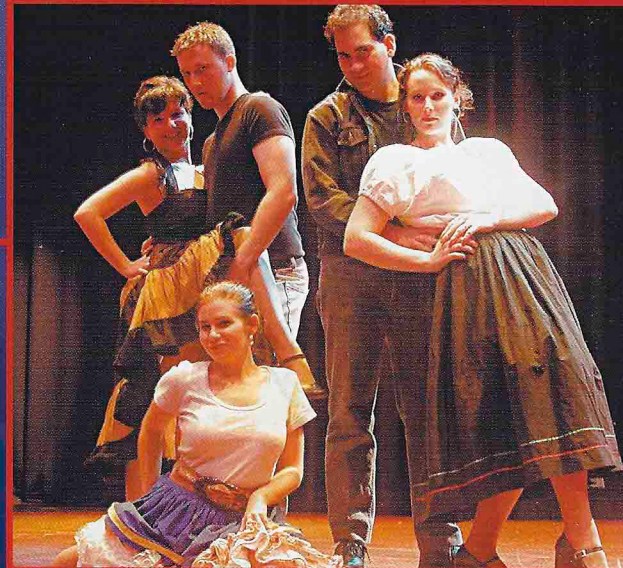
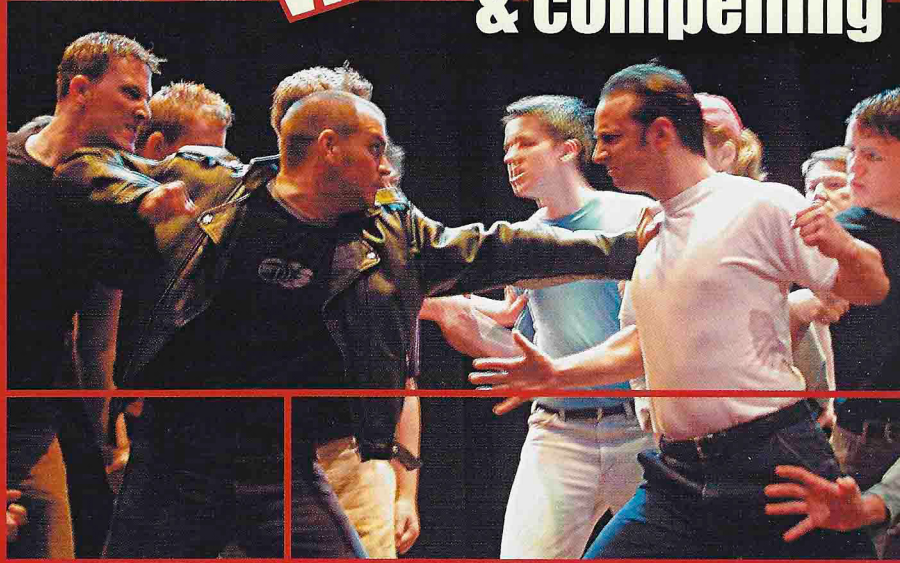


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Director
Jack Bradford

Musical Director
Geoffrey Secomb

Choreographer
Sue Harvey

WEST SIDE STORY

Based on a conception of **JEROME ROBBINS**
Book by **ARTHUR LAURENTS** Music by **LEONARD BERNSTEIN**
Lyrics by **STEPHEN SONDHEIM**

Entire Original Production Directed
and Choreographed by **JEROME ROBBINS**

Originally produced on Broadway by **Robert E. Griffith** and **Harold S. Prince**
By Arrangement with **Roger L. Stevens**
by arrangement with **Hal Leonard Australia Pty Ltd** Exclusive agent for Music Theatre International (NY)

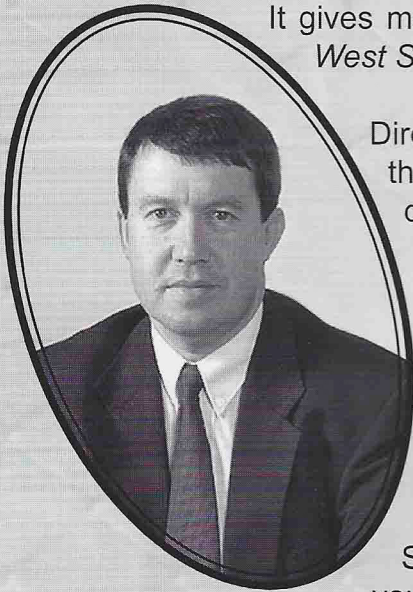
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IONA PERFORMING ARTS CENTRE: 11-26 JUNE, 2004
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It gives me great pleasure to welcome Savoyards first production of the year, *West Side Story*.

Directed by the creative Jack Bradford, this Broadway classic will electrify the Performing Arts Centre with Savoyards' superb singing, acting and dancing over 10 shows.

The Romeo and Juliet theme of ill-fated love has captured audiences across the world with its powerful message.

Musically directed by talented local Geoffrey Secomb, the score is renowned for colouring the mood with hardship and hope with songs like *Maria*, *One hand, One Heart* and *America*.

Savoyards' rendition of *West Side Story* will showcase many talented young performers from across Brisbane as a dynamic, energetic and highly entertaining theatre production company.

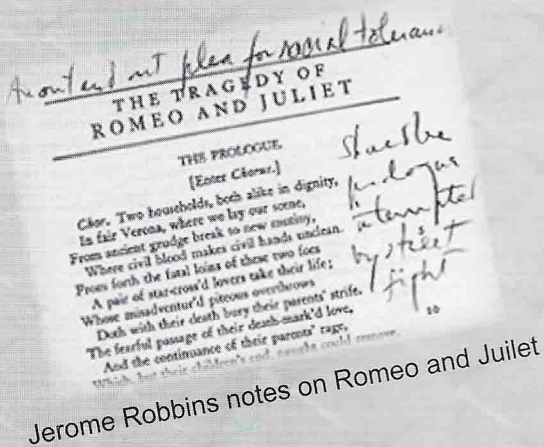
From humble beginnings, Savoyards has gone from strength to strength performing different musicals right across south-east Queensland.

The kind of hours put in both behind the scenes and in the spotlight – preparing, rehearsing, and prop making – has reflected Savoyards' dedication to performing for over 40 years.

As a keen theatre-goer myself, I know Savoyards Musical Comedy Society are renowned for putting on a very energetic, vibrant and compelling night at the theatre.

It gives me great pleasure to welcome you to Savoyards' musical theatre production of *West Side Story*.

The Hon, Paul Lucas
MP Lytton
Minister for Transport and Main Roads



Jerome Robbins notes on Romeo and Juliet

EAST COAST ENGRAVING & AWARDS

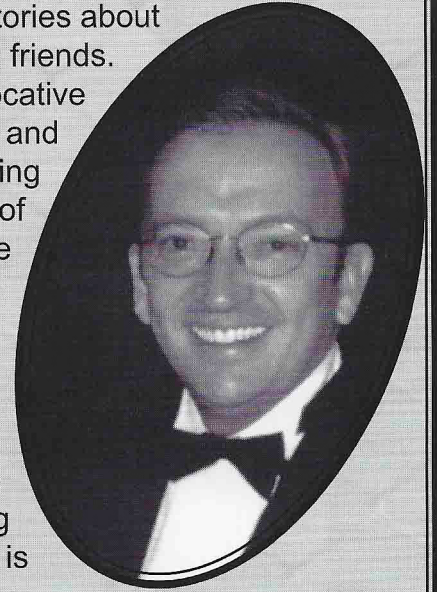
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Messages



Many civilizations and cultures since the start of time have had told stories about young people who fall in love but are kept apart by their families and friends. The story doesn't always have a happy ending. Two of the most evocative tragedies in western culture are Shakespeare's Romeo and Juliet and its modern musical equivalent West Side Story. There is something incredibly romantic and exciting about these tales of the conflicts of young people. Deep down we all understand and empathise with love and all the trials and tribulations inherently involved.

