

# ON THE TOWN

IN CONCERT



THE UNIVERSITY  
of ADELAIDE

ELDER CONSERVATORIUM MUSIC THEATRE  
AND ELDER CONSERVATORIUM SYMPHONY ORCHESTRA  
PRESENTS A CONCERT PRODUCTION OF

# ON THE TOWN

MUSIC BY **LEONARD BERNSTEIN**

BOOK AND LYRICS BY **BETTY COMDEN** AND **ADOLPH GREEN**

BASED ON A CONCEPT BY **JEROME ROBBINS**



DIRECTOR: **ERIN JAMES**

CONDUCTOR: **LUKE DOLLMAN**

ASSISTANT MUSIC DIRECTOR: **MARTIN CHENEY**

CHOREOGRAPHER: **JOSEPH SIMONS**

LIGHTING DESIGNER: **CHRIS SNAPE**

# A NOTE FROM THE DIRECTOR OF ELDER CONSERVATORIUM



Welcome to *On the Town*, the very first collaboration between our flourishing Music Theatre program and the Elder Conservatorium Symphony Orchestra. Under the inspired leadership of George Torbay, our Music Theatre program has become a national leader in less than five years. The Elder Conservatorium Symphony Orchestra (ECSO) has long been a flagship of our classical curriculum, training generations of Australian musicians, and is thriving under the baton of tonight's conductor, Dr Luke Dollman.

*ON THE TOWN* LENDS ITSELF IDEALLY TO SUCH A COLLABORATION. *COMDEN AND GREEN'S LIBRETTO* EVOKES A WORLD IN WHICH WOMEN HOLD ALL THE POWER, AND *BERNSTEIN'S SUMPTUOUS ORCHESTRAL SCORE* TRANSCENDS ACCOMPANIMENT TO BECOME A CENTRAL STORYTELLING FORCE.

Thanks to the outpouring of community generosity for our recent *Take a Seat* campaign, we are delighted to welcome you to our newly refurbished Elder Hall for this rare collaboration of two of our treasures, old and new. May there be many more!

**Anna Goldsworthy**

# FROM THE DIRECTOR



***“Unless there’s love, the world’s an empty place  
And every town’s a lonely town.”***

I have loved Leonard Bernstein’s music for more than 25 years, so developing this concert staging of *On the Town* with the graduating class of the Elder Conservatorium of Music’s Bachelor of Music Theatre, and listening to them sing this score, has been nothing short of a dream.

*On the Town* explores 24 hours in the heart of New York City, with a focus on youth, adventure and romance. The show itself - as a fully staged musical - is vibrant, exciting, romantic and full of vitality. Appropriately, so are the students I am fortunate enough to be working with on this production. Joyously, presenting the work in concert form has allowed us to explore the original text, comedy and heart of the work from a different perspective.

In 1944, when this show was first developed and produced on Broadway, the creative team (including composer, lyricists, set designer, producer, and choreographer) were all in their mid-twenties; a group of artists heeding the aphorism “write what you know” to tell a contemporary story about a world they inhabited daily. It was saucy, it was racy, it was a quirky love story to New York, capturing the spirit of the city through dance, music and text.

Set against the backdrop of the Second World War, *On the Town* follows three sailors on a wild, shore leave adventure in one “helluva town”. But at its core, it is much more than just a 24-hour romp. The text explores the women who inhabit New York City while a generation of men were at war. It explores the joys and challenges of finding meaning and connection in a world that is constantly changing. It’s about the challenges of transience, finding a new normal, shared human experiences and most of all it is about love, in all forms.

We are delivering this piece in concert by celebrating the majesty of its musical underpinnings and featuring the Elder Conservatorium Symphony Orchestra on stage at Elder Hall, under the baton of Luke Dollman. It’s a delight for actors to share a stage with musicians on any occasion, but this experience is luscious! To give this production another dimension, Joseph Simons has brought the musical material to life in movement with his delicate choreography.

There are no bells and whistle here - no flying witches, no revolving barricades - just people, relationships and a dedicated cast of students, ready to sing their hearts out and remind us to fill our lives with love, 24 hours at a time.

**Erin James**

# SYNOPSIS

The show opens at 6 a.m., at the Brooklyn navy yard as the day's consignment of sailors erupt from a troop ship, eager for their shore leave. Amongst them are three pals: Chip, who has an old guidebook supplied by his father to track down as many sights as possible; Ozzie, out to meet as many girls as he can; and Gabey, who seeks plain, old-fashioned romance.

In the subway, the friends see a subway worker put up a poster announcing Ivy Smith as 'Miss Turnstiles', the attractive young lady chosen to decorate the city's train stations for the month. Largely idealised, Ivy Smith is studying singing and ballet at Carnegie Hall, painting at the Museum of Modern Art, and is described as a champion sportswoman, home-loving but swingingly into the club scene. This is all too much for Gabey's romantic imagination, and he removes the poster in order to search for Ivy. Outraged at this 'vandalism', an old lady calls a cop, who will pursue the three throughout their day.

