

SAVOYARDS

THE PRODUCERS



# THE PRODUCERS

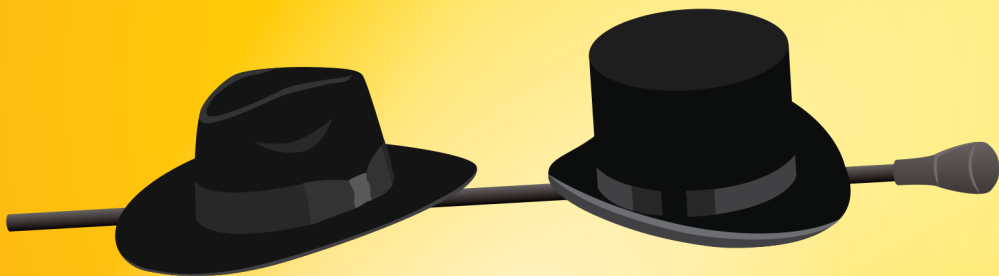
## A New Mel Brooks Musical

Book by  
**MEL BROOKS & THOMAS MEEHAN**

Music and lyrics by  
**MEL BROOKS**

And by special arrangement with StudioCanal

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All performance materials supplied by Hal Leonard Australia.



### PERFORMANCE DATES

IONA PERFORMING ARTS CENTRE

Saturday, 23 Sept @ 7.30pm	Saturday, 30 Sept @ 7.30pm
Sunday, 24 Sept @ 1.30pm	Sunday, 1 Oct @ 1.30pm
Saturday, 30 Sept @ 1.30pm	Saturday, 7 Oct @ 1.30pm
Saturday, 7 Oct @ 7.30pm	



THE PRODUCERS | 2017



# DAVID LONGTON | PRESIDENT

Are you ready for a night of outrageous, in-your-face adult humour which is so characteristic of the inimitable Mel Brooks? THE PRODUCERS, initially a classic comedy cult film, hits the stage with all the energy it can muster!

Our Production Team of Mark Beilby and Hannah Crowther, led by Director Gabriella Flowers, together with their crazy, talented and amazing cast and crew, receive our grateful thanks for a job well done. Broadway traditions are laid bare as Bialystock and Bloom scheme to produce a flop and make their millions, but of course, it all goes wrong and we are left in hysterical fits of laughter and thoroughly entertained in 'A Great Night at the Theatre'.

*David Longton*



**PHYLL GRIFFIN**  
Secretary



**JANET RAYMOND**  
Treasurer



**JOHANNA TOIA**  
Committee Member



**KAYE NUTLEY**  
Committee Member



**COLLEEN FRITH**  
Committee Member



**JACINTA PRIEDITIS**  
Committee Member



**DESNEY TOIA-SINAPATI**  
Committee Member



**SHERRYL-LEE SECOMB**  
Committee Member


## LIFE MEMBERS


Jan Ashworth, Margaret Gibbs, Thea Gray, Rosemary Hall, Jan Hennessy, Barry Henzell, Allan & Kaye Nutley, Keith Nutley, Bryan Phillips, Peter Rabe, Alec & Jan Raymond, Coral Readshaw, Johanna Toia, Isabelle Tomkins.


## IN MEMORIAM


Geoff Arnell, George Daniels, Jim & Olwyn Foley, Ada Groenhart, Arthur Hall, Betty Hill, Allan & Jess Jeffries, Gae Mullen, Reg & Doris Nutley, Allan Nuttall, Ed & Margaret Scott, Jim Tomkins, Marie Walsh, Bill Whitter, Gill & Ness Wright.


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 savoyards

## PLEASE NOTE

**WARNING - Strong lighting/sound effects are used in this production.**  
Due to copyright, the use of photography, video, audio or any other recording equipment is strictly prohibited. Patrons are requested to SWITCH OFF phones and similar devices as these may interfere with the sound equipment. Latecomers will not be admitted until a suitable break in the performance.  
IPAC and its surroundings are strictly non-smoking areas.  
IPAC has emergency evacuation procedures, including a FIRE ALARM system and EMERGENCY EXIT passageways. The IPAC canteen is operated by Iona College staff and parents.



# DIRECTOR

GABRIELLA FLOWERS

Ladies and Gentlemen, Mel Brooks himself said, you're in for "an evening of insanity and pleasure". When it comes to big Broadway musicals, they don't get bigger or Broadway-er than THE PRODUCERS – a show that has to be seen to be believed.

THE PRODUCERS will mark my directing debut at Savoyards – I thought I'd start with an easy one! Whilst it's easy to make jokes now, it's been an exciting challenge to take Mel Brook's sensational satire and put our own stamp on it for the Brisbane stage.

