSICAL NUMBERS

Overture - Orchestra

ACT 1

Scene 1

Good Morning Good Day Arpad, Sipos, Georg,
Ritter, Kodaly

Sounds While Selling Kodaly, Sipos, Georg,
Customers

Days Gone By Maraczek

No More Candy Amalia

Scene 2

Letters Georg, Amalia

Tonight at Eight Georg

I Don't Know His Name Amalia, Ritter

Perspective Sipos, Customers
& Clerks

Goodbye Georg Amalia

Scene 3

Will He Like Me Ilona Kodaly, Sipos,
Arpad

I Resolve Ritter

Romantic Atmosphere Waiter

Scene 4

Tango Tragique - Orchestra
Dear Friend Amalia

Interval

Entracte - Orchestra

ACT 2

Scene 1

Try Me Arpad
Maraczek's Memories Maraczek

Scene 2

Vanilla Ice Cream Amalia

Scene 3

She Loves Me Georg
A Trip to the Library Ritter
Grand Knowing You Kodaly

Scene 4

A Christmas Carol Carolers
*Twelve Days to
Christmas* Carolers,
Customers &
Clerks

Scene 5

Finale Georg, Amalia

SYNOPSIS OF SCENES

ACT 1

Scene 1: Outside and Inside
Mr Maraczek's Parfumerie
(Summer 1930s)

Scene 2: The Parfumerie (Autumn)

Scene 3: The Parfumerie (Same day)

Scene 4: A Café

ACT 2

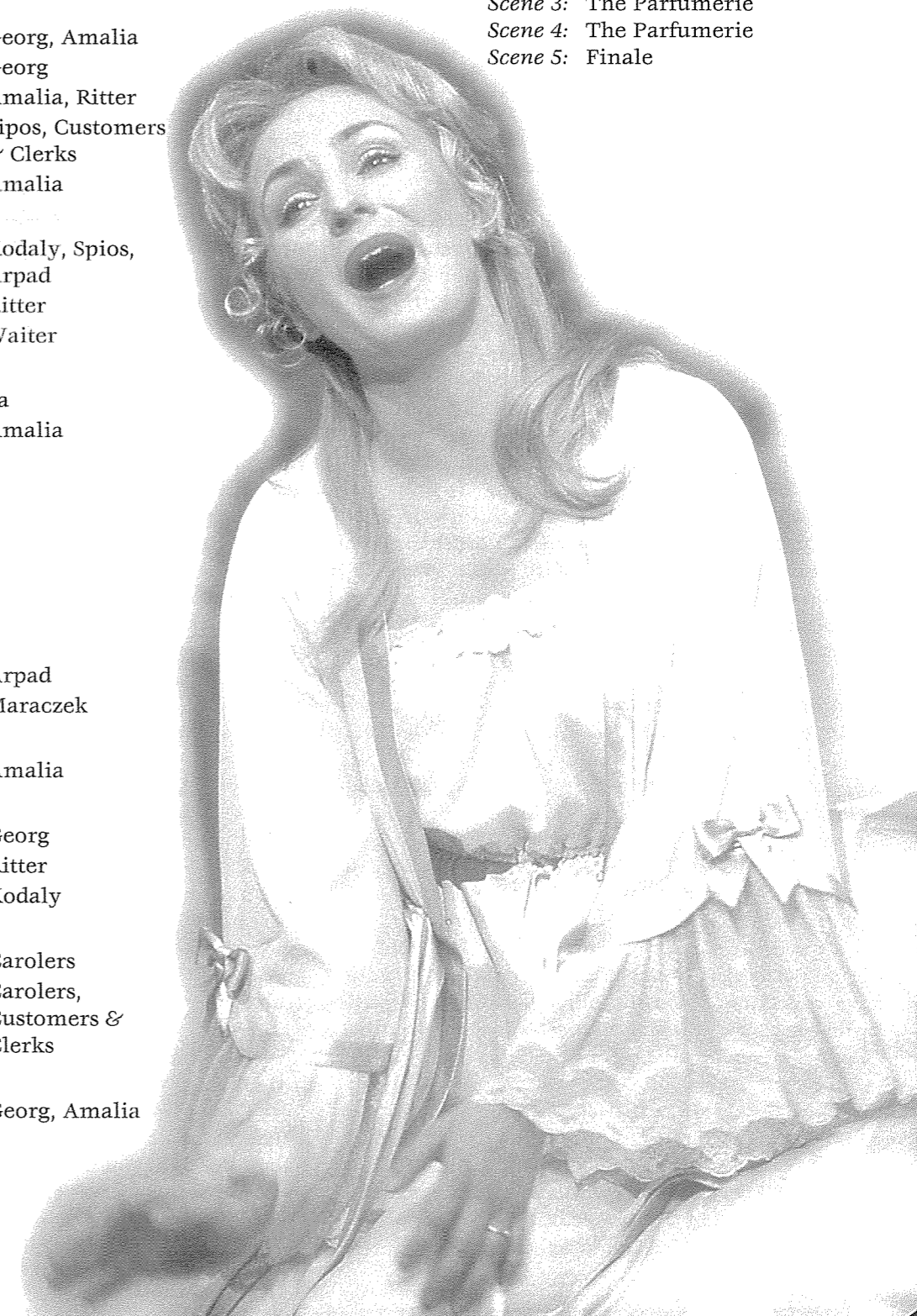
Scene 1: A Hospital (December)