The trio agree to split up and use the clues on the poster to hunt for Ivy. Alone in the city jungle, the unsuspecting Chip finds himself driving with the recently fired NYC cabbie, Hildy, pursued by her boss and the police. Ozzie also gets waylaid when he visits, in error, the Museum of Natural History (he's supposed to be at the Museum of Modern Art) and is admired by female anthropologist Claire for his amazing resemblance to homo pithecanthropus. More trouble with the law ensues when Claire and Ozzie accidentally demolish an intricately constructed dinosaur skeleton before fleeing from the museum.

On his way to Carnegie Hall, Gabey discovers how, even in the city, one can still feel isolated. At Madam Dilly's studio in the Hall, Ivy is having her lessons, which she pays for by cooch dancing at Coney Island. While Madam Dilly steps out to replenish her Scotch, Gabey meets Ivy and arranges a date with her later at Times Square. On her return to the studio, Dilly warns Ivy that, in her experience, sex and perfecting one's art definitely do not mix.

At Claire's glitzy apartment, Claire and Ozzie are seriously flirtatious before Claire's mild mannered fiancé, Judge Pitkin W Bridgework appears. Meanwhile, at Hildy's place, things are heating up with Chip, despite the interruptions from Hildy's roommate, Lucy Schmeeler.

Gabey hopefully awaits Ivy in Times Square, but a reluctant Ivy has been advised by Madame Dilly to earn her keep at Coney Island. Instead of Ivy, Gabey's friends meet him, with their girls on their arms.

The gang attempt to cheer up Gabey at three different night-clubs; Diamond Eddie's, the Congacabana and the Slam-Bang. At the first club, a dance routine on stage and a lounge singer's vocal act don't help Gabey's mood with their negative lyrics. At the next club, the friends try to counteract the effect of the equally dreary entertainment by reminding Gabey that he can rely on them. Claire's fiancé Pitkin meets the group at each club and dutifully pays the bill, albeit with some confusion.

Finally, prior to returning to the ship, they all head for Coney Island on the subway, still in search of the elusive Ivy Smith. On the way, in melancholy mood, the friends regret how the 24 hours have flown by.

At Coney Island, Gabey is startled to discover Ivy performing a bump 'n' grind, but delighted to have found her, nonetheless. The gang of six are now complete, but are suddenly apprehended by a policeman, who has been pursuing them all day, as well as Pitkin W. Bridgework and Lucy Schmeeler. In the early morning, the three sailors return to the navy yard and are surprised by their girls for a final farewell. As they walk up the gangplank, a new consignment of sailors rush out for shore leave.





# SCENES AND MUSICAL NUMBERS

**TIME:** 1944 - Wartime

**PLACE:** New York City

## OVERTURE

### THE BROOKLYN NAVY YARD

New York, New York ..... Ozzie, Chip, Gabey

### A SUBWAY TRAIN IN MOTION

#### A NEW YORK STREET

Gabey's Coming ..... Ozzie, Chip, Gabey, Female Ensemble

#### PRESENTATION OF MISS TURNSTILES

Presentation of Miss Turnstiles ..... Announcers, Ivy Smith, Ensemble

#### A TAXI CAB

Come Up to My Place ..... Hildy, Chip

#### THE MUSEUM OF NATURAL HISTORY

Carried Away ..... Claire, Ozzie

#### A NEW YORK CITY STREET

Lonely Town ..... Gabey, Ensemble

#### A CORRIDOR AND STUDIO IN CARNEGIE HALL

Carnegie Hall Pavane ..... Ivy, Madame Dilly, Ensemble

#### CLAIRE'S APARTMENT

I Understand ..... Pitkin

Carried Away Reprise ..... Claire, Ozzie

#### HILDY'S APARTMENT

I Can Cook Too ..... Hildy

#### TIMES SQUARE

Lucky to Be Me ..... Gabey, Company

#### DIAMOND EDDIE'S CLUB

So Long, Baby ..... Diamond Eddie's Girls

I Wish I Was Dead ..... Diana Dream

#### THE CONGACABANA

I Wish I Was Dead ..... Dolores Dolores

Ya Got Me ..... Hildy, Claire, Ozzie, Chip

#### THE SLAM BANG CLUB

I Understand ..... Pitkin, Lucy

#### ORCHESTRAL FEATURE

Pas de Deux ..... Elder Conservatorium Symphony Orchestra

#### A SUBWAY TRAIN IN MOTION

Some Other Time ..... Claire, Hildy, Ozzie, Chip

#### THE REAL CONEY ISLAND

The Real Coney Island ..... Rajah Bimmy

#### THE BROOKLYN NAVY YARD

New York, New York Reprise ..... Full Company



# CAST

Gabey .....	<b>Matt Geaney</b>
Ozzie .....	<b>Raymond Cullen</b>
Chip .....	<b>Max Walburn</b>
Ivy Smith .....	<b>Phoebe Surman</b>
Claire de Loone .....	<b>Angélique Diko</b>
Hildy Esterhazy .....	<b>Millicent Sarre</b>
Judge Pitkin W. Bridgework .....	<b>Mat Monti</b>
Madame Maude P. Dilly .....	<b>Sophie Tzioumis</b>
Lucy Schmeeler .....	<b>Cedar-Rose Russell</b>
Diana Dream .....	<b>Gracie Rowland</b>
Dolores Dolores .....	<b>Taylah Johns</b>
Rajah Bimmy .....	<b>Dhuruva Padmanabhan</b>
Turnstiles Announcers .....	<b>Byron Fletcher</b>
	<b>Cooper Everett</b>