The original production of West Side Story actually started as far back as 1949. It is testament to the talent and skills of the writers Leonard Bernstein, Stephen Sondheim, Arthur Laurents and original Director/Choreographer (for both the stage production and movie) Jerome Robbins that people still refer to it as modern. The songs and exciting dance numbers always have you sitting on the edge of your seat. It is indeed a musical for all generations and tastes.



I would like to thank our Director, Jack Bradford and all of the Savoyards' West Side Story team for their hard work and commitment.

I am sure that you will have a fabulous night of musical theatre and pure escapism.

Welcome everyone to Savoyards' Production of West Side Story. We hope you have a 'Great Night at the Theatre!'

David Bancroft
Savoyards President

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The story begins with a danced Prologue indicating the bitter tensions between the Jets, a self-styled "American" street gang, and the Sharks, a group of young Puerto Ricans. The leader of the Jets, Riff swears to drive the Sharks, led by Bernardo, from the streets (*Jet Song*). Riff determines to challenge Bernardo that night at a dance in the gym, and calls upon his old friend and the co-founder of the Jets, Tony, to help him. Tony has been growing distant from the gang, and feels that destiny and responsibility are leading him in a new direction, (*Something's Coming*) but agrees.

Bernardo's sister Maria, newly arrived from Puerto Rico to marry his friend Chino, attends the dance (*The Dance at the Gym*) and despite the obvious hatred between the gangs meets Tony, who at once falls in love with her (*Maria*). Later, after the dance, while the gangs begin to assemble at Doc's drugstore to choose a place and weapons for their rumble - a gang fight - Tony visits Maria on the fire escape of her apartment, and they pledge their love (*Tonight*), promising to meet the next afternoon at the bridal shop where Maria works.

As he departs, the Sharks take their girls home and go off to the drugstore, while a playful argument develops between Anita and two homesick Puerto Rican girls over the relative merits of life back home and in Manhattan (*America*).

At the drugstore, the Jets are nervous about the approaching meeting with the Sharks, but Riff advises them to play it cool (*Cool*), and when the Sharks arrive, an agreement is reached, at Tony's insistence, to have a fair, bare-handed fight between the two best fighters in each gang the next night, under the highway. Next day, Tony visits Maria at the shop and among the clothing dummies they enact a touching wedding ceremony (*One Hand, One Heart*). Maria makes him promise to stop the fight between his gang and her brother's. In the quintet *Tonight*, Tony and Maria sing of their love, Anita makes plans for a big evening, and Bernardo and Riff and their gangs make their own plans for the rumble.

In a deserted area under the highway, the gangs meet for the fight. As it is about to get under way, Tony hurries in, and begs them to stop, as he has promised Maria. Bernardo, enraged that Tony has been making advances to his sister, pushes him back. Suddenly switchblade knives appear, and Riff and Bernardo begin to fight (*The Rumble*). In the ensuing action, Riff is knifed, and Tony, grabbing his weapon, in turn knifes Bernardo. Frenzied, the gangs join battle, until they are interrupted by a police whistle. They flee, leaving behind the bodies of Riff and Bernardo.

In her room, Maria is happily preparing for her meeting with Tony (*I Feel Pretty*). She is unaware of what has happened, until Chino bursts into her room and tells her that her brother has been killed by her lover. Seizing a gun, he rushes out in search of Tony. Tony, however, has climbed the fire escape to Maria's room, and in spite of her grief she is unable to send him away. Clinging together desperately they envision a place where they can be free from prejudice and pain (*Somewhere*). In the streets and alleys the gangs flee the police, panic-stricken by the killings. Two of the Jets, Action and Snowboy, have already been questioned, and they explain to the rest of them how to handle the adults (*Gee, Officer K*).

The devastated Anita knocks at Maria's door, and Tony leaves by the window, taking refuge in the back of Doc's drugstore. Anita chastises Maria for allowing Tony to come near her (*A Day in the Life*), but Maria's answer (*I Haven't a Notion*) carries its irrefutable force, and at length Anita agrees to go warn Tony that Chino is gunning for him. She goes to the drugstore, but is brutally taunted by the Jets, and finally in hysteria spits out a different message for Tony: that Chino has killed Maria in revenge.

Doc tells Tony what Anita has said, and Tony leaves his hiding place, wandering numbly on the streets. At midnight, he runs into Maria, who has been searching for him, but their moment is brief: Chino appears from behind a building and shoots Tony dead. The stunned gangs, the Jets and the Sharks, appear from the shadows and, drawn together by the tragedy, lift up the body of Tony and carry it off.

Bernstein's Log



In 1957, when *West Side Story* premiered, Bernstein published a log of the show's genesis. This is some excerpts from his typescript:

New York, 6 Jan., 1949: Jerry R. called today with a noble idea: a modern version of "Romeo and Juliet," set in slums at the coincidence of Easter-Passover celebrations. Feelings running high between Jews and Catholics. Former: Capulets, latter: Montagues. Juliet is Jewish. Friar Lawrence is a neighborhood druggist. Street brawls, double death -- it all fits. But it's all much less important than the bigger idea of making a musical that tells a tragic story in musical comedy terms, using only musical comedy techniques, never falling into the "operatic" trap. Can it succeed? It hasn't yet in our country. I'm excited. If it can work -- it's a first. Jerry suggests Arthur Laurents for the book. I don't know him, but I do know "Home of the Brave" at which I cried like a baby. He sounds just right.

Columbus, Ohio, 15 April, 1949: Just received draft of first four scenes. Much good stuff. But this is no way to work. Me on this long conducting tour, Arthur between New York and Hollywood. Maybe we'd better wait until I can find a continuous hunk of time to devote to the project. Obviously this show can't depend on stars, being about kids; and so it will have to live or die by the success of its collaborations; and this remote-control collaboration isn't right. Maybe they can find the right composer who isn't always skipping off to conduct somewhere. It's not fair to them or to the work.

New York, 7 June, 1955: Jerry hasn't given up. Six years of postponement are as nothing to him. I'm still excited too. So is Arthur. Maybe I can plan to give this year to "Romeo" -- if "Candide" gets on in time.

Beverly Hills, 25 August, 1955: Had a fine long session with Arthur today, by the pool. (He's here for a movie; I'm conducting at the Hollywood Bowl.) We're fired again by the "Romeo" notion; only now we have abandoned the whole Jewish-Catholic premise as not very fresh, and have come up with what I think is going to be *it*: Two teen-age gangs as the warring factions, one of them newly-arrived "Puerto Ricans", the other self-styled "Americans." Suddenly it all springs to life. I hear rhythms and pulses, and -- most of all -- I can sort of feel the form.

New York, 14 Nov., 1955: A young lyricist named Stephen Sondheim came and sang us some of his songs today. What a talent! I think he's ideal for this project, as do we all. The collaboration grows.