I love research and THE PRODUCERS has over five decades of rich history to draw on for inspiration. It was important for us to shape the landscape of 1960's New York for these characters through detailed set pieces and

lavish costumes. For this, I cannot thank our creative team enough! Many a crazy idea I had was met with, "I think we could make that work". Your eagerness to explore and enthusiasm for the work has been so wonderful. My most important job as a director is to discover the stories and to find out what drives and motivates each and every character because, at the core of all these fantastic stories, all stitched in together, is a story of forming unlikely friendships. And for this I thank the cast for their unwavering commitment and passion for the project.

I would like to take this opportunity to extend a huge thank you to everyone who has been involved in bringing this epic masterpiece of mayhem to the stage. A heartfelt thank you to my family, friends and especially to my partner, Matt; your support and love has kept me going even when the cups of tea haven't! Finally, I would like to thank you. Thank you for coming. I hope you enjoy the show as much as we have enjoyed creating it.

*Gabriella*



# BIOGRAPHY

Gabriella received her BA (Hons) in Musical Theatre from Arts Educational Schools London (President Andrew Lloyd Webber). Since graduating she has performed, directed and produced in London, New York and Australia.

In 2014, she founded FLOWERS THEATRE COMPANY which produces innovative, site specific theatre (that has successfully run back to back sold out seasons – more information at [www.flowerstheatreco.com](http://www.flowerstheatreco.com)). She is hugely passionate about creating new work and loves collaborating with other creative people within the arts.

Recent directing credits include: THAT AWKWARD MOMENT (Awarded Best Show, DIY Festival, Brisbane); YOU'VE BEEN TRUMPED! the musical (workshop, Brisbane); THE MAYNE EFFECT (Harris Terrace, Brisbane); THE TRAIN TEA SOCIETY (Anywhere Festival Award, Swanbank Rail Station); A CHARMED LIFE the musical and LUNCH BREAK (2016 Short + Sweet Festival, Brisbane Powerhouse); THE CONFESSION (Awarded Best Cabaret and Best Cabaret Artist, 2015 Short + Sweet Festival, Brisbane Powerhouse).

Gabriella's assistant directing credits include Opera Queensland's KISS ME KATE (QPAC Brisbane), the UK premieres of LITTLE RED RIDING HOOD the musical, (Pleasance Theatre, London) and NEVERMORE the musical (Courtyard Theatre, London).



ASSISTANT DIRECTOR  
COLLEEN FRITH



# MUSICAL DIRECTOR

MARK BEILBY

I was raised on off-beat comedy - The Goons, Monty Python and Mel Brooks. Other than honing party pieces like "The Four Yorkshiremen" in an attempt to entertain friends at parties, I never thought I would get the opportunity to spend time like this on a work from one of my heroes. And yes - Mel Brooks did write the music and lyrics!

Not only do I get to spend time on a great score with a great cast, but I get to spend time with a great Broadway style orchestra.

THE PRODUCERS is a clever and sometimes touching parody of the old-time Broadway musicals, from one-joke numbers to fully fledged character songs and huge chorus numbers. In true Broadway style, the musical numbers aid in moving the plot forward and developing the characters along the way.

THE PRODUCERS has been said to be a big Broadway book musical that is so drunk on its powers to entertain that it leaves the audience delirious too. Mel Brooks grew up in the age of Cole Porter and Busby Berkeley and is totally in love with the showbiz mythology he is sending up.

I hope you enjoy the music, and the musicians!



Mark B

# BIOGRAPHY

Mark's earliest musical experience was in a bassinet next to his mother in prompt corner. It was inevitable he would be drawn to theatre and, following two limited on-stage roles, it became clear that his place was somewhere mostly away from the eyes of the audience! As a classically trained pianist, the orchestra pit seemed the logical place to be and he has spent the last 29 years and some months honing his talents in that area.

Mark's major New Zealand credits include FIDDLER ON THE ROOF, BARNUM, KISS ME KATE, EVITA, LES MISÉRABLES, RUSH!, LITTLE SHOP OF HORRORS, WEST SIDE STORY and BEAUTY AND THE BEAST. He also musically directed many theatre restaurants and fundraising concerts. Mark was an accomplished A-Grade Brass band player as well as repetiteur, conductor and arranger. He also coached and accompanied many vocal soloists and groups.

Following his move to Brisbane in 2001, Mark co-founded PRIMA and his credits there include JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT, ANNIE, GREASE, NUNSENSE, LITTLE SHOP OF HORRORS, JESUS CHRIST SUPERSTAR, NUNCRACKERS, HAIRSPRAY and many of their theatre restaurants.

