

FIVOLI

A DANCE MUSICAL BY GRAEME MURPHY

THE AUSTRALIAN BALLET AND SYDNEY DANCE COMPANY

2001 NATIONAL TOUR

Melbourne • Adelaide • Sydney • Brisbane • Canberra

THE AUSTRALIAN BALLET AND SYDNEY DANCE COMPANY PRESENT

TIVOLI

A DANCE MUSICAL BY GRAEME MURPHY

2001 NATIONAL TOUR

MELBOURNE & ADELAIDE & SYDNEY & BRISBANE & CANBERRA

State Theatre
Victorian Arts Centre
18-30 May

Festival Theatre
Adelaide Festival Centre
5-9 June

Capitol Theatre
Sydney
15-27 June

Lyric Theatre
Brisbane
3-7 July

Canberra Theatre
Canberra
12-15 July

Choreography & Concept > GRAEME MURPHY || *with Creative Associate* > JANET VERNON
Scenario > GRAEME MURPHY & KRISTIAN FREDRIKSON || *Composer* > GRAEME KOEHNE
Set Design > BRIAN THOMSON || *Costume Design* > KRISTIAN FREDRIKSON || *Lighting Design* > DAMIEN COOPER
Musical Supervisor > MAX LAMBERT || *Musical Director* > MICHAEL TYACK
Original Songs and Lyrics > GRAEME KOEHNE, MAX LAMBERT, LINDA NAGLE
Dialogue > LINDA NAGLE, PAUL CHUBB || *Sound Design* > ADAM IUSTON || *Research* > FRANK VAN STRATEN
Rehearsal Directors > BRETT MORGAN, SYDNEY DANCE COMPANY
DANILO RADOJEVIC, THE AUSTRALIAN BALLET

THE AUSTRALIAN BALLET

Adrian Burnett, Craig Cathcart, Rachel Dougherty, Lucinda Dunn, Madeleine Eastoe, Timothy Farrar, Kristie-Ann Ferguson, Joshua Horner, Danielle Hunt, Gennadi Koutchin, Sarah McCarthy, Sakis Michelis, Renee Moon, Felicia Palanca, Rachael Read, Katie Ripley, Leanne Stojmenov, Simon Vaughan, Camilla Vergotis, Steven Woodgate

SYDNEY DANCE COMPANY

Katherine Arnold-Lindley, Wakako Asano, Andrea Briody, Josef Brown, Tracey Carrodus, Bradley Chatfield, Chylie Cooper, Katherine Griffiths, Gavin Mitford, Carl Plaisted, Simone Sault, Christopher Sheriff, Matthew Shilling, Simon Turner, Xue-Jun Wang and Nobuo Fujino, for the Tivoli National Tour.

with GUEST ARTISTS

Linda Nagle, Michael Cormick, Harry Haythorne, Tim Tyler

and the 10-PIECE TIVOLI BAND

Michael Tyack > Piano || Duncan Salton > Piano and Piano Accordion || Philip Rex > Acoustic Bass and Tuba
John Barret > Clarinet, Alto Saxophone, Flute || Dean Cooper > Drums
George Brodbeck > Tivoli Band Arranger || Peter Mapleson > Tivoli Band Copyist

the ORCHESTRAL SCORE

was recorded by the Australian Opera and Ballet Orchestra; Acting Concertmaster Bogdan Bobocca || Conducted by Mark Summerbell || The music of *Tivoli* by Graeme Koehne is given by permission of Boosey & Hawkes Pty Ltd

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Rue de Paris
Daddy and Baby Doll
Mademoiselle Mignon et Les Chevaliers
I Lov' It
The Hot-Pink Glove
Gloom and Glitz



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ACT II



Fashion in the Foyer
Tango del Fuego
Transformation Tango
Professor Winston P. Smythe
The Zoubriski Twins
Grace and Beauty in Contortion
The Colossal Spartacus Brothers
Brown Slouch Hat
Victory Rag
American Dream
Swan Silver



ARTISTIC NOTES



ARTISTIC DIRECTOR, THE AUSTRALIAN BALLET

ROSS STRETTON

Collaborations are the key to new creativity. By working with artists from other companies and other art forms, we can see new possibilities and new solutions to artists' ever-present problems. Over the last few years, The Australian Ballet has collaborated with Stephen Page and the indigenous Bangarra Dance Theatre in *Rites* and with the Australian Chamber Orchestra in *Apollo*, resulting in expanded horizons for everyone involved. In 1901, Australia's Federation could be seen as a form of collaboration, uniting previously unrelated states in a common future. In 2001, The Australian Ballet celebrates our Federation Centenary with a series of new collaborations, beginning with *Tivoli* and followed by our collaboration with the State Opera of South Australia in *Carmina Burana* and *Requiem*. Choreographer Graeme Murphy has a long association with The Australian Ballet. He was trained at The Australian Ballet School, danced with the company and created several ballets for our repertoire. From his first workshop creation, *Ecco Le Diavole*, he has been original, adventurous and slightly subversive, adept at putting enough sand in the oyster to produce a pearl. Our dancers have revelled in Graeme's creative process, the interaction with the dancers of Sydney Dance Company and the opportunity to hear and see so many vaudeville artists relive our theatrical history. At the same time, I believe our dancers have brought their own strengths to this multi-faceted work, and helped to create much-needed links across the world of the performing arts. Classical dancers are frequently reminded of their great heritage, illuminated by the talents of Taglioni, Fokine, Nijinsky, Diaghilev and many who followed. *Tivoli* reminds us of another heritage, the growth of an Australian theatrical tradition. If the Tivoli had not created the theatre-going habit in Australians, the performing arts could not have flourished as they have. We owe the Tivoli a debt, and The Australian Ballet is proud to be part of this tribute. Artistic collaborations provide undeniable riches, but they rely on financial resources. The Australian Ballet is indeed fortunate to be supported by our Principal Sponsor Telstra, and our National Tour Sponsor of *Tivoli* George Weston Foods, in this exciting initiative.



TIVOLI
FRISCO BAR GIRL



ARTISTIC DIRECTOR, SYDNEY DANCE COMPANY

GRAEME MURPHY > Choreographer

“We lost more than a good night out when the Tiv closed”. Yes indeed. We risked losing a whole genetic, theatrical link; a fact which became apparent when I discovered that almost all the current dancers had no knowledge at all of this great institution and the part that it plays in their own careers. ♣ Happily, deep in all performers’ DNA is the Tivoli Spirit. The need to entertain, delight, amuse, shock — in short to communicate. How fortunate I am to have Harry Haythorne, a direct vaudeville throwback, Tim Tyler, who instinctively understands the genre and has honed his art over decades, as did his Tivoli forebears. What theatrical pedigree in the multi-talented Linda Nagle, Michael Cormick and our music team — Graeme Koehne, Max Lambert, Michael Tyack — whose link through the classics, musicals and cabaret is the bridge between the Tivoli and today. How generous the sharing of their knowledge and how fondly they have helped re-shape the past. For this work is indeed the shaping of a dream Tivoli — sometimes nudging the truth, sometimes judging, but always looking back, loving and grateful. ♣ Through this venture we have all gained great respect for a fascinating era and the amazing diversity of the folk who made it happen. The dangers and difficulties of putting on ‘a show’ about them has taught us all much about ourselves. ♣ The concept of *Tivoli* has been in my consciousness for ten years. I am happy that it has now come to fruition through an invitation from Ross Stretton, and has been made possible by the Melbourne International Festival of the Arts and the combined resources of The Australian Ballet and Sydney Dance Company. ♣ I would like to thank the massive team who has worked tirelessly to make *Tivoli* happen and dedicate the spirit of this endeavour to ‘board treaders’ past, present and future. ♣

CREATIVE ACKNOWLEDGEMENTS

A special thanks to: Brett Morgan and Christopher Sheriff: tap skills for *Gloom and Glitz* ♣ Wakako Asano: research and dialogue for *American Dream* ♣ Renee Moon: Irish dance for *Brown Slouch Hat* ♣ Tracey Carrodus, Josef Brown, Simon Turner, Xue-Jun Wang, Carl Plaisted: for the faithful reproduction of ‘Ganjou Brothers and Juanita’ circa 1930s, herein entitled *Mademoiselle Mignon et Les Cavaliers* ♣ Frank Van Straten for his invaluable research. ♣



MUSIC NOTES



COMPOSER

GRAEME KOEHNE

I have always been intrigued by the apparent divide between so-called 'high' and 'low' art. The musical traditions of the classical and the popular are often made to appear to exist in different worlds and I believe the perpetuation of that division is ultimately a negative and destructive tendency for the art of our time. Most of my recent music has been concerned with reconciling the things I love about both classical "art" music and popular music. ♣ *Tivoli*, then, represents natural territory for me. I have relished the challenge of inventing and transforming popular song and dance forms; the score of *Tivoli* abounds in the idioms of the popular music of the early 20th Century expressed through the language and medium of the classical orchestra. ♣ The 'cross-over' of art and popular traditions enriches both and is an exciting area for contemporary artists interested in creating work that is both enjoyable and thought-provoking. For me, *Tivoli* represents another opportunity to explore this area. ♣



MUSICAL SUPERVISOR

MAX LAMBERT

The shoes of the Tivoli are impossible to fill. The great George Wallace and Toni Lamond to name just a couple of pairs of shoes. ♣ What my mother remembers about the 'Tiv' above all else is how funny it was and how much she laughed. I only went once when I was a kid. It was to see Noeleen Batley in *The Wizard of Oz*. Reg Livermore was in it and I loved it. It was about the last gasp of the Tivoli as it turned out. ♣ The Tivoli spanned seventy years and of course the music played at the Tivoli covered a huge number of styles. More than anything the music reflected popular culture. We have tried wherever possible to use authentic music from the period. Where that hasn't been possible we have tried to write songs that draw a picture of a time. ♣ We have broken a few rules. The Tivoli dancers didn't sing. Ours do. The Tivoli orchestra consisted of between 10 and 15 players. We have 11. It reasonably faithfully replicates the line-up of the original orchestra. Hal Moschetti who led the orchestra in the Forties and Fifties often wrote special material especially for the production numbers and often point numbers for the soubrette of the day. He is a tough act to follow. Our musical director is the talented and very clever Michael Tyack who also has spent a lifetime in the theatre. ♣ The emotional landscape of *Tivoli* is a score brilliantly conceived by Graeme Koehne and beautifully played by the Australian Opera and Ballet Orchestra conducted by Mark Summerbell. ♣ Linda Nagle, Harry Haythorne, Michael Cormick and Tim Tyler all bring their separate experiences to this rich musical world. ♣