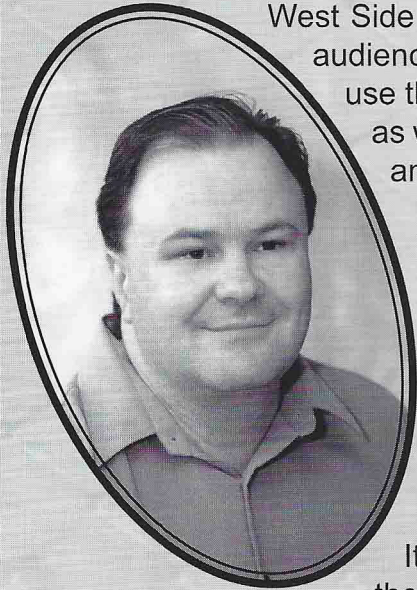
New York, 17 March, 1956: "Candide" is on again; we plunge in next month. So again "Romeo" is postponed for a year. Maybe it's all for the best: by the time it emerges it ought to be deeply seasoned, cured, hung, aged in the wood. It's such a problematical work anyway that it should benefit by as much sitting-time as it can get. Chief problem: to tread the fine line between opera and Broadway, between realism and poetry, ballet and "just dancing," abstract and representational. Avoid being "messagy." The line is there, but it's very fine, and sometimes takes a lot of peering around to discern it.

New York, 8 July, 1957: Rehearsals. Beautiful sketches for sets by Oliver. Irene showed us costume sketches: breathtaking. I can't believe it -- forty kids are actually doing it up there on the stage! Forty kids singing five-part counterpoint who never sang before -- and sounding like heaven. I guess we were right not to cast "singers": anything that sounded more professional would inevitably sound more experienced, and then the "kid" quality would be gone. A perfect example of a disadvantage turned into a virtue.

Washington, D.C., 20 Aug., 1957: The opening last night was just as we dreamed it.

All the peering and agony and postponements and re-re-re-writing turn out to have been worth it. There's a work there; and whether it finally succeeds or not in Broadway terms, I am now convinced that what we dreamed all these years **is** possible; because there stands that tragic story, with a theme as profound as love versus hate, with all the theatrical risks of death and racial issues and young performers and "serious" music and complicated balletics -- and it all added up for audience and critics. I laughed and cried as though I'd never seen or heard it before. And I guess that what made it come out right is that we all really *collaborated*; we were all writing the *same* show. Even the producers were after the same goals we had in mind. Not even a whisper about a happy ending has been heard. A rare thing on Broadway. I am proud and honored to be a part of it.





West Side Story, though nearly 50 years old, is universal enough to engage an audience with contemporary ideas and values. It is my hope and intention to use the pace and rhythm of the dialogue and music of this well crafted play, as well as the energy and skill of talented professional and amateur actors and musicians to engage our audience with excitement and power.

We should all, as an audience, be threatened by the world of the Sharks and the Jets, with its dog-eat-dog themes of social bigotry, where the system of the adults has no answer, nor power to keep tragedy from striking. The only hope that shines through this version of Shakespeare's "Romeo and Juliet" is the pure love and sense of idealistic destiny that Tony and Maria experience and that we all hope is out there for each one of us. Somewhere.

It is my hope you find it in Savoyards' production. I hope you leave the theatre with an overwhelming feeling of hope and the power that makes you stop and ask yourself, important questions about destiny and love in your own world. For I do believe; "Great theatre still has the power to change your life".

I want to thank all of the extraordinary cast, crew and production team at Savoyards for your incredibly hard work and patience and belief in my vision, especially my collaborators, Sue and Geoff, Natalie, Steve, Allan, Marilyn, David, Margaret, Kaye and Jan. Metaphorically speaking, it's your beautiful colours on this classic canvas that makes the difference and also makes the magic happen.

Jack Bradford
Director

Jack has a Masters degree in Drama and has completed further studies at Australian Catholic University. He has had a long career in amateur and professional theatre as both director and performer. Previous directing credits include *Joseph and the Amazing Technicolour Dreamcoat*, *The Importance of Being Earnest*, *Godspell* and *Oliver* for Harvest Rain Theatre Company.

He is also the founder and artistic director of Brisbane Junior Theatre, which produces holiday school musicals for children aged seven to seventeen. For this company he has directed *Pirates of Penzance*, *Joseph...* and *HMS Pinafore*.

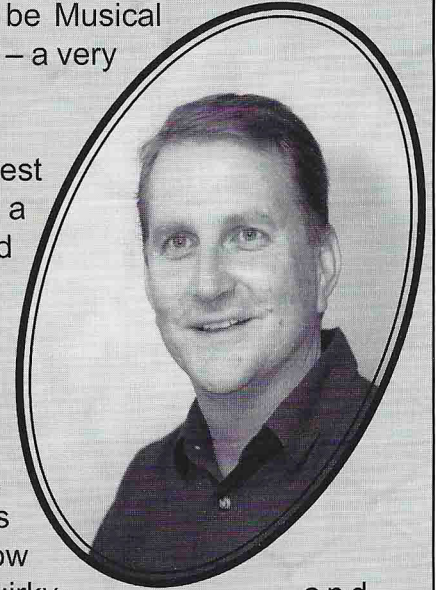
Jack's acting credits include leading roles in *Kiss Me Kate*, *Camelot*, *Man of La Mancha*, *Sweet Charity*, *Amadeus* and *Equus*. He also played Jean Valjean in Savoyards' 2002 production of *Les Miserables*, for which he one the Perform/4MBS Award for Best Actor in a Musical.

Musical Director SAVOYARDS

When I was asked if I was interested in returning to Savoyards to be Musical Director for *West Side Story*, there was really only one answer to give – a very definite “Yes!”

This musical has long been my favourite piece of musical theatre. *West Side Story* has a power, drawn from the timeless *Romeo & Juliet*; a power to encourage us to love; to look past the barriers we erect around our lives; to make us think about how we accept others’ differences.

But most importantly, *West Side Story* has the powerful music of Leonard Bernstein. The collaboration with Jerome Robbins took some ten years to bring a dream to fulfilment. Yet despite the time span, Bernstein’s music has an amazing unity and coherence. The two songs of Tony, “Maria,” sketched very early in the period, through to “Something’s Coming,” written only days before the show opened, encompass a show full of music which is sometimes lyrical, sometimes violent, sometimes quirky and humorous, and always challenging to perform, yet displaying a thematic and musical unity rare in musical theatre. This was truly a turning point in the history of musicals.



West Side Story is a production to challenge any company, and I congratulate the cast and orchestra on their achievements. I count it a privilege to have worked with Jack and Sue, but my special thanks must go to Gary Hunt, who has worked so very hard as our rehearsal pianist, and without whom this production would not have been possible.

Geoff Secomb
Musical Director

Geoff Secomb’s involvement with music spans most of his life, starting with piano and theory lessons as a child, changing to clarinet as main instrument when he began high school, and going on to tertiary studies. He graduated from the Queensland Conservatorium with a Bachelor’s Degree and a Post Graduate Diploma, both majoring in Instrumental Performance.

Geoffrey’s performance experience as an instrumentalist began as a member of the Queensland Youth Orchestra’s Wind Ensemble, leading on to 4 years as Principal Clarinet of the Qld Youth Symphony Orchestra, with whom he also appeared as soloist on several occasions. He has also worked as a freelance musician, performing with Queensland’s professional orchestras on many occasions, as well as playing for a number of professional musical productions in Brisbane.