## ORCHESTRA

<b>VIOLINS</b>	Annie Whittaker, Greg Seeto
<b>CELO</b>	Nicky Griffith
<b>BASS</b>	Amanda Tio
<b>REEDS</b>	Melissa Baldwin, Michael Thrum, Geoff Secomb, Bernadette D'Arcy, Lisa Squires, Tim Harding
<b>TRUMPETS</b>	Michael McKay, Ellis Kettle, Nickolas Corkeron
<b>TROMBONES</b>	Jeff Wecker, Phil Davis, Chris Thomson
<b>HORN</b>	Laura-Nicole Guifon
<b>KEYBOARDS</b>	Ben Murray, Andrew Wadley, Trenton Dunstan
<b>DRUMS</b>	Adrian Wilson
<b>PERCUSSION</b>	Anna Kho





# CHOREOGRAPHER

## HANNAH CROWTHER

**T**HE PRODUCERS is a dream come true for a choreographer. Mixing the traditional Broadway sound with scripted and unscripted physical comedy makes for a creatively challenging and visually rewarding piece. Like any show that is well known, there are elements that are always going to be iconic. With some of these moments written into the script as stage directions, both Gabriella and I felt that it would be discourteous to the vision of Mel Brooks and to the audience who would be expecting specific beats, to try and change them.

While being respectful to the original concept, there is more than enough room to put my own spin on the movement and I have loved working with such a talented cast of dancers and actors. The music is so animated that it's almost visual in its sound, which allowed me to craft a picture before I had even started choreographing. The cast have been so open to my ideas, throwing themselves into everything I have asked them to do and have not been afraid of looking silly or less than perfect. Thank you to Natalie for being a terrific dance captain; I couldn't have done it without you.



*Hannah*



# BIOGRAPHY

Hannah made her professional theatre debut in **HOKLAHOMA!** and then in **CATS** as Rumpleteazer for Harvest Rain Theatre Company. She has performed in **SPRING AWAKENING** (Ilse, Movement Director, Dance captain) for Javeenbah Theatre Company and choreographed the original musical **BILLY BUCKETT** (Beenleigh Theatre Company) which earned her a Best Choreographer Award at the Gold Coast Theatre Awards 2013. For the 24Hour Musical Project she worked as Dance Captain in 2016 and then as Assistant Choreographer and Dance Captain in 2017.

Hannah toured Australia with Camp Quality as part of their education program, anti-bullying puppet shows **INSIDE OUT** and **THE WAY YOU LOOK AT IT**. She also performs weekly as vocal partner and dance director with **DJR PRODUCTIONS**. Hannah has also performed internationally with The Hong Kong Oratorio Society and has toured to California Adventureland, Knotts Berry Farm and Disneyland. Throughout her life, Hannah has completed various dance, drama and musical theatre exams, most notably having achieved a Diploma in Musical Theatre with Distinction (Trinity College of London), Grade 1 Theatrical Examination (Commonwealth Society of Teachers of Dancing), and Intermediate Ballet (Royal Academy of Dancing).



DANCE CAPTAIN

NATALIE LENNOX

# SHOW SYNOPSIS



## BIALYSTOCK & BLOOM!

A down-on-his-luck Broadway producer, Max Bialystock and his mild-mannered accountant, Leo Bloom, come up with a scheme to produce the most notorious flop in history thereby bilking their backers (all “little old ladies”) out of millions of dollars. Only one thing goes awry: the show is a smash hit!

The antics of Max Bialystock and Leo Bloom as they manoeuvre their way through finding a show (the gloriously offensive “Springtime for Hitler”), hiring a director, raising the money and finally going to prison for their misdeeds is a lesson in broad comic construction. At the core of the insanely funny adventure is a poignant emotional journey of two very different men who become friends.

As a big Broadway musical, THE PRODUCERS sets the standard for modern, outrageous, in-your-face humour as it skewers Broadway traditions, winning a record twelve Tony Awards.

