

In Repertoire

A select guide to Australian music theatre



Dear Reader

This guide takes you on a journey through contemporary Australian music theatre works that are currently available for touring. These and additional works in repertoire can all be found in the data base on pages 24 - 25 with contact addresses and other information.

A few significant works no longer in repertoire are mentioned in the overview essay on pages 22-23. Many more are documented in *Arias, Recent Australian Music Theatre* (Red House Editions, 1997). A sample listing of works in progress is reported on page 26. On the same page a basic set of references can be found. A longer list is available on the Australian Music Centre website <http://www.amcoz.com.au/amc>

The Editor

Editor Keith Gallasch
Assistant Editors Kirsten Krauth, Virginia Baxter
Design i2i design, Sydney

Cover photographs

Left Arena Theatre Company, *Eat Your Young*, photo Jeff Busby
Right Top Melbourne International Festival of the Arts, *The Ghost Wife*, photo Jeff Busby
Right Bottom Queensland Theatre Company, *The Sunshine Club*, photo Rob MacColl
All other photography credits page 27

Produced by RealTime for the Australia Council,
the Federal Government's arts funding and advisory body

Australia Council
PO Box 788 Strawberry Hills NSW Australia 2012
61 2 9215 9000 fax 61 2 9215 9111
mail@ozco.gov.au
<http://www.ozco.gov.au>

RealTime PO Box A2246 Sydney South NSW, Australia 1235
61 2 9283 2723 fax 61 2 9283 2724
opencity@rttimearts.com
<http://www.rttimearts.com.au/~opencity/>

February 2000 ISBN 0 642 47222 X



RealTime

With the assistance of the Australian Music Centre



music+installation+performance

performance+sound chamber opera

music
theatre

the musical

Introduction

The remarkable growth of Australian music theatre as we enter the new millennium appears to be exponential, manifesting itself in many different and surprising ways - as chamber opera, as the musical, as installation or site specific performance, and as pervasive musical scores and sound design in an increasing number of plays. Apart from live performance, music theatre works can now be heard on radio and television (including the forthcoming mdTV project), on CD, and experienced as part of the 'new media' on CD-ROM and via the internet.

The proliferation of innovative, flexible and eminently tourable music theatre has been the creation of Australian composers, writers, directors and performers over some 30 years. Their sustained efforts are now flowering, generating new audiences - young, old, urban and regional, in and outside the concert hall, working across art forms, cultures and musical genres. In turn this activity offers new opportunities for a wide range of artists, not least composers and performers.

The widely travelled Artistic Director of the 1998 and 2000 Telstra Adelaide Festivals, Robyn Archer, herself a music theatre practitioner, sees the scale and character of this surge of activity as distinctly Australian: "I think when overseas producers start to look at this they will see a quintessential Australian-ness. There are so many productions; some of the most inventive artists are investing their energies in this form." She predicts "(music theatre) could well become the most important art form in Australia in the next ten years" (The Age, November 24, 1999). Appropriately music theatre is central to Archer's Telstra Adelaide Festival 2000 program.

Federal and state arts funding bodies too have played a role in this phenomenon, encouraging activity over many years and now supporting national and international touring.

As this guide indicates, there is a wealth of music theatre in Australia, a very moveable and tourable feast.

Jennifer Bott
General Manager
Australia Council

Chamber Made Opera



The Burrow

Incorporating highly original use of visual theatre techniques, the opera is a monologue for Kafka in which other characters, both real and fictional, materialise as if from the writer's imagination. In one of the

company's most acclaimed works Alison Crogan has created a richly imagistic libretto, while Michael Smetanin's music is characterised by a forceful, sometimes abrasive, hyper-energetic rhythmic drive with roots as diverse as Stravinsky, 'funk', Russian folk, hard rock and Xenakis.

I don't recall being so impressed since (the first time I saw) Pina Bausch's Wupperthaler Tanztheater...

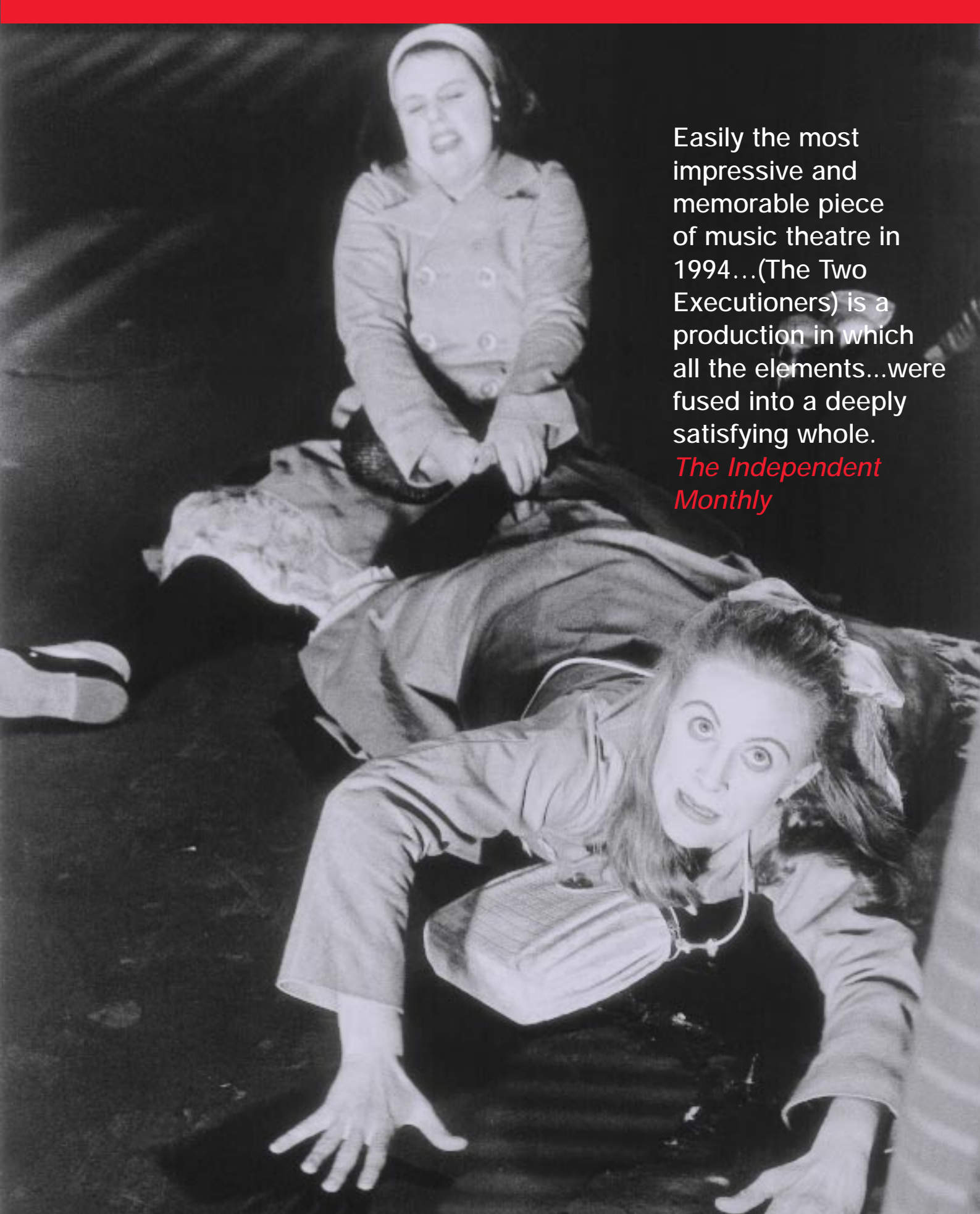
(The Burrow)
The Australian

The dynamic performance company Chamber Made Opera was established in 1988 by its present Artistic Director, Douglas Horton, to investigate and extend the musical and theatrical possibilities of contemporary music theatre. Chamber Made is now internationally renowned, having commissioned and produced thirteen new Australian works, as well as works by non-Australian artists, with over forty seasons performed across four continents. Its touring repertoire for 2000 will include works in commission: Motherland of the Foreign Son, a Vietnamese/French/Australian collaboration composed by France's Dominique Probst with text by Le Quy Duong; and Walkabout (based on the Nicholas Roeg film of the same name) written by Wesley Enoch.