Scene 2: Amalia's Flat

Scene 3: The Parfumerie

Scene 4: The Parfumerie

Scene 5: Finale



'What more could you hope for'

The behind-the-scenes romance of *She Loves Me*

"The happiest musical." That's what the publicity called *She Loves Me* when it premiered on Broadway in 1963. It was an apt description. *She Loves Me* was the culmination of a quarter of a century of joyous success in other forms.

She Loves Me had its genesis in Budapest in 1937 when the Hungarian playwright Miklos (Nickolaus) Laszlo completed an engaging light comedy called *Parfumerie*. It chronicled the anonymous love affair – by post – between two bickering young employees in a stylish perfume boutique. It was a tremendous success. Before long it was produced in seventeen countries and translated into eleven languages.

The film rights were swiftly acquired by Metro-Goldwyn-Mayer, who considered it an ideal project for the celebrated director Ernst Lubitsch. German-born, Lubitsch had settled in Hollywood in the Twenties. At Paramount he perfected 'the Lubitsch touch' – an elegant combination of continental sophistication and American naivete. He had no illusions about his art: "I've been to Paris France and I've been to Paris Paramount. Paris Paramount is better."

And Paris M-G-M was better still. After a triumph with the ebullient Greta Garbo film *Ninotchka*, the adaptation of *Parfumerie* – retitled *The Shop Around the Corner* – was his next project. The screenplay was entrusted to playwright Samson Raphaelson, who'd worked with Lubitsch on many of his best films. Raphaelson retained the Budapest setting and added two important elements to the action: the music box scene and the café rendezvous. As the young couple, Lubitsch cast James Stewart and Margaret Sullivan. They'd previously appeared together in *Next Time We Love* (1936) and *Shopworn Angel* (1938). Joseph Schildkraut, Inez Courtney and Felix Bressart had supporting roles. Frank Morgan, fresh from his appearance as the Wizard in *The Wizard of Oz*, provided a memorable, rounded portrayal of the shop owner.

Unpretentious, warm and stylish, *The Shop Around the Corner* was perfect. The *New Yorker* described it as "One of the most beautifully acted and paced romantic comedies ever made in this country." Leonard Malton called it, "The ultimate in sheer charm, a graceful period comedy." Released in 1940, *The Shop Around the Corner* was so successful that a few years later M-G-M decided to transform it into a musical. The result was *In the Good Old Summertime*.

The reworking set the action in a Chicago music store in 1906. The female lead was to have

gone to June Allyson, but because of her pregnancy the role was assigned to Judy Garland. She and Van Johnson were the young pen-pals, Veronica and Andy, with the lovable Hungarian character actor S.Z. 'Cuddles' Sakall as the violin-playing shop-owner, Mr Oberkugen. In a supporting role, veteran deadpan comic Buster Keaton tried to convince Veronica of his love for her. The film was directed by Robert Z. Leonard.

Unusually, and rather daringly, there were no big production numbers, no overwhelming orchestrations, no glossy lavishness. There was not even a specially-composed score. Instead, period songs were dusted off. These included "I Don't Care", "Meet Me Tonight In Dreamland", "Play That Barbershop Chord" and "Put Your Arms Around Me, Honey". The one more recent number, the heart-rending "Last Night When We Were Young" by Harold Arlen and E.Y. 'Yip' Harburg, was cut before the film's release.