# MUSICAL NUMBERS

## ACT ONE

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<b>Scene 1: <i>Shubert Alley</i></b> IT'S OPENING NIGHT THE KING OF OLD BROADWAY	Workman, First Nighters, Usherettes Workman, Bum-Bag Lady, Blind Violinist, Max, Street Cleaner, Nuns, Usherettes Max and Leo
<b>Scene 2: <i>Office of Max Bialystock</i></b> WE CAN DO IT	Max and Leo
<b>Scene 3: <i>The Chambers Street Offices of Whitehall and Marks</i></b> I WANNA BE A PRODUCER	Leo, Chorus Girls, Accountants
<b>Scene 4/5: <i>Office of Max Bialystock</i></b> WE CAN DO IT – REPRISE I WANNA BE A PRODUCER – REPRISE	Offstage Chorus, Max, Leo Max and Leo
<b>Scene 6: <i>Rooftop of a Greenwich Village Apartment In Old Bavaria</i></b> DER GUTEN TAG HOP-CLOP	Franz and Pigeons
<b>Scene 7: <i>Roger De Bris's Upper East Side Townhouse</i></b> TO BE OR NOT TO BE KEEP IT GAY KEEP IT GAY – CONGA	Franz, Max, Leo Roger and Carmen Max, Leo, Roger, Roger's Team, Carmen
<b>Scene 8: <i>Office of Max Bialystock</i></b> WHEN YOU'VE GOT IT, FLAUNT IT ALONG CAME BIALY	Ulla Max, Leo, Little Old Ladies, Ulla, Roger, Carmen, The Team, Franz, Ensemble
<b>Scene 9: <i>Little Old Lady Land</i></b>	

## ACT TWO

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<b>Scene 1: <i>Office of Max Bialystock</i></b> THAT FACE THAT FACE – REPRISE	Ulla and Leo Leo and Max
<b>Scene 2: <i>A Bare Stage of a Broadway Theatre</i></b> A WAND'RING MINSTREL HAVE YOU EVER HEARD – INTERRUPTED HAVE YOU EVER HEARD THE GERMAN BAND	Jack Jason Franz
<b>Scene 3: <i>Shubert Theatre</i></b> IT'S OPENING NIGHT – REPRISE IT'S BAD LUCK TO SAY GOOD LUCK ON OP'NING NIGHT	Usherettes Carmen, Roger, Leo Franz
<b>Scene 4: <i>Stage of the Shubert Theatre</i></b> SPRINGTIME FOR HITLER	Chorus, Stormtroopers, Roger, Ulla, Stalin, Churchill, The Heil-Lo
<b>Scene 5: <i>Office of Max Bialystock</i></b> WHERE DID WE GO RIGHT? LEO GOES TO RIO	Max and Leo Ulla and Leo
<b>Scene 6: <i>A Holding Cell</i></b> BETRAYED	Max
<b>Scene 7: <i>A Downtown NY City Courtroom</i></b> 'TIL HIM	Max, Leo, Little Old Ladies
<b>Scene 8: <i>Prison</i></b> PRISONERS OF LOVE GOODBYE	Max, Leo, Franz, Ulla, Girl Prisoners, Roger, Convicts Full Cast



# MAX BIALYSTOCK

GARY ROSE

Gary has been performing on stage in one form or another for the past forty years. Whether it be Rock and Roll or opera, musical theatre or melodrama, Gary has enjoyed a range of roles that have allowed him to scratch all of his entertainment itches from head to toe.

Beginning his life on stage in Sydney with performances ranging from dramatic roles (THE PURIFICATION, Tennessee Williams) to comedic (Bernard in BOEING BOEING) and to his own surprise, LADIES NIGHT (better known as THE FULL MONTY), he has plundered theatrical genres with aplomb.

After falling into musical theatre with a little company on the Bayside called Savoyards in 2000, he has found himself singing and dancing ever since. With lead roles in THE KING AND I, KISS ME KATE, BRIGADOON, SOUTH PACIFIC, THE YEOMEN OF THE GUARD, SPAMALOT and a host of other toe-tapping shows (including the community theatre world premiere of THE PRODUCERS), he now gets the opportunity to return to Savoyards and reprise the role of Max Bialystock.

He is excited to be back home with Savoyards and is delighted to be associated with an incredibly talented cast and production team. However, just a word of warning! If there are any little old ladies out there, don't write him any cheques titled 'Cash'..... no matter how much he tells you he needs the money!



# GARY ROSE Q&A

## 1. What attracted you to the genre of musical theatre?

When I was little I would help my mum, a singer, clean around the house. She would always have records on from musicals, particularly Rodgers and Hammerstein. I found myself falling in love with these songs because they always reminded me of my Mum - *Oklahoma!*, *Showboat* and others of the same genre. She was a big fan of English Tenor David Whitfield and I still have her scratchy LP record of him. I had no idea what an influence that would be.

## 2. As a performer, what are your favourite shows? Why?

Bernard in *Boeing Boeing* was a hoot. However, for musical theatre, *The King and I* and *The Producers* have always been special. The role of King was a special experience as it was my first in musical theatre. The King was a strong character who was on a journey of self-discovery: self-actualisation, personal growth, critical analysis and a profound desire to be better than one is. These characteristics mean a great deal to me and the King embodies them.