The Two Executioners

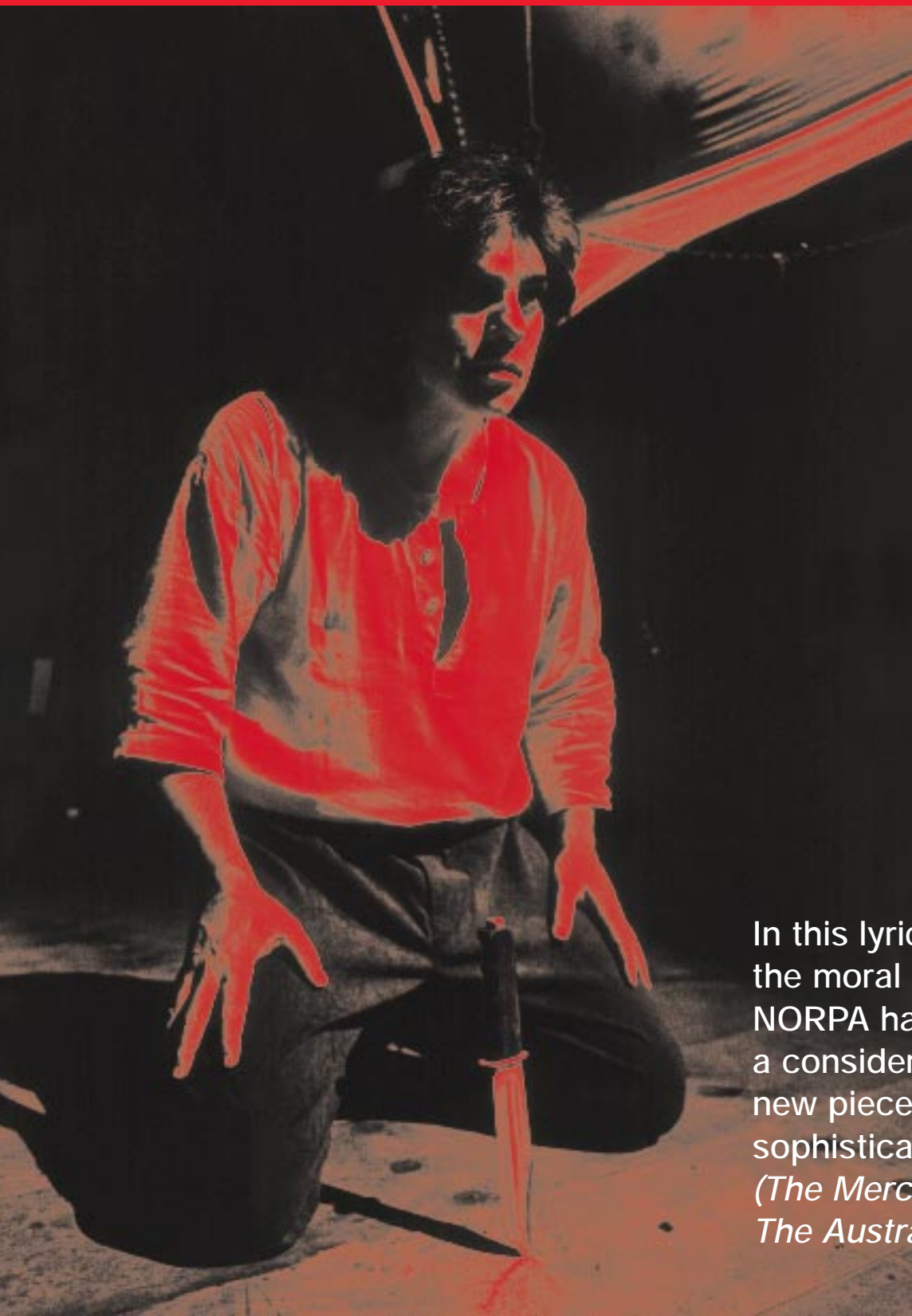
Placed somewhere between the aesthetics of dadaism, existentialism, and film noir, The Two Executioners (libretto by Douglas Horton after the one act play by Fernando Arrabal) is an extremely black comedy of family life, reverberating with political meaning. David Chesworth's compositional style sweeps aside preconceived expectations as he creates aural palettes, in turn minimalist, vibrant, mesmerising and even industrial.





Easily the most impressive and memorable piece of music theatre in 1994...(The Two Executioners) is a production in which all the elements...were fused into a deeply satisfying whole.

The Independent Monthly



In this lyrical fantasia upon the moral history of Australia, NORPA has commissioned a considerable and powerful new piece of music theatre, sophisticated yet confiding. *(The Mercenary)*
The Australian



NORPA
Northern Rivers
Performing Arts Inc.

The Mercenary

In 19th century Italy, a murder pays the way for a man to set out with his family for a tropical utopia just north of Australia. At the end of his life the murderer reflects on the killing, the loss of his baby, the disastrous utopia, prosperity in New Italy in northern New South Wales, and his slaughter of Aborigines. Librettist Janis Balodis says that the opera "acknowledges the courage and determination of migrants to triumph in the face of hardships and that our history is one of dispossession by the dispossessed."

The opera stars baritone Lyndon Terracini whose international career includes the Peter Greenaway-Louis Andriessen ROSA - A Horse Drama. His powerful solo performance is directed by Teresa Crea, with the composer Paul Grabowsky conducting his dynamic score. The striking set design is by Eamon D'Arcy.

Based in Lismore in northern NSW, NORPA provides regional audiences with an international arts program as well as commissioning new works. The Mercenary embarks on an Australian tour in 2000.

The story is told through 16 solo monologues exploiting Terracini's towering ability to command a stage.

Sydney Morning Herald



Nigel Jamieson

The Theft of Sita

Conceived and directed by acclaimed director Nigel Jamieson, this international collaboration brings together a remarkable group of artists working on image projection and computer animation, including a shadow puppet master from Bali, Javanese photo journalists and Mambo's Reg Mombassa. Members of the innovative Australian Art Orchestra perform with virtuoso Balinese gamelan players to realise Paul Grabowsky's explosive musical score.

Projecting Indonesian shadow theatre onto giant screens, The Theft of Sita transposes the Ramayana to contemporary Indonesia. It mirrors the classical story of the abduction of Sita with the pillage of modern Indonesia, and the great battle at the end of the Ramayana with the events leading to the overthrow of Soeharto. Produced by Performing Lines for the Adelaide Festival. Premieres Telstra Adelaide Festival 2000. Melbourne International Festival of the Arts 2001.



Touring the world



A Green Room Music Production

Laquiem

An amplified oratorio for spoken voice, operatic voice, pop voice, violin, clarinets, saxophones, cello, percussion, harp, lighting and audio design. Kathleen Mary Fallon's poignant and pungent texts yield songs and stories of pain, dislocation and grief, chilling in their honesty. Andrée Greenwell has placed these lamentations in musical settings traversing expansive timbral and emotional territory in a wry and dexterous approach to the human voice.

...Laquiem has the feel of maturity and completeness... The pairing of the sung voices works powerfully...and the orchestrations are a joy... worthy of return seasons.

RealTime

transmisi is a confronting and disturbing work, elusively successful in its conjunction of elements.

The Australian

ELISION
contemporary music ensemble



(Inferno is) a kind of chamber symphony turned inside out and then melted like Salvador Dali's clocks.

Courier Mail

transmisi

transmisi is an installation-concert performance with live electronics and Wayang Kulit puppetry. It's about the transmission of information, ideas, traditions (between cultures, but also within them), and the distortions and misinterpretations which accompany it. Wayang Kulit and music for electro-acoustic ensemble could be the strangest of bedfellows, but their interweavings are ramified by video, by oblique approaches to the sound and structure of gamelan, and by a sound-performance/image installation.

Yuè Ling Jié

This ritual opera, with its participatory South-East Asian street festival atmosphere - Chinese opera, puppets, riddles and song contests, a karaoke session and a Daoist sex manual scene - presents the legend of the Moon Goddess in the context of the Chinese Hungry Ghost Festival. The libretto is in English, Mandarin and Cantonese. Leading Australian composer Liza Lim has created the score with a libretto by prominent novelist Beth Yahp. Telstra Adelaide Festival 2000 program.

Led by Artistic Director Daryl Buckley, the ELISION contemporary music ensemble has developed innovative projects in contemporary opera, site-specific installation, chamber performance, improvisation and electronic music. An extensive repertoire of works combining instruments from various Western and Asian traditions now exists and over a hundred and twenty new works have been premiered. ELISION has been extremely active internationally, mounting tours to Italy, Germany, the United Kingdom, the Netherlands, Norway, Austria, Belgium and South Korea.

Inferno

Composed by John Rodgers, Inferno is scored for thirteen virtuoso musicians from the ELISION ensemble and involves an extensive use of electronically manipulated sound - an 'aural cartography' of Dante's vision. Members of the ensemble take on the personalities of various denizens of hell and a visual landscape evokes the hellish images of Hieronymus Bosch with invented instruments such as the 'ice-flute' and 'water-crotales'. Telstra Adelaide Festival 2000 program.

Queensland Theatre Company

The Sunshine Club

Frank, an Aboriginal serviceman, comes home from World War II to find that although the wider world may have changed, not much is different for him. Harassed by police, barred from pubs and forbidden from dancing with his childhood friend, Rose - the white minister's daughter - Frank decides to take action. With his friends and family he sets up The Sunshine

Club, a place where white and black can meet and above all dance.

Commissioned by the Queensland Theatre Company, book, lyrics and direction are by Wesley Enoch, music by John Rodgers. The premiere season included Cairns, Townsville, Mackay and Brisbane, and subsequently the launching of the Sydney Theatre Company's 2000 season.

Queensland Theatre Company



Deborah Cheetham

White Baptist Abba Fan

This is the story of a gay, Aboriginal opera singer, Deborah Cheetham, and her journey towards identity and fulfilment in the face of enormous personal challenges. Before she became an opera singer she was a 'white Baptist Abba fan'. Taken as an infant from her mother, she was raised in a religious, white, middle class home. Accompanied onstage by four musicians, Cheetham sings classic opera arias as her intimate story unfolds with irony and wit. Commissioned by the Olympics Arts Festival for The Festival of the Dreaming, 1997, and produced by Performing Lines, its many seasons have included the Christchurch Arts Festival and the Edge, Auckland (New Zealand), and sellout houses for the Zuercher Theater Spektakel, Zurich in 1999.

...with bitter irony, seldom sentimental, her witty torrent of words fascinate the audience.
Solothurner Zeitung, Zurich



...with a heart and a brain, a compelling, important take on the musical.
Sydney Morning Herald

Gannon Fox Productions

The Boy from Oz

This highly successful musical is based on the life of singer-songwriter Peter Allen and his journey from a country pub in Tenterfield, Australia to New York's Radio City Music Hall. It features state of the art design and a cast of thirty three. The Boy from Oz is co-produced by Australian Ben Gannon and London and Broadway producer Robert Fox. The libretto is by Nick Enright, songs and lyrics by Peter Allen, the music supervised

by Max Lambert. The production is directed by Gale Edwards and features an outstanding performance in the lead role by Todd McKenney. The work premiered in Sydney in 1997 and is still performing to rave reviews and standing ovations around Australia.