## **Sailors and Citizens of New York**

Carolyn Crisp, Lilli De Nardi, Cooper Everett, Declan Feldhusen, Byron Fletcher, Kieran Humphreys, Michele Kelsey, Chloe Marlow, Dhuruva Padmanabhan, Declan Ryan, Josie Stanger-Jones

## **Covers**

*Covers never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.*

Gabey .....	<b>Mat Monti</b>
Ozzie .....	<b>Cooper Everett</b>
Chip .....	<b>Declan Ryan</b>
Ivy Smith .....	<b>Carolyn Crisp</b>
Claire de Loone .....	<b>Lilli De Nardi</b>
Hildy Esterhazy .....	<b>Sophie Tzioumis</b>
Judge Pitkin .....	<b>Declan Feldhusen</b>
Madame Maude P. Dilly .....	<b>Michele Kelsey</b>
Lucy Schmeeler .....	<b>Chloe Marlow</b>
Diana Dream .....	<b>Josie Stanger-Jones</b>
Dolores Dolores .....	<b>Carolyn Crisp</b>



# ORCHESTRA

Conductor ..... **Luke Dollman**  
Assistant Music Director ..... **Martin Cheney**  
Orchestra Manager ..... **BJ O'Donovan**

## **Violin**

Tahlia Williams  
Ebony Bedford  
Oscar Lo  
Thomas Cheung  
Ludwig Tsoi  
Javier Goh  
Elinor Warwick  
Sophie Szabo  
Alisa Gideon-Takesawa  
Mei Chi Wong  
Emily Crocker  
Riki Goble  
Josh Gomez  
Dorothy Nguyen  
Hannah Gomez  
Sofia Tortorelli  
James Logan

## **Viola**

Bridget McCullough  
Tim Tran  
Nicola Petrou

## **Cello**

Clara Grant  
Alison Marton  
Shu Yin Goh  
Elina Tanase  
Rafael Velasco  
Ella Jozinovich  
Angela Nguyen

## **Double Bass**

Greg Perkins  
Allan McBean

## **Piccolo**

Lauren Borg

## **Flute**

Gemma Vice

## **Oboe**

Neal Perkins  
Patrick Moorhouse

## **Cor Anglais**

Jade Elsdon  
Maria Lin

## **Clarinet**

Daniel Hurst  
Hannah Bampton  
Wytse Grensemer  
William Branson

## **French Horn**

Liam McBride  
Abigail Sutherland

## **Trumpet**

Ben Wohlfeil  
Henry Bradley  
William Madden

## **Trombone**

Jonathan Mitchell  
William Barrett  
William Morley

## **Percussion**

Cameron Ediston  
Noah Miller

## **Piano**

Martin Cheney





# PRODUCTION

Executive Producer .....	<b>George Torbay</b>
Production Manager .....	<b>Peter Johns</b>
Director .....	<b>Erin James</b>
Conductor .....	<b>Luke Dollman</b>
Assistant Music Director .....	<b>Martin Cheney</b>
Choreographer .....	<b>Joseph Simons</b>
Lighting Designer .....	<b>Christopher Snape</b>
Stage Manager .....	<b>Peter Johns</b>
Assistant Stage Managers .....	<b>Erica Jones &amp; Sophie Volp</b>
<b>Mosaic Audio Visual Pty Ltd</b> .....	<b>Craig Williams (Director)</b>
Production Coordinator .....	<b>Brad Sax</b>
Audio Operation .....	<b>Cambell Lawrence</b>
Radio Mic Technician .....	<b>Jess Delbridge &amp; Laura Williams (trainee)</b>
Follow Spots .....	<b>Charlie Ryan-Kane &amp; Ayden Martin</b>
Front Of House Manager .....	<b>Cathy Clark</b>
Poster Design .....	<b>Richards Rose</b>
Photography .....	<b>Gregory Balcombe</b>

## STUDENT PRODUCTION ROLES

Assistant to the Production Manager .....	<b>Kieran Humphreys</b>
Dance Captain .....	<b>Josie Stanger-Jones</b>
Costumes .....	<b>Sophie Tzioumis (leader)</b> <b>Kieran Humphreys (assistant)</b> <b>Declan Feldhusen, Millicent Sarre, Taylah Johns</b>
Hair and Make Up .....	<b>Carolyn Crisp (leader)</b> <b>Gracie Rowland (assistant)</b>
Properties .....	<b>Phoebe Surman (leader)</b> <b>Michele Kelsey (assistant)</b> <b>Declan Ryan, Lilli De Nardi</b>
Stage Management .....	<b>Raymond Cullen (leader)</b> <b>Chloe Marlow (assistant)</b> <b>Matt Geaney</b>
Prompt .....	<b>Angélique Diko, Cedar-Rosie Russell</b>
Marketing .....	<b>Dhuruva Padmanabham (leader)</b> <b>Max Walburn (assistant)</b> <b>Byron Fletcher, Cooper Everett, Mat Monti</b>