## 3. Are there any roles you have played more than once?

I have played Max Bialystock before and might be tempted to play it again in the future (not too much in the future, I'm getting old). I have also played King Arthur in *Spamalot* a couple of times.

## 4. You obviously enjoy performing the role of Max. What is it about the character that attracts you?

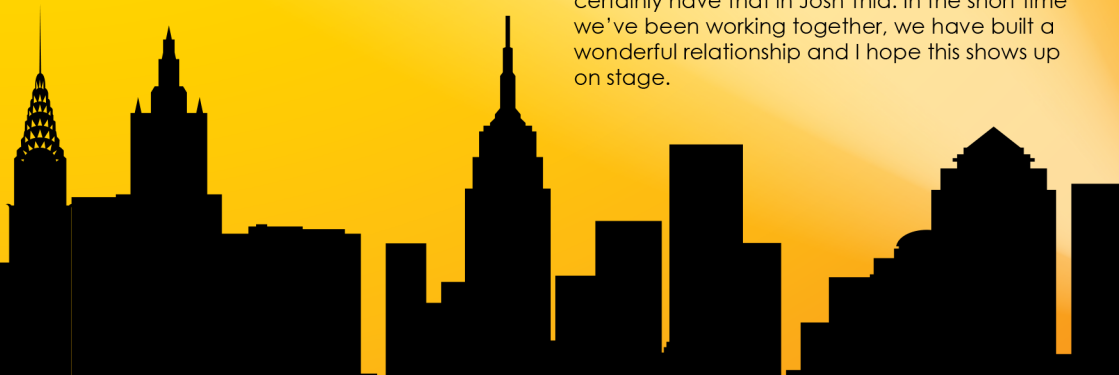
Outwardly Max is a conniving, self-obsessed narcissist who doesn't really give a damn about anybody but I have a soft spot for Max. He was once 'someone' and now feels the gloss has been removed from his life. I rejoice in getting a second chance to portray Max and making a go of it.

## 5. What is your impression of Mel Brooks and his style of humour?

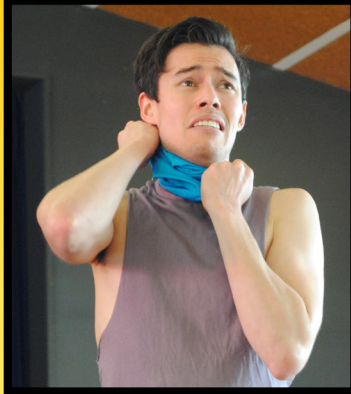
I first saw a Mel Brooks movie when I was a kid, *Blazing Saddles*. It was ridiculous, irrational, childish and just plain silly! Needless to say I loved it!!! His sense of the absurd tinged with irreverent and often sexual, non-politically correct overtones pushes boundaries. While the humour slaps you in the face, there is still a pathos with which most of us, in some form or another, can identify. Like his style or hate it, I think he is quite brilliant in his genre.

## 6. What is your favourite moment in this show?

Wow, So many! His cheeky lines and innuendo with Ulla are hilarious and great fun to deliver. Fortunately, Grace (Ulla) has a great sense of humour and plays along with them brilliantly. Max's special moment with Leo in the courtroom brings the whole show together for me. Something Max has missed out on all his life becomes very real. This scene would be useless if I didn't have a great Leo as a partner and I've certainly have that in Josh Thia. In the short time we've been working together, we have built a wonderful relationship and I hope this shows up on stage.









# LEO BLOOM

JOSHUA THIA

**T**HE PRODUCERS marks Joshua's debut show with Savoyards. He is delighted to be playing the role of Leo, one of his favourite characters in musical theatre.

Joshua's recent performance credits include Gremio in The 24 Hour Musical Project's production of KISS ME KATE, ensemble in Queensland Musical Theatre's CAROUSEL and MISS SAIGON (where

he also understudied The Engineer), and he was in the cast of Underground Production's LOVE AND INFORMATION.

He has also taken a directorial role, directing a production of GYPSY with MUSOC. His musical theatre inspirations are Norbet Leo Butz, Andrew Rannells, and Gavin Creel.





# JOSHUA THIA Q&A

## 1. What attracted you to the genre of musical theatre?

After being in a choir for a couple of years, I discovered musical theatre. I went to see a friend play Joseph in *Joseph and the Technicolour Dreamcoat*. Before the opening number was even over I knew that I had to become a theatre kid: being in a musical just looked like SO MUCH FUN!

What I love about musical theatre is the combination of storytelling with music. Indeed, once you chuck in a sexy dance number, jazz hands, or a rousing tap break, what more could you possibly want from life but a musical?