The Boy from Oz is a true musical in spirit and flesh ... leaves audiences gasping for breath on a wondrous high.
Sydney Morning Herald



Touring the world



**theaterMalpertuis
& Mob Productions**

Slow Love

In hundreds of tiny, fragmented vignettes, bordered by rapid fire blackouts, the relationships between two men and two women are played out within a perspex house. In a new multimedia production directed by Boris Kelly,

Richard Murphet's acclaimed 1988 play breaks down the idealised image of romantic love. The music, composed and performed by Stevie Wishart, combines French medieval love songs, torch song fragments and dub grooves swimming in a cinematic mix.

Slow Love is an Australian-Belgian co-production. Director, writer, composer, audio designer and one

of the four actors are Australian, the remaining cast and crew being Belgian. Produced in Belgium in 1999, Slow Love toured for six weeks through the Low Countries. Telstra Adelaide Festival 2000.

The live soundscape from Stevie Wishart guides you, seduces you, and deceives you. Slow Love is addictive.
De Morgen, Brussels



Music Theatre Sydney

Night and Dreams - The Death of Sigmund Freud

From award-winning composer Andrew Ford and librettist Margaret Morgan comes a music theatre work for tenor voice and multi-track tape at once dark and funny, focussing on the exiled Freud as he contemplates his death. The audience is invited to become the great man's psychoanalyst. Night and Dreams has been written for Gerald English, one of the great contributors to the development of Australian music theatre. Premieres Telstra Adelaide Festival 2000.

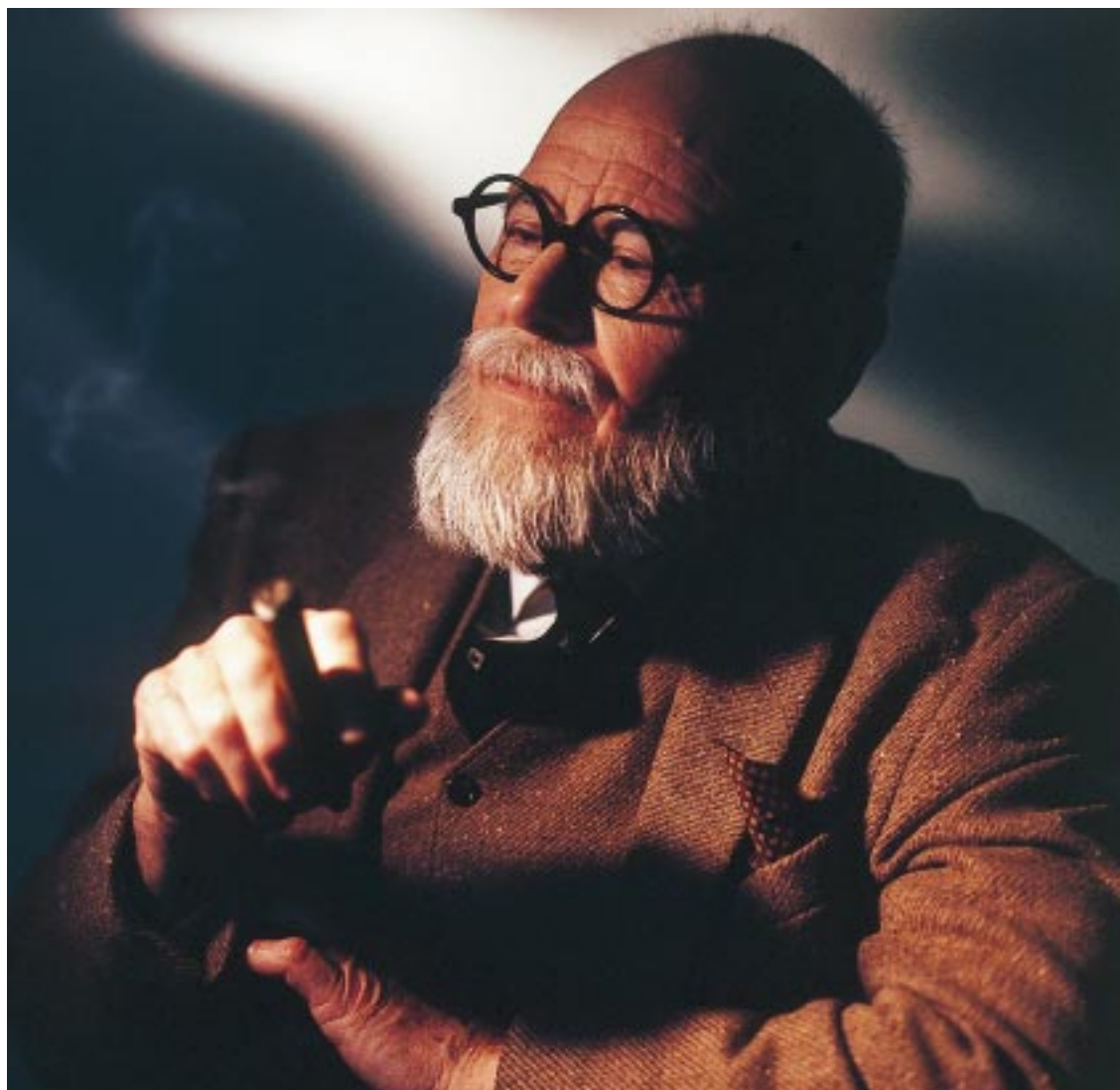
Iphis

An opera in six scenes loosely based on Ovid's Metamorphoses, Iphis is a tale of a dysfunctional family, blind faith, control, rebellion and transformation. With the vibrant and eclectic music of composer Elena Kats-Chernin and the witty libretto of Richard Toop, Iphis is a testimony to laughter as a survival mechanism for our times.

Iphis tweaked the nose of its audience. It is unmissable.

The Australian

Since the restructuring of the company in 1997 Music Theatre Sydney has forged its way to become a leader in the production, presentation and promotion of contemporary chamber opera and music theatre.



Condanza

Barbara/O

Combining the music of Barbara Strozzi, a contemporary of Monteverdi, and Elena Kats-Chernin, with the choreography of Michaela Isabel Fünfhausen, this German-Australian collaboration tracks Strozzi's life and work, drawing a line from Renaissance Venice to today and allowing us to discover the great

beauty of a passionate life and of baroque music within a contemporary context. Telstra Adelaide Festival 2000.

Elena Kats-Chernin is one of Australia's most successful composers and has already premiered two music theatre works, Matricide: The Musical (Chamber Made Opera) and Iphis (Music Theatre Sydney). Barbara/O is directed by Ann-Christin Rommen.





The opera Project

The Romantic Trilogy

Three related operas in a single epic evening: *The Berlioz - Our Vampires Ourselves*, an outrageous outing of operatic sensationalism, vampiric obsession and explicit homoeroticism; *Tristan*, the transgressive heroine (Isolde) in an unexpectedly hysterical rehearsal with the 'feminized' hero (Tristan); and *The Terror of Tosca*, the exhilaration of fear, the wild, speeding events of an opera within an opera, jealousy, passion, dishonesty and song. Music from Berlioz, Wagner and Puccini, Peter Wells and Nigel Kellaway, scripts by Nigel Kellaway and Keith Gallasch.

Founded in 1997, The opera Project is committed to the development of a powerful ensemble of experienced artists. It pursues a contemporary theatrical practice that examines a breadth of cultural heritage in theatre, music, literature and dance - unashamedly focusing on the body of the performer, the voice and all its fleshy representations. Touring repertoire also includes *Choux Choux Baguette Remembers* and *This Most Wicked Body* (Telstra Adelaide Festival 1998).

How triumphant! Informed, provocative, funny, oozing with exquisite music and unorthodox sexuality. The purity of this work, its intelligence and physical daring set it apart.

(The Berlioz)
Sydney Morning Herald

The opera Project Inc.





REM Theatre

toteMMusic

A young city dweller is introduced to the spirit and dances of her people by the visit of the Kangaroo Man. toteMMusic explores the balance between traditional and contemporary Australian society. The work premiered at the Lucerne International Music Festival followed by performances at the Flanders Festival, Ghent and the Zuidpers Huis, Antwerp. Spotlight Program, 4th Australian Performing Arts Market.

The performers are drawn from the Torres Strait in the north, through Tennant Creek in the Central Desert, to Western Australia. REM integrates the performing arts into a vibrant cross-cultural, cross-artform theatre, dealing simply with concepts and attitudes that both children and adults relate to and understand.

It's richly textured theatre: an integration of gesture, movement, image and music, sometimes melodic, often strange, raw and compelling.
Sydney Morning Herald



deckchair theatre

Kate 'n' Shiner

Ernest 'Shiner' Ryan was a well loved figure in Fremantle, Western Australia. There wasn't a lock he couldn't open. His lover, Kate Leigh, nicknamed the Snow Queen for her cocaine dealings, was a legendary crime figure of the 20s and 30s. In this play with music, Shiner is released from jail in 1944, an old man and all for leading the quiet life until Kate turns up again and they decide to tie the knot. But can the bent go straight? Written by leading Australian playwright John Romeril with through-written music by award winning composer Irine Vela.

The Fremantle-based deckchair theatre is a leader in the commissioning of widely-performed innovative works which accurately reflect the cultural diversity of the Australian people. Music has played a key role in many of deckchair's works, including Emma, Sappho Sings the Blues, Waterfront Women and in their association with Kavisah Mazzella and the Italian Women's Choir.

deckchair's production does not simply breathe life into history. It spits in its eye and laughs.
The Gazette

deckchair



Arena Theatre Company

Eat Your Young

Eat Your Young is a futuristic action adventure where kids certified uncontrollable are fitted with neural implants and their good behaviour rewarded with simulated reality – a lush dreamscape in a music-driven show realised with giant robotic screens, stop frame animation and surround sound installation.

From 1996 to 1998, Arena unleashed a series of multimedia performances entitled The anthroPOP Trilogy. Under the artistic directorship of Rosemary Myers, the productions Autopsy, Mass and Panacea explored the intersection between performance and popular culture. Autopsy toured extensively throughout North America. In 1999 Arena was the first Australian company to be awarded the prestigious ASSITEJ International Honorary President's Award. Telstra Adelaide Festival 2000.