TIVOLI
EMPIRETTES
"EMPIRE STORY"

f. j.
2001





Thanks For The Memories

by FRANK VAN STRATEN

Can you remember the Tivoli? If you can, you must be at least middle aged! It's 35 years since those six letters represented the very best in Australian variety entertainment. They take us back to a time when a night at the Tivoli Theatre was a passport to a wonderland of dance and song, comedy, excitement and glamour. There were Tivoli theatres right across Australia. The longest lasting were in Melbourne and Sydney. Melbourne's was in Bourke Street, in the middle of what was for many years the entertainment heart of Melbourne. The RMIT's School of Business now occupies the site. Sydney had two Tivolis, both in Castlereagh Street. The first, the former Garrick Theatre, was on the western side between King and Market Streets. It closed in 1929. The Grand Opera House, on the corner of Campbell Street, became Sydney's second Tivoli in 1932. An office block replaced it in 1969. In other states Tivoli shows played in a variety of venues, though for some years the Circuit had its own theatres in Adelaide and Brisbane. Adelaide's were in King William Street [from 1900] and Grote Street [1913]; Brisbane's opened in Albert Square in 1915. The Tivoli in Perth was never part of the official Circuit. The Tivoli Circuit ceased production in 1966 after entertaining Australians for over 70 years. It outlasted all comparable overseas institutions except the Folies Bergère in Paris, the venerable London Palladium and the dazzling spectaculars in Las Vegas. What killed it? Basically, television. It wasn't simply because television stole audiences from live theatre — other forms of theatre suffered but managed to survive. It was because the Tivoli relied so much on stars, mainly from overseas. Those stars could now be seen for free on 'the box' at home. In one night on the telly an act would play to many more people than would ever come to the theatre. And top artists were reluctant to undertake long seasons in Australia when they could make as much — or more — money appearing on television in London or New York. The last show at the Sydney Tivoli was *One Dam' Thing After Another*, featuring Gwen Plumb and Frankie Davidson. Melbourne closed a week later, on 2 April 1966, with a bill headed by rotund British comedian Jimmy Edwards. Before the final curtain he told the audience, "There's very little music hall left. Now I've come all this blasted way

and this one's closed, there's nowhere to go. It's a big moment in my life as well as yours." Ironically the Tiv's final performance was seen live on television. Sue Natrass, later general manager of the Victorian Arts Centre, was stage manager that night. "I was cross that we had to work so closely with the television channel's time frame," she says. "I felt that on its last night the theatre should have been calling the tune." In the audience was Jim Gerald. Long retired, he had been one of the Tiv's 'big three' — Jim, George Wallace and Roy Rene "Mo" — dinkum Aussie comics whose presence on the bills had guaranteed full houses in the Thirties and Forties. In his heyday, Jim was so well known that his name became rhyming slang. How long is it since anyone asked for a copy of the Jim Gerald instead of the Herald? Jim could remember the early days of the Tivoli Circuit, when it was managed by Harry Rickards, the chirpy cockney comic who founded it in 1893. "It was Rickards who really started vaudeville in this country," Jim told me in 1968, shortly before he died. "He had all the finest acts and the best theatres." Jim would frequent the gallery of the Tiv — the 'gods' — learning all he could by watching the top artists Rickards brought from overseas. Many are now forgotten but others, like W.C. Fields and Harry Houdini, have passed into legend. Few Australians starred at the Tivoli in those days. Jim, George Wallace and Roy Rene made their names on the humbler stages of the Fuller Circuit and Harry Clay's suburban theatres. It was Clay who teamed Roy with Nat Phillips, creating the greatest comedy act in Australian history, Stiffy and Mo. Their naughtiness was — and still is — the stuff of legend, though Sadie Gale, Mo's widow and a vaudeville star in her own right, claimed, "They wouldn't have been allowed to do all those things people say they did. They said the police were brought in. That's a lot of rot. Stiffy and Mo weren't allowed to say 'God,' 'damn,' or 'hell'. Of course they did manage a few 'bloodies' now and then!" Stiffy and Mo never played the Tiv. They were Fullers stars until they split in 1928. Soon after, Mo became a Tivoli regular and his presence always guaranteed a full house. By then the days of old-fashioned vaudeville were over. No longer did unrelated acts follow each other in a simple music hall format, with no chorus and ballet. Now the Tivoli was presenting lavish twice-daily revues, designed to compete with the new fangled 'talkies'

Every year Tivoli
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live theatre.

and raise spirits during the Depression. Under the guidance of, successively, Mike Connors and Queenie Paul, Frank Neil and Wallace Parnell, the Tivoli imported stars like Larry Adler, Anna Mae Wong, the Mills Brothers, George Robey, and Will Mahoney and Evie Hayes, plus Billy Costello and Adriana Caselotti, the screen ‘voices’ of Popeye and Snow White. ♣ Just as it had during the 1914-1918 conflict, the Tivoli contributed mightily to boosting morale during World War Two. Local stars like Mo, Jim Gerald and Bob Dyer entertained at troop concerts and recruiting drives, and Jenny Howard introduced *A Brown Slouch Hat*, a song composed by the multi-talented George Wallace. ♣ Tivoli revues generally played for five weeks in Melbourne and five in Sydney. Some then toured to other States and New Zealand. They were produced to a formula that varied little. There was usually a vague theme, reflected in titles like *Laughter Express*, *Oriental Nights* and *Vive La Venus*. The headline acts were supported by comedians, singers and dancers and an array of speciality performers: acrobats, strong men, whistlers, mind readers, escapologists, musicians, ventriloquists, male and female impersonators, jugglers, magicians, even animal acts. ♣ And then there were the girls. Tivoli girls came in three categories. First, the famous

ing the highest of heels and the most extravagant of headdresses. Finally, of course, were the nudes. Boldly bare-breasted, the ‘Nudie Cuties’ were forbidden to move on stage, though they were sometimes daringly displayed on miniature revolves. ♣ Every year Tivoli pantomimes introduced thousands of young Australians to the miracle of live theatre. Pantos usually played twice daily — mornings and afternoons — during the Christmas and New Year holidays, while the adult revue continued at night. The revue would provide most of the cast, augmented by speciality acts and dozens of eager youngsters recruited from city dancing schools. If you were lucky you got to see Jenny Howard as Principal Boy — Robin Hood or Dick Whittington or Dandini. Dame Sybil Thorndike saw Jenny in the Tivoli’s *Aladdin* and decreed it “in the best tradition of real theatre”. The Tivoli’s roll-call of bumptious Dames included Clem Dawe, Max Reddy, Buster Fiddess, Johnny Ladd, Gordon Chater, Lucky Grills and Johnny Lockwood. The best of all was Jim Gerald, who confessed that he based his character on his mother. George Wallace was frequently Buttons in *Cinderella*. ♣ The greatest of all Tivoli pantos was 1952’s *Cinderella* in Melbourne. Tommy Trinder played Buttons, as he had at the London Palladium. Outstanding in the starry cast

were Gloria Dawn as Cinderella, Toni Lamond as Dandini, Babs MacKinnon as Prince Charming and Jim Gerald as Baroness Bankrupt. It was presented twice daily — 2 p.m. matinees for youngsters and a ‘grown-up’ version in the evenings. ♣ Towards the end of the war, control of the Tivoli Circuit passed to entrepreneur David N. Martin. When peace returned he reintroduced the cavalcade of big overseas stars, while nurturing a highly specialised, dedicated permanent production team. ♣ The Tivoli’s resident designer was Angus Winneke. It was he who created the unique Tivoli ‘look’ and kept it fresh and exciting for over a quarter of a century. Throughout the war and for many years after, he designed ten revues and a pantomime every year. Each show required 100 to 120 costumes and ten or twelve settings. Angus estimated that he created around 1,800 sets and perhaps 20,000 costumes for some 180 Tivoli shows. His biggest was 1962’s *Paris By Night* — 230 costumes and twelve stunning sets, designed and constructed ‘in house’ in less than six weeks. ♣ In the pit conductors like Hal Moschetti and Stan Porter presided over a tightly disciplined band. The drummer was usually at the side, perched higher than the rest so he could counterpoint the highlights of the speciality acts. Perth-born Moschetti was musical director in Melbourne for 19 years, during which he composed over 500 pieces for Tivoli shows. ♣ And then there was Ralton R. James, more affably known as “Ginger”. Formerly one of the singing, dancing ‘Con-Paul Boys’ in 17



David N. Martin
Presents THE TIVOLI THEATRE ATTRACTION *The TALK OF THE TOWN* Photo by HARRY JAY.

Tivoli Ballet. Superbly trained, they could tap, two-step or tango — whatever choreographer Ronnie Hay demanded. The routines he created were complicated, dazzling, inventive. Ronnie trained his girls so perfectly that even today they can still do them from memory. Next there were the statuesque, superbly groomed showgirls. They were especially adept at elegantly descending grand staircases while wear-

ing the highest of heels and the most extravagant of headdresses. Finally, of course, were the nudes. Boldly bare-breasted, the ‘Nudie Cuties’ were forbidden to move on stage, though they were sometimes daringly displayed on miniature revolves. ♣ Every year Tivoli pantomimes introduced thousands of young Australians to the miracle of live theatre. Pantos usually played twice daily — mornings and afternoons — during the Christmas and New Year holidays, while the adult revue continued at night. The revue would provide most of the cast, augmented by speciality acts and dozens of eager youngsters recruited from city dancing schools. If you were lucky you got to see Jenny Howard as Principal Boy — Robin Hood or Dick Whittington or Dandini. Dame Sybil Thorndike saw Jenny in the Tivoli’s *Aladdin* and decreed it “in the best tradition of real theatre”. The Tivoli’s roll-call of bumptious Dames included Clem Dawe, Max Reddy, Buster Fiddess, Johnny Ladd, Gordon Chater, Lucky Grills and Johnny Lockwood. The best of all was Jim Gerald, who confessed that he based his character on his mother. George Wallace was frequently Buttons in *Cinderella*. ♣ The greatest of all Tivoli pantos was 1952’s *Cinderella* in Melbourne. Tommy Trinder played Buttons, as he had at the London Palladium. Outstanding in the starry cast



David N. Martin *Another Mighty* "LATIN QUARTER" photo by Harry Gargotta
 presents *Parisian Revue*



David N. Martin *Extravaganza* OLYMPIC FOLLIES Photo by Harry Gargotta
 A.P.S.A.



TIVOLI CIRCUIT (AUST)
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 PRESENTS

Avec Pleasure

PHOTO BY
Harry Gargotta
 A.P.S.A. A.I.V.P.

Mike Connors and Queenie Paul's revue company, he joined the Tivoli as a stage manager and became the Circuit's resident producer in 1945. "I had a lot of time for Ginger James," recalled Tommy Trinder. "He was a real rough diamond. He had a fantastic memory. You'd mention an act and Ginger would know all about it." Veteran Tivoli mechanist Frank Duffy agrees: "Ginger was a real character. He put everything together — with a lot of cursing and swearing! His main attribute was that he could be part of the audience. What he liked, the Tivoli audiences liked. And he was great with humour. He could put an act in exactly the right spot and place the laughs in just the right places." ♣ Val Jellay was one of the youngsters who honed her skills at the Tivoli during the hectic Second World War period. "My years there were frantic," she says in her book *Stagestruck*. "I was expected to do everything and anything, and it was wonderful. Most of the audience were regulars and receptive. I embraced that love with all my heart as it swept across the footlights. It has been a very long love affair." ♣ At the Tivoli Val worked with some legendary Australian performers: Eric Edgley and Clem Dawe, Joe Latona, Charles Norman, Joy Nichols, Gloria Dawn, Joe Lawman, Lynne Golding, Morry Barling, Ormonde Douglas, Dick Bentley, and Ronnie Shand. ♣ After the War the Tivoli gave encouragement to a new generation including Maggie Fitzgibbon, Ron Blaskett, Happy Hammond, Keith Glover, Geoff Brooke, Frank Wilson, Syd Heylen, Heather Horwood, Bobby Limb, Dawn Lake, Horrie Dargie, Jackie Clancy, Barry Crocker, Patti McGrath, Noeleen Batley, Kamahl, Darryl Stewart, Bob Hornery, Reg Livermore, Denis Olsen, Brian Crossley, Bobby Bright and Laurie Allen, Terry Norris, Mary Hardy, and Toni Lamond. "It was a dream for me," recalls Toni. "Not only was the Tivoli the top in vaudeville and variety, but my mother and father had both starred there. During the Fifties it had begun to import top talent from overseas. Tommy Trinder, Arthur Askey and George Formby were just some of the big names." Trinder topped the bill for the Royal Gala Performance at the Sydney Tivoli in 1954 — the first time a reigning monarch visited an Australian theatre. ♣ Shirley

Bassey and Tommy Steele were Tivoli stars before they made the big time in England. Other comparative unknowns were Jon Pertwee and Morecambe and Wise. Among the star names were Stanley Holloway, Winifred Atwell, Mel Tormé, Bob Crosby, David Whitfield, the Merry Macs, Chico Marx, Nelson Eddy, Sophie Tucker and Max Bygraves. And Jimmy Edwards, who lamented, "I don't relish the thought of being remembered as the man who closed the Tiv". ♣ It was David N. Martin's son, Lloyd Martin, and his co-managing director, Gordon Cooper who made the difficult decision to cease production. "I went into the Tivoli in the mid 1950s, when television came in, and you could see the writing on the wall," he says. "We made a concerted effort to get musicals, and there was a period when there weren't really any good ones. In a sense it killed us. But I'll say this, we went out honourably, not owing money to anyone." ♣ Little remains to help us recapture the magic of the Tivoli. The friendly, much-loved theatres in Sydney and Melbourne have been replaced by bland office towers. The Brisbane Tivoli is no more. Only the second Adelaide Tiv survives, much altered, as Her Majesty's. In the Performing Arts Museum at the Victorian Arts Centre are files bulging with Tivoli programs, original costume and set designs by Angus Winneke, and hundreds of images by Harry Jay, the



Tivoli's official photographer. The State Library of Victoria holds what remains of the Circuit's business records. ♣ The ranks of performers who can proudly say, "I played the Tiv" are thinning. These days traditional variety entertainment is rare, even on television. Those of us old enough — and lucky enough — to remember the Tivoli say, with affection, "Thanks for the memories". ♣

Frank Van Straten OAM — Theatre historian, author, presenter of ABC Radio's long-running Nostalgia Show and former director of the Performing Arts Museum, Victorian Arts Centre. At present Frank Van Straten is completing a comprehensive history of the Tivoli Circuit for publication in 2002. ♣ Tivoli production shots by Harry Jay, courtesy of David Thomson. Tivoli Follies portrait shots of Lola Dowie and the Tivoli Follies group shot are courtesy of Lola Toohey, daughter of Lola Dowie.