As most of the film's action was set around Christmas, *In the Good Old Summertime* was oddly titled. Nevertheless it delightfully captured the feeling of days gone by and its romance and gentleness give it a timeless quality. It was Judy Garland's second last film at M-G-M and also marked her daughter's debut: two-and-a-half year-old Liza Minnelli is seen with her film 'parents' in the film's closing scene.

In the Good Old Summertime was released in August 1949. *Newsweek* praised its "unflagging sparkle" and the *New York Times* noted that Judy's singing of "I Don't Care" "brought a burst of applause, which is not a common tribute in a movie house". The film became one of the year's top moneymakers.

Almost half a century later Warner Brothers decided to recycle Laszlo's gentle fable yet again. The result was *You've Got Mail*. This time the locale was Manhattan's Upper East Side and the unknowing correspondents – by e-mail, of course – were played by Meg Ryan, as the owner of a cute little children's bookshop called (surprise!) "The Shop Around the Corner", and Tom Hanks, who's threatening her beloved business by opening a mega bookstore nearby. Nora Ephron directed. The critics thought it little more than adequate, but audiences flocked to see it.

The success of *In the Good Old Summertime* encouraged several Broadway producers to option Laszlo's play in the hope of finding a theatre team with what might be called the equivalent of 'the Lubitsch touch'. Eventually



Barbara Cook and Daniel Massey

impresario Lawrence N. Kasha put the idea to playwright Joe Masteroff, composer Jerry Bock and lyricist Sheldon Harnick. Bock and Harnick had written the music and the lyrics of the musicals *The Body Beautiful*, *Fiorello!* and *Tenderloin*. They did not know Masteroff, but were aware of his 1959 Broadway success, *The Warm Peninsula*.

Harold Prince came on board in the dual roles of producer and director. Up to this time Prince had worked mostly as a producer; his only experience as a director of musicals had been with a flop called *A Family Affair* in 1962. Early in the production process Gower Champion, the original choice for director, became available, but Bock and Harnick decided to stay with Prince. "I've always appreciated their loyalty," mused Prince, "because if Gower had done it, it might have been a big hit. But it wouldn't have been *She Loves Me*."

The new musical started strangely. Joe Masteroff sat down and rewrote Laszlo's *Parfumerie* as a play, rather than as a libretto. "We wanted to catch the warmth and intimacy of a play," Harnick explained, "so we departed from the usual practice in musicals. You will notice that almost ninety per cent of the music is sung by individuals. There aren't many ensemble numbers. It was a challenge for us to write within the confines of an intimate story. I sometimes used dialogue directly out of Joe's play to get started. We wanted to do a romantic show. We'd never written so tenderly before." And there were only two dance numbers, and they were on a modest scale.

Music theatre expert James Maher commented: "The integration is unusual indeed. There is a subtle – at times extraordinary – blending of music and drama. The eloquent use of song as soliloquy and song as self-portrait, of underscore as comment and interior revelation,

and of music as the emotional ambience from which the action takes its impetus is remarkable. The music of *She Loves Me* permits new latitudes of insight into character and opens the door of the Broadway lyric theatre to new degrees of intensity – all within a most unprepossessing compass."

The producers decided to stage *She Loves Me* at New York's Eugene O'Neill Theatre, an intimate house with around 1,000 seats. The tiny orchestra pit dictated an ensemble of only twenty-one musicians, with an accordion substituting for a space-consuming piano.

The first choice for the female lead, the warm-hearted romantic Amalia Balash, was Julie Andrews, whose Broadway fame resulted from her work in *The Boy Friend*, *My Fair Lady* and *Camelot*. Unfortunately Miss Andrews was busy filming *The Americanization of Emily* and asked that *She Loves Me* be delayed six months. Prince refused. "I was in a hurry to work," he wrote later. "Had I waited six months, the show might have run for three years." Others considered for Amalia were Julie Harris and Dorothy Collins. Eventually the role went to a doll-faced blonde from Atlanta, Barbara Cook. Miss Cook's Broadway credits included Sandy in the infamous flop *Flahooley*, Hilda in *Plain and Fancy*, Cunegonde in *Candide*, and Marian in *The Music Man*. Londoner Daniel Massey made his Broadway musical debut as the shy head clerk, Georg Nowack. Barbara Baxley was cast as shop assistant Ilona Ritter, Jack Cassidy – who some years before had introduced Bock to Harnick – was the dapper cad Steven Kodaly, and Ludwig Donath was Zoltan Maraczek, the fatherly shopkeeper.