(Autopsy is) intensely sensual and packed with urgency and ideas.

The Georgia Straight (Canada)



Despite its brevity, *The Ghost Wife* is one of the most important additions to Australian opera in years. The whole enterprise is a model of its kind.

Sydney Morning Herald

...edgy contemporary score... a dramatic tour de force...

London Financial Times



Melbourne International Festival of the Arts

The Ghost Wife

The Ghost Wife is a brutal story of a woman living in the outback late last century. Left alone for weeks on end in a tiny slab hut with her infant child, she is forced to confront her own fears and the real dangers lurking in the Australian bush. A terrifying tale of rape and murder and a poignant reminder of the complete strangeness of the Australian landscape to European settlers late last century.

Composed by Jonathan Mills and directed by Adam Cook, this chamber opera features a libretto by one of Australia's most

acclaimed poets, Dorothy Porter, based on the turn-of-the-century short story *The Chosen Vessel* by Barbara Baynton. Set designer Stephen Curtis and sound designer Neil McLachlan collaborated to create the unique instruments built into the set to be played by singers and musicians conducted by Richard Gill. Commissioned by the Melbourne International Festival of the Arts for a world premiere season in Melbourne 1999. Telstra Adelaide Festival 2000 program and Sydney Festival 2001 program.



doppio-para//elo

**The Last Child
(Flight of the Swallows)**

In an intimate journal a woman attempts to communicate all that she knows to the last child of the millennium. This mixed-genre performance is a fusion of dialogue, song, music and visual imagery, from a text by Linda Marie Walker, directed by Teresa Crea, in an installation by James Coulter and with sound design by Claudio Pompili, featuring

Julian Ferraretto and vocalist Libby O'Donovan from Adelaide's acid funk band Brewed. Premieres Telstra Adelaide Festival 2000.

doppio-para//elo is a nationally recognised contemporary performance company with a 16-year track record for quality and innovation, and an acknowledged leader for its work in the area of cultural diversity.





Maximum Legroom

Acceptable Behaviour

Contrasting the formality of Corelli's La Folia with the physical and mental forms of delay that constitute work avoidance, Acceptable Behaviour heightens and transforms the everyday into a physical and acoustic score.

Maximum Legroom is a music theatre performance company creating original performance works by exploring the physicality of sound and the musical quality of movement and text. It grew out of music theatre works created in 1998 for both the Adelaide Festival and the Barossa Music Festival.

Jo Dudley and Cathy Adamek's creative inventiveness are a constant and unpredictable delight...they and their team...create a rhythmic landscape infused with wit and humour.

Adelaide Advertiser

**Reckless
Moments**



Vitalstatistix

My Vicious Angel

A trapeze artist hospitalised with a broken back is visited by her demonic twin who died in a house fire when they were children. Live piano accordion and baritone saxophone evoke the circus, fire, the creaking of ships, heartbeats, sea shanties and tangos in a seductive and haunting entwining of soundscape, music and words, written and composed by Christine Evans and directed by Rosalbe Clemente. Revived for the Telstra Adelaide Festival 2000 after critically applauded 1998-99 Adelaide and Sydney seasons. Spotlight program, 4th Australian Performing Arts Market.

Vitalstatistix National Women's Theatre is based at Port Adelaide, South Australia. The 16 year-old company's creation and production of exciting new work by Australian women playwrights and artists places it at the forefront of contemporary Australian theatre practice.

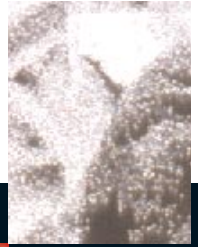
...(r)anging from free-form new jazz riffs to melancholy sea shanties, from frenetic tangos to Napoleonic ballads, the music infuses the production with a current of feeling that is indivisible from the text.

The Adelaide Review



a tour de force of contemporary
audio art...A masterpiece.

*The Alberta New Music & Arts
Review (Canada)*



The Song Company

Quito

Focussing on the life and death of a young East Timorese man suffering from schizophrenia, *Quito* is a work for six singers, tape and CD-ROM-driven projections. Francisco Baptista Pires, nicknamed 'Quito', fled Dili prior to the 1975 Indonesian invasion and was found hanging in 1990 at Royal Darwin Hospital. *Quito's* brief life stands as a metaphor for the tragedy of his homeland. Book and music by Martin Wesley-Smith, book and lyrics by Peter Wesley-Smith.

The Song Company, directed by Roland Peelman, is one of the most original and stylistically versatile vocal ensembles in the world.

This international touring company performs vocal music from the 12th century to the present day, has an impressive list of commissions here and overseas, and a commitment to innovative contemporary music theatre, including in its repertoire *The Sinking of the Rainbow Warrior* by Colin Bright and Amanda Stewart.

The kind of committed or engaged art so rarely encountered.

Sydney Morning Herald





Graeme Leak

The Art of Noises

A collection of polished gems from Leak's repertoire of solo works, with comic and serious elements, composed and improvised music, movement, intelligent text and world rhythm influences, all delivered with aplomb, even when he's swallowed a microphone. Somewhere between a show and a concert, with music for amplified office worker, marimba, string cans, voice and feet. Spotlight Program, 4th Australian Performing Arts Market.

With a background in percussion, Graeme Leak has a unique style which brings together unlikely and disparate elements (such as invented, found and traditional instruments, voice and text, movement and audio technology) to make surprising music which is characterised by a sense of humour and joy.

Graeme Leak has toured his solo pieces to the USA, Japan and around Australia.

Leak is a fine, laconic comedian, and his music theatre creations are founded on the music in his environment...

The Australian

Stella

Liquid Days & Dark Nights

Exploring an intense and sustained world of hovering, suspended passions interleaved with moments of visual and emotional reflection, this work for voices, flutes, tin whistle, piano, harmonium, hand bells, body percussion and dance features the music of Taverner, Glass, Gubaidulina, Gorecki, Australian composer Ross Edwards and the choreography of Csaba Buday. Premiered at the Barossa Music Festival and toured to the South Pacific in 1999, the work tours nationally in 2000.

Stella was formed in early 1999 as a performance vehicle for a group of Adelaide-based independent women artists: soprano Tessa Miller, flautist Louise Dellit, pianist Fiona Corston, and dancer Simi Roche.

Reckless Moments



Linsey Pollak

The Art of Food

A solo music theatre work devised, composed and performed by Linsey Pollak. In the hands of the eccentric and hilarious Ivan everything becomes musical - carrots, potatoes, satay sticks, meat cleavers and even an electric drill that transforms a carrot into a clarinet. This is a world of depth, beauty and energy, non-verbal and digitally layered on the spot from the sounds of food and utensils.

Spotlight Program, 4th Australian Performing Arts Market. Adelaide Fringe 2000.

Linsey Pollak is an instrument maker, recording artist, cultural community coordinator, and frequent musician-in-residence across Australia.

...one of Australia's most brilliant and underrated composer/musicians. He is wildly innovative...
Courier Mail, Brisbane



Theatre of Image Opera Australia

Grandma's Shoes

A musical adventure suitable for children 5 - 12 years and family audiences. Based on Libby Hathorn's book, a little girl steps into Grandma's shoes and embarks on a fantastical journey to find her grandmother, keeper of wonderful stories. Puppetry and computer-aided animation combine to create illusions of fantastic travel. Performed by six singers, three dancer-puppeteers and a twelve piece orchestra. Produced in collaboration with Opera Australia. Premiered in Sydney, January 2000.

Director-designer Kim Carpenter's Theatre of Image is a company noted for its cross-art form creations, superb design and its appeal to young and adult audiences. The composer is Graeme Koehne who created the score for 1914 for The Australian Ballet, and composed the opera Love Burns. The librettist is popular children's fiction writer Libby Hathorn (Way Home, Kate Greenaway Medal).

a genuine feeling of specialness and enchantment ... essential for children's theatre
The Australian



Aphids

Ricefields

Already performed in Australia, Japan and France, Ricefields is an installation/performance curated by composer and Artistic Director David Young with visual artists Sarah Pirrie and Rosemary Joy. Reflecting on the landscapes and soundscapes of contemporary rural and urban Japan, Ricefields is a sensory encounter that blurs the boundaries between notation and improvisation, electro-acoustic sound and lighting design, music and visual art.

...memorable imagery and sounds...

Brisbane Courier Mail

...a seductively reflective experience.

RealTime

The Melbourne-based Aphids produces projects and events in contemporary music performance, cross-artform collaboration and community arts.



Raffaele Marcellino

The Remedy

This Commedia dell'Arte inspired opera was composed by Raffaele Marcellino to a libretto by Marguerite Bunce from a story in Boccaccio's Decameron. Giallo, an idiot, inherits \$500 and his friends decide to trick him out of his money. With the collaboration of a corrupt doctor, Giallo is convinced that he is pregnant. He blames his wife because 'she likes to be on top', uses his money to buy a remedy prepared by the corrupt doctor and chaos ensues.

Marcellino's innovative works include the score for The Sydney Front's provocative Don Juan (1992). The Remedy was premiered in Sydney in 1989 by the Sydney Metropolitan Opera (now Music Theatre Sydney) and produced by the Tasmanian Conservatorium of Music in 1999.

...an extroverted work
...brightly modern and apt.
The Mercury, Hobart

Opera Australia

The Summer of the Seventeenth Doll

In this adaptation of Ray Lawler's classic Australian play from the 50s, librettist Peter Goldsworthy, composer Richard Mills and director Richard Wherrett capture the pathos and frustration of Barney and Roo, two ageing sugar cane cutters trying to make sense of their lives and their relationships with Olive and Pearl, the women they regularly stay with each year in the city. Premiered in 1996 and revived in 1999, the work has been broadcast nationally on ABC-TV.