## WITH THANKS TO:

State Theatre Company of South Australia, Northern Light Theatre Company, Martin Victory, Hubba Hubba Hummus, Gregory Balcombe, Bethany Ottaway, Eleanor Danenberg



# CREATIVES



## ERIN JAMES — DIRECTOR

A graduate of the Western Australian Academy of Performing Arts (Music Theatre), Erin's professional career began as a performer in some of Australia's most popular musicals including Opera Australia's productions of *My Fair Lady*, *South Pacific*, *The King and I*, as well as various Australian and international tours of *CATS*, *Fiddler on The Roof*, *Blood Brothers* and *Love Never Dies*, among others. Her work in the arts extends to film and television, and Erin was fortunate enough to receive AACTA Award and Film Critics Circle of Australia Award nominations for her role in the feature film *The Little Death* (2014).

After working as a dance captain, swing and assistant director for the last decade, her professional directorial debut came in 2018 with *She Loves Me* at Hayes Theatre Co, which received Sydney Theatre Awards and Broadway World Award nominations. She was promoted to Staging Supervisor for Julie Andrew's production of *My Fair Lady* (Opera Australia), Assistant Director for *Vernon God Little* (2014) and *Stalking The Bogeyman* (2018) and the Resident Director of *MOON* - a choral theatrical work presented by The Australian Voices (2013). She directed the CONDA Award winning production of *Mamma Mia! 2019* and The Very Popular Theatre Company's *CHESS in Concert*, starring Silvie Paladino and David Harris, in 2021.

She has directed three of Elder Conservatorium Music Theatre's major productions including *Les Misérables* (2022), *Cabaret* (2021), and *Showcase: Our Time* (2021).

Most recently, Erin was the Resident Director for the Australian tour of *Phantom of the Opera* (Opera Australia), and she is honoured to once again be working with Elder Conservatorium again in 2023 for *On the Town*.

# CREATIVES



## LUKE DOLLMAN – CONDUCTOR

Luke Dollman began his musical life as a violinist, performing professionally with orchestras on both modern and baroque violin. After deciding to focus on conducting, he furthered his studies at the renowned Sibelius Academy in Helsinki gaining a Masters of Music, as well as studying at the Aspen Music Festival. Luke was also a participant in the inaugural Allianz Conductors Academy in 2004, studying with Kurt Masur and working with the London Philharmonic in the process. A recipient of the Bernard Haitink Scholarship, Luke held the position of Assistant Conductor at the Netherlands Radio Philharmonic from 2001 until 2003, performing regularly around Holland.

In 2005 Luke Dollman made his UK debut with the BBC National Orchestra of Wales and has since returned to them many times for concerts and recordings. Further debuts around Europe quickly followed leading to work with orchestras such as the Monte Carlo Philharmonic, Nordwestdeutsche Philharmonie, Royal Scottish National Orchestra, Helsinki Philharmonic, Oulu Symphony, Lausanne Sinfonietta, Pori Sinfonietta, Het Brabants Orkest, Holland Symfonia, Belgian National Orchestra, Orchestra of the Welsh National Opera, Malaysian Philharmonic, Helsingborg Symphony, Gävle Symphony, Odense Symphony, New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony and all of Australia's professional orchestras.

Having earlier worked as an assistant conductor at the Netherlands Opera, in 2004 Luke Dollman made his opera debut at Opera Australia (Mozart's *Le Nozze di Figaro*) and was immediately invited to return to conduct *Die Zauberflöte*. In 2005 he made his Finnish National Opera debut with Puccini's *Manon Lescaut* to great acclaim and has since returned regularly to conduct works such as *La Rondine*, *Rigoletto*, *The Taming of the Shrew* and most recently the world premiere of Lera Auerbach's *Cinderella*. 2011 saw Luke make his debut with the State Opera of South Australia conducting Bizet's *Pearlfishers*. In recent years he has returned to conduct *The Magic Flute*, *Don Pasquale*, and *Dido and Aeneas* for the company. In 2018 Luke released his first CD on the Decca label, with soprano Greta Bradman and the Adelaide Symphony Orchestra.

Luke has guest conducted regularly at leading schools such as the Guildhall School of Music, Royal Conservatorium of The Hague, Sydney Conservatorium of Music, Yong Siew Toh Conservatory, and the Sibelius Academy in Helsinki. He is also a recognised authority in the field of conductor training, and has taught at the Sibelius Academy, Royal Scottish Academy of Music and Drama, University of Adelaide, and for the masterclasses of Symphony Services International and is currently Senior Lecturer in Conducting and Deputy Director at the Elder Conservatorium of Music, University of Adelaide.

# CREATIVES



## JOSEPH SIMONS — CHOREOGRAPHER

Joseph is a director and choreographer working in music theatre, contemporary dance, opera, theatre and ballet.

After graduating from Western Australian Academy of Performing Arts (WAAPA), Joseph was awarded 2009 Outstanding Emerging Artist at Australian Dance Awards and nominated for a Green Room Award for Best Male Dancer.