He is now known by many of Queensland’s leading performers and teachers as their instrument repairer of choice, as he runs his own business specialising in repairs and sales of wind and brass instruments, backed by his experience as a teacher and performer.

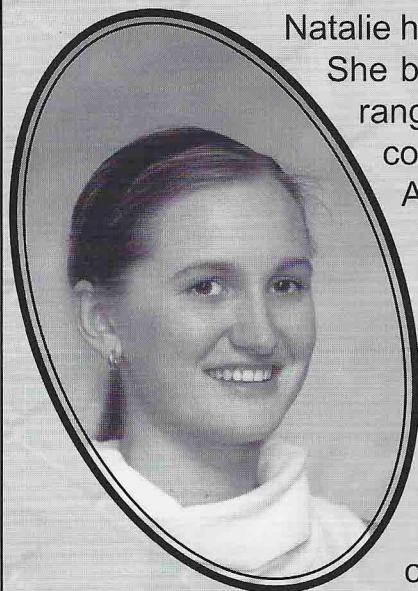
West Side Story is Geoffrey’s eighth appearance as Musical Director for Savoyards, previous shows being ‘*The Sound of Music*’, ‘*The Sorcerer*’, ‘*Showboat*’, ‘*Anything Goes*’, ‘*A Funny Thing Happened on the Way to the Forum*’, ‘*Hello Dolly*’ and ‘*Guys and Dolls*.’

Choreographer



Sue Harvey, (AMSD, CSTD) has been principal of the Sue Harvey Dance Studio for 25 years and has tutored students in all facets of dance including jazz, tap, acrobatics, classical and contemporary. She has choreographed up to 700 dancers for major sporting events including the Bullets cheer squad and Rugby League, Rugby Union, State of Origin and World Cup Launches. Sue received the Qld Wallace Award for Dancers of the Year between 1986 and 1996 and was Director of Showtime Theatrical Agency for 17 years. She has supplied dancers and singers for television including the *Hi Hello Show* and *Agro and friends*. She is currently sought after as a Dance Adjudicator throughout Queensland and many of her students are professionally employed. In 2003, Sue has also formed Sue Harvey Entertainment (SHE) through which she assists performers in gaining career opportunities. Sue has also choreographed many video clips for recording artists, modelling agencies, promotional videos and television commercials.

Sue Harvey
Choreographer



Natalie has spent many years as a performer, teacher and choreographer. She began dance training at the age of four and has learnt a diverse range of styles ranging from classical, jazz and tap through to contemporary and cabaret. Her qualifications include her RAD Advanced 2 Exam, RAD Teaching Certificate and an Advanced Diploma of Art (Dance) from the Australian Dance Performance Institute (ADPI). For the past eight years Natalie has taught dance at ADPI and the Northern Ballet Academy. Her choreography has won students places in many Queensland eisteddfods. She has also taught components of ADPI's Advanced Diploma course. As a performer Natalie has appeared in many musicals with Brisbane Arts Theatre, Ignatians, On The Boards Theatre Company, Beenleigh Theatre Group and Savoyards. She is currently studying Human Movement at QUT.

Natalie Lennox
Assistant Choreographer

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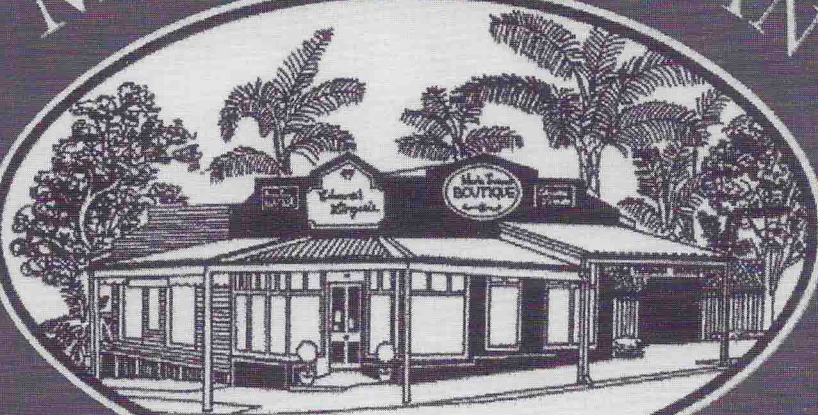
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MARIE TRUEMAN



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BOUTIQUE

The Jets

TONY: Mattias Lower
 RIFF: Christopher C Thomas (U/S Tony)
 ACTION: Scott Muller
 A-RAB: Matthew Nutley
 BABY JOHN: Zac Bradford
 SNOWBOY: David Crowe
 BIG DEAL: Stefan Emslie
 DIESEL: Damien Lewis (U/S Riff)
 GEE-TAR: Jason Wood
 MOUTHPIECE: Vanessa Moltzen

The Sharks

BERNARDO: Lionel Theunissen
 CHINO: Steve Norris
 PEPE: Ronan Lock
 INDIO: Jacob Bradford
 LUIS: George Canham
 ANXIOUS: Daniel Nutley
 NIBBLES: David Nugent
 JUANO: Steven Tsitouris
 MOOSE: Ray Dodd
 SANCO: David van der Giessen

Their Girls

ANYBODY'S: Cassandra Di Pasquale
 GRAZIELLA: Natalie Lennox
 VELMA: Louise Hodges
 (Somewhere Girl)

Their Girls

MARIA: Cara Dickie
 ANITA: Sherryl-lee Secomb
 ROSALIA: Sarah Penny
 CONSUELA: Kim Bridges
 FRANCISCA: Tian Samuels

And

Crystal Arons, Kathy Eisentrager,
 Lauren Harris, Chantelle Hill, Bronwyn
 Holley, Elizabeth Lewis, Rachel Lewis,
 Breeann Porter, Heidi Simons

And

Michelle Coates, Maria Gavriel, Shannon
 Longton, Katie McKee, Jacqui McKell,
 Elizabeth Muller, Alice Nixon, Vanessa
 Wainwright

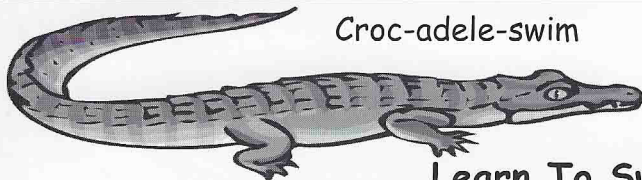
Anybody's Gang

Ben Secomb, Kylara Swain, Rebecca Swain

Kaitlin Oliver (U/S Maria)

The Adults

DOC: Harold Littler
 SCHRANK: Terry Annesley
 KRUPKE: Philip Allan
 GLADHANDS: Robbie Montgomery