The Eighth Wonder

Few stories have stirred the Australian psyche as much as the dramas surrounding the design and building of the Sydney Opera House. For some it represented colossal creation against all odds; for others, bitter failure as artistic temperament collided with bureaucracy. At the metaphorical heart of this large scale work by Dennis Watkins (librettist) and Alan John (composer) is the sacrifice of a hero in order that a society may achieve its ends. The aspirations of an emerging society struggling to discover its identity are also explored. The triumph of Utzon's Opera House is that it exists. The tragedy is that it wasn't allowed to be true to itself. Commissioned by The Australian Opera with the assistance of the Sydney Opera House, directed by Neil Armfield, the work premiered in 1995, was shown nationally on ABC-TV and will be revived in 2000.

Not since John Adams' Nixon in China have I seen a modern opera that connected so strongly with its audience.

Sydney Morning Herald



Opera Australia is Australia's flagship opera company, presenting major works of the opera repertoire and commissioning new Australian works. Based in Sydney and Melbourne, the company tours to other capital cities, with selected works available on CD and video.

Opera Australia

OzOpera

Love Burns

Written by playwright and novelist Louis Nowra, composed by Graeme Koehne, and directed by Neil Armfield, the work was premiered in 1992 by the Seymour Group for the Adelaide Festival. A new production by Armfield was mounted in 1998 by OzOpera for the Melbourne International Festival of the Arts. Effectively employing deadpan texts and dance hall

rhythms, the opera follows the murderous career of an American killer couple on their way to the electric chair.

The OzOpera wing of Opera Australia tours classic works to urban and regional areas, develops works commissioned by Opera Australia, and is a key partner in the innovative mdTV music theatre project.

OzOpera



(To Traverse Water) must be seen to be believed...it demands your surrender and deserves it.

The Australian



IHOS Opera

Days and Nights with Christ

A large-scale work dealing with the imagery associated with the schizophrenic condition.

...provocative...exhilarating...a truly memorable coup de théâtre.
Opera Opera

To Traverse Water

Depicts a Greek woman's journey to her new homeland, Australia, exploring the immigrant's cultural displacement.

MIKROVION

Seeks to develop a broader social context for current HIV/AIDS research and examine the microscopic world of the virus in relation to the technology and perception of the human body and illness.

The Divine Kiss

Uses images associated with the Seven Saving Virtues to explore the concept of perfection and is specifically designed to showcase the talents of performers with disabilities.

IHOS is dedicated to creating large scale innovative works and installations that challenge conventional definitions of opera. Founded in Hobart, Tasmania in 1990 by Constantine Koukias and Werner Ihlenfeld, IHOS Opera presents contemporary opera which blends voice, dance and sound with visual design, installation art and technology, producing unique multicultural, multilingual, multi-artform music theatre. With his collaborators, Constantine Koukias conceives, composes and directs.



Calculated Risks Opera Productions

The Last Supper

Explores the hidden myths and rituals associated with the common dinner table. A cook sings, tells stories about working in chicken factories, cooks a meal for her audience accompanied by a piano accordion dance band and a three part choir acting as waiters. The work combines original music with tangos, polkas, baroque, renaissance and circus music, arrangements of Jerome Kern songs and African pop music into a smorgasbord of music, food, dance and comedy.

Formed in 1990, Calculated Risks Opera Productions (Artistic Director, the composer Richard Vella) blurs the boundaries between opera, cabaret and popular performance styles. Relying on collaboration between the creators, each work is a new exploration of the dynamics between music, performers, the theatrical space and audience. Also in repertoire is Bodysongs: The Fatman Tour.

The atmosphere is intimate, even enchanting with the cast sometimes moving through the audience, whispering a special message to a lucky few...It is a most pleasant evening of music theatre.

Herald Sun

CALCULATED RISKS OPERA PRODUCTIONS



Crying in Public Places

Skin

All that you are, all you have achieved, suffered, enjoyed, avoided, consumed, endured or overcome is recorded in your body, transcribed on your flesh. Skin uncovers the terrible vulnerabilities which determine the choices directing a life, with irreverent and exuberant physicality. Premieres Telstra Adelaide Festival 2000. Spotlight program, 4th Australian Performing Arts Market.

Crying in Public Places is Jane Bayly, Anni Davey, Maude Davey and Karen Hadfield, four of Victoria's most respected performers and theatre makers. Also in repertoire is the a capella-driven JUMP! which premiered in Melbourne in 1995 and has been acclaimed wherever it has played, receiving 5 star reviews at the Edinburgh Fringe Festival, 1997, and selling out in Madrid in 1999.

...passionate, intelligent and extremely entertaining...
Triple F Magazine, UK

Australian music theatre: an introduction

There is an explosion of music theatre activity in Australia. The works take many forms and occur in sometimes surprising locations. Contemporary music theatre takes chamber opera in new directions, engages with new media and the visual arts in installations, includes innovative musicals and through-scored stage plays for adults and young people, theatricalises the concert, transforms grand opera, and looks set to reach a growing audience through television, radio, national and international touring.

As well, music theatre has become an attractive site not just for composers and librettists, but for artists of all kinds intrigued by its expressive and collaborative possibilities. While composers continue to play a central role, choreographers, visual artists, designers and others have become key collaborators in the conceptualising and execution of the works rather than playing illustrative or supportive roles. This means that the role of librettist is not always as significant as it once was. However, notable Australian writers continue to participate actively in music theatre, now with greater opportunities for experimentation. As for composers, there are few in Australia who have not tried their hand at music theatre and there are many with works in repertoire and in progress.

What I casually term an 'explosion' is, of course, the product of inspiration and hard work from Australian artists over thirty years building towards this moment when music theatre has 'suddenly' become highly visible, the subject of conferences and newspaper articles, histories, arts festival and corporate commissionings, and critical acclaim. For many years

there has been strong competition for funds, and, until recently, limited critical acknowledgment, rare documentation and very few works touring nationally. Even so, the output has been considerable. A key supporting role has been and continues to be played by the Australia Council and the state government arts bodies in providing funds for commissions and productions. From 1989-91 the Australian Music Centre commissioned a set of significant one act operas still in various repertoires. The Rio Tinto Corporation has recently begun commissioning music theatre works. Arts festivals are turning their attention to the form. Now the prophets are talking up Australian music theatre as the next great export to the world after the successes of Australian Indigenous art, Australian novels and films, and circus and physical theatre.

International collaborations are also opening up new possibilities for Australian music theatre, as illustrated by the German company Condanza's *Barbara/O* for the Telstra Adelaide Festival 2000, a work scored by Australian composer Elena Kats-Chernin. Chamber Made Opera have toured overseas extensively and their artistic director, Douglas Horton, has been working with the Antwerp-based Transparent chamber opera company. Belgium's theaterMalpertuis have collaborated with Australia's Mob Productions to present Melbourne writer Richard Murphet's *Slow Love* with music by Stevie Wishart (already a well known artist in Europe) in Belgium and at the Adelaide Festival. Add to this the fact that a number of companies—The Song Company, Arena Theatre Company, ELISION and Aphids—already tour internationally and the potential for the export of Australian music theatre looks even greater. In 2000

Aphids are embarking on an Australian-Danish collaboration in their new work, *Maps*.

Although the written history of contemporary Australian music theatre has barely been embarked on, it is clear that there has been a steady and intensive growth of activity in the form since the early seventies. Arias (*Red House*, 1997), John Jenkins and Rainer Linz' invaluable guide to companies and the works created since the mid 80s, is a history of struggle, of strong entrances and brisk exits, but, most of all, tenacious commitment. There are other histories to be addressed, like that of *New Opera South Australia* (1972-77), one of the earlier starting points for Australian music theatre, under the direction of its administrator Justin Macdonnell (see Elizabeth Silsbury, "From Three's Company to *Der Ring Des Nibelungen*", program, Wagner, *The Ring Cycle*, State Opera of South Australia, 1998). In a brief, rich period, alongside Janacek, Brecht-Weill and Stravinsky, the company performed works by Australians Larry Sitsky, James Pemberthy and Margaret Sutherland, and commissioned works from Sitsky and George Dreyfus.

Because this publication details works currently in repertoire, and is not a history, many composers who have contributed to this rich and challenging history don't appear on these pages. A few will be found in *Works in Progress* (page 26) or in the data base which includes more works in repertoire (pages 24-5). With only a few exceptions, most of these notable Australian composers are still active in music theatre, indicating the widespread commitment to the form: Larry Sitsky, Peter Sculthorpe, Moya Henderson, Barry Conyngham, Ross Edwards, Brenton

Broadstock, Martin Friedel, Richard Meale, Gordon Kerry, Gillian Whitehead, Brian Howard, Michael Whitticker, Andrew Schultz and Julian Yu.

Another important and sustaining strain in Australian music theatre culture is exemplified in the work of Robyn Archer, a concert artist, arts festival director and collaborator on music theatre projects reaching back 30 years in Australia and overseas. Her work has included performances in *The Seven Deadly Sins* (1974) and *The Threepenny Opera* (1975, 1999); solo works like *A Star is Torn* (1979); the *Cafe Fledermaus cabaret* (1990); and collaborations like *See Ya Next Century* (1993) with composers, choreographers and designers. Archer's high profile and widely travelled productions have meant that a line of musical theatre possibilities, often with a strong political dimension, has been kept open.

The musical in Australia has had an interesting and particular history, one similar to the struggle for music theatre to make its mark, but with greater popular expectations. Just as it had been argued in the 60s that Australians were best at documentaries and should leave feature filmmaking alone, so has the musical been repeatedly declared as not indigenous to Australian culture. How ironic then that best known and most widely seen Australian musicals have been Jimmy Chi's *Bran Nue Dae* (1990) and *Corrugation Road* (1996) with their Indigenous creators and performers—and white collaborators from Perth's Black Swan Theatre Company. Then came *The Boy from Oz*, a musical biography of the life of Australian singer-songwriter Peter Allen. Premiered in 1995, it is now touring capital cities. The latest musical to win widespread approval, writer-

director Wesley Enoch and composer John Rodgers' *The Sunshine Club* (1999), is another collaboration on an Indigenous subject. Commissioned and produced by the Queensland Theatre Company it seems destined for a long life.