As a performer, he has toured throughout USA, Asia, UK and Australia with companies including West Australian Ballet (*Pinocchio – title role*), Chunky Move (*Connected, I Like This*), Lucy Guerin Inc. (*Structure and Sadness, Untrained*), Queensland Ballet (*Little Red*), Force Majeure (*I Will Have Beautiful People At My Funeral Too*), Jack Productions and The Australian Ballet (*El Amour Brujo*). He has performed with The Production Company (*Nice Work If You Can Get It*), Opera Australia (*The Ring Cycle, King Roger*), Victorian Opera (*Julius Caesar*) and developed work at Australian Dance Theatre (*Proximity*) and DV8 Physical Theatre, London (*John*). As an actor, Joseph played Tom in the original London cast of *Spider Love* by Mick Goldstein and created the role of Malcom in the world premiere cast of *The Death Of Kings* by Colette F Keen.

His choreography has been performed by West Australian Ballet (*Man Alive*), Footlight Productions (*Miss Saigon*), The Seven Sopranos (*Popcorn*), Queensland University of Technology (*Skank: A Tragic Love Story*), Western Australian Academy of Performing Arts (*Self Destruct*) and Flying Fruit Fly Circus (*Storm*) as well as music videos for Elisha Bones' Guts and Hounds Homebound's Sandy. Joseph was the recipient of the 2013 Tanya Liedtke Fellowship - awarded to one Australian choreographer every two years.

Following his residency at the International Choreographic Laboratory in Frankfurt, Joseph created his solo work *First Things First*, premiering in the Robert Helpmann Theatre at the Margot Fonteyn Academy in New York. His next play, *100 Years Of The History Of Dance As Told By One Man In 60 Minutes With An Energetic Group Finale*, was written during a development at Roundabout Theatre, New York, before touring extensively.

From 2015 Joseph has been a contributing creative with Queensland Conservatorium, Griffith University on shows including *Carousel, Little Women, Company, The Wedding Singer, Legally Blonde, Personals, It's Only Life*, and *Elegies*.

Joseph directed and choreographed the sold out and extended production of *The Producers* in Brisbane, Queensland. He was the Artistic Director of Altitude Theatre before becoming a full-time lecturer in Music Theatre at Elder Conservatorium, University of Adelaide.

# CREATIVES



## MARTIN CHENEY — ASSISTANT MUSIC DIRECTOR

Martin is a music theatre lecturer, répétiteur, music director, pit orchestra pianist, composer and writer with over 50 professional, amateur and educational production credits. He graduated from the Elder Conservatorium with First Class Honours in Music Education (Most Outstanding Graduate, 2009) and is awaiting the examination of his PhD in Composition. After 11 years working as a secondary school music teacher at Concordia College, he was presented with an AHOMINGS Significant Contribution to the Profession Award. Martin is the Founder/Director of Lydian Productions and joined the ECMT teaching staff in 2020.

Martin has performed with Il Divo, John Bucchino, Marina Prior and John Foreman, as well as playing keyboard for the Australian productions of *The Wizard of Oz*, *Mamma Mia!*, *Aladdin*, *Chess* and *9 to 5*. He was the Adelaide audition pianist for GWB Entertainment's *An American in Paris* and has worked as a pianist for the State Opera Company of South Australia.

As Director of Lydian Productions, Martin produced and musically directed the SA Premiere of Andrew Lippa's *john & jen* (dir. Karen Sheldon, 2016), co-produced *Godspell* (dir. Karen Sheldon, 2018) with Peter Johns' Irregular Productions, and developed a new music theatre song cycle, *Bitter. Sweet.* (2019). As music director, he has conducted a wide range of shows including *She Loves Me*, *Guys & Dolls*, *Bring It On: The Musical*, *Chitty Chitty Bang Bang*, *In the Heights* and the Australian Premiere of *Judge Jackie: Disorder in the Court*. For ECMT, he musically directed the 2022 graduation production of *Legally Blonde: the Musical*, directed by Broadway original cast member, Nikki Snelson.

Outside the world of music theatre, Martin is a composer, primarily of wind orchestra, choral and chamber music. He co-founded the Adelaide Wind Orchestra in 2012 which has attracted high-profile guest artists including internationally renowned conductor Dr John Lynch. AWO has performed and recorded a number of Martin's pieces, including their World Premiere of *Tangent: symphony for wind orchestra* in 2021 and 2022. He is represented in Australia by Matt Klohs Music and internationally by Murphy Music Press, LLC. Martin is also a published Arts writer and critic who writes for his own website, Sharp Four Reviews, has by-lines at the Australian online film magazine FilmInk, and began writing for CutCommon last year.

# CAST



## CAROLYN CRISP (she/her)

Ensemble / Ivy Smith (cover) / Dolores Dolores (cover)

In 2022, Carolyn performed in Elder Conservatorium Music Theatre's (ECMT) production of *The 25th Annual Putnam County Spelling Bee* (dir. Joseph Simons) as Mrs Ostrovsky and worked as dance captain. In 2021, she appeared in the student ensemble of *Chess: The Musical* (Storey Board Entertainment) as well as ECMT Songs and Scenes: *Death Divorce and Other Happy Endings* (dir. George Torbay). In 2020, Carolyn performed with the WAAPA Classical Voice Department in *Orpheus in the Underworld* (dir. Nicole Stinton) as a featured dancer.