ARTISTS

ARTISTIC DIRECTOR / CHOREOGRAPHER
GRAEME MURPHY »

Choreographer Graeme Murphy was appointed Artistic Director to Sydney Dance Company [then known as The Dance Company N.S.W.] in 1976. He has since created a remarkable repertoire, including thirty full evening productions and a diverse range of short works. His work reflects a discerning interest in music from a variety of 20th Century composers, from Maurice Ravel's *Shéhérazade* and *Daphnis and Chloé* to Iannis Xenakis' *Kraanerg*; Karol Szymanowski's *Mythes* Opus 30, *Song of the Night* and *King Roger*; Olivier Messaien's *Turangalila Symphony*, Steve Martland's *Drill* and Istvan Marta's *A Doll's House Story*, to name only a few. Yet Graeme Murphy remains particularly noted for his work with Australian music, including many commissioned scores. Australian composers who have inspired Murphy include Barry Conyngham [*Rumours*, *VAST*], Richard Meale [*Viridian*], Graeme Koehne [*The Selfish Giant*, *Nearly Beloved*, *Tivoli*], Martin Armiger [*Fornicon*], Ross Edwards [*Sensing*], Iva Davies [*Boxes*, *Berlin*], Max Lambert [*Deadly Sins*, *Berlin*], Michael Askill [*Free Radicals*, *Salome*, *Air and other invisible forces*] and Carl Vine [*Tip*, *Poppy*, *Piano Sonata*, *Beauty and the Beast*, *Mythologia*]. Additionally, he has created new works for The Australian Ballet [*Tekton*, *Beyond Twelve*, *Meander*, *Gallery*, *Nutcracker*]; for Nederlands Dans Theater [*Song of the Night*]; for the Royal New Zealand Ballet [*Orpheus*] and a solo work for Mikhail Baryshnikov [*Embodied*]. He has choreographed for the Canadian Opera Company [*Death in Venice*] and most recently for The Metropolitan Opera, New York [*Samson and Dalila*]. He has also choreographed for the skaters Torvill and Dean, creating their World Tour Company's production and the TV Special *Fire and Ice*. In 1988 he was commissioned by the Australian Bicentennial Authority to create a national dance event *VAST* — involving seventy dancers from four disparate dance companies — Australian Dance Theatre, The West Australian Ballet, The Queensland Ballet and Sydney Dance Company. He began directing for Opera Australia in 1984 with Brian Howard's *Metamorphosis*, subse-

quently directing an acclaimed production of Giacomo Puccini's *Turandot*, followed by Richard Strauss' *Salome* and Hector Berlioz' *The Trojans*, the latter bringing Opera Australia together with Sydney Dance Company in a lavish spectacle. Side by side with Associate Director Janet Vernon, he has led Sydney Dance Company on more than twenty international tours to Asia, Europe and the United States including the 2000 US Tour, taking in nine cities and culminating in the Company's fifth New York season. In 2000, Graeme Murphy celebrated the new century with a retrospective season at the Sydney Opera House, opening with a *Gala Performance* followed by *Body of Work - A Retrospective*, a production that ingeniously recalled the best of Murphy in a series of judiciously selected excerpts from repertoire. Following a national tour of *Body of Work - A Retrospective*, he created *Mythologia*, a commissioned work for the Olympic Arts Festival which premiered in August at the Capitol Theatre. Graeme Murphy was awarded a Medal of Australia [AM] for services to dance in 1982. He is the recipient of three honorary doctorates — Hon. D Litt Tas [1990], Hon. D Phil Qld [1992], Hon. D Litt UNSW [1999]. He was honoured at the Inaugural Sydney Opera House Honours in 1998 and was named by the National Trust of Australia as a National Living Treasure in 1999. In 2001, he was presented with the Helpmann Award for Best Choreography for *Body of Work - A Retrospective, Gala Performance*.



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ASSOCIATE ARTISTIC DIRECTOR / DANCER

◀ JANET VERNON

Adelaide-born Janet Vernon has danced with The Australian Ballet, Ballets Felix Blaska in France and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of The Dance Company [N.S.W.], later changed to Sydney Dance Company. ♣ At that time, Janet had already danced in works created by Graeme Murphy, including *Ecco Le Diavole* and *Glimpses*, for The Australian Ballet. Once at Sydney Dance Company, her artistry as a performer was destined to become inextricably linked to his remarkable choreographic achievements over a quarter of a century. ♣ At Sydney Dance Company Graeme and Janet set about shaping a repertoire of genuine originality and a company built on strong technical standards. In the early years they frequently danced together in a now legendary partnership. Later, Janet formed new partnerships with Ross Philip, Kim Walker, Paul Mercurio, Kelvin Coe and Carl Plaisted. ♣ In May 2000, Janet and Graeme again danced together at a *Gala Performance* heralding the acclaimed season of *Body of*

Work - A Retrospective. For over a year, Janet compiled and edited Graeme Murphy's choreography into a seamless performance, destined for Australia-wide success. In fact, the *Gala Performance* and *Body of Work - A Retrospective* were recognised not just as a unique showcase of Murphy's prolific choreographic career but as a celebration of Janet and Graeme's achievements at Sydney Dance Company. In addition to the demands of combining her performing career with the role of Associate Artistic Director, Janet also works closely with Graeme in the creation of every new work. ♣ Her outstanding roles include *Shéhérazade*, *Homelands*, *Daphnis and Chloé*, *Some Rooms [The Bathroom]*, *After Venice*, *Nearly Beloved*, *Kraanerg*, as Blanche in *A Streetcar Named Desire*, as Queen Roxana in *King Roger*, *The Protecting Veil*, *Fornicon*, *Berlin*, *Sensing* [a dance-film created by Murphy for ABC-TV], as Andromaque in *The Trojans* [a collaboration with Opera Australia], as Herodias in *Salome* and in *Air and other invisible forces*. ♣ In 1989 she was awarded a Medal of Australia [AM] for services to dance. In 1993, she was honoured at the Inaugural Sydney Opera House Honours, acknowledging twenty years of superlative performers at the House. ♣ In 1996, Janet Vernon was named in Dance Australia magazine's Dance Greats Survey as one of Australia's five greatest ever female dancers, alongside ballerinas Marilyn Jones, Marilyn Rowe, Kathleen Gorham and Lucette Aldous.

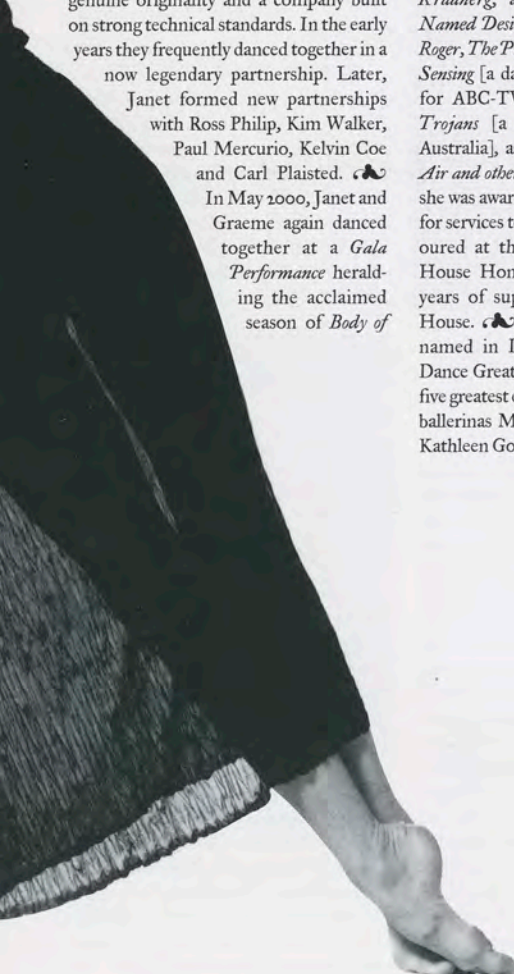


SCENARIO / COSTUME DESIGNER

^ KRISTIAN FREDRIKSON

Since leaving New Zealand in the early 1960s, Kristian Fredrikson has become one of Australia's most experienced and sought after designers. ♣ A former graphic artist and newspaper journalist, Kristian studied design under Harry Baker in Wellington and has since won numerous awards for his work. ♣ Kristian's designs have featured in productions for opera, drama, ballet, film and television. He was one of a specialised team of designers working on the Opening Ceremony of the Sydney 2000 Olympic Games and he recently designed the costumes for *Annie* which is currently touring the country. ♣ Upon his arrival in Australia, Kristian was resident designer for Melbourne Theatre Company for eight years. During this time he worked on a number of productions for the company including *Three Sisters*, *The Servant of Two Masters* and *War and Peace*. ♣ Kristian has designed a large number of productions for a variety of Australian and New Zealand opera, theatre and ballet companies including The Australian Ballet [*Cinderella*, *Coppélia* and *Nutcracker* — which was recently revived], Opera Australia [*Turandot*, *The Merry Widow* and *Salome*], Western Australian Opera [*Albert Herring*], The Royal New Zealand Ballet [*Swan Lake* and *Peter Pan*] Wellington City Opera [*The Magic Flute* and *Faust*] and Sydney Theatre Company

[*Macbeth* and *The School for Scandal* which opens in July]. ♣ For Sydney Dance Company Kristian has designed *Shéhérazade* [1979], *Daphnis and Chloé* [1980], *An Evening* [1981], the redesign of *Poppy* [1981], *After Venice* [1984], *Late Afternoon of a Faun* [1987], *King Roger* [1990] and most recently *Body of Work - A Retrospective* [2000]. ♣ Film and television designs in Australia have included costumes for *Undercover* — a film produced by Palm Beach Pictures, *Vietnam* — a television series directed by John Duigan and Chris Noonan [1986] and the mini-series *Dirtwater Dynasty* directed by John Power [1987]. Kristian has also worked as a production designer on the films *Sky Pirates* produced by John Lamond Motion Pictures [1984], *Short Changed* directed by George Ogilvie for Magpie Films and *The Shiralee* — a four-hour mini series directed by George Ogilvie for South Australian Film Corporation. ♣ Kristian Fredrikson is a recipient of four Erik Design Awards and has won prestigious Green Room Awards, including five collaborations with Graeme Murphy: *After Venice* [1987], *King Roger* [1991], *Turandot* [1991], *Nutcracker* [1992] and *Salome* [1993]. Kristian also won an AFI award for *Undercover* and received a Penguin Award for *The Shiralee* [1988]. In 1999 Kristian received the Australian Dance Award for Services to Dance.



ARTISTS



COMPOSER

GRAEME KOEHNE

Graeme Koehne gained national attention at the 1982 Adelaide Festival when his orchestral work *Rainforest* won the Young Composer's Award. That same festival also saw the premiere of *riverrum* for large orchestra [the John Bishop Memorial commission]. Graeme Koehne was born in Adelaide in 1956 and studied composition under Richard Meale. In 1984 he traveled to the USA to take up a Harkness fellowship at Yale University. During his two years there he worked with Louis Andriessen and with Virgil Thomson, whose influence is immediately discernible in the radically simplified, direct and anti-Modern style of some of Koehne's subsequent scores. Koehne's work with Graeme Murphy includes *Nearly Beloved*, *The Selfish Giant* and *Gallery*. For the Australian Bicentenary, he was commissioned to write three ballet scores — *Nocturnes*, *Once Around the Sun* [Act 1] and *Rhythmic Birds of the Antipodes*. *Love Burns*, a chamber opera to a libretto by Louis Nowra was premiered at the 1992 Adelaide Festival. Koehne's recent works — beginning with orchestral work *Unchained Melody* [1990] — reflect a desire to reconnect the vernacular 'voice' with the classical tradition. Its companion piece *Powerhouse* [1992] is a perpetuum mobile built on a rumba as its rhythmic base. The work celebrates the music of Carl Stalling and Raymond Scott, creators of the soundtracks for the famous 1940s and '50s Warner Bros. cartoons. The interest in byways of popular culture and their interaction with 'classical' modes is also demonstrated in such works as *Nashville Tuning* and *Shaker Dances*. Symphony

Australia commissioned *Elevator Music* which premiered in the Sydney Opera House in September 1997. In 1998 Koehne was commissioned to write the score for The Australian Ballet's 1914 inspired by David Malouf's novel *Fly Away Peter*. In January 2000 Koehne's score for *Theatre of Image* and Opera Australia's *Grandma's Shoes*, based on Libby Hawthorn's book, opened at the Seymour Centre. In March 2000 Koehne's oboe concerto *Inflight Entertainment*, was premiered by Diana Doherty and the Sydney Symphony Orchestra at the Opera House. He is currently working on an opera based on Nevil Shute's novel *On the Beach* with libretto by Louis Nowra and has completed a co-production between Sydney Dance Company and The Australian Ballet, *Tivoli*.