She Loves Me met its first audience at a preview at the Shubert Theatre in New Haven on 16 March 1963. There were further previews and try-outs in Philadelphia and New York leading

up to the official premiere at the Eugene O'Neill on 23 April. Audiences – and critics – were ecstatic. In the *Daily News*, John Chapman said, "It is so charming, so deft, so light and so right that it makes all the other musical shows in the big Broadway shops look like clodhoppers. The *New York Times*' Howard Taubman agreed: "The humours of *She Loves Me* are gentle rather than robust. Joe Masteroff's book has made a virtue out of sentiment." James T. Maher added, "*She Loves Me* took a long chance. It chose to speak softly – almost mezza voce – in an era when Broadway musicals nearly always shouted." More recently, Ethan Mordden described it as "a subdued European valentine liberated from the leaden gush of operetta; a little show, a gem, mounted with style and grace; not a trace of assembly-line crowd-pleasing tactics."

Broadway chronicler Gerald Boardman recognised that *She Loves Me* shared its Mittel-europa Thirties ambience with *Music In the Air* and *The Cat and the Fiddle*, two of Jerome Kern's greatest musicals. "The Song 'Dear Friend', one of the loveliest in the work, never attained any independent popularity." Boardman continued, "Only the title song enjoyed anything approaching a lasting vogue. But all of the score was attractive and appropriate. The score was so long that it required two LP records. Many of the songs were conversational in tone, all furthered the plot. The show was beautifully mounted and excellently cast. Yet for all its virtues *She Loves Me* closed with a loss after a nine-month run."

She Loves Me was a victim of poor marketing and inappropriate promotion. Even so, at 302 performances it was hardly a failure. *She Loves Me* was nominated for five Tony Awards (Jack Cassidy won as 'Best Featured Actor') but in a Broadway season that included *Hello, Dolly!* and *Funny Girl*, *She Loves Me* was perhaps too gentle, too intimate, too simple.

Hal Prince later confessed that choosing the 1,046-seat Eugene O'Neill Theatre was a mistake. "It was aesthetically the ideal theatre, but to meet our expenses, totally impractical. The show played wonderfully in the O'Neill, but it would have played equally well in a theatre half again as large, and we would have made up on Wednesday and Saturday matinees, on Friday and Saturday nights, what we lost on Mondays and Tuesdays, and doubled our run on Broadway. In that extra year we would have sold it to the movies and probably repaid the investment. Julie Andrews and Dick Van Dyke wanted to make a film out of it." Furthermore, Prince let *She Loves Me* run longer than was prudent. "I should have closed it at the end of December. Had I, we would have returned \$60,000 to the investors. Instead, I threw away that sum on an additional three weeks. All for the love of a show." Prince retained a strong

affection for *She Loves Me* and was proud of his achievement. "As far as I am concerned, it was as well directed as anything I have ever done."

Almost exactly a year after its Broadway premiere, *She Loves Me* was produced in London. It opened at the Lyric Theatre on 29 April 1964. This time the lovers were Anne Rogers and Gary Raymond with Karel Stepanek as the shop owner. Illness prevented Nyree Dawn Porter from taking the part of the shop assistant, Ilona. Her replacement was Rita Moreno, for whom a new song, "Heads I Win", was added. In London *She Loves Me* notched up only 189 performances.

A few days before the London premiere of *She Loves Me*, Jerry Bock and Sheldon Harnick made Broadway history when *Fiddler on the Roof* opened at the Imperial Theatre. Even though it was destined to be the team's most successful show, aficionados agreed that *She Loves Me* was their finest score. Sadly, in the shadow of *Fiddler's* 3,242 performances, *She Loves Me* was put on the back shelf, forgotten by Broadway producers, but treasured by music buffs and amateur theatre groups.

On 29 March 1977 *She Loves Me* emerged again on Broadway, but in a concert version presented at New York Town Hall. Madeline Kahn, Rita Moreno, George Rose and Barry Bostwick were the star players and the conductor was Wally Harper, Barbara Cook's musical director. The 24-performance run encouraged the BBC to produce a version for television with Robin Ellis, Gemma Craven, David Kernan and Diane Langton in the leading roles. It was screened on the American PBS network on 19 December 1979. Then *She Loves Me* went back into mothballs.