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## RAYMOND CULLEN (he/him)

Ozzie

Raymond has enjoyed portraying the role of Ozzie, especially in this unique performance setting. Last year he performed as Chip in *The 25th Annual Putnam County Spelling Bee* (ECMT, Adelaide University), and is looking forward to playing the role of Beadle Bamford later this year in *Sweeney Todd*. While he has a passion for being on stage he is also fascinated with the behind-the-scenes teams and hopes to one day teach and direct productions himself on completion of his Bachelor of Music Theatre degree at Adelaide University.

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## LILLI DE NARDI (she/her)

Ensemble / Claire de Loone (cover)

Lilli completed a Diploma of Music Theatre at the Western Australian Academy of Performing Arts before moving to the Elder Conservatorium of Music to continue her studies. She has performed in professional productions including Annie in *Annie the Musical* (Gordon Frost Organisation, dir. Karen Johnson Mortimer); a chorister in *Chess the Musical* (Storeyboard Entertainment, dir. Tyran Parke); and premiered the role of Lucy in *Kiss, a Perth Fringe World Musical* (Western Sky Productions, dir. Joshua James Webb). Lilli also performed as a select member of the Qantas Choir at the *G'day USA Gala* in Los Angeles and with Hugh Jackman in his *Broadway to Oz* tour.



# CAST

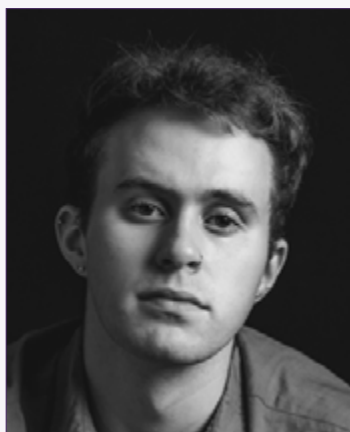


## ANGÉLIQUE DIKO (she/her)

Claire de Loone

Born and raised in Adelaide, Angélique made her professional debut in *La Bohème* (State Opera South Australia, dir. Gale Edwards) at the age of 10. She also featured in *Ode To Nonsense* (Slingsby Productions, dir. Andy Packer) and *Amahl & The Night Visitors* (dir. Emma Knights and Karen Lettice). Most recently, she played the role of Olive Ostrovsky in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons), was a Featured Artist in *Death, Divorce, and other Happy Endings* (ECMT, dir. George Torbay) and a Chorister in *Chess: The Musical* (StoreyBoard Entertainment, dir. Tyran Parke).

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## COOPER EVERETT (he/him)

Turnstiles Announcer / Ensemble / Ozzie (cover)

Cooper is an Adelaide-based performer well-versed in music theatre, theatre, film, and cabaret. Cooper recently performed as Carl Dad/Leaf Cover in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons), Chorister in *Chess: The Musical* (StoreyBoard Productions, dir. Tyran Parke), and was a Featured Performer in *Death, Divorce, And Other Happy Endings* (ECMT, dir. George Torbay). Prior to starting at ECMT, Cooper appeared in workshops and readings with the State Theatre Company of South Australia and Brink Productions.

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## DECLAN FELDHUSEN (he/him)

Ensemble / Judge Pitkin (cover)

Originally from Canberra, Declan moved to Perth in 2020 to study at the Western Australian Academy of Performing Arts, where he graduated with a Diploma of Music Theatre. Last year he played Vice Principal Panch in the ECMT 2nd year production of *The 25th Annual Putnam County Spelling Bee* (dir. Joe Simons). He will also be playing Anthony Hope in ECMT's upcoming production of *Sweeney Todd* (dir. James Millar) this June.

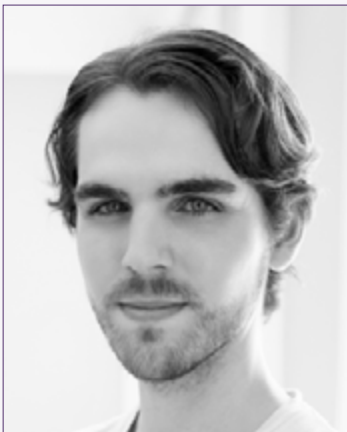
# CAST



## BYRON FLETCHER (he/him)

**Turnstiles Announcer / Ensemble**

Originally from the Hunter Valley in NSW, Byron has performed in both professional and amateur productions including *Shrek the Musical JR*, *Evita*, and *Les Misérables*. Byron has also performed in the US in workshops for *Nice Work If You Can Get It* and *My Fair Lady*. Byron recently played Vice Principal Panch in the ECMT production of *The 25th Annual Putnam County Spelling Bee*.