MUSICAL SUPERVISOR

MAX LAMBERT

Max studied at the Conservatorium of Music in Sydney. His composing credits for the Sydney Theatre Company include *Two Weeks With The Queen*, *Miracle City* [New Stages, with Nick Enright], *The White Devil*, *Arcadia*, *St. Joan*, *The Temple*, *Coriolanus* [with Martin Armiger], *The Girl Who Saw Everything*, *Harold In Italy*, *Darlinghurst Nights*, *Siestas In A Pink Hotel*, and *Philadelphia Story*. Other credits include *M Butterfly*, *Summer of the Seventeenth Doll* and *Kid Stakes* [Melbourne Theatre Company], *A Month In The Country* and *After The Ball* [Queensland Theatre Company], *You and the Night and the House Wine* [Nimrod], *On The Wallaby* and *Sweeney Todd* [Q Theatre], *Gentlemen Only* [Kinselas], and Sydney Dance Company's *An Evening*, *Sirens*, *Flashbacks* and *Deadly Sins*. Max has recorded Albums with Kate Ceberano and Wendy Matthews, also with Grace Knight and Vince Jones for *Stringer* and *Come in Spinner*. Max has accompanied many of Australia's most popular artists including Judi Connelli, Rhonda Burchmore, Geraldine Turner, Kerri Biddell and Su Cruickshank. He has also recorded with Judi Connelli, Renee Geyer, Paul Kelly, and Iva Davies and Icehouse. Max is also known for his Playschool Albums, *There's A Bear In There* and *In The Car*, winning an Aria Award in 1997 for the latter. Max

arranged orchestrations for Jane Campion's film *Sweetie* and coached Miranda Otto in Gillian Armstrong's film *The Last Days of Chez Nous*. Other endeavours have included David Atkins' critically acclaimed production of *Hot Shoe Shuffle*, both here, in London's West End, in Canada and the U.S. He composed the music for Gale Edwards' London production of *St. Joan*, co-composed and appeared in *Berlin* for Sydney Dance Company, was Musical Supervisor on *The Boy From Oz* and most recently *Singing in the Rain*. Max was the Musical Director of the Opening and Closing Ceremonies of the XVII Olympiad.



MUSICAL DIRECTOR

MICHAEL TYACK

Michael Tyack started as a professional musician in 1974 for J. C. Williamson in Melbourne, working on shows such as *A Little Night Music*, *Gypsy*, *Irene*, *Man of La Mancha*, *The Wiz*, etc. He also worked as musical director/pianist for several theatre restaurants including Tikki and Johns, The Grotto and The Last Laugh. Michael was Musical Director and arranger for the productions *Gershwin and The 20s* and *All That Jazz* which toured Australia and overseas. Michael moved to Sydney to conduct the Sydney Theatre Company's production of *Chicago* for its seasons around Australia and overseas. Since then his association with the company has included being musical director for their productions *The Stripper*, *Four Lady Bowlers in a Golden Holden*, *Jonah Jones* and *Sondheim Musical Company*, as well as providing music for several plays

including *The Perfectionist*, *The Cobra* and *The Floating World*. Michael has worked in some capacity on most major musicals including *A Chorus Line*, *Pirates of Penzance*, *Cats*, *42nd Street*, *Sugar Babies*, *Les Miserables*, *Anything Goes*, *Phantom of the Opera* and *The King and I*, as well as being musical director of the Marion Street Theatre's *Side by Side by Sondheim*, the two Australian companies of the Hayden Price production *Nunsense* and the '60s musical *Beehive*. He also assisted on the Bicentennial project, Manning Clark's *History of Australia - The Musical*. Michael was musical director for: *Seven Little Australians*, *Chess - The Musical*, *The Wizard of Oz* for Victoria State Opera, *Jerry's Girls* with performances in the first two cabaret shows at Mike Walsh's new Hayden Room, *Joseph and His Technicolour Dream Coat* for the Really Useful Company, and Sydney Theatre Company's production of *Falsettos*. He was also musical director and accompanist for Peter Carrol and Jane Harders in a cabaret piece *On Your Dial* at the Tilbury Hotel. Michael acted as musical director and rehearsal pianist for the Melbourne International Festival of the Arts in 1996. He also performed in and acted as musical director for the Sydney Theatre Company's productions of *Miracle City* directed by Gale Edwards and *Merrily we Roll Along*



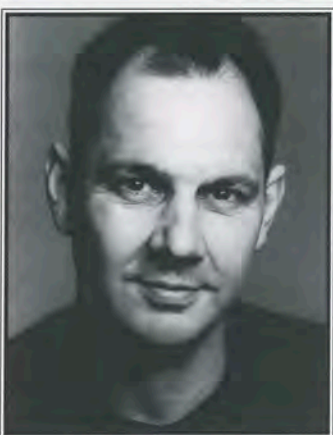
directed by Wayne Harrison. Michael was the musical director of the Twilight Concert at the Zoo and supported Judi Connelli and Angela Toohey for the Sydney Cove Authority's *Frocks on the Rocks* in 1997. He also completed a successful season of *Red Hot and Rhonda* as the musical director for IMG and

Crown Ltd. 🐾 Michael was musical director for the world premiere season of *The Boy from Oz* and toured with this production, which saw him receive a Green Room Award Nomination for Best Musical Direction. Michael worked as associate musical director on Dainty Consolidated Entertainment's production of *Happy Days* and then went on to arrange the musical score for the Sydney Theatre Company's production of *The Sunshine Club*. 🐾 Most recently Michael worked as musical director on *Berlin to Broadway* with director Jim Sharman for NIDA.

SET DESIGNER ▶
BRIAN THOMSON

Brian is known internationally as a designer for stage and screen. His credits include: 🐾 Opera: *Death in Venice, The Makropulos Case, Voss, Tristan und Isolde, Katya Kabonova, Turandot, Summer of the Seventeenth Doll, Aida, The Eighth Wonder, Trouble in Tabiti, Love Burns, Billy Budd*. 🐾 Film: *Shirley Thompson Versus The Aliens, The Rocky Horror Picture Show, Shock Treatment, Starstruck, Street Hero, Rebel, Night of Shadows* [a featurette which he directed], *Ground Zero, Frauds*. 🐾 Theatre: *As You Like It, The Resistible Rise of Arturo Ui, The National Health, Lasseter* [The Old Tote]; *The Threepenny Opera* [Opening Season Sydney Opera House]; *A Cbeery Soul, Chinchilla, Lulu, Chicago, The Doll Trilogy, Macbeth, The Crucible, The Ham Funeral, A Midsummer Night's Dream, Uncle Vanya, Extremities, King Lear, Coriolanus, Arcadia, Who's Afraid Of Virginia Woolf?, Third World Blues, Mongrels, After the Ball, The White Devil, Up for Grabs* [Sydney Theatre Company]; *Radiance* [Queensland Theatre Company]; *Angels in America* [Melbourne Theatre Company]; *Ghosts, The Master Builder, The Tempest, Frogs, Buzz, Up The Road, Burnt Piano, Suddenly Last Summer, The Laramie Project* [Company B Belvoir]; 🐾 Dance: *Synergy with Synergy, Fornicon* [Sydney Dance Company]; 🐾 Musicals: *Hair, Jesus Christ Superstar* [original Australian and London productions] *The Rocky Horror Show* [original London and subsequent productions throughout the world], *Chicago, Company, Falsettos, Merrily We Roll Along, The King and I* [Australia, Broadway and currently play-

ing at the London Palladium], *How to Succeed in Business Without Really Trying, South Pacific, Hello, Dolly!, Grease* the arena spectacular, *Happy Days* the arena mega musical. 🐾 Other: many video clips; the 1988 *Bicentennial Birthday Cake, Steel City* [opening season Sydney Star City Casino, 1998 Australian



Tour, Radio City Music Hall]; *Kylie Minogue - Intimate And Live* [1998 Australian Tour]. 🐾 For the Sydney 2000 Olympic Games Brian was supervising designer of the Closing Ceremony and designed the medal podiums. He was production designer of the Centennial of Federation Ceremony and recently designed *The White Devil* at The Brooklyn Academy of Music and *Billy Budd* for The Canadian Opera Company. 🐾 Brian has received numerous Awards including: AFI Production Design Awards for the feature films *Rebel* and *Ground Zero*, Art Directors' Award for *Live It Up* [video clip for Mental as Anything], Certificate of Merit [1985 Chicago Film Festival for *Night of Shadows* as director], Sydney Theatre Critics Circle Awards 1989, 1992, 1993, 1994; Green Room Awards for *Turandot* [Best Production], *The King and I* [Best Design] and *Billy Budd* [Best Design], two Mo Awards for Outstanding Contribution to Musical Theatre, 1996 Outer Critics Award, Drama Desk Award and a Tony Award for *The King and I* [Broadway], 1998 Barclay Award for *Billy Budd* [Welsh National Opera, Best UK Regional Opera Production], Inaugural Helpmann Award for *The Eighth Wonder* [Best Opera Production]. Nominated for a 2001 Olivier Award for *The King and I*.

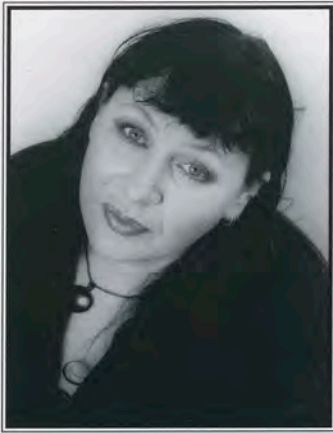
LIGHTING DESIGNER
DAMIEN COOPER ▶

Damien graduated from the NIDA Technical Production Course in 1996. 🐾 *Tivoli* is Damien's fourth collaboration with Graeme Murphy. Their previous work *Air and other invisible forces* completed a highly successful tour of North America in 2000. It was also nominated for a Green Room Award for best Lighting Design. *Body of Work - A Retrospective* and *Mythologia* [Sydney Dance Company] have also toured Australia with much critical acclaim. 🐾 Damien has also worked with many other dance companies in Australia and overseas. These companies include Australian Dance Theatre, Lucy Guerin Dancers, Chunkymove, Once Extra Company, The Flying Fruit Fly Circus, Thwack, Legs on the Wall and Sutra Dance Company. His designs for these companies have toured throughout Australia, Asia, America, and Europe. 🐾 Dance credits include *Spectre in the Covert Memory, Corrupted 1 + 2, Fleshmeet, Bodyparts* [Chunkymove]; *Plastic Space, Birdbrain, Attention Deficit Theory* [Australian Dance Theatre]; *Heavy, Remote* [Lucy Guerin Dancers]; *Under the Influence, Homelands* [Legs on the Wall]; and *Fusion* [Flying Fruit Fly Circus]. 🐾 Damien's theatre credits include *The Theft of Sita* [for Performing Lines and presented at the 2000 Adelaide and Melbourne Festivals and Theaterformen Festival Expo Hanover], *The Ham Funeral* [Company B, Belvoir St Theatre], *Old Times* [Ensemble Theatre], *Gypsy Boy, Hansel and Gretel, Exotic Pleasures* [Theatre of Image], *What a Piece of Work, Monkey Trap*, [Griffin theatre Company] and associate designer for *Lights, Camera, Chaos* [Fox Studios]. 🐾 Opera credits include *Flamma Flamma* [opening of the Adelaide Festival in association with South Australian Opera], *Penelope* [Opera UNSW] and *Grandma's Shoes* [Theatre of Image in association with Opera Australia]. 🐾 Music credits include 1988-2000 *Sydney Festival* [Taiko], *The Beat it Concerts 1998-2000*, *Steve Reich's Drumming* [Synergy Percussion], *Frank the Sinatra Story In Song* [Tom Burlinson], *The Revolution will not be Televised* [Revolutionary Productions], and *Red Square* which featured the *Whirling Dervishes from Turkey, The Bauls of Bengal, The Throat Singers of Tuva, Tito Puente, Pablo Percusso*, and the *Dragon Drummers of Japan* [Barrie



Kosky's 1996 Adelaide Festival.] 🐾 Damien would like to congratulate every person who had been involved in *Tivoli*, both on this production and the many thousand productions that played the theatres of Australia and the world. He would like to thank those who assisted him with their magnificent memories of the Tivoli era.