The effort to develop the Australian musical for over a decade has been considerable, involving NIDA (the National Institute of Dramatic Art) and musical, opera and theatre director Jim Sharman; Cameron Macintosh and The Sydney Theatre Company; and various individuals including Dennis Watkins and the playwright Nick Enright (in numerous ventures and roles, including script writer for *The Boy from Oz* and script adviser on *The Sunshine Club*). WAAPA (Western Australian Academy of the Performing Arts) has contributed by consistently producing skilled performers for the musical. The Australian musical now seems a real possibility.

A large number of works detailed on these pages are chamber operas, but more as a matter of scale than of convention. The influence of contemporary performance modes on music theatre and the opening out of the term opera since the 70s is evident in new approaches to narrative, to stage imagery, to performance techniques and audience-performer relationships. Since its inception in 1988, Chamber Made Opera's style has been rigorously adventurous and non-realist, as has Nigel Kellaway's provocative *The Opera Project* in Sydney (since 1996). Tasmania's IHOS Opera (formed in 1990) stages large scale operatic multi-media works often on wharves and in warehouses where huge depth of perspective and projections can engage large audiences. Director Barrie Kosky's *Gilgul* Jewish Theatre Company

(*The Dybbuk*, *Es Brent*, *Levad*, 1991-93) briefly invigorated music theatre with a complex interplay of musical and theatrical forms and Kosky went on to direct Larry Sitsky and Gwen Harwood's three and a half hour *The Golem* (1995) for Opera Australia. Conductors like Roland Peelman, Mark Summerbell and Richard Gill, and singers, like Gerald English, Lyndon Terracini, Annette Tesoriero and Helen Noonan have also played key roles in their willingness to test the limits of the form.

Paralleling developments in the visual arts, site has become an increasingly important element in a range of music theatre works. Among other sites, the ELISION Ensemble have mounted works in a deserted Brisbane Powerhouse (transmission, 1999) and a Perth railway yard (*Opening of the Mouth*, 1997). Chamber Made Opera's *The Cars That Ate Paris* (1992, inspired by the Australian film by Peter Weir) was performed in a motor vehicle repair shop. Directed by Nigel Kellaway for The Song Company, *The Sinking of the Rainbow Warrior* (1997) was viewed from the forecourt-wharf of Sydney's National Maritime Museum, with performers appearing on huge naval vessels—and in and out of the water. In *Ricefields* (1999), Aphids used sculptural objects that created the performing space, as well as doubling as scores and instruments.

The topics embraced by Australian music theatre are richly varied, however certain themes and concerns are recurrent. Despite occasional backlashes in favour of a mono-dimensional Anglo-Celtic culture, Australians increasingly acknowledge the complexities of a multicultural society coexisting with an Indigenous one. Music theatre reflects and drives these concerns—*Black River* (1989) is

about aboriginal deaths in custody, *The Sinking of the Rainbow Warrior* is about imperialism and nuclear weaponry in our region, *Bran Nue Dae* and *The Sunshine Club* are about the trials and hopes of Aboriginal people. In 1995, a group of young artists of non-English speaking background created the community-based spectacle *HipHopera* in Sydney's western suburbs. A popular, commercial musical, *The Boy from Oz*, celebrates the life of a gay performer.

Classic plays and novels are adapted as music theatre works, famous people's lives are dramatised, and there is an avoidance of conventional historicising: writer and librettist Louis Nowra once famously declared himself "not interested in the flyblown carcass of schoolbook Australian history of famous events and persons." Recent works, like Julian Yu's *Fresh Ghosts*, Liza Lim and Beth Yahp's *Yue Jing Lie*, and Dominique Probst and Le Quy Duong's forthcoming *Motherland of the Foreign Son* are indicative of an Australia engaging culturally with Asia. Indigenous artists and communities are also celebrating this relationship. One of the highlights of the 1999 Darwin Festival was *Trepang*, an Indigenous opera celebrating the three hundred years of trade and cultural exchange between Macassan seafarers and the Yolgnu people of Arnhemland in northern Australia.

An explosion of activity and a burst of enthusiasm are not always signals of real success. Giving the works long lives and sustaining the companies and artists that create them are big challenges. Writing in *Britain in Modern Music and After* (Oxford, 1995), Paul Griffiths was not optimistic about the longevity of most new music theatre works.

He declared, with not a little irony that "(w)hat was not realised until the late 70s was that there could be a living operatic culture based on rapid obsolescence." Griffiths bemoaned the phenomenon where works were only revived by the company that commissioned and premiered them, and that "the notion of making a permanent addition to the repertory has become so unthinkable as no longer to be a matter of attention." The result: "the almost unavoidable futility of opera - the hopelessness of creating lasting value..." Until the mid-90s this was not an uncommon sentiment in Australia, among composers in particular. However, the increasing number of artists committed to working in music theatre, the diversification of the form, the determination to keep works in repertoire (as evident in these pages), the greater opportunities for national and international touring, and for international collaboration, are all cause for optimism.

Keith Gallasch

company/artist	work	premiere of this production	composer	writer	producer	contact	tel +61	fax + 61	email/website	post	documentation a archival p promotional c commercial
Aphids	Ricefields	9/98	David Young		Aphids	David Young	3 9593 6363	3 9593 6363	aphids@bigfoot.com www.bigfoot.com/~aphids	26 Acland St St Kilda VIC 3182	Video ap , CD ap , Score a , Photos ap
Arena Theatre Company	Autopsy	6/96	Hugh Covill, Rosemary Myer, Bruce Gladwin	Julianne O'Brien, Rosemary Myer	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video p , CD c , Score a Script a , Photos p
Arena Theatre Company	Schnorky the Wave Puncher	10/96	Frank Wood	Sue-Ann Post, (after Jeff Raglus)	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video p , CD p , Score a Script a , Photos p
Arena Theatre Company	Mass	8/97	Hugh Covill, Rosemary Myer, Bruce Gladwin	Julianne O'Brien, Rosemary Myer, Bruce Gladwin	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video ap , CD p , Score a Script a , Photos p
Arena Theatre Company	Panacea	10/98	Hugh Covill	Julianne O'Brien, David Carlin	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video pc , CD pc , Score a Script a , Photos p
Arena Theatre Company	Oblong	4/99	Hugh Covill, Bruce Gladwin, Rosemary Myer	Bruce Gladwin, Rosemary Myer	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video p , CD pc , Score a Script a , Photos p
Arena Theatre Company	Eat Your Young	3/00	Hugh Covill	Julianne O'Brien, (after Rosemary Myer)	Arena Theatre Company	Katherine Crawford-Gray	3 9329 6266	3 9329 0366	arenatc@vicnet.net.au	PO Box 179 North Melbourne VIC 3051	Video p , Score a , Script a , Photos p
Calculated Risks Opera Productions	Tales of Love	6/90	Richard Vella	John Baylis, Nigel Kellaway, Annette Tesoriero, Richard Vella	Calculated Risks	Richard Vella	2 95693069	2 9569 6668	rjy@magna.com.au	PO Box N83 Grosvenor Place Sydney 2000	Video p , CD p , Score p Script p , Photos p
Calculated Risks Opera Productions	Volcano and Vision	10/90	Rainer Linz	Paul Green	Calculated Risks	Richard Vella	2 95693069	2 9569 6668	rjy@magna.com.au	PO Box N83 Grosvenor Place Sydney 2000	Video a , CD a , Score a Script a , Photos a
Calculated Risks Opera Productions	The Last Supper	12/93	Richard Vella	Richard Vella, Mary Silarenos, Robert Draffin	Calculated Risks	Richard Vella	2 95693069	2 9569 6668	rjy@magna.com.au	PO Box N83 Grosvenor Place Sydney 2000	Video p , CD p , Score p Script p , Photos p
Calculated Risks Opera Productions	Bodysongs: The Fatman Tour	9/98	Richard Vella	Humphrey Bower	Calculated Risks	Richard Vella	2 95693069	2 9569 6668	rjy@magna.com.au	PO Box N83 Grosvenor Place Sydney 2000	Video c , CD c , Score c Script c , Photos c
Chamber Made Opera	The Fall of the House of Usher	8/90	Philip Glass	Arthur Yorinks	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Greek	6/91	Mark-Anthony Turnage	Steven Berkoff	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Sweet Death	10/91	Andrée Greenwell	Abe Pogos	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	The Cars That Ate Paris	7/92	Ensemble Devised	Ensemble Devised (after Peter Weir)	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Lacuna	10/92	David Chesworth	Douglas Horton	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Script a , Photos ap
Chamber Made Opera	Medea	4/93	Gordon Kerry	Justin Macdonnell (after Seneca)	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Script a , Photos ap
Chamber Made Opera	Improvement: Don Leaves Linda	9/93	Robert Ashley	Robert Ashley	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Script a , Photos ap
Chamber Made Opera	The Two Executioners	8/94	David Chesworth	Douglas Horton (after Fernando Arrabal)	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	The Burrow	8/95	Michael Smetanin	Alison Croggan	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Script a , Photos ap
Chamber Made Opera	Fresh Ghosts	11/97	Julian Yu	Glen Perry (after Lu Xun)	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Dr Ferris Will See You Now	11/98	Stephen Ingham	Douglas Horton	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	The Heiress	11/98	Donald Hollier	Donald Hollier	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Matricide the Musical	11/98	Elena Kats-Chernin	Kathleen Mary Fallon	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Video a , Score a , Script a , Photos ap
Chamber Made Opera	Eight Songs for a Mad King	11/99	Peter Maxwell-Davies	Randolph Stow	Chamber Made Opera	Gabrielle Baker, Vivia Hickman	3 9329 7422	3 9329 7434	cmo@netspace.net.au	PO Box 302 North Melbourne VIC 3051	Score a , Script a , Photos ap
Deborah Cheetham	White Baptist Abba Fan	9/97	Various	Deborah Cheetham	Performing Lines	Wendy Blacklock	2 9319 0066	2 9318 2186	perflize@ozemail.com.au	6/245 Chalmers St, Redfern 2016	Video a , Photos ap
Condanza (Germany)	Barbara/O	3/00	Barbara Strozzi, Elena Kats-Chernin		Condanza	Ann-Christin Rommen	49 221 321883 mob 49172 2442655		rommen@attglobal.net info@Art-Stage.de	c/o Art & Stage Sedanstrasse 8 D-79089 Freiburg Germany	Photos p
Crying in Public Places	JUMPI	3/95	Crying in Public Places	Crying in Public Places	Crying in Public Places	Maude Davey	3 9417 4570	3 9417 4570	mcrying@vicnet.net.au http://home.vicnet.net.au/~kcring/	PO Box 267 Northcote VIC 3070	Video ap , CD pc , Script ap
Crying in Public Places	Skin	3/00	Crying in Public Places	Crying in Public Places	Crying in Public Places	Maude Davey	3 9417 4570	3 9417 4570	mcrying@vicnet.net.au http://home.vicnet.net.au/~kcring/	PO Box 267 Northcote VIC 3070	Video a , CD pc , Script a , Photos p
deckchair theatre	Kate 'n' Shiner	2/98	Irene Vela	John Romeril	deckchair theatre	David Gerrand	8 9430 4771	8 9335 4210	deckchair@inet.net.au	PO Box 130 Fremantle WA 6959	Video ap , Tape a , Score a Script a , Photos p
Doppio-Para/elo	The Last Child	3/00	Claudio Pompili	Linda Marie Walker	Doppio-Para/elo	Serafina Maria Maiorano	8 8231 0070	8 8211 7323	hub@doppio-paralelo.on.net www.doppio-paralelo.on.net	PO Box 8077 Station Arcade SA 5000	Script a , Photos p
ELISION contemporary music ensemble	transmi	9/99	Richard Barrett		ELISION	Daryl Buckley	7 3365 7314	7 3365 7491	d.buckley@elision.org.au www.elision.org.au	ELISION School of Music University of Queensland QLD 4072	CD-ROM p , Photos p