It took another fifteen years before Broadway rediscovered *She Loves Me* for a second time. A fully-staged revival opened at the Roundabout Theatre on 10 June 1993, officially the first musical of the 1993-94 season. Frank Rich, in the *New York Times*, hailed "a continuously melodic evening of sheer enchantment and complete escape". On 7 October the show moved uptown to the Brooks Atkinson Theatre for an extended run. Suddenly, *She Loves Me* had the success it deserved. "God knows why now and not then," lamented Bock, who had not written a show since *The Rothschilds* in 1970. "My feeling is we have reminded people of the book musical, and of a kind of intimate, simple, romantic musical. We're very pleased. We didn't dream of vindication. It's a sweet surprise. It's been a secret and now it's a revelation. What more could you hope for?"

© Frank Van Straten OAM

Theatre historian and presenter of 3LO's popular Sunday 'Nostalgia' Show

ROGER HODGMAN

Director



Until recently Roger Hodgman was Artistic Director of Melbourne Theatre Company. During his eleven years as head of the company he directed numerous successful productions ranging from the classics (an acclaimed series of modern dress Shakespeare comedies), through 20th century American classics (Arthur Miller and

Tennessee Williams) to musicals.

Many of his productions have toured nationally, including *Europe*, *The Sisters Rosensweig*, *Private Lives*, *Skylight* and *Sylvia*.

His productions of the Stephen Sondheim pieces *Sweeney Todd*, *Assassins*, *A Little Night Music* and *Into the Woods* were all enthusiastically received. *Sweeney Todd* toured to Sydney and the Brisbane Expo 88. *A Little Night Music* broke all the company's box office records at the Playhouse in 1997 and then transferred successfully to the Princess Theatre. It won numerous Green Room Awards (including Best Director). Last year it was presented by IMG at the Theatre Royal in Sydney. In its turn *Into the Woods* broke the Playhouse box office record when it was presented in early 1998.

In Australia he has also directed at the Sydney Theatre Company, Queensland Theatre Company and all the major drama schools.

His career began in Tasmania, his birthplace, directing television for the ABC and working at the Theatre Royal. He then spent over a decade overseas – teaching and directing in London and then in Canada as Artistic Director of the Vancouver Playhouse. He directed numerous productions for the Playhouse and for other Canadian companies.

He returned to Australia in 1983 to take up a position as Dean of Drama at the Victorian College of the Arts. His first production after returning to Australia was *Who's Afraid of Virginia Woolf* which won several Green Room Awards (including Best Director) and toured to the Theatre Royal in Sydney.

He is looking forward to his new freelance career and is working on a number of projects. These include directing some episodes of *Blue Heelers*, directing *Closer* in Perth and a production for Melbourne International Festival.

He has recently been contracted to direct a major Canadian production of *She Loves Me* in 2000.

JEAN MCQUARRIE

Musical Director



Jean McQuarrie's music theatre credits include *The Pirates of Penzance*, *The Rime of the Ancient Mariner*, *HMS Pinafore* (Victoria State Opera); *Sweeney Todd*, *Seven Little Australians*, *Nana*, *The Selection*, *Assassins*, *A Little Night Music*, *Into the Woods* (Melbourne Theatre Company); *The Wizard of Oz*, *Ginger Meggs* (Victorian Arts

Centre) and *Pacific Overtures* (Handspan workshop).

Jean's musical arrangement credits for theatre with the Melbourne Theatre Company include *The Crucible*, *The House of Blue Leaves*, *This Old Man Comes Rolling Home*, *The Recruiting Officer*, *The Cherry Orchard*, *The Sisters Rosensweig*, *Private Lives*, *My Father's Father*, *Three Sisters*, *A Doll's House* and *Sylvia*.

Jean McQuarrie was awarded the 1997 Green Room Award for Musical Direction – *A Little Night Music*.

HUGH COLMAN

Costume Design Consultant



Hugh is a graduate of Melbourne University (B.A. Hons Fine Arts and English Literature) and 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, however 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.

JAMIESON LEWIS

Lighting Design



Jamieson Lewis is one of Australia's foremost lighting designers. He is Resident Lighting Designer at the Melbourne Theatre Company.

Most recently he has designed *The Misanthrope*, *Absurd Person Singular*, *Twelfth Night*, *Closer*, *The Club*, *A Doll's House*, *Misalliance*, *Into the Woods*, *The Herbal Bed*, *Dealer's Choice* and *Julius Caesar*. His other designs for MTC include *Into the Woods*, *Sylvia*, *Private Lives* and *Miss Bosnia*.