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WEST SIDE STORY



A	5:00 pm	Prologue (<i>The Months Before</i>)	Orchestra
		The Street	
C		Jet Song	Riff and The Jets
	5:30 pm	A Back Yard	
T		Something's Coming	Tony
	6:00 pm	The Bridal Shop	
O	10:00 pm	The Gym	
		<i>The Dance at the Gym (Blues, Promenade, Mambo, Meeting Scene, Jump) ...</i>	Orchestra
		Maria	Tony
N	11:00 pm	A Back Alley	
		<i>The Balcony Scene</i>	Maria and Tony
		America	Anita, Rosalina and Shark Girls
E	12:00 am	The Drugstore	
		Cool	Riff and The Jets
The Next Day			
5:30 pm		The Bridal Shop	
		<i>One Hand, One Heart</i>	Maria and Tony
6:30 pm		The Neighbourhood	
		<i>Tonight</i>	Maria, Tony, Riff, Anita, The Jets and The Sharks
9:00 pm		Under The Highway	
		<i>The Rumble</i>	Orchestra
<hr/>			
A	9:15 pm	Maria's Bedroom	
		<i>I Feel Pretty</i>	Maria, Francisca, Rosalia, Consuela and Shark Girls
C		<i>Ballet Sequence, Transition to Scherzo, Scherzo</i>	Orchestra
		<i>Somewhere (Dream Ballet)</i>	A Girl
T		<i>Nightmare Sequence</i>	The Company
	10:00 pm	The Street	
T		<i>Gee, Officer Krupke</i>	The Jets
	11:30 pm	Maria's Bedroom	
T		<i>A Boy Like That / I Have A Love</i>	Maria and Anita
	11:40 pm	The Drugstore	
W		<i>The Taunting Scene</i>	Orchestra
	12:00 am	The Neighbourhood	
O		<i>Finale</i>	Orchestra



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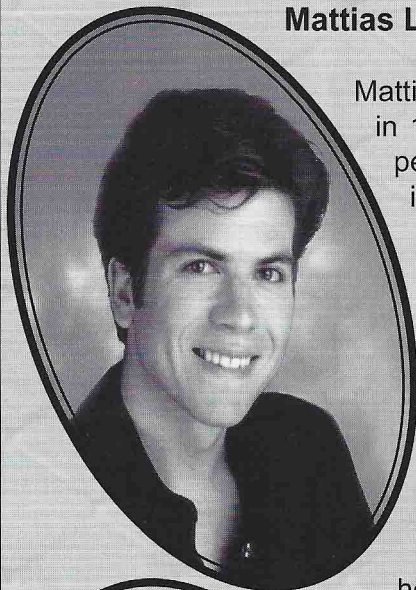
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Story

Mattias Lower – Tony



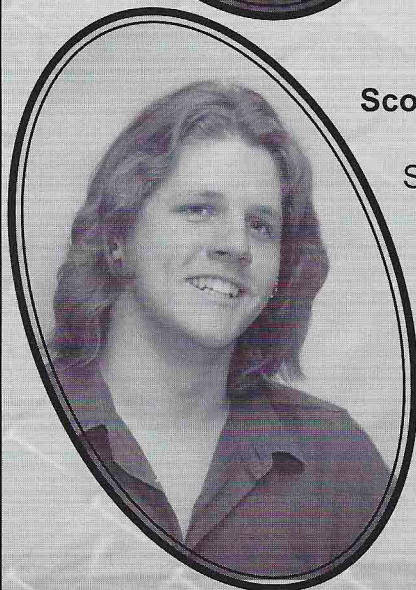
Mattias graduated from the Elder Conservatorium of Music, University of Adelaide, in 1998 with First Class Honours in Voice Performance. From 1995-1999, he performed numerous roles in Musicals, Operettas and Operas in Adelaide, including The Baker in *Into the Woods* and Archibald Craven in *The Secret Garden* for The George Street Company. In 1999, he moved to Brisbane to further Voice studies with James Christiansen and to sing with Opera Queensland, where he has performed in many productions as chorister and soloist including *Sweeney Todd*, directed by Gale Edwards. In 2003, Mattias sang in Opera Australia's productions of *Tosca* and *La Cenerentola* in Melbourne. He has recently returned from a regional tour of NSW and QLD in *I Pagliacci* in the role of Beppe with Co-Opera, a South Australian touring Opera company. Last month, Mattias travelled to Melbourne to work with OzOpera on *Christina's World*, an opera by Australian composer Ross Edwards. Mattias was last seen in a Savoyards' production in 1999, where he performed the role of Freddy Eynsford-Hill in *My Fair Lady*.

Christopher C. Thomas – Riff / Understudy Tony



From a background in professional rock singing, Christopher made his first venture into musical theatre in 2000 as Marius in *Les Miserables* with Phoenix Ensemble. He has since fallen in love with the genre and gone on to play lead roles in *Kiss Me Kate*, *South Pacific* and *Les Miserables* for Savoyards, *The Gondoliers* for Ignatians and *Into The Woods* for Phoenix. He has also appeared as a soloist in various musical theatre concerts. Last year Christopher had the chance to extend his skills to tap dancing, playing the role of Bobby Childs in Savoyards' *Crazy For You*. When not on the stage Christopher can be found at the Prince Charles Hospital, working as a research and diagnostic cardiac scientist.

Scott Muller – Action



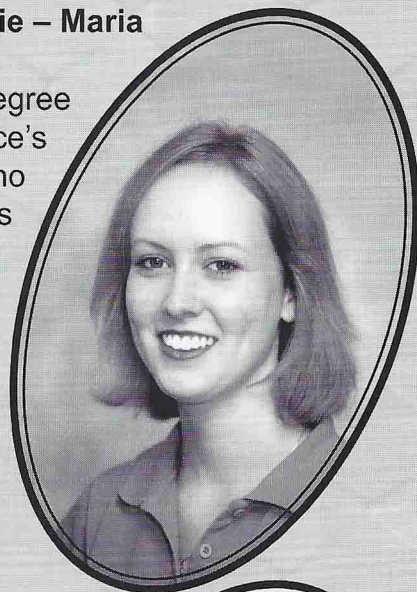
Scott is a performer of a diverse range of musical styles from opera to jazz. He won a choral scholarship with St John's Cathedral Choir while at high school and has since continued his love of singing to be a student of classical voice at the Queensland Conservatorium. He has performed in *Pilgrim's Progress* and *Semele* with the Conservatorium and *Les Miserables*, *Brigadoon* and *Crazy For You* for Savoyards. Scott can also be seen around town sharing his diverse vocal talents with the local performing arts industry.

WEST SIDE STORY



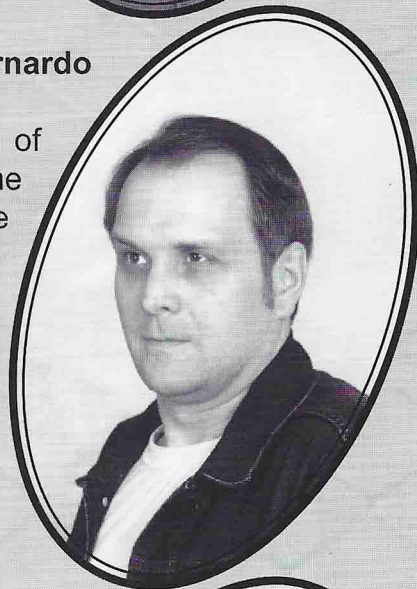
Cara Dickie – Maria

Cara graduated from University of Queensland with a combined degree in Music and Education in 2003 and currently teaches at St Laurence's College, South Brisbane. Cara has been awarded her A.Mus.A for Piano and in 2001 won the Margaret Nickson Prize for Voice at UQ. Cara is a regular performer around Brisbane as vocalist, violinist, pianist and conductor and is currently a member of the string quartet 'Strings Attached' and the vocal ensemble 'St Stephen's Cathedral Schola'. *West Side Story* is Cara's third musical with Savoyards, having understudied the role of Cosette in *Les Miserables* and performed as Sarah Brown in *Guys & Dolls*, both in 2002. Other roles have included Pamina in UQ's production of *The Magic Flute*.