## MATTHEW GEANEY (he/him)

**Gabey**

Matthew began performing in Brisbane's local theatre scene as Marius Pontmercy in *Les Misérables* (Savoyards, dir. Robbie Parkin), and Harry in *Kinky Boots* (Phoenix Ensemble, dir. Sherryl-Lee Secomb). He was trained in the Queensland Theatre Youth Ensemble, playing Laertes in *The One the River Didn't Keep* (Queensland Theatre, dir. Chris Beckey) and *Love and Information* (QT, dir. Travis Dowling). Most recently, Matthew was William Barfee in ECMT's *The 25th Annual Putnam County Spelling Bee* (dir. Joseph Simons)



## KIERAN HUMPHREYS (he/him)

**Ensemble**

Kieran hails from Brisbane and in 2020 completed his Certificate III in Dance at the Queensland College of Dance. Since moving to Adelaide, he has performed as a featured singer and ukulelist in *Death Divorce and Other Happy Endings* (ECMT, dir. George Torbay) and most recently played the role of Leaf Coneybear in ECMT's production of *The 25th Annual Putnam County Spelling Bee* (dir. Joseph Simons).

# CAST



## **TAYLAH JOHNS** (she/her)

**Dolores Dolores**

Taylah grew up in Brisbane and moved to Adelaide in 2021 to begin a Bachelor of Music Theatre at the Elder Conservatorium. Prior to ECMT, she has trained in Music Theatre for 10 years with Fame Theatre Company (dir. Nicole Wheeler) and singing tutelage under the guidance of Dale Cox and Stephanie Taylor. Last year, she performed in ECMT's *The 25th Annual Putnam County Spelling Bee* as Marcy Park (dir. Joseph Simons).

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## **MICHELE KELSEY** (she/her)

**Ensemble / Madame Maude P. Dilly (cover)**

Now in her third year studying Music Theatre at the Elder Conservatorium of Music, Michele was understudy for the role of Rona Lisa Peretti and performed multiple character roles in the ensemble of the second-year production of *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons). Michele performed key solo moments during the first year *Songs and Scenes* (ECMT, dir. George Torbay) including Guido's Mother from *Nine*. She also performed during the Adelaide Cabaret Festival 2021 at Trevor Jones Piano Bar. Michele has participated in roles in community theatre including Nellie Forbush in *South Pacific* and Joanne in *Company* (South Coast Choral and Arts Society). Prior to her career in Physiotherapy, Michele performed in live bands and a cappella groups in South Australia.

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## **CHLOE MARLOW** (she/her)

**Ensemble / Lucy Schmeeler (cover)**

Chloe's career began at aged 10. Credits including the Annie understudy, *Annie* (Gordon Frost Organisation, dir. Karen Johnson-Mortimer); Jemima, *Chitty Chitty Bang Bang* (TML Enterprises, dir. Rodger Hodgman); Logainne Schwartzandgrubenierre, *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons); a solo semi-finalist, *Australia's Got Talent* (Fremantle Media); and the Australian ambassador for the inaugural *Wunderkidz* Convention in Argentina (Piggyback Productions). She is from Perth WA, where in 2020 she graduated with a Diploma in Musical theatre from Western Australian Academy of Performing Arts.

# CAST



## **MAT MONTI** (they/them)

**Judge Pitkin W. Bridgework / Gabey (cover)**

Mat Monti is a proudly pansexual, non-binary artist with a passion for theatre and activism. With training in musical theatre, cabaret, comedy and jazz, Monti is a performer with a diverse skill set; having performed in the Adelaide Cabaret Festival, Fringe Festival, and was part of the Australian Premiere of *Considering Matthew Shepard* as part of Feast Festival in 2019. Monti is taking every opportunity thrown their way at the Elder Conservatorium.



## **DHURUVA PADMANABHAN** (he/him)

**Rajah Bimmy / Ensemble**

Dhuruva has been performing since the age of five in Chennai, India. At 18, he came to Australia to study an Advanced Diploma of Music Theatre and Commercial Dance at ADPI and QCD Brisbane. While there, he performed in the NRL Magic Rounds 2019, and the ensemble of *The Producers* by Altitude Theatre (dir. Joseph Simons). Since moving to Adelaide, he has worked with Ding Productions in corporate shows and danced for the BBL Adelaide Strikers. In 2022 he danced in *Men Who Dance* (MightyGood Productions, dir. Malcom Harslett) and performed with Matt Gilbertson (aka Accordion Hans) for the Adelaide Fringe and other shows as one of his dancers.



## **GRACIE ROWLAND** (she/her)

**Diana Dream**

Gracie has lived in Sydney her whole life before moving to Adelaide in 2021 to train Music Theatre at the Elder Conservatorium of Music at University of Adelaide, where she will graduate with a Bachelor of Music Theatre in 2023. Gracie recently starred as Logainne Schwartzandgrubenierre in the recent production of *The 25th Annual Putnam County Spelling Bee* with Elder Conservatorium Music Theatre (dir. Joseph Simons). She had the fortune to study at Newtown High School of the Performing Arts and, in her time of study, played the role of Janet Vann De Graaff in *The Drowsy Chaperone*. She hopes you enjoy the ECMT production of *On the Town*.