Jamie has designed the lighting for many other events and productions including *The Plummers Opera*, The Re-opening of the Regent Theatre, Arts 2000 Fund-raiser and taken Master Class in Lighting at the West Australian Academy of Performing Arts.

DALE FERGUSON

Set Design

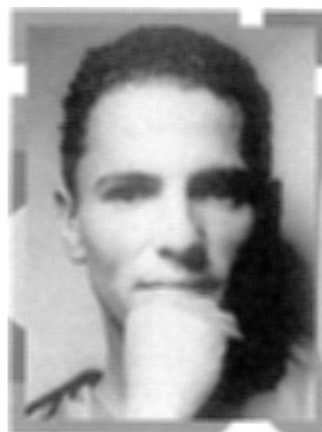


In 1989 Dale Ferguson graduated from NIDA with a Diploma of Dramatic Art/Design before becoming resident designer for the Queensland Theatre Company (1990-4) and Melbourne Theatre Company (1995-8). Dale's design credits include *The Marriage of Figaro* (QTC); *Sylvia* (Sydney Theatre

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*.

KIM WALKER

Choreographer



Kim studied dance with Margaret Walker and with the Aboriginal Islander Dance Theatre School. In 1980 he joined Sydney Dance Company dancing many roles including *Daphnis and Chloe*, *After Venice*, *Boxes*, *Kraaenerg*, *An Evening*, *Homelands*, *Deadly Sins*, *Vast*, *Synergy with Synergy*, *Black and Blue*, *Arbos*, *Tabula Rasa* and

Waiting. Still with Sydney Dance Company, Kim progressed into his own pieces, choreographing *Cafe*, *Before The Word* and *Monkey See*. Kim's other choreography credits include *M Butterfly*, *Jesus Christ Superstar* (Harry M Miller); *The Eighth Wonder*, *Pericole* (Opera Australia); *Into the Woods*, *A Little Night Music* (Melbourne Theatre Company).

Kim has worked with Andrew McKinnon (in conjunction with Sydney Festival) directing *La Vida Breve* at Sydney Town Hall and choreographing *Kiss Me Kate* for Brisbane Music Festival.

Kim has also directed *Outburst* and *Wicked* for The Flying Fruit Fly Circus and has remounted Graeme Murphy's production of *Turandot* for Opera Australia and Opera New Zealand.

Last year Kim choreographed *Love for Love* for Sydney Theatre Company and is currently the Artistic Director of The Flying Fruit Fly Circus.

SYSTEM SOUND/

PETER GRUBB

Sound Design



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

Peter Grubb joined System Sound in 1981 operating shows such as *They're Playing Our Song*, *Barnum*, *Oklahoma!*, *Pirates of*

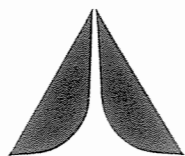
Penzance, *Nine* and *Cats*.

As Sound Supervisor for System Sound Peter's credits include *The Phantom of the Opera*, *Starlight Express*, *Aspects of Love*, *Joseph and the Amazing Technicolor Dreamcoat*, *Cats*, *Les Misérables*, *Miss Saigon*, *Sunset Boulevard* and *Rent*.

His recent design credits include *A Little Night Music*, *Into the Woods*, the Sydney season of *Sweet Charity*, the Brisbane season of *Little Shop of Horrors* and the upcoming Australian tour of *Cats*.

System Sound's other credits include the Hong Kong Farewell Concert and the official Handover Ceremony and concerts throughout Australia, Asia and New Zealand, with Kiri Te Kanawa, José Carreras and Plácido Domingo and productions including *West Side Story*, *The Puccini Spectacular*, *Aida* and the arena tour of *Swan Lake*.