Lionel Theunissen - Bernardo

Lionel Theunissen graduated from the Queensland Conservatorium of Music in 1995, having won several awards for voice during his time there. He has been a member of the Opera Queensland chorus since 1993 and was selected for the company's Young Artist Program in 1997 which gave him the opportunity to perform lead roles in *Don Pasquale* and *La Boheme*. Lionel has an extensive performance history in minor and leading roles in musical theatre, chamber opera and grand opera with various companies in Brisbane, including the role of Javert in Savoyards' *Les Miserables* in 2002.

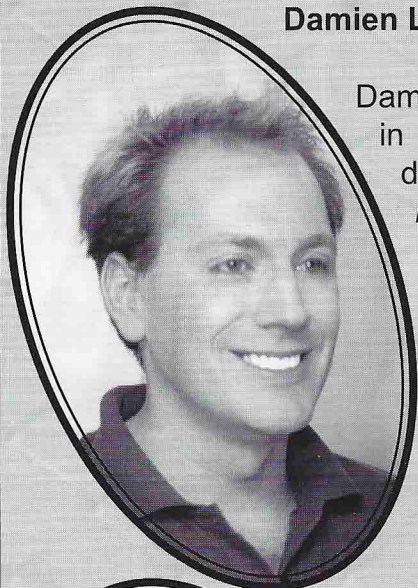


Sherryl-Lee Secomb – Anita

Sherryl-Lee undertook six years of classical vocal training and has recently begun contemporary voice training with Jacqui Cuny. She has a long performance history in musicals, having appeared in *Anything Goes*, *A Funny Thing Happened On The Way To The Forum*, *The Mikado*, *Half A Sixpence* and *Bye Bye Birdie*. Sherryl-Lee also performed as Miss Adelaide in Savoyards' first production of *Guys & Dolls* and in the Australian premiere of Bernstein's *Mass* with the Queensland Conservatorium.

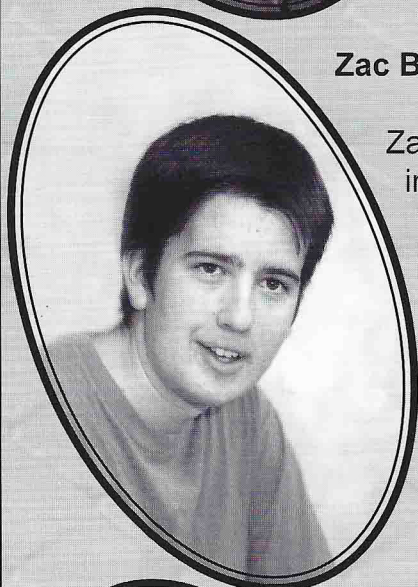


Damien Lewis – Diesel / Understudy Riff



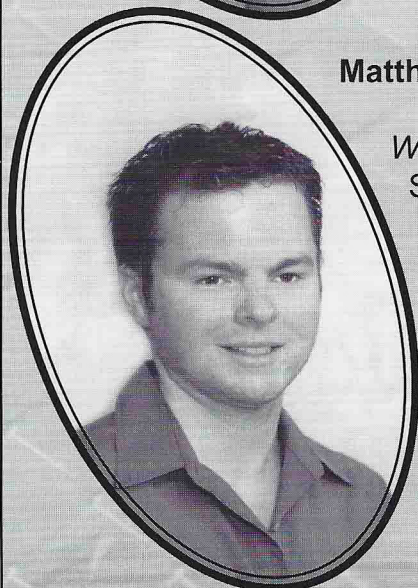
Damien is no stranger to the stage having made his performance debut in 1992 with Grafton Theatre Company. He then went on to perform dinner theatre with Big River Repertory before joining Savoyards in *Les Miserables* in 2002. He has since performed in *Guys & Dolls*, *Crazy For You* and two concerts for the company as well as *Brave New World Order* with Dianne Gough Productions and in the vocal group Tessitura Voices.

Zac Bradford – Baby John



Zac is a student at Northside Christian College and has been taking part in Kreative Kids Klub training in improvisation, voice, comedy, musical theatre and dance for two years. He has appeared in several musicals for Brisbane Junior Theatre, Harvest Rain Theatre, Queensland Musical Theatre, Savoyards and Northside Christian College in minor and leading roles. He is proud to be part of this production of *West Side Story*.

Matthew Nutley – A-Rab



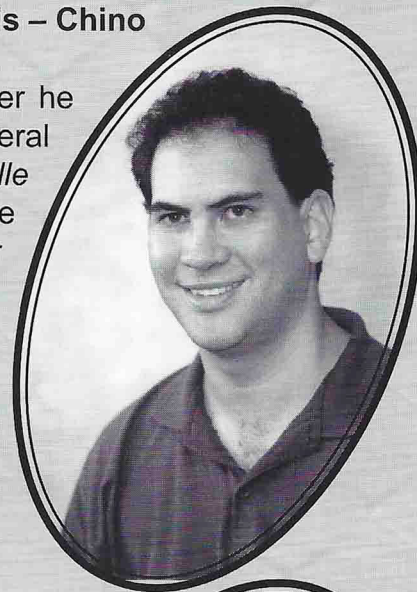
West Side Story continues a long association between Matthew and Savoyards which has seen him take part in both the on and off-stage aspects of the company. As well as appearing as a performer in ten Savs musicals, Matthew has also been an active crew and orchestra member and recently musically directed two concerts. He has been an assistant to the musical director for *FAME: The Musical* with Beenleigh Theatre Group and for *Cabaret* at the Lyric Theatre last year. Matthew has ANZCA Piano qualifications to grade six and is currently studying a combined Media Communication / Music degree at QUT.

WEST SIDE STORY



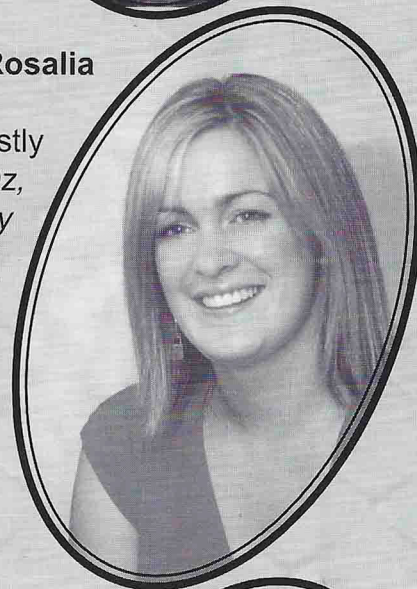
Steve Norris – Chino

West Side Story is Steve's first production with Savoyards, however he has been on Brisbane stages in musicals and straight plays for several years. He has appeared as Ali Hakim in *Oklahoma*, Achilles in *La Belle Helene* and Tony in *The Boyfriend* for Sunnybank Theatre Group; The Professor in *South Pacific* for Queensland Musical Theatre; and Roger / Garry in *Noises Off* with Act One Theatre. When not on the stage Steve works in IT Support and admits that despite his character he is not Puerto Rican, nor has he ever been there.



Sarah Penny – Rosalia

Sarah has extensive experience in amateur theatre having, mostly in Toowoomba. She has played principal roles in *The Wizard of Oz*, *Godspell*, *Annie*, *West Side Story*, *Les Miserables* and *A Funny Thing Happened On The Way To The Forum*. She has had formal vocal training and in 2000 won the Dame Joan Sutherland Vocal Achievement Award. When not gracing the stage Sarah operates her own interior design business.