## 2. As a performer, what are your favourite shows? Why?

My all time, number one favourite show, is *Wicked*, and being able to play Fiyero would be a dream come true. He is a man, who is initially very self-absorbed and desires little else other than being well liked and care free, but has his eyes opened to injustice, inequality, and the importance of standing up for what is right.

My “favourites” are always moving targets: the pop opera *Bare*, because it tackles some very deep subject matter about the value of love, acceptance, and overcoming hate and adversity, *She Loves Me*, an exquisitely charming musical—with a beautiful score—about two in love pen-pals who do not realise they also work together and despise each other in real life, and *The Book of Mormon*.

## 3. Are there any roles you have played more than once?

Funnily enough, Leo Bloom!

## 4. You obviously enjoy performing the role of Leo. What is it about the character that attracts you?

I love the physicality involved while playing Leo and getting in touch with my inner child to portray his naivety and lack of experience in being a real adult. I think the great thing about Leo is that he personifies the dreamer in all of us that is too afraid to step out and chase our wildest fantasies. His journey is a great one to play and one that is highly relatable to a lot of people.

## 5. What is your impression of Mel Brooks and his style of humour?

A wonderful combination of one part satirical, one part ridiculous, and a whole lot of crazy.

## 6. What is your favourite moment in this show?

*The Producers* is filled with so many brilliant moments. Personal favourite moments are the scenes in Max’s office where he and Max meet for the first time (for “blue blanket” and “sexy grandma time” reasons) and when Ulla arrives for her audition. I am also a particular fan of Roger’s entrance and solo in the Springtime scene because it is so ridiculously indulgent, epitomising how over-the-top and whacky *The Producers* really is!





## GRACE CLARKE | ULLA

Dirouetting into her third production with Savoyards, Grace is thrilled to be playing one of her dream roles, Ulla. Grace recently appeared as femme fatale Mallory Kingsley in Beenleigh Theatre Group's CITY OF ANGELS. Previously with Savoyards, she has played Eileen Evergreen in NICE WORK IF YOU CAN GET IT, Val Clark in A CHORUS LINE, and is the voice of the Savoyards' Instagram account! She has worked with PRIMA, playing Arista in THE LITTLE MERMAID.

Whilst studying at Brisbane Academy of Musical Theatre, Grace performed in CURTAINS and FOOTLOOSE, and was Dance Captain for Harvest Rain's arena spectacular production of CATS. Grace studied at Australian Dance Performance Institute where she was a soloist in the showcase THE NATURE OF THINGS. Grace trained as a ballerina, performing with the Australian Ballet, Queensland Ballet, and Ballet Theatre of Queensland. Grace would love to thank her partner Kate, and Savoyards for this opportunity to "strüt her stüffl!"



## WALTER LAGO | FRANZ LIEBKIND

Walter has been fortunate to portray strong characters during his time on stage. Of mention are Dick Woolnough, the alcoholic and troubled father of Peter Allen in Savoyards' production of THE BOY FROM OZ. Later he enjoyed exploring the role of Henry Higgins, the straight-talking misogynistic English Professor in Savoyards' production of MY FAIR LADY as part of their 50th Anniversary celebrations.

The role of depicting a stereotypical, looney Nazi soldier who creates a musical salute to his beloved Führer, has presented Walter with his latest challenge. In Franz Liebkind, a singing, dancing, pigeon-loving Kraut, we see a perfect example of Mel Brooks' comedy genius as just one character from this outrageous plot of which Walter is proud to be part. Walter also supports new emerging creative artists as co-founder of Elephant Boots Productions which mentors varying artists' original endeavours.





## DAVID MORRIS | ROGER DEBRIS

David has been acting since the age of six, a veteran performer with 74 varied productions to his credit. He appeared in Beenleigh Theatre Group's (BTG) anniversary production of OLIVER! in 2013, having 20 years previously played the role of Artful Dodger. In addition, he performed in the award winning play, ROOM 504, for Phoenix Ensemble as a part of the South East Queensland One Act Play Festival, winning Best Actor in a Drama at Brisbane Arts Theatre. More recently in 2015, David played the role of Maurice in BEAUTY AND THE BEAST, and Benjamin in BTG's production of SEVEN BRIDES FOR SEVEN BROTHERS.

Other roles to his credit have been Jesus in JESUS CHRIST SUPERSTAR, Lt Cable in Rodgers & Hammerstein's SOUTH PACIFIC, Baby John in Bernstein's WEST SIDE STORY, and Bill, the male lead in Noel Gay's ME AND MY GIRL. David has also played in the farce, NOISES OFF, and in DRACULA!