ARTISTS



LYRICS / DIALOGUE / GUEST ARTIST
 «LINDA NAGLE»

Linda's extensive theatre credits include *The Complete Millennium Musical* [National Tour], *The Rocky Horror Show* [Australian National Tour and Singapore], *Dancin' Man* with David Atkins [National Tour], *Living in the Seventies* [Sydney and Melbourne] which she also co-wrote, *Cho Cho San* [Playbox Theatre Tours of Australia and China] Manning Clarke's *History of Australia - The Musical*, *The Pirates of Penzance* [Victoria State Opera], *Stepping Out* [Gordon Frost Organisation], *Tom Foolery*, *Women Behind Bars*, *They're Playing our Song* [J.C. Williamson] and Reg Livermore's *Ned Kelly*. Linda has performed with the Sydney Theatre Company in *Miracle City*, *The Way of the World*, *Gossip from the Forest*, *Four Lady Bowlers in a Golden Holden* and *I'm Getting my Act Together and Taking it on the Road*. Linda's extensive revue work includes writing and performing in the acclaimed shows *Abroad with Two Men*, *A Hard Act to Swallow*, *The End of the Wharf As We Know It* [Sydney Theatre Company] and most recently *The Best Bits*, all of which she co-wrote with Johnathan Biggins and Phillip Scott. At Kinsela's she wrote and appeared in *Bitter and Silly*, *The Linda Nagle Show* and their inaugural *Late Night Season* The Phil Styne Revue with Garry MacDonald. Her work for film and television includes - *Follies and Class Acts* for the ABC, *Hey Hey It's Saturday*, *Midday*, *Tonight Live*, *The Bert Newton Show*, *Late Night Australia*, *Good Morning Australia*, *The Coco Cola Kid* and *The Pirate Movie*.

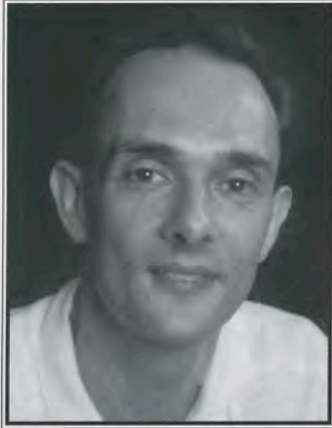
GUEST ARTIST
 MICHAEL CORMICK »

Michael Cormick began his career in Melbourne after winning the Grand Final of *New Faces* in 1978. He then went on to perform regularly on TV shows such as *The Don Lane Show*, *The Midday Show*, the *Logie Awards* and the *A.F.L. Awards*. After playing Munkustrap in the Australian production of *Cats*, he moved to London in 1987 where he studied at the Actors Centre and the London College of Music. Michael went on to perform the role of Raoul in the West End production of *The Phantom of the Opera*. Other West End theatre credits include the Rockstar in *Time*, Kennedy in *King and Edgar* in *Wuthering Heights*. He also appeared in the Royal Command Performances of *Les Miserables* and *The Phantom of the Opera* at the London Palladium. Michael has performed his own cabaret show throughout Australia and at the Ritz and Savoy Hotels in London. Concert performances include *Mack and Mabel* in Melbourne and Sydney and Opera Australia's workshop productions of *Rags* and *Dear World*. He was Rupunzel's Prince in the premiere concert performance of Stephen Sondheim's *Into the Woods* at the State Theatre in Melbourne. Michael toured Australia performing the role of Pharaoh in the Really Useful Company's production of *Joseph and the Amazing Technicolor Dreamcoat* and *Whizzer* in the Sydney Theatre Company's production of *Falsettos*. Michael is best known for his portrayal of the title role of the Beast in the Disney production of *Beauty and the Beast* for which he received a Mo Award. In 1998, he played opposite Dannii Minogue as Kenickie in the highly acclaimed arena spectacular *Grease*. Michael has also appeared at many special events including the AFL Grand Final and the official opening of Stadium Australia - Homebush, together with INXS, Rhonda Burchmore, David Dixon and Kelly Abbey. Michael has recently returned from London, and appeared on *Carols by Candlelight* which was broadcast nationally on Christmas Eve. Michael *Cormick sings Bacharach*, which has received rave reviews, is Michael's most recent venture back home in Australia.



GUEST ARTIST
 HARRY HAYTHORNE

Adelaide born Harry Haythorne received training in dancing, singing, acting and music as a child. At fourteen he toured the country districts of South Australia and New South Wales in a small vaudeville show, singing comic songs and tap-dancing on roller skates before joining the RAAF in the last years of WWII. Only after returning to civilian life did he begin a serious study of ballet, inspired in part by the performances of Ballet Rambert which was touring Australia at the time. In 1949 Harry set off to Britain where he enjoyed a long and varied career in every branch of theatre, especially in ballet and musicals. Harry danced in the original London casts of *Can-Can*, *Plain and Fancy*, *Divorce me Darling* and the film *Half-a-Sixpence*, and toured to South Africa as one of the principal dancers in *Pajama Game*. At other times Harry was a member of



goal [never achieved] was to appear on the Tivoli Circuit. Now, through the skill and artistry of Graeme Murphy, he may in a sense be able to fulfil that ambition.

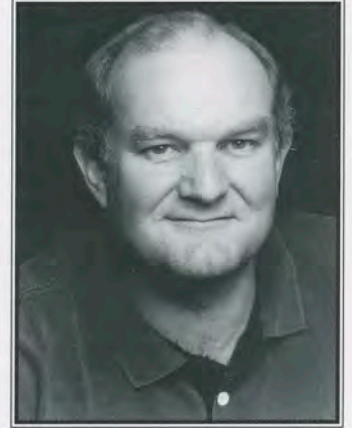
GUEST ARTIST
 << **TIM TYLER**

Tim as his creation "Mr PP" has worked extensively for the last twenty years in theatre, cabaret and variety around the world. This has included work with Berlin's Winter Garten, Salle D'Etoile in Monte Carlo, Jongleur's in London, the Ronacher Theatre in Vienna, Australia Week in Shanghai, Last Laugh in Melbourne and Jupiter's Casino on the Gold Coast. ♣ Recently Tim performed in and was a part of the creative team for the Broadway production of the famous *Pomp, Duck and Circumstance* in New York and Atlanta, USA. Tim also performed in *Diner Farfelu* in the casino of Montreal and the *Circus Royale* in Munich. ♣ Tim has created in collaboration with Michael Wansbrough several "Mr PP" solo shows which have toured nationally and internationally to festivals such as the Adelaide Fringe Festival, Vancouver Comedy Festival, Festival d'Ete in Quebec, Wellington International Festival, Hong Kong Fringe Festival, London International Mime Festival and the Edinburgh Fringe Festival. ♣ Tim Tyler as "Mr PP" has appeared as a special guest with artists such as John Cougar Mellencamp, John Denver, Eartha Kitt, Liza Minnelli and Alexei Sayle. 'Mr PP' has also performed with the Melbourne Philharmonic Orchestra [Australia and Indonesia] and the London Philharmonic *Hooked on Classics* [Sydney and Melbourne]. There have also been numerous conventions, celebrations, special functions and comedy venues nationally and internationally, which "Mr PP" has attended. ♣ Currently Tim is starring in his latest show titled *Mr PP Ain't Misbehaving - Oh golly gosh no!* premiering in Seoul, Korea.

the Metropolitan Ballet and the International Ballet, later becoming ballet master and a principal dancer in the companies of Leonide Massine, Walter Gore, Het Amsterdams Ballet and Sadlers Wells Opera Ballet. In 1963 he was a guest artist with The Royal Ballet at Covent Garden, and from 1969 through 1974 was assistant artistic director of The Scottish Ballet with whom he toured Australia when the company was led by Dame Margot Fonteyn. ♣ In 1975 Harry returned to Australia to take up the artistic directorship of The Queensland Ballet. In 1978 he became founding co-ordinator of dance studies for what is now The Queensland University of Technology. From 1981 through 1992 he was the artistic director of The Royal New Zealand Ballet and remains that company's artistic director emeritus. Under Harry's leadership the company earned an international reputation touring extensively in Europe, the United States and China. In 1993 he was awarded the MBE for his services to dance and ballet. ♣ Although officially 'retired', Harry is still very much in demand as a teacher and coach with engagements in Australia, Israel, Hong Kong, New Zealand and the United States. Back home he has appeared in the Keene-Taylor Project in *Beneath Heaven and Getting Shelter*, as well as touring Australia as a guest artist of The Australian Ballet in Stanton Welch's *Cinderella*, Graeme Murphy's *Nutcracker* and Robert Helpmann/Ronald Hynd's *The Merry Widow*. Harry is delighted that he has been invited to appear in *Tivoli* not only for the buzz of working simultaneously with The Australian Ballet and Sydney Dance Company but because at the beginning of his career his principal

DIALOGUE
PAUL CHUBB >>

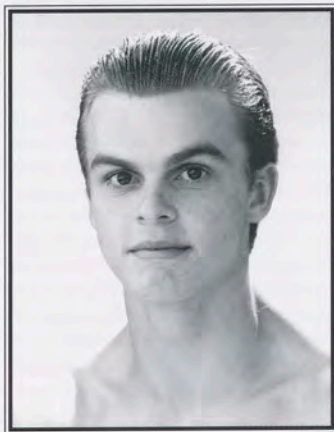
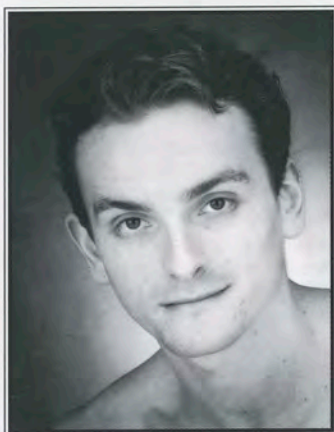
Paul's extensive career covers all areas of the entertainment industry. His many credits include his recognised work in television from *Spring and Fall*, *Dancin Daze*, *Spit McPhee*, *GP*, *Damnation of Harvey McHugh* for the ABC, *The Dismissal* and *Bodyline* for Kennedy Miller, *Paperman* for RCC and guest roles on all programmes over the past twenty years. Paul is best remembered on film for *Shotgun Wedding*, *Singapore Sling*, *The Roly Poly Man*, *Cosi*, *Road to Nbill* and *The Well*. In the theatre Paul has worked with Sydney Theatre Company, Company B Belvoir and Nimrod Theatre. ♣ Over the past thirty years Paul has written comedy and special material for people such as Warren Mitchell, Bobby Limb and Dawn Lake, Noel Ferrier, Noel Brophy, Mo Award Winners and numerous material for theatre, theatre restaurant, pub theatre and radio. In collaboration with Linda Nagle, Paul has completed work on a screenplay which will hopefully be in production in the coming year.



ARTISTS || Dancers of *The Australian Ballet*

ADRIAN BURNETT >

 Born in New Zealand Adrian Burnett graduated from The Australian Ballet School in 1987. He joined The Australian Ballet in 1988 leaving temporarily to spend 12 months with Basel Ballet in Switzerland in 1993. He has performed as a guest artist with The National Ballet of Canada [1993] and the Scottish Ballet [1996]. In 1996 he became a leading soloist and has danced many principal roles in the classical repertory including Franz in *Coppélia*, Albrecht in *Giselle*, and The Prince in *Nutcracker*. He has also danced roles in *Bella Figura*, *In the Middle*, *Somewhat Elevated*, *Por vos muero*, *Jardi Tancat* and *In the Upper Room*. As a choreographer he has created works for The Australian Ballet and the West Australian Ballet.