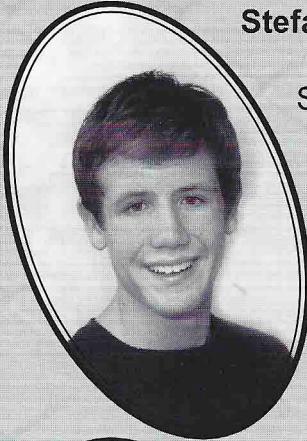


Kaitlin Oliver – Understudy Maria

Kaitlin commenced performing at a young age with training in jazz and classical ballet. She began vocal training in 1996 and has completed AMEB exams to Grade Eight. Currently Kaitlin is studying a Bachelor of Music (Vocal Performance) at the University of Queensland and trains under Leslie Purvis. She has performed chorus and minor roles in musicals, operetta and opera with various companies around Brisbane and in 2001 was a finalist in the Brisbane Musical Theatre Competition.



Stefan Emslie – Big Deal



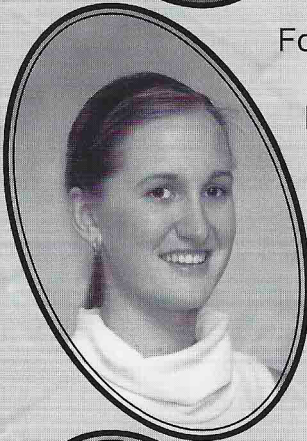
Stefan has been in dramatic productions all his life, appearing in straight plays and musical throughout high school. He has played Benny Southstreet in *Guys and Dolls*, Colin in *Two Weeks With The Queen*, God in *Everyman's* and the chorus of *The Mikado* and *Pirates of Penzance*. He has sung at many weddings and in 2002 won the Arts Prize at Northside Christian College where he is currently a student.

Cassandra di Pasquale – Anybodys



Cassandra developed her love of performance at an early age, having begun her training in singing and dance with Clarissa Hill Dance Centre at the age of six. In 1994 she toured to the USA with performance group Entertainment Unlimited, with shows at Disneyworld, Universal Studios, New York and San Francisco. Throughout high school Cassie performed leading roles in class plays and appeared in Coorparoo Secondary College's production of *Guys & Dolls*. She has continued to grace the stage in amateur musicals, as Leila in Queensland Musical Theatre's production of *Iolanthe* and as a Follies Girl in Savoyards' *Crazy For You*. Cassie is also studying a combined Drama / Education degree and works as a solo presenter for promotional shows for Forte School of Music.

Natalie Lennox – Graziella



Natalie is a true lifetime performer having appeared in her first ballet concert at the age of four. She has since studied singing, piano, clarinet, ballet, jazz, tap and contemporary dance and completed an Advanced Diploma of Art (Dance) at the Australian Dance Performance Institute. She has previously performed for Savoyards in *Guys & Dolls*, *Brigadoon* and *Crazy For You* as well as *Oklahoma* and *Kismet* with Ignatians and the role of Mabel in *FAME: The Musical* with Beenleigh Theatre Group.

Louise Hodges – Velma



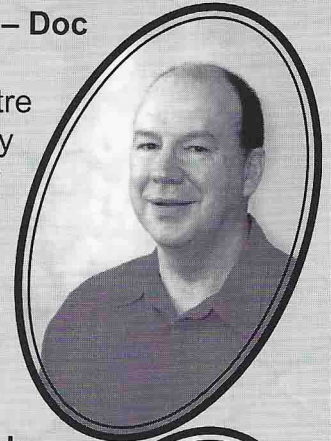
Louise has been singing and dancing since a young age and has had great success at competitions and eisteddfods in both areas. She recently moved to Brisbane from the Gold Coast where she had performed for various companies in a large number of musicals including *The Sound Of Music*, *Little Shop Of Horrors*, *42nd Street*, *Les Miserables* and *The King & I*. She joined Savoyards for the first time last year in the role of Polly in *Crazy For You*.

WEST SIDE STORY



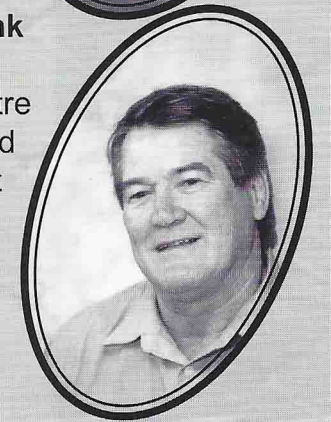
Harold Littler – Doc

Harold has many years of stage experience with various Brisbane theatre companies. Most recently he has been a regular performer with Mercury Theatre in roles including Oscar in *The Odd Couple*, Horrie in *Dimboola*, Dr Chasuble in *The Importance of Being Earnest* and Charles in *Blythe Spirit*. Harold was also a regular cast member of *Christmas in Storyland* throughout the 1990s. When not performing he is a partner in a city legal firm.



Terry Annesley – Lieutenant Shrank

Terry has had an extended career in performance, encompassing theatre direction and performance, feature films, television, commercials, radio and sound recording. In 2002 he was awarded the Perform Award for Best Direction of a Musical for Savoyards' *Les Miserables*. He has also worked as a drama consultant, performing arts adviser and technical consultant for various Redlands organizations.



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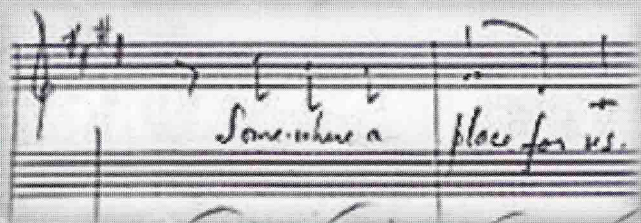
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Savoyards, June 2004

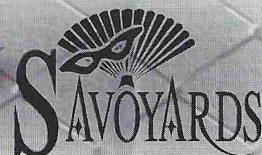
Production Team

West Side Story has involved many people in both pre-production and performance. Savoyards would like to extend a sincere thanks to all of the volunteers and all of those involved who have given their valuable time, their expertise and their commitment to this production.

Director	Jack Bradford
Musical Director	Geoffrey Secomb
Executive Producer	Margaret Luck
Choreographer	Sue Harvey
Assistant Choreographer	Natalie Lennox
Fight Choreographer	Jason King and Denize Nassis
Stage Manager	David Longton
Assistant Stage Manager	Julie Canham
Set Concieved By	Steve Beck, Jack Bradford and Allan Nutley
Lighting Design	Allan Nutley
Wardrobe Mistress	Marilyn Freeman and Judy Paterson
Hair Stylist	Ede's Salon
Properties	Colleen Frith
Artwork	Brand Spanking and Nidus Design
Programme Coordinator	Matthew Nutley
Programme	Barry Henzell, Alice Nixon
Publicity	Jan Raymond, Kaye Nutley
Photography	Reg Nutley, Jan Raymond, Christopher Thomas
Ticket Sales	Kaye Nutley
Front of House	Doris Nutley & Friends of Savoyards
Stage Crew	Carolyn Longton, Sandra Sandilands, Sylvia van der Weyden, Rex Wainwright
Lighting and Sound	Barry Henzell, Allan Nutley, Keith Nutley, Peter Rabe, David Sowdon
Set Construction	David Longton, Robbie Montgomery, Steve Norris, Andrew Nutley, Elise Plumbly, Mike Schuls, John Rae, Canham Family