company/artist	work	premiere of this production	composer	writer	producer	contact	tel +61	fax + 61	email/website	post	documentation a archival p promotional c commercial
ELISION contemporary music ensemble	Inferno	2/00	John Rodgers		ELISION	Daryl Buckley	7 3365 7314	7 3365 7491	d.buckley@elision.org.au www.elision.org.au	ELISION School of Music University of Queensland QLD 4072	CD p, Score p, Photos p
ELISION contemporary music ensemble	Yuè Ling Jié	3/00	Liza Lim	Beth Yahp	ELISION	Daryl Buckley	7 3365 7314	7 3365 7491	d.buckley@elision.org.au www.elision.org.au	ELISION School of Music University of Queensland QLD 4072	Score pc
Gannon-Fox Productions	The Boy from Oz	3/95	Peter Allen	Nick Enright	Gannon-Fox Productions	Ben Gannon	-	-	-	PO Box 3320 Tamarama NSW 2026	Photos p
Green Room Music Productions	Laquiem	5/99	Andrée Greenwell	Kathleen Mary Fallon	Green Room Music	Andrée Greenwell	2 9358 4647		green.man@bigpond.com	1/96 Elizabeth Bay Rd Elizabeth Bay NSW 2011	Video ap, CD c, Score a Script a, Photos a
IHOS Opera	Days and Nights with Christ	9/90	Constantine Koukias	Various texts	IHOS Opera	Constantine Koukias	3 6231 2219	3 6231 2219	ihosopra@southcom.com.au	GPO Box 629 Hobart TAS 7001	Video ap, Score a, Script a, Photos ap
IHOS Opera	To Traverse Water	11/92	Constantine Koukias	Various texts	IHOS Opera	Constantine Koukias	3 6231 2219	3 6231 2219	ihosopra@southcom.com.au	GPO Box 629 Hobart TAS 7001	Video ap, CD apc, Score a Script a, Photos ap
IHOS Opera	MIKROWION	11/94	Constantine Koukias	Various texts	IHOS Opera	Constantine Koukias	3 6231 2219	3 6231 2219	ihosopra@southcom.com.au	GPO Box 629 Hobart TAS 7001	Video ap, Score a, Script a, Photos ap
IHOS Opera	The Divine Kiss	9/98	Constantine Koukias	Various texts	Access Arts Queensland, The Brisbane Festival, IHOS Opera	Constantine Koukias	3 6231 2219	3 6231 2219	ihosopra@southcom.com.au	GPO Box 629 Hobart TAS 7001	Video ap, Score a, Script a, Photos ap
Graeme Leak	The Art of Noises	12/93	Graeme Leak	Graeme Leak	Graeme Leak	Graeme Leak	3 9486 6150	3 9486 6150	G.Leak@latrobe.edu.au	5 Westfield St Northcote VIC 3070	Video p, Photos a
Raffaele Marcellino	The Remedy	9/99	Raffaele Marcellino	Marguerite Bunce	Tasmanian Conservatorium of Music	Raffaele Marcellino	3 6244 4694	3 6226 7333	raf@utas.edu.au	43 Carawa St., Mornington TAS 7018	Video p, CD p, Score c
Maximum Legroom	Acceptable Behaviour	9/99	Corelli, de Mey, Kem, Revel & Gordon		Reckless Moments	Barry Plews	8 8232 3990 0412 484 430	8 8232 1886	producers@reckless.on.net www.reckless.on.net	PO Box 7162 Hutt St Adelaide SA 5000	Video ap, CD c, Script a, Photos ap
Melbourne International Festival of the Arts	The Ghost Wife	10/99	Jonathan Mills	Dorothy Porter	Melbourne International Festival of the Arts	Kay Jamieson	3 9662 4242	3 9663 4141	k.jamieson@melbourne festival.com.au www.melbournefestival. com.au	PO Box 10 Flinders Lane Melbourne VIC 8009	Photos p
Mob Productions (Australia) theater/Malpertuis (Belgium)	Slow Love	9/99	Stevie Wishart	Richard Murphet	Sam Bogaerts	Boris Kelly	(0)418 475 675	(0)418 475 675	mob@intercoast.com.au	PO Box 801 Narrabeen NSW 2101	Video a, CD c, Script a, Photos ap
Music Theatre Sydney	Iphis	12/97	Elena Kats-Chernin	Richard Toop	Music Theatre Sydney	Macdonnell Promotions	2 9310 3716	2 9699 9099	macprom@tradesvc.com.au www.mtn.org.au /theatre.htm	9 Telopea St Redfern NSW 2016	Video apc, Tape ap, Score ap, Script ap, Photos ap
Music Theatre Sydney	Night and Dreams - The Death of Sigmund Freud	3/00	Andrew Ford	Margaret Morgan	Music Theatre Sydney	Macdonnell Promotions	2 9310 3716	2 9699 9099	macprom@tradesvc.com.au www.mtn.org.au /theatre.htm	9 Telopea St Redfern NSW 2016	CD p, Score p, Script p, Photos p
NORPA	The Mercenary	10/99	Paul Grabowsky	Janis Balodis	Northern Rivers Performing Arts Inc	Liz Fraser	2 6622 0300	2 6622 3175	norpa@nrg.com.au www.norpa.org.au	PO Box 225 Lismore NSW 2480	Video a, Score a, Script a, Photos p
Opera Australia	The Eighth Wonder	10/95	Alan John	Dennis Watkins	Opera Australia	John Moulton	2 9699 1099	2 9699 3184	info@opera-australia.org.au www.opera-australia.org.au	PO Box 291 Strawberry Hills NSW 2012	Score a, Script a, Photos a
Opera Australia	The Summer of the Seventeenth Doll	10/96	Richard Mills	Peter Goldsworthy (after Ray Lawler)	Opera Australia	John Moulton	2 9699 1099	2 9699 3184	info@opera-australia.org.au www.opera-australia.org.au	PO Box 291 Strawberry Hills NSW 2012	Score a, Script a, Photos a
OzOpera (Opera Australia)	Love Burns	10/98	Graeme Koehne	Louis Nowra	OzOpera Behoif Company B	Lindy Hume	3 9685 3777	3 9686 1441	info@opera-australia.org.au www.opera-australia.org.au	PO Box 389 South Melbourne VIC 3205	Score a, Script a, Photos a
The opera Project Inc.	Choux Choux Baguette Remembers	6/93	Various	Nigel Kellaway, Annette Tesoriero	The opera Project Inc.	Nigel Kellaway	2 9516 3762	2 9516 3762		72 Margaret St Newtown NSW 2042	Video ap, Score a, Photos ap
The opera Project	The Romantic Trilogy	97-99	Berlioz, Wells, Wagner, Lizst, Puccini, Kellaway	Keith Gallasch, Nigel Kellaway	The opera Project Inc.	Nigel Kellaway	2 9516 3762	2 9516 3762		72 Margaret St Newtown NSW 2042	Video ap, Score a, Script a, Photos ap
The opera Project	This Most Wicked Body	3/98	Beethoven	Nigel Kellaway, Various texts	The opera Project Inc.	Nigel Kellaway	2 9516 3762	2 9516 3762		72 Margaret St Newtown NSW 2042	Video ap, Score a, Script a, Photos ap
Performing Lines	The Theft of Sita	3/00	Paul Grabowsky	Nigel Jamieson and collaborators	Performing Lines for Adelaide Festival	Wendy Blacklock	2 9319 0066	2 9318 2186	perflines@ozemail.com.au www.performinglines.org.au	Suite 6/245 Chalmers St Redfern NSW 2016	
Linsey Pollak	The Art of Food	9/97	Linsey Pollak		Performing Lines	Wendy Blacklock	2 9319 0066	2 9318 2186	perflines@ozemail.com.au	Suite 6/245 Chalmers St Redfern NSW 2016	Video ap, Photos ap
Queensland Theatre Company	The Sunshine Club	11/99	John Rodgers	Wesley Enoch	Queensland Theatre Company	Sue Hunt	7 3840 7000	7 3840 7040	mail@qldtheatreco.com.au	PO Box 3310 South Brisbane 4101	Video a, Score a, Script a, Photos p
REM Theatre	Frozen Girl	6/99	Felicity Fox	Roger Rynd	Marguerite Pepper Productions	Marguerite Pepper	2 9699 2111	2 9699 9405	info@mpproductions.com.au www.mpproductions.com.au	9 Telopea St Redfern NSW 2016	Video p, Photos p
REM Theatre	toteMmusic	8/99	Mark Atkins, Daniel O'Shea, Les Daniel	The company	Marguerite Pepper Productions	Marguerite Pepper	2 9699 2111	2 9699 9405	info@mpproductions.com.au www.mpproductions.com.au	9 Telopea St Redfern NSW 2016	Video p, Photos p
The Song Company	The Sinking of the Rainbow Warrior	1/97	Colin Bright	Amanda Stewart	The Song Company	Eugene Raggianti	2 9351 7939	2 9692 8581	songcompany@flex.com.au www.songcompany.com.au	Seymour Centre, PO Box 553 Broadway NSW 2007	CD p, Photos p, Score a, Script a
The Song Company	Quito	11/98	Martin Wesley-Smith	Peter Wesley-Smith	The Song Company	Eugene Raggianti	2 9351 7939	2 9692 8581	songcompany@flex.com.au www.songcompany.com.au	Seymour Centre, PO Box 553 Broadway NSW 2007	CD apc, CD-ROM ap, Score a, Script ap
Stella	Liquid Days & Dark Nights	10/99	Taverner, Glass, Edwards, Gubaidulina, Gorecki		Reckless Moments	Barry Plews	8 8232 3990 0412 484 430	8 8232 1886	producers@reckless.on.net www.reckless.on.net	PO Box 7162 Hutt St Adelaide SA 5000	Video ap, CD c, Photos ap
Theatre of Image Opera Australia	Grandma's Shoes	1/00	Graeme Koehne	Libby Hathorn	Theatre of Image	Neil Hunt	2 9360 4734	2 9360 6256	kzarpen@laurelccs.mq.edu.au www.theatreofimage. citysearch.com.au	4 Clifton Reserve Surry Hills NSW 2010	Video a, Score a, Photos a
Vitalstatistix	My Vicious Angel	7/1998	Christine Evans	Christine Evans	Vitalstatistix National Women's Theatre	Catherine Fitzgerald	8 8447 6211	8 8447 7577	vitals@cmatech.net.au	PO Box 459 Port Adelaide SA 5015	Video apc, Score a, Script a, Photos ap