## SCOTT EDWARDS | CARMEN GHIA

Scott has worked in the field of the Arts for over 20 years with the Adelaide Fringe and Film Festivals, working in Ticketing, Arts administration and Event Management. His early performance years saw him touring schools with the Newmet Dance Theatre Company in REVOLTING RHYMES (dancer/ Ugly Sister) and as a dancer with Full Swing Productions in THE SEEDY ADVENTURES OF JOHNNY STEELE and GET DOWN. Scott was nominated for Best Actor by the Adelaide University Theatre Guild as Leslie in Brad Fraser's play, THE UGLY MAN in 2003. Other performance credits include CHESS (dancer/ Arbitette), LA CAGE AUX FOLLES (Hanna from Hamburg), JESUS CHRIST SUPERSTAR (Jesus) plus numerous short films and other character performances including 'Roaming Characters' for example, the clown in the Halloween Festival.

Savoyards welcomes Scott as he returns to the stage, bringing his diverse talents and experience to the wonderful, comedic role of Carmen Ghia! Keep It Gay!



# SPECIALTY DANCERS



WILLIAM CHEN



BIANCA COXETER



NICK FERGUSON



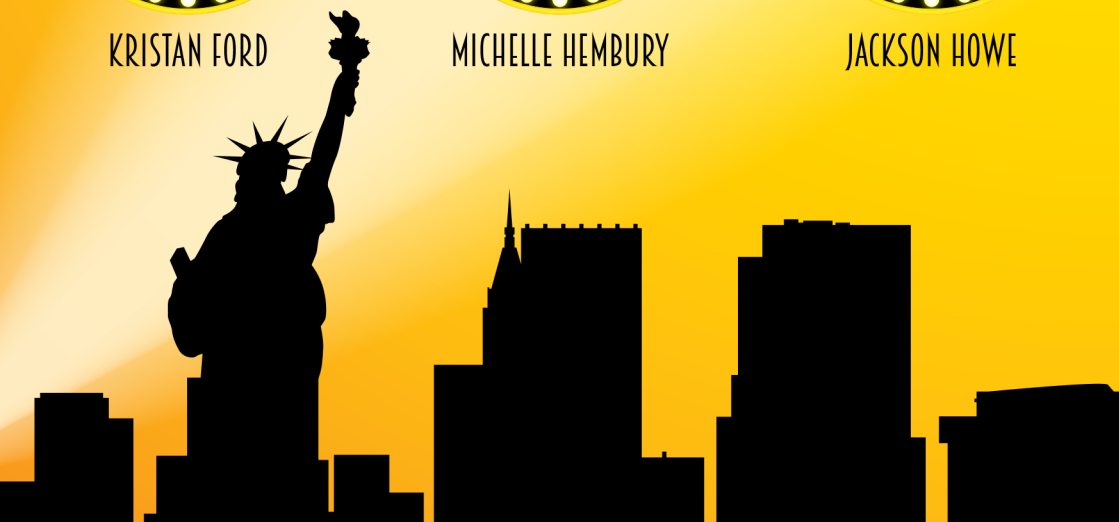
KRISTAN FORD



MICHELLE HEMBURY



JACKSON HOWE



# SPECIALTY DANCERS



NATALIE LENNOX



SIMON LYELL



BEK SWAIN



KYLARA SWAIN



OLIANA TOIA



REINDERT TOIA



# ENSEMBLE



KYLE FENWICK



CHRIS FOX



EMILY GINNIVAN



MALCOLM HUME



AERLYN JAMES



NADIA VANEK



TRISTAN VANYAI



VANESSA WAINWRIGHT

## BOOTH SINGERS

JULIE EISENTRAGER

STEPHEN DANIELS



# DIRECTOR GABRIELLA FLOWERS Q&A

## 1. What drew you to want to direct *The Producers*?

It has to be on any musical theatre director's bucket list! It's one of the top musical comedies ever written and appeals to people in the industry, avid theatre goers and those who've never seen a show.

## 2. Did the movies influence your direction and vision for this production?

I had watched the movie musical some years ago and I was of course aware of the style of Mel Brooks' work, but it was quite the opposite. When working on any well-established production, I want to physically remove myself from any previous takes on the show, particularly during my initial process, so as to not blur my vision for the project. I love research, it informs a huge part of my preparation as a director, and there was such a wealth of external information I could draw on.

## 3. *The Producers* won 12 Tony Awards and 10 drama Desk Awards. What do you think about Mel Brooks as a producer and writer?

Michael Mayer, a director whose work I hugely admire, said that everyone remembers the score of a musical, but a musical only succeeds when the book is strong. Mel Brooks nailed it right on the head by creating a winning combination of all the right ingredients: catchy songs, crass dialogue, clever comedy, climaxes, choreography ("What alliteration!") and many a plot twist - what's not to love!?