# CAST



## **CEDAR-ROSIE RUSSELL** (she/they)

Lucy Schmeeler

Cedar-Rosie Russell attained a Diploma of Musical Theatre from the National Institute of Dramatic Art in 2020, before relocating to Adelaide to continue study at the Elder Conservatorium. Rosie is a resident artist of the *Finest Filth Variety Hour* (dir. Annie Schofield), also appearing in *Cabaret Life Drawing* (Adelaide Cabaret Festival, dir. Joel Allan), *Liars & Clowns* (Adelaide Fringe Festival, dir. Kyle Dolan) and *Scene Queens* (Nineteen Ten, dir. Letitia Stitch). She is currently in rehearsals to play Beggar Woman in the ECMT production of *Sweeney Todd* (dir. James Millar) this June.



## **DECLAN RYAN** (he/him)

Ensemble / Chip (cover)

Before studying at the Elder Conservatorium, Declan Ryan obtained a Diploma of Musical Theatre at the Queensland College of Dance in Brisbane. Declan's notable stage roles include: William Barfée in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons), Featured Performer in *Death, Divorce and Other Happy Endings* (ECMT, dir. George Torbay), Drowned Child in *Three Marys* (Opera Queensland, dir. Andrée Greenwell), backing vocalist for The Angels' tour *Symphony of Angels*, and Featured Performer in *Treading the Boards* (QCD, dir. Tim Hill).



## **MILLICENT SARRE** (she/her)

Hildy Esterhazy

Millicent Sarre (Mim) is a cabaret artist, singer-songwriter, vocal coach, and musical theatre performer, brought up and working on Kaurana Land. She has toured her original cabaret works Australia-wide; her debut cabaret show *Friendly Feminism* was a three-time award-winner at the Adelaide Fringe 2020, with her most recent work *Opinionated* winning 'Best Cabaret' weekly awards in 2022 and 2023. Previous musical theatre roles include Ivy in the Australian premiere of *Ivy + Bean: The Musical* (The Gemini Collective, dir. Sarah Williams) and Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons). Mim is passionate about fostering comprehensive consent culture in the rehearsal room and is grateful that such a strong culture has existed in the staging of *On The Town*.

# CAST



## **JOSIE STANGER-JONES** (she/her)

**Dance Captain / Ensemble / Diana Dream (cover)**

After growing up in Dubbo, Josie moved to Perth to study a Diploma of Music Theatre at WAAPA, where she was Assistant Choreographer for the mid-year Musical and a Featured Dancer in *Orpheus In The Underworld* (WAAPA Classical Voice Department, dir. Nicole Stinton). In 2021, she moved to Adelaide to continue her studies in musical theatre at Elder Conservatorium where she played Rona Lisa Peretti in the second year production of *The 25th Annual Putnam County Spelling Bee* (ECMT dir. Joseph Simons).

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## **PHOEBE SURMAN** (she/her)

**Ivy Smith**

Prior to *On The Town*, Phoebe Surman has performed as a featured dancer in *La Traviata* (State Opera South Australia, dir. Sarah Giles), as a dancer in *L'Hotel* (Adelaide Cabaret Festival, dir. Craig Illott) and as a singer in *Antithesis* (Adelaide Fringe, ECMTA). Most recently Phoebe has appeared as Marcy Park in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joe Simons). She is also a gymnast, acrobat and gymnastics coach who has competed and performed in numerous events both nationally and internationally.

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## **SOPHIE TZIOUMIS** (she/her)

**Madame Maude P. Dilly / Hildy Esterhazy (cover)**

Sophie grew up in Sydney and relocated to Adelaide in 2021 to study at the Elder Conservatorium. Recently, Sophie performed as Mitch Mahoney in Elder Conservatorium's production of *The 25th Annual Putnam County Spelling Bee*, as well as in StoreyBoard's *Chess: The Musical* (dir. Tyran Parke). She has also starred as Lola in *Damn Yankees* (Brent Street, dir. Lisa Callingham). Sophie holds a Diploma of Musical Theatre from Brent Street.



# CAST



## **MAX WALBURN** (he/him)

Chip

Prior to ECMT, Max completed a Diploma of Musical Theatre at NIDA. Last year, Max shared the role of Leaf Coneybear in *The 25th Annual Putnam County Spelling Bee* (ECMT, dir. Joseph Simons). He made his professional debut at the age of 11, playing Jeremy Potts in the Sydney season of *Chitty Chitty Bang Bang* (TML Enterprises, dir. Roger Hodgman). Other credits include: *La Cage aux Folles* (Showtune Productions, dir. Riley Spadaro), *La Traviata* (State Opera South Australia, dir. Sarah Giles), *L'Hôtel* (Adelaide Cabaret Festival, dir. Craig Illott) and *Snow White – Winter Family Musical* (Bonnie Lythgoe Productions, dir. Bonnie Lythgoe).

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THERE'S A HOLE IN THE WORLD LIKE A GREAT BLACK PIT  
AND THE VERMIN OF THE WORLD INHABIT IT  
AND ITS MORALS AREN'T WORTH  
WHAT A PIG COULD SPIT  
AND IT GOES BY THE NAME OF LONDON

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