LUCINDA DUNN >

 After studying at the Royal Ballet School, Lucinda Dunn danced with Birmingham Royal Ballet in 1991 before joining The Australian Ballet that same year. Promoted to senior artist in 1995, she has performed with the Royal Danish Ballet and Le Jeune Ballet de France as a guest artist. To date she has performed principal roles in *La Bayadère*, *Don Quixote*, *The Sleeping Beauty*, *Etudes*, *Coppélia*, *Theme and Variations*, *Le Fille mal gardée* and *Giselle*, as well as dancing in many well known contemporary ballets such as *In the Upper Room*, *Sinfonietta*, and *Gemini*. Recently, Lucinda Dunn was awarded a scholarship to train with Georgina Parkinson, a former principal of The Royal Ballet, and Marianna Tcherkassky, a former principal of American Ballet Theatre, in New York.



< **CRAIG CATHCART**

 Craig Cathcart began his training in Sydney then studied at the McDonald College under Allan Cross and Josephine Jason. He performed on numerous occasions with The Australian Ballet as a child extra. In 1996 he joined The Australian Ballet School, and whilst there he was chosen to perform the role of Kai in *The Snow Queen* and in his graduating year, with The Dancers Company in *Don Quixote*. His awards while at the School included the Costume Factory Scholarship [1996], the Lucie Saranove Merit Award for a Cecchetti Student [1997] and the BJ Sutton Scholarship [1998]. Since joining The Australian Ballet in 1999 Craig Cathcart has performed in many well known ballets, including *Don Quixote*, *Manon*, Graeme Murphy's *Nutcracker*, *The Merry Widow*, Natalie Weir's *Mirror Mirror*, James Kudelka's *The Book Alleged of Dances* and Twyla Tharp's *In the Upper Room*.

& **RACHEL DOUGHERTY**

 In 1992 Melbourne-born Rachel Dougherty graduated from The Australian Ballet School, performed with The Australian Opera and toured with The Dancers Company. In 1993 she was awarded a Khitercs Scholarship, which enabled her to study internationally. Since joining The Australian Ballet in 1993, Rachel Dougherty has performed *La Sieste* in *Suite en blanc* and the female role in *Afternoon of a Faun*. In 1997, she was promoted to coryphée and has since performed the Candide Fairy and Florestan in *Aurora's Wedding*, Prayer in *Coppélia*, Kate in *Madame Butterfly*, and featured roles in *Por vos muero*, *Divergence*, *The Sentimental Bloke*, and *In the Upper Room*.



^ MADELEINE EASTOE

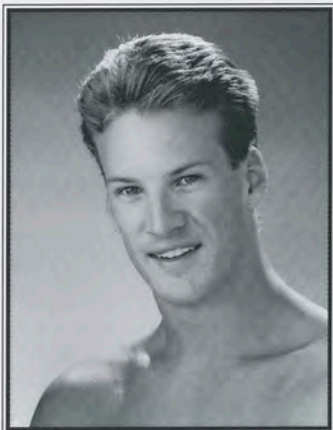
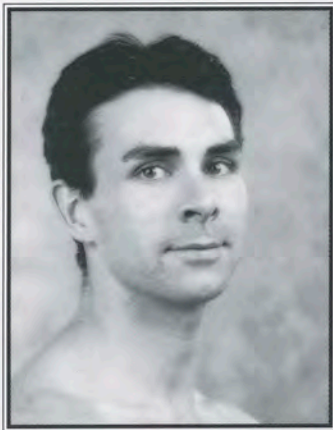
A graduate of The Australian Ballet School Perth-born Madeleine Eastoe joined the company in 1997, receiving her promotion to soloist in January 2000. During this short time she has assembled an impressive list of roles including the First Shade Solo in *La Bayadère*, Clara in Murphy's *Nutcracker*, Snow White in Weir's *Mirror Mirror*, *Tchaikovsky Pas de Deux*, Kitri and Cupid in *Don Quixote* and *Romanza*, a pas de deux with David McAllister for the Esso Concert in the Bowl, created on them by Stephen Baynes in 1999.

TIMOTHY FARRAR >>

In 1995 Timothy Farrar graduated from The Australian Ballet School and performed with The Dancers Company. During his time at The Australian Ballet School, Mr Farrar was the recipient of many awards. He received the Blair Edgar Scholarship in 1993 and 1994, the Kathleen Gorman Scholarship in 1994 and the Geoffrey Rothwell Scholarship in 1995. From 1996, he danced with the Queensland Ballet Company where his roles included the Prince in *Nutcracker* and Albrecht in *Giselle*, as well as roles in Natalie Weir's *Burning*, *The Host* and *Jabula*. In 1996, he toured with the company to the United States. Last year, Timothy Farrar choreographed a short piece for students in Brisbane titled *Into Collision*. He also choreographed a piece for a short film in 1999. In 2001 Timothy Farrar joined The Australian Ballet.

KRISTIE-ANN FERGUSON >>

Kristie-Ann Ferguson joined The Australian Ballet this year after graduating from The Australian Ballet School in 2000. Last year, she performed the role of the Girlfriend in The Dancers Company production of *Coppélia*. During her time at The Australian Ballet School, Miss Ferguson was the recipient of the BJ Sutton Scholarship in 2000, the Gailene Stock Achievement award in 1999, the George Garrat Memorial Scholarship for choreography in 1999, and the Dame Peggy van Praagh Scholarship in 1998. In 1999, Kristie-Ann Ferguson represented Australia at the 7th Asian Pacific International Ballet Competition in Tokyo, Japan in which she was awarded fourth place. Additionally, in 1998 she was awarded a silver medal at the Adeline Genée Awards in London.



^ JOSHUA HORNER

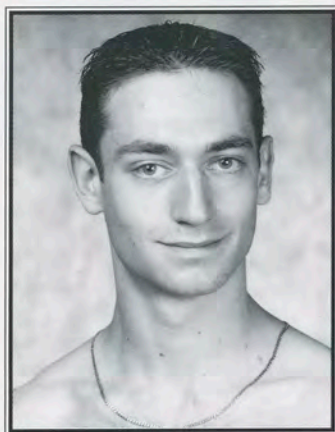
Since joining The Australian Ballet in 1999, Joshua Horner has performed roles in *Dark Lullaby*, *X*, *Por vos muero*, *In the Upper Room*, and Hilarion in *Giselle*. During his three years at The Australian Ballet School, Joshua Horner was the recipient of the Noël Pelly Achievement Award in 1996, the Primrose Potter Achievement Award in 1997, and the Robert Salzer Foundation Scholarship in 1998. In addition to these he was also a winner of a Nescafé Big Break Award and was honoured with an Australia Day Award for Achievement in the Wyong Shire in 1998.



^ DANIELLE HUNT

Perth-born Danielle Hunt joined The Australian Ballet in 1999. Since then she has performed in *Don Quixote*, *Rites*, *Manon*, *Theme and Variations*, *Giselle*, *Madame Butterfly*, *Coppélia*, *Mirror Mirror*, *Nutcracker*, *Personal Best*, and *The Merry Widow*. In her final year at The Australian Ballet School, she toured with The Dancers Company playing the roles of Lead Dryad and Lead Fandango in *Don Quixote* and performed with The Australian Ballet in its production of *La Bayadère*. In 1997, she was the recipient of the Kristyna and Stephen Gogolak Scholarship at The Australian Ballet School.

ARTISTS || Dancers of *The Australian Ballet*



▲ GENNADI KOUTCHIN

 Since joining The Australian Ballet last year, Gennadi Koutchin has performed in *Nutcracker*, *The Merry Widow*, *Mirror Mirror*, *Coppélia* and *Boléro*. ♣ As a student of The Bolshoi Ballet School, he performed with The Bolshoi Ballet from 1987 to 1995. From 1997 to 2000, Gennadi Koutchin performed with The Royal New Zealand Ballet in *Swan Lake*, Jonathan Taylor's *Sweet Sorrow*, Jiří Kylián's *Soldatenmis*, George Balanchine's *Allegro Brillante*, and Graeme Murphy's *Protecting Veil*.



◀ SAKIS MICHELIS

 After graduating from The Australian Ballet School in 1995, Sakis Michelis joined The Queensland Ballet. During his time with this company he performed a soloist role in Harold Collins' *Lady of the Camelia's* and Natalie Weir's *Jabula*. ♣ In 1998, Sakis Michelis joined the West Australian Ballet and while there he performed principal roles in Bill Pengally's *Silent Night*, *Clockwatch*, and *Afternoon*, and soloist roles in *Coppélia* and *Rendezvous with Rameau*. He also performed in Ted Bransen's *Carmen* and *Romeo and Juliet*. ♣ Early in 1999, Sakis Michelis joined the Adelaide-based dance company Australian Dance Theatre [ADT] during which time he performed in Bill Pengelly's *zzz* created on him, and *Velvet and Vinyl Concerto*, Bernadette Walong's *Savage Burn* and Gary Stewart's *Currently Under Investigation*. ♣ Sakis Michelis joined The Australian Ballet this year.



◀ RENEE MOON

 In 1995 Renee Moon travelled to London and received a scholarship to the English National Ballet School. She joined English National Ballet in 1996 where she performed for just over four years. Her repertoire includes *Raymonda*, *Paquita*, *The Sleeping Beauty*, *Nutcracker*, *Romeo and Juliet*, *Giselle*, *Cinderella*, *Swan Lake*, *Coppélia*, *La Bayadère*, *Les Sylphides*, *Etudes*, *Square Dance*, *Rite of Spring*, *Alice in Wonderland*, *X N Tricities*, and *Graduation Ball*. ♣ Since joining The Australian Ballet she has performed in *The Merry Widow*, *Coppélia* and *Giselle*.



◀ SARAH MCCARTHY

 Sarah McCarthy joined The Australian Ballet this year. In her graduating year with The Australian Ballet School last year, she toured with The Dancers Company performing in *Coppélia*. ♣ In 1999, as a student of the School, she performed with The Australian Ballet in the Melbourne and Sydney seasons of *Manon*; and in 1997, Sarah McCarthy was a finalist in the Adeline Genée Awards in London.



▲ FELICIA PALANCA

 Felicia Palanca graduated from The Australian Ballet School in 1994. She joined The Australian Ballet the following year and was promoted to senior artist in 2001. She has performed in many ballets including *Forgotten Land*, *Jardi Tancat*, *Por vos muero*, *In the Upper Room*, *Bella Figura*, *The Vertiginous Thrill of Exactitude* and *In the Middle, Somewhat Elevated*. Her many featured roles include Kitri, Cupid and Street Dancer in *Don Quixote*, Lescaut's Mistress in *Manon*, Olga in *Onegin*, Bluebird in *The Sleeping Beauty*, Clara in *Nutcracker* and Snow White in *Mirror Mirror*. On a scholarship in 1995 she studied in New York, Paris and Frankfurt. She has been a special guest artist with The Dancers Company on two occasions.



» **RACHAEL READ**

Born in Newcastle, Rachael Read graduated from The Australian Ballet School in 1990, before joining the company in 1991. She received her promotion to soloist in 2000. She has performed in many roles in the company's contemporary and classical repertoire, including those in *Stepping Stones*, *Shadow in the Facet* and The Australian Ballet premiere season of William Forsythe's *In the Middle, Somewhat Elevated*. She has also performed the roles of Lead Fandango and Friend of Kitri in *Don Quixote*, American Juror in *Le Concours*, and *Gemini*. ♣ She was recently nominated for a Helpmann Award in the category of best female dancer for her performances in Jiří Kylián's *Bella Figura* last year.

» **LEANNE STOJMENOV**

From 1999 to 2000, Leanne Stojmenov danced with the West Australian Ballet. During her time with the company she performed as a soloist in many productions including *Afternoon of a Faun*, *Don Quixote*, *5 Tangos*, *Nutcracker*, *Swan Lake* and *La Chimera*. ♣ Leanne Stojmenov joined The Australian Ballet this year.



» **KATIE RIPLEY**

Originally from Perth, Katie Ripley joined The Australian Ballet in 1994 after graduating from The Australian Ballet School. She has performed featured roles in many ballets including *Divergence*, *Por vos muero*, *In the Upper Room*, *Bella Figura*, *Stepping Stones*, *Coppélia*, and *In the Middle, Somewhat Elevated*. Other roles include Lilac Fairy in *Aurora's Wedding*, Lead Swan in *Swan Lake*, Gamzatti in *La Bayadère*, Ada in *Le Concours* and Odette in The Dancers Company *Swan Lake*. She received scholarships in 1995 and 1999 and has studied in New York, Paris, London and Frankfurt.