## 4. Audience response to Brooks' brand of satire or humour varies widely. Any comment?

I think he was a man ahead of his time. Originally panned by some critics as too offensive and shocking, Mel Brooks was groundbreaking in his comedy. His style was definitely a precursor to some of the most successful musicals today like *The Book of Mormon* and *Avenue Q* with their raucous, no-holds-barred comedy. He himself says that it's almost so offensive, it's not offensive. It takes a skilled writer to be able to dance a bawdy, merry jig along that line of entertainment and satire to have an audience groaning one minute, then cackling with riotous laughter the next.

## 5. To what do you personally attribute the success of *The Producers*?

My favourite shows have always been the kind of work that surprises me. I love shows that are unpredictable and unencumbered by convention. It's so wonderful for an audience to think they know what will happen with a piece like *The Producers* and be delightfully surprised. It's a show that zigs and zags while being endlessly entertaining.

## 6. During this production was there any time you asked yourself "Where did we go right?"

I think even from the very first read through we knew we had something special - what a cast! A personal favourite of mine was a run through of the song, *Keep it Gay* and also getting the news that two very particular production pieces were confirmed for the Springtime for Hitler number - so fantastic, I won't give the surprise away!



# PRODUCTION CREDITS

**ARTISTIC DIRECTOR**  
**MUSICAL DIRECTOR**  
**CHOREOGRAPHER**  
**EXECUTIVE PRODUCER**  
**ASSISTANT DIRECTOR**  
**DANCE CAPTAIN**  
**REHEARSAL PIANISTS**  
**SET DESIGN**  
**SCENERY & SET CONSTRUCTION TEAM**

**PROPERTIES**

**LIGHTING DESIGN**  
**SOUND DESIGN**  
**TECHNICAL TEAM**

**STAGE MANAGER**  
**ASSISTANT STAGE MANAGER**  
**STAGE CREW**

**COSTUME DESIGN**  
**COSTUME CONSTRUCTION TEAM**

Gabriella Flowers  
Mark Beilby  
Hannah Crowther  
Johanna Toia  
Colleen Frith  
Natalie Lennox  
Mark Beilby, Ben Murray, Ben Tubb-Hearne  
Sherryl-Lee Secomb  
Glenn Anderson, Graham Colenutt, Sharyn Hall, Greg Heslewood, David Longton, Bryan Phillips, Shelley Quinn, Janet Raymond, Geoffrey Secomb, Sherryl-Lee Secomb, David Sowdon  
Annette Hoffman, Janet Jones, Callum Logan, Bryan Phillips, Shelley Quinn, Janet Raymond, Jacinta Prieditis, Johanna Toia  
Allan Nutley  
David Sowdon  
Jacque Clark, Gordon Hackwood, Barry Henzell, Ethan Houley, David Longton, Allan Nutley, Keith Nutley, Peter Rabe, James Secomb, David Sowdon, Jack Swain  
Jordan Dittmann  
Shelley Quinn  
Alan Bardsley, Natalie Collishaw, Jordan Dawson, Greg Heslewood, Callum Logan, Doug Mawson, Kirsty Morris, Nathan Ross  
Kim Heslewood and Team  
Evol Brown, Kristan Ford, Shirley Gray, Kim & Greg Heslewood, Linda Hammond, Jan Hennessy, Melissa James (plaster casts), Kaye Nutley, Gail Rant, Kylara Swain, Johanna Toia





## HAIR & WIG DESIGN

### HAIR & WIGS

### PROGRAMME TEAM

## PERFORMANCE PHOTOGRAPHY

### REHEARSAL PHOTOGRAPHY

### BOX OFFICE & MARKETING TEAM

## FRONT OF HOUSE TEAM

### ONLINE MARKETING / MEDIA

### MANAGEMENT

### WEBSITE / DATABASE MANAGEMENT

Lynne Swain

Ede's Salon - Kaye Nutley, Lynne Swain

Sharyn Hall, Barry Henzell, Janet Raymond, Alec Raymond, Tracey Rowland, Sherryl-Lee Secomb, Phil Winton

Christopher Thomas Photography

Sharyn Hall, Vanessa Wainwright

Kaye Nutley, Janet Raymond, Sharyn Hall, Sherryl-Lee Secomb, Dawn Draney

Elaine Rae, Erica Nutley, Savoyards Family & Friends

Sherryl-Lee Secomb, Jacque Clark, Grace Clarke

Damien Kee, Sherryl-Lee Secomb, Alice Nixon

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