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



Victorian Arts Centre

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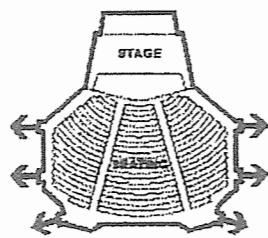
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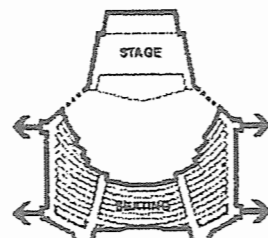
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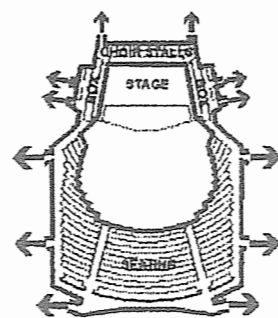
MELBOURNE CONCERT HALL



STALLS



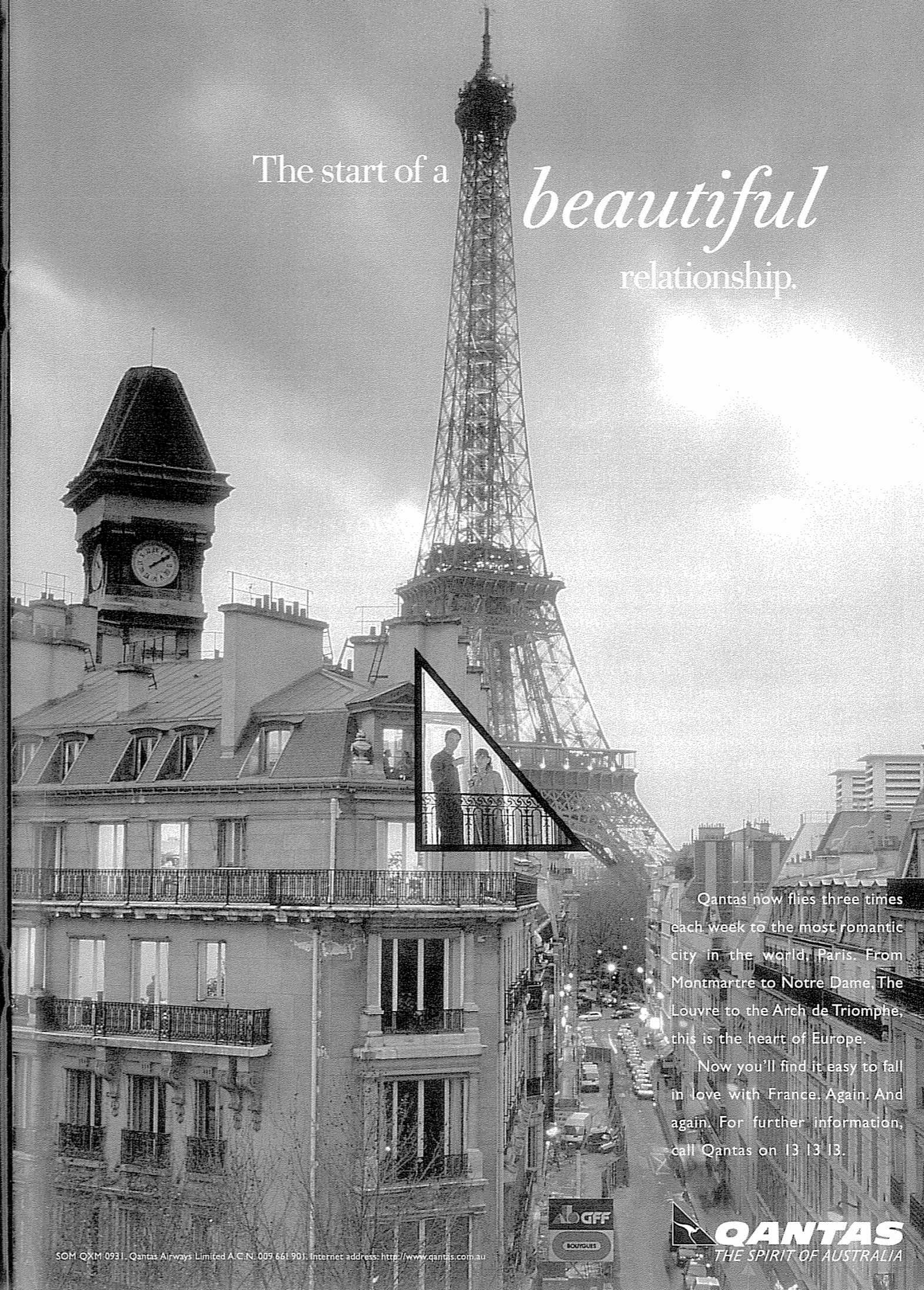
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BALCONY

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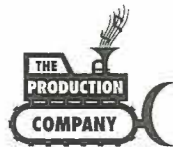
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About The Production Company

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 unfaltering 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

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