» **SIMON VAUGHAN**

During his time with The Australian Ballet School [1997-1999], Simon Vaughan received two scholarships — the Beta Sigma Phi [1997] and the Friends of The Australian Ballet [1999]. In his graduating year, Mr Vaughan toured with The Dancers Company performing in *Don Quixote*. After graduating, Simon Vaughan joined the Tulsa Ballet Company in Oklahoma, USA, during which time he performed in *Theme and Variations* and *Carmina Burana*. ♣ Simon Vaughan joined The Australian Ballet this year.

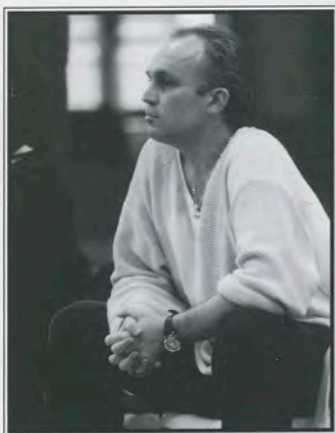
» **STEVEN WOODGATE**

Steven Woodgate joined The Australian ballet in 1985 after graduating from The Australian Ballet School. He was promoted to senior artist in 1989 and that same year was a participant in the sixth International Ballet Competition in Moscow. His many featured roles include Franz in *Coppélia*, Alain in *La Fille mal gardée*, The Boy in *Equus*, Mercutio in *Romeo and Juliet*, the Ugly Sister in *Cinderella* and the Bronze Idol in *La Bayadère*. In 1999 he was the recipient of a Churchill Fellowship, enabling him to study with ballet companies around the world. ♣ Steven Woodgate has danced the leading role of Bim in *Gaite Parisienne*, the TV choreographer in *Le Concours* and French Cavalier in *Gala Performance*. He was created on for the role of Goro in *Madame Butterfly*, Snugglepot in *Snugglepot and Cuddlepie*, and Florinda in *Cinderella*. ♣ He has toured with The Australian Ballet to Europe, China, USA and South East Asia.



ARTISTS || Dancers of *Sydney Dance Company*

DANCERS, IN ALPHABETICAL ORDER >



REHEARSAL DIRECTOR
 ^ **BRETT MORGAN**

Born in Sydney, NSW, Brett Morgan trained at The Australian Ballet School. He joined Sydney Dance Company in January 1991 as a dancer and was appointed Dance Master in 1995. From 1984 to 1990 Brett danced with The Australian Ballet in roles including Alain in *La Fille mal gardée*; Gypsy Boy in *Don Quixote*; Crixus in *Spartacus* at the Lincoln Center in 1990; and in Graeme Murphy's *Gallery*; Timothy Gordon's *Sonata for 7* and *My Name is Edward Kelly*. Brett toured to Russia and London in 1988, dancing before Queen Elizabeth as Leading Ivans in *The Sleeping Beauty*. His favourite roles at Sydney Dance Company include the piano solo in *Synergy with Synergy*, dancing in Alfred Taahi's *Lucrece from The Shakespeare Dances*, the Gothic Beast in *Beauty and the Beast*, Nijinsky in Act 1 of *Poppy* and dancing the sailors trio from *An Evening in Body of Work - A Retrospective*, last year.



^ **KATHERINE ARNOLD-LINDLEY**

Born in London, Katherine Arnold-Lindley grew up in Canberra and trained at the Betsy Sawers School of Dancing before going to Perth to train at the WA Academy of Performing Arts. Katherine joined the Company in 1996 for the Auckland season of *Beauty and the Beast*, although she first worked with Graeme Murphy on his production of *The Trojans* for The Australian Opera in 1994. Katherine danced with the West Australian Ballet, Paul Mercurio's Australian Choreographic Ensemble [ACE] and The Australian Opera before joining Sydney Dance Company. CV highlights include: *Contact* [92] and *Inside Out* [94] for ACE, touring to America and Europe with Sydney Dance Company and most recently performing *Air and other invisible forces* in New York. Her favourite roles include: Rose in *Beauty and the Beast*, Duo in *Free Radicals*, Duo and Trio in the *New Blood* season [98] and the quartet from *soft bruising* in *Body of Work - A Retrospective*.

WAKAKO ASANO >

Born in Tokyo, Wakako Asano was trained at the Sasamoto Ballet Studio with Kimie Sasamoto and Iwao Nagae in Japan and later at The Australian Ballet School. Wakako joined the Company in 1991 for the Sydney season of *Poppy*, and danced in *King Roger* in 1990 while she was still a student. Wakako won 3rd prize in the Japan Ballet Competition in 1986 and was a semi-finalist in the International Ballet Competition in 1988. She has also been the subject of a half-hour profile on TV Tokyo. Favourite roles include her Solo and Duo in *Air and other invisible forces* and her Solo in *Into Dharma* choreographed by Stephen Baynes. Other highlights include choreographing *Unwitting Sight* for the *New Blood* season in 1998, and touring to 14 countries so far in ten years with Sydney Dance Company.



ANDREA BRIODY >

Born in Ballarat, Victoria, Andrea Briody trained with Carole and Cheryl Oliver in Ballarat and The Australian Ballet School. CV highlights include: The Dancers Company of The Australian Ballet; several seasons with Opera Australia and the Victoria State Opera; London Ballet Theatre. Andrea spent six years dancing in Europe before returning home to Australia, and enjoyed performing in Birgit Scherzer's *Requiem* and *Swan Lake* while working for the State Theatre of Saarbrücken in Germany. Andrea joined Sydney Dance Company in time for Graeme Murphy's *Gala Performance* and the national tour of *Body of Work - A Retrospective*.



JOSEF BROWN »

 Josef Brown was born in Woomera, South Australia. He received his formal training at The Australian Ballet School, but in his heart has never stopped being in training. Josef joined the Company in March 1997 for the Sydney season of *Berlin*. Prior to this Josef danced as a soloist with The Australian Ballet and with Nomad Dance, International Opera and Modern Dans Toplulugu in Turkey. CV highlights include: working with choreographers Jiří Kylián, Billy Forsythe and Nacho Duato; choreographing *Hala* for Sydney Dance Company's choreographic workshop, 3+*Distraction* for The Australian Ballet's workshop, *Proclamation No.1 - Dark See for Bodies*, and *The Step Beyond Dreaming* for a forum on the Republic. Performing highlights include: *In the Body of the Son*, the title role in *Onegin*, Danilo in *The Merry Widow*; Vronsky in *Anna Karenina*, Pinkerton in *Madame Butterfly*, John the Baptist in *Salome* and Zeus in *Mythologia*.



TRACEY CARRODUS »

 Brisbane born Tracey Carrodus trained with Mary Heath at The Queensland Ballet School and received an Associate Diploma of Dance from the Queensland University of Technology. Tracey joined the Company in December 1996 for the Auckland season of *Beauty and the Beast*. Prior to this Tracey spent six years with Expressions Dance Company. CV highlights include creating and performing the title role in *Salome* [1998-2000]; winning the Alumni Award for Performing Arts in 1998; dancing the role first created for Janet Vernon in *Berlin* for the 1997 Sydney season; touring nationally and internationally with Sydney Dance Company and Expressions Dance Company to Europe, UK, USA, China, India, Singapore, Mexico and Papua New Guinea — particularly New York and Rome; and recently touring *Salome* throughout the US, Australia and New Zealand.

BRADLEY CHATFIELD »

 Bradley Chatfield was born in Mordialloc, Victoria. He trained with Vivienne Dunn and later with The Australian Ballet School. Bradley joined the Company in November 1991 for the Sydney season of *Poppy*. CV highlights include: dancing with Hong Kong Ballet in works including *Spectre de la Rose*, *Paquita*, *Troy Games* and *Tales of Hoffmann*; performing in the Worldwide Tour Company's *Aida*; and opening the Gala Performance night at the Brisbane Festival with *THWACK!*, a solo created by Garry Stewart. Highlights at Sydney Dance Company include performing in: *Some Rooms* as part of the Caracas Festival [1992] with 67 companies and fantastic audiences; *The Shakespeare Dances* during a five week tour of France; *Synergy with Synergy*; *Body of Work - A Retrospective*; *Mythologia* for the Sydney 2000 Olympic Arts Festival; and *Air and other invisible forces* recently in New York. Favourite roles include: Eros in *Fornicon*, the Child in *Berlin*, Solo in *Free Radicals* and King Herod in *Salome*.



CHYLIE COOPER »

 Thailand born Chylie Cooper grew up in Adelaide and trained in Perth at the WA Academy of Performing Arts. Chylie joined Sydney Dance Company in August last year for the Sydney 2000 Olympic Arts Festival season of *Mythologia*. CV highlights include: working with Rex Reid at Dance Theatre Victoria; David Prudham's Australian Dancers Company, performing in *Virtuosity and Spirit*; Ted Bransen's WA Ballet, particularly performing in Chrissie Parrot's *Coppélia*; Bill Pengelly's Australian Dance Theatre, performing in *Split*, *En masse* and her favourite role in *Silent Night*; Garry Stewart's Australian Dance Theatre, *Birdbrain* and *The Return of Plastic Space*; and touring to the United States with Sydney Dance Company last year with *Salome* and *Air and other invisible forces*.

ARTISTS || Dancers of *Sydney Dance Company*

KATHERINE GRIFFITHS»

 Born in South Africa, Katherine Griffiths grew up in Sydney. Katherine trained at the Glen Street Academy and the Sydney Festival Ballet Academy and joined the Company in 1993 for the world premiere season of *Beauty and the Beast*. CV highlights include: performing with the West Australian Ballet in 1991 under the direction of Barry Moreland; performing in *The Trojans* for The Australian Opera; and the pas de deux in *Flower Festival*. Favourite roles at Sydney Dance Company include: Beauty in *Beauty and the Beast*, Angel in *Berlin*, Solo in *The Protecting Veil*, and Duo in *Air and other invisible forces* with Matthew Shilling, as well as Duo in *Shéhérazade* with Josef Brown and Duo in *soft bruising* with Wakako Asano, both part of *Body of Work - A Retrospective*, and Golden Hind and Callisto in *Mythologia* for the Sydney 2000 Olympic Arts Festival and the Brisbane Festival.

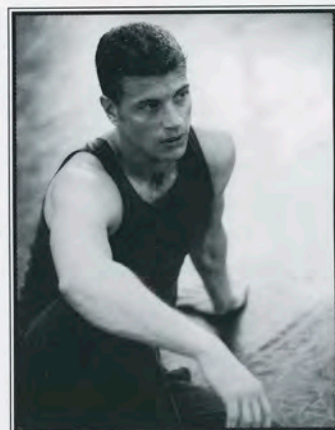


♠ GAVIN MITFORD

 Born in Sydney, Gavin Mitford trained at the Denise Little Academy in Carlton NSW followed by The Australian Ballet School. Gavin joined the Company in 1998 for the world premiere season of *Salome*, prior to which Gavin danced with The Dancers Company of The Australian Ballet, The Australian Opera and The Royal New Zealand Ballet. CV highlights include: dancing his first pas de trois in Balanchine's *Agon*, performing in *Troy Game*, performing the title role in *Petrouchka*, and Mercutio in *Romeo and Juliet* at the Royal New Zealand Ballet; returning to Sydney to dance in his home town; and at Sydney Dance Company choreographing for the *New Blood* season and performing the roles of Ganymede and Iphitus in *Mythologia*.

CARL PLAISTED»

 Born in Strathalbyn, South Australia, Carl Plaisted trained at The Australian Ballet School. Carl joined Sydney Dance Company in 1989 and danced in many of Graeme Murphy's notable works including *Piano Sonata*, *Synergy with Synergy*, *The Protecting Veil*, *Berlin*, and *Free Radicals*. Other CV highlights include: Ohad Naharin's *Tabula Rasa* and *Arbos*, Douglas Wright's *Gloria*, and Bull Washington in Louis Falco's *Black and Blue*. Carl also choreographed and staged *Insights in Dance*, an educational dance program for children presented at the Sydney Opera House and in New Zealand. In 2000 Carl re-joined the Company for *Body of Work - A Retrospective*.