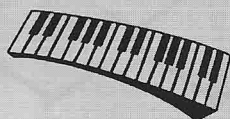
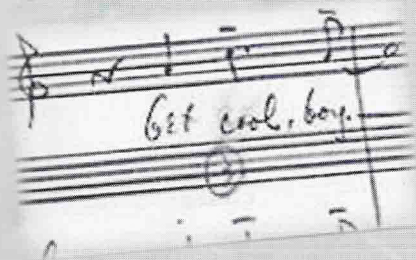


The Orchestra



Conductor Geoff Secomb

Violin	Ben Dodson Stephanie Eggins Jan Stenton Ann Whitaker Shirley de Wit	Trumpets	Clint Allen Jacob Cavanaugh
		Trombone	Noel Stephenson
Cello	Amber Augustin	French Horn	Brian Morrison
Reeds	Shaun Ballagh Lorinda Bond Alison Cook Catherine Curnow John Harrison Joanne Wolfe	Keyboard	Gary Hunt
		Percussion	Darryl Steele Ben Surman



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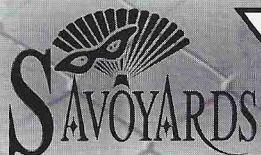
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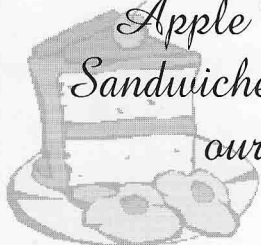
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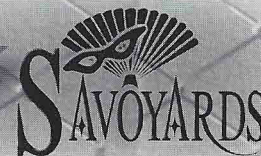
In Concert

Iona Theatre	Lindum	Sat August 14: 7:30pm
Crete St Theatre	Beenleigh	Sat August 21: 2:30 and 7:30pm

Tickets - \$18, Concession \$14 Bookings - Ph: 3841 0731

Savoyards, June 2004

Savoyards



HISTORY:

In November 1961, a group of music enthusiasts gathered on the tiny stage of the Wynnum Municipal Hall. When the curtain rose, the audience that had gathered witnessed the maiden performance of Savoyards Musical Comedy Society. Savoyards was the result of a dream in the minds of Olwyn and Jim Foley. The couple felt that the Bayside district needed a musical theatrical group and called a general 'expression of interest' meeting. After that, there was no looking back. Originally, the company was intended to perform only Gilbert and Sullivan shows. The first performance was *The Mikado*, followed in June 1962 by *HMS Pinafore*. However, it was not long before a demand was recognised for more varied productions and Savoyards branched out into operetta and more modern musical comedies. The name Savoyards was taken from a company that performed Gilbert and Sullivan for Queen Victoria at the Savoy Theatre in England. Despite moving into other styles of musical theatre, the name remained and forty years on, Savoyards, or Savs, is well-known in the Wynnum-Manly area, with a reputation for quality musical theatre productions. From humble beginnings, Savoyards has gone on to success, performing sixty different musicals, many two or three times, in nineteen venues around south-east Queensland. Many former Savoyards members have gone on to professional success in Australia and overseas. In 2001 the company celebrated its fortieth birthday, making it the longest continually running musical theatre company in Brisbane.

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IN MEMORIAM:

MR GEOFF ARNELL, MR GEORGE DANIELS, MRS NESS WRIGHT, MR BILL WHITTER, MR ALLAN NUTTALL, MRS MARIE WALSH, MR JIM FOLEY, MR ED SCOTT

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- ~ Latecomers **WILL NOT** be admitted until a suitable break in the performance.
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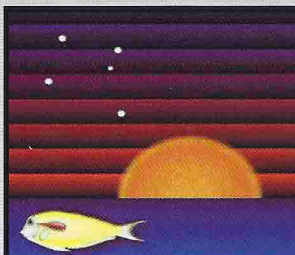
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Savoyards Next Production of 2004...



Director: Terri Quinn

Musical Director: Brian Morrison

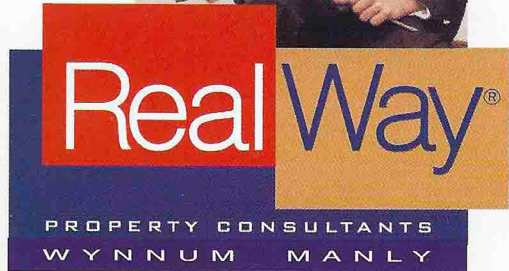
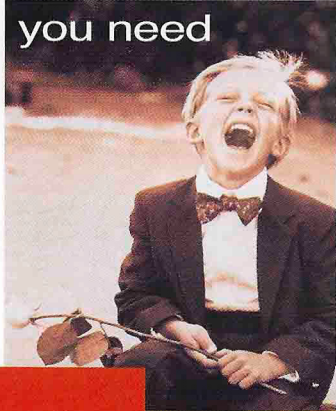
Choreographer: Natalie Lennox

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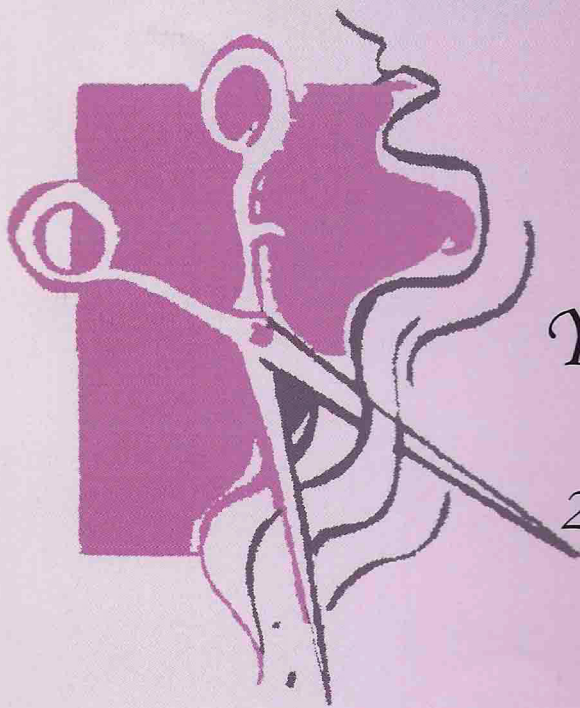


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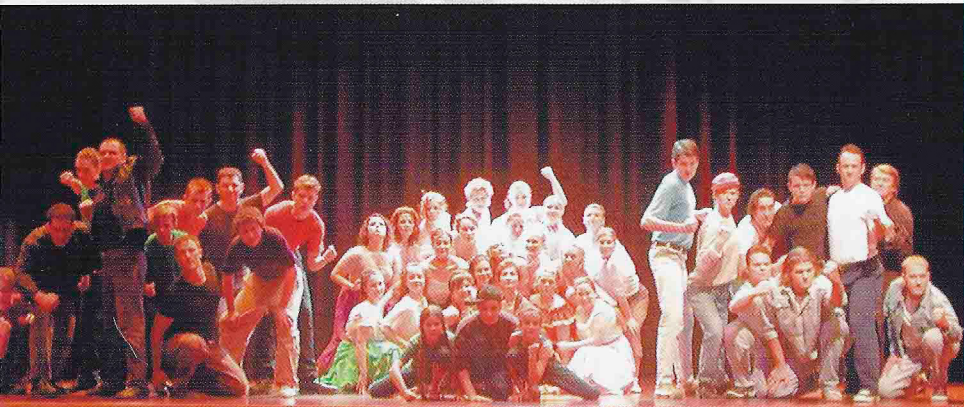


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