SIMONE SAULT»

 Melbourne born Simone Sault trained at the National Theatre Ballet School in St Kilda. Simone joined the Company in April 1999 for the US/Mexico tour after performing in *Party* in 1998. CV highlights include: dancing with The Australian Opera [1991-92]; the Australian production of *Phantom of the Opera* [1992-98]; being offered a First Soloist contract with Capab [South African Ballet Company] and being offered the role of Demeter for the 1999 tour of *Cats*; performing Meg in *Phantom of the Opera*; performing the Street Dancer in The Australian Opera's *Romeo and Juliet*. At Sydney Dance Company highlights include: the season of *Party* [1998]; touring to the US and Mexico and Europe; dancing in *Salome*; performing in *Body of Work - A Retrospective* particularly the pieces from *Synergy with Synergy*, *Sequenza VII* and the Duo from *soft bruising*.



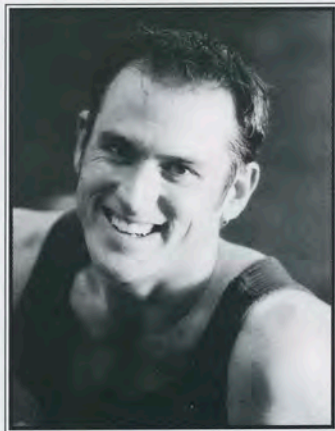


^ **CHRISTOPHER SHERIFF**

 Born in Toowoomba, Queensland, Christopher Sheriff trained at The Queensland Dance School of Excellence and The Australian Ballet School. Christopher joined the Company full-time in 1998 for the Auckland season of *Free Radicals*. CV highlights include: The Dancers Company of The Australian Ballet, particularly dancing in *Jabula* choreographed by Natalie Weir; *Free Radicals* tour to Europe and USA; dancing in *Salome*, the *New Blood* season; *Banged and Tapped* in *Body of Work - A Retrospective*; and the US Tour of *Salome* and *Air* and other invisible forces, particularly the New York season of *Air*.

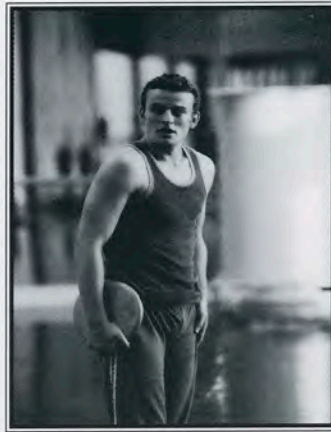
MATTHEW SHILLING >

 Born in Taree, NSW, Matthew Shilling trained at the Glen Street Academy and Ecole Superieure de la Danse de Quebec in Montreal, Canada. Matthew joined the Company in 1996. His first season was the Gala Performance of *Berlin* at the Brisbane Festival. CV highlights include: Le Grand Ballets Canadien; The Australian Opera; working for choreographers Nacho Duato, Mark Morris and Graeme Murphy; and performing *Polkenschlag*, choreographed by Mark Morris in Canada. At Sydney Dance Company highlights include: performing in the *New Blood* season in 1998; roles in: *Berlin*, *Wolves in Beauty and the Beast*, *Soldier in Salome*, duo with Katherine Griffiths in *Air* and other invisible forces, and *Poppy* in *Body of Work - A Retrospective*; and touring with the Company, particularly performing in Rome and Anchorage, Alaska.



SIMON TURNER >

 Born in Yorkshire, England, Simon Turner trained at The Queensland Ballet School, The Queensland Dance School of Excellence and The Australian Ballet School. Simon joined the Company in 1993 for the premiere season of *Beauty and the Beast* and danced in *Synergy with Synergy* in 1992 whilst still a student. CV highlights include: The Dancers Company of The Australian Ballet; Graeme Murphy's production of *The Trojans* for The Australian Opera; dancing open air in The Villa Massimo in Rome and performing *Free Radicals* at the Joyce Theater in New York; and choreographing *Inner Piece* for the *New Blood* season in 1998. Favourite roles include: the Soldier in *Salome*, the Gothic Beast in *Beauty and the Beast*, a featured role in *The Protecting Veil*, performing in the *Body of Work - A Retrospective* Gala and season, including Duos with both Graeme Murphy and Janet Vernon, and most recently Heracles in *Mythologia*.



^ **XUE-JUN WANG**

 Born in Beijing in the People's Republic of China, Xue-Jun Wang trained at The Institute of Nationalities, Beijing and received a Bachelor of Arts Degree from the Beijing Academy of Dance. Xue joined the Company in 1992 for *Synergy with Synergy*. CV highlights include dancing with Guangzhou Dance Troupe, Guangdong Dance Theatre and Sydney Festival Ballet; returning to China in June 1998 to perform with Sydney Dance Company; performing the Rock Beast in *Beauty and the Beast*, Kid Lefty in Louis Falco's *Black and Blue*; and dancing in *Berlin*, *Fornicon* and *The Protecting Veil*.



^ **NOBUO FUJINO**
 [for the Tivoli National Tour]

 Born in Osaka, Japan, Nobuo Fujino trained in classical ballet under Ms Nobuko Egawa at the Egawa Ballet School before coming to Australia to study at The Australian Ballet School in 1995. For the last three years Nobuo has danced with the Hong Kong Ballet Company. CV highlights include: principal roles as the Prince in Stephen Jeffries' *The Nutcracker*; the Beast in the Dancers Company's world premiere of *Beauty and the Beast*; Romeo in *Romeo and Juliet*; Colas in *La Fille mal gardée*; Solor in *La Bayadère*. Soloist roles include Benno in *Swan Lake*, Zebra in *Still Life at the Penguin Cafe*, Spanish, Arabian, Reed Flutes and Lead couple in *Waltz of the Flowers* in *The Nutcracker*.

RULES and REGULATIONS

1. Each performer must be dressed, and ready for his or her part, ten minutes before the rising of the curtain, or will be fined 10s.

2. No member is allowed to draw aside the curtain and peer into the audience. Fine 10s.

3. No smoking allowed on the Stage, or in the Dressing Rooms, or on the Premises at any time. Fine - One night's salary.

4. No person allowed to introduce anyone on the Stage, or in the Dressing Rooms, during the entertainment unless employed there. Fine - One night's salary.

5. All entrances to the Stage must be kept clear. Fine 10s.

6. Strict attention at Rehearsals absolutely necessary. Any Artiste missing his or her cue during the same will be fined 5s.

7. Any Artiste practising singing, dancing, playing on musical instruments or interrupting rehearsal in any shape or form will be fined one night's salary.

8. Any Performer appearing in the Theatre or on the Stage intoxicated, or remaining absent from an entertainment (for any cause but sickness, when a doctor's certificate will have to be delivered to Hugh D McIntosh or his Manager at least three hours before the advertised opening time) will be subject to a fine of one week's salary, or instant dismissal, at the option of the Management.

9. No intoxicating liquors allowed behind the Stage or in the Dressing Rooms. Fine, 20s.

10. Any Performers being over ten minutes late at Rehearsals, or keeping the Stage waiting, will be fined 10s. Interference with the business at Rehearsals strictly forbidden. No arguments permitted; all disputes must be settled in the office. No performer to leave the Stage of the Theatre or Hall until Rehearsals are dismissed by Hugh D. McIntosh or his appointed Manager. Fine, one night's salary.

11. All members of the HARRY RICKARDS' TIVOLI COMPANY must conduct themselves in a becoming manner, both off and on the Stage, as much depends upon their ladylike and gentlemanly deportment in private and public life.

12. All performers must play the various roles assigned to them to the best of their ability, or will be fined one night's salary.

13. Loud talking and unnecessary noise about the Stage is strictly forbidden. Fine 10s. No performer allowed to stand about the front of the building during performing hours, or while it is opened to the general public. Fine, one night's salary.

14. No performer allowed in the auditorium during public performance under any pretence whatsoever. Fine, one night's salary.

15. Salaries will be paid on Mondays at 12 o'clock, and at no other time.

16. All Performers must look after, and be responsible for their own luggage.

17. Any Artiste or Artistes committing an indecent action, either singing or using words conveying vulgar or double meaning, will be fined one week's salary, or instantly dismissed, and held liable for damages; the said Artiste or Artistes to have no further claim on the said Hugh D. McIntosh.

18. Any Artiste refusing to respond to an encore immediately after the encore bell has rung will be fined 10s.

19. Should any additional Rules be considered necessary for the good and welfare of the Company - such rules being displayed in the Dressing Rooms or on Call Board - must be observed under penalty annexed to them.

20. Any Artiste using lighted candles in the Theatre or any lights with the exception of those provided by the Management, will be subject to a fine of one week's salary or to instant dismissal.

Artistic Director

Graeme Murphy AM

Associate Artistic Director

Janet Vernon AM

General Manager

Leigh Small

Board of Directors

Chairman

Rowan Ross

Deputy Chairman

Robert Campbell

Tony Bancroft

Emma Cooper

Derek Denton

Tom Dery

Vivienne James

Tony Jones

Ian Scobie

The Company

Rehearsal Director

Brett Morgan

Katherine Arnold-Lindley

Wakako Asano

Andrea Briody

Josef Brown

Tracey Carrodus

Bradley Chatfield

Chylie Cooper

Katherine Griffiths

Gavin Mitford

Carl Plaisted

Simone Sault

Christopher Sheriff

Matthew Shilling

Simon Turner

Xue-Jun Wang

Production

Production Manager

John Henderson

Stage Manager

Angela Corben

Head Electrician

Hugh Hamilton

Head Mechanist

John Shedden

Wardrobe Supervisor

Fiona Holley

Administration

International Business Manager

Janine Kyle

Administrator

Brett Davidson

Marketing Manager

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Film Footage
Philippe Charluet

Costumes Executed by
The Australian Ballet
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Scenic Constuction by
Sydney Dance Company Workshop:

Wayne Dalley
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For the Creative Team

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Catherine Raven

Associate Lighting Designer
Hugh Hamilton

Lighting Secondment
Dave Wilkinson

Music

Polka Dots and Moonbeams by
Jimmy Van Heusen and Johnny Burke

Brown Slouch Hat by George Wallace

Orchestral Score recorded at Studio
301 in Sydney. Chief Engineer Richard
Lush, special thanks to Martin Bengé
and crew.

Program

The Australian Ballet

Portrait Photography

Jeff Busby
Branco Gaica
Jim McFarlane

Sydney Dance Company

Portrait Photography

Lois Greenfield
Hugh Hamilton
Greg Barrett

Tivoli Story 'Thanks for the Memories'
Frank Van Straten

Costume sketches
Kristian Fredrikson

Leg sketch
Brian Thomson

Original Tivoli Production Shots

Harry Jay, courtesy of David Thomson
Tivoli Follies [1914-1918]. Portrait
Shots of Lola Dowie and Tivoli Follies
Group Shot courtesy of Lola Toohey.

'Tivoli Rules' and 'Applause'
courtesy of Lola Toohey

Campaign Imaging

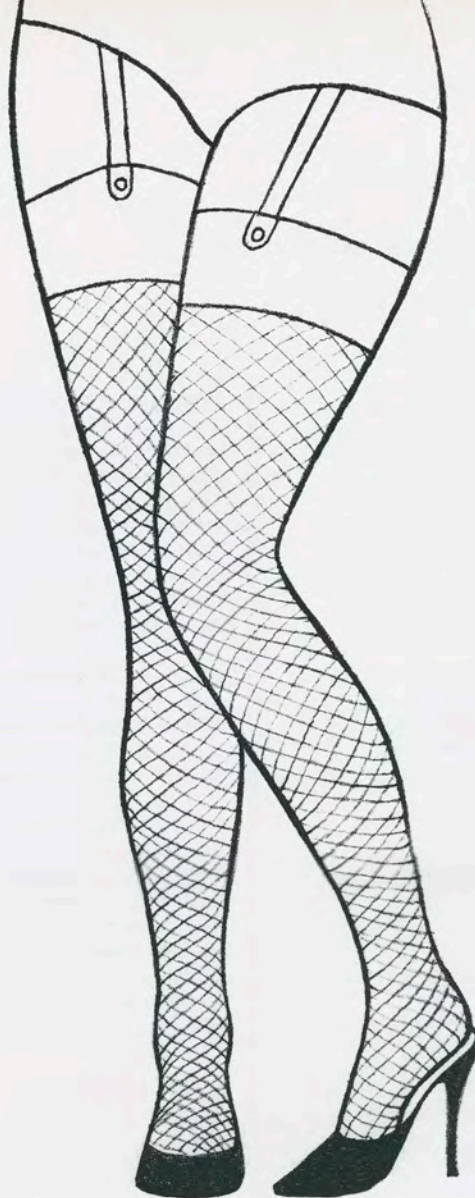
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