Works in Progress

Aphids' major new work for 2000 is *Maps*, with composers **David Young** and **Juliana Hodkinson** (Denmark-UK) working with provocative theatre designer **Louise Beck** from Denmark's Operanord.

Raffaele Marcellino is working on *The Flight of Les Darcy*, a "physical opera" with a libretto by **Robert Jarman**, to be workshopped by **Music Theatre Sydney** in 2000. **Pukamani** (working title), composed by **Michael Atherton** and **Matthew Doyle** in collaboration with the Tiwi people of Bathurst Island, will be premiered by the same company in November 2000.

Physical theatre company **Rock'n'Roll Circus** will premiere *Sonata for Ten Hands* in 2000 with **Tamara Anna Cislowska**, a leading young Australian concert pianist (who records with Chandos and ABC Classics). The piano sometimes provides the score for the physical action, is sometimes a participant and is sometimes under attack.

Andrew Schultz (Black River) writes from London that *Going Into Shadows*, his new three act opera to a libretto by **Julianne Schultz** will be presented by the Guildhall Opera School, London in June 2001.

In northern Queensland **Michael Whitticker** is creating music and text for *Bone Map* with performance artists **Rebecca Youdell** and **Russell Milledge**. *Bone Map* will be presented in Cairns, Townsville and Brisbane between May and September 2000. For 2001, **Whitticker** is composing *Aspirations/Inspirations* with librettist **Michael Beresford-Plummer**.

Composer **Colin Bright** and director **Nigel Kellaway** are developing a new work on sexual taboos about *Queer and Gay* sex juxtaposed with the morality of violence—war as morally and socially acceptable.

Richard Vella's work-in-progress for *Calculated Risks* Opera is *Pulp Cities*, a site-specific whodunnit which capitalises on inherent narratives provided by the architecture and cityscape of the city it is being performed in. **Richard** is also planning a revised version of *Tales of Love* for late 2000.

The Song Company's projected works include, for the end of 2000, *Liber de Ludo*, an international collaboration about gambling from Australian composer **Mary Finsterer**, Dutch

director **Jan Ritsema** and British writer **Paul Mayersberg**; **David Young** and **Louise Curham** will collaborate with the company on an installation-based performance, *Lacrimae Rerum*, for mid-2001; and **Martin Wesley-Smith** is at work on *The Chimera* (working title) for six singers, CD-ROM, live computer audio processing and live and prepared video, for a performance about genetic engineering.

Michael Smetanin (creator of the music for **Howard Barker's** play *The Ecstatic Bible* for the 2000 Telstra Adelaide Festival) is composing *Gauguin* to a libretto by **Alison Croggan** for **Chamber Made Opera**. **Michael** is also one of the mdTV contributors, working with **David Freeman** on *Floating*. As well as *Gauguin*, **Chamber Made Opera's** commissions for production in 2000-1 include *Motherland of the Foreign Son* (composer **Dominique Probst**, librettist **Le Quy Duong**) about a French businessman and his Australian wife haunted by Vietnam's blood-drenched past; *The Hive* (composer **Matthew Hindson**, text by **Sam Sejavka**) about the British poet **Rupert Brooke**; *Walkabout* (text by **Wesley Enoch**), based on **Nicholas Roeg's** film; and a dance-opera *The Tsar Saltan*, composed by **Elena Kats-Chernin** to a text by **Pushkin** and produced in collaboration with choreographer **Meryl Tankard**.

Brenton Broadstock's *Fahrenheit 451* has had a recent season in Helsinki. He's currently working on score and libretto for a chamber opera based on **H. Rider Haggard's** *She* to be premiered at the Port Fairy Festival, Victoria in 2000.

Two works commissioned by Opera Australia have been in development with OzOpera. **Cosmonaut** (composer **David Chesworth**, librettist **Tony MacGregor**, director/dramaturg **Michael Kantor**) portrays "a poetic, metaphysical relationship between a doomed Soviet Russian Cosmonaut literally floating through space, and a space-obsessed girl isolated in her suburban bedroom." The second commission, *Batavia* (composer **Richard Mills**, librettist **Peter Goldsworthy**) "is based on the true sequence of events which followed the wreck of a Dutch ship off the Western Australian coast four centuries ago...(and an eventual descent into) cannibalism and moral oblivion." *Batavia* will be performed in concert at the 2001 Melbourne International Festival of the Arts.

The three CD set of **Larry Sitsky's** *The Golem* (librettist **Gwen Harwood**) from Opera Australia performances is to be launched by the ABC in 2000. **Sitsky** is planning a new opera based on **Xavier Herbert's** classic Australian novel, *Capricornia*, with poet **Andrew Taylor** as librettist.

In 1998, **Andrea rieniets** made a trip to sub-Antarctica as a guest of the Australian National Antarctic Research Expeditions. The trip inspired a contemporary popular song cycle and soundscape planned to be performed as *Holiday in Antarctica* by the singer *adrift* in a sea of multi-layered projected images. **rieniets** is in concert in the Telstra Adelaide Festival 2000 presenting some of the songs from the cycle.

In 2000, **Gretchen Miller** will be presenting a staged version of her work *Inland*, originally broadcast on ABC Classic FM's *The Listening Room*.

Music theatre on television

mdTV is a unique project, creating music drama for television and aiming to generate new audiences for the form. Two hundred and seventy submissions were received, fifteen short-listed and finally four proposals were selected. The collaborators include leading composers and popular musicians, prominent writers and performers: *One Night the Moon* (writer **John Romeril**, composer/musical director **Mairead Hannan**, composer-performer **Paul Kelly**, composer **Kev Carmody**); *The Widower* (based on the poems of **Les Murray**; writer-performer **Lyndon Terracini**; composer **Elena Kats-Chernin**; director **Paul Cox**); *Floating* (composer **Michael Smetanin**, director **David Freeman**); *Double Head* (writers **Daniel McNulty**, **Paul Healy**, **George Merryman**; composer-director **Andrew Lancaster**; composer **Antony Partos**; original story *Supersonic*). **mdTV** is a collaboration between **OzOpera**, **ABC TV Arts and Entertainment**, **MusicArtsDance Films** (best known for their award-winning 1993 opera film *Black River*) and the **Australia Council**.

Music theatre on radio

On ABC Classic FM's innovative program **The Listening Room**, works broadcast that extend the possibilities of music theatre include composer-producer-violinist **Jon Rose's** *The Long-Suffering Anna Magdalena* (1997) about **Bach's** wife; composer **Colin Bright** and librettist **Amanda Stewart's** *The Sinking of the Rainbow Warrior* (1999, performed by the **Song Company** and **australYSIS**

and premiered at the 1997 Festival of Sydney) about the French bombing of a Greenpeace nuclear-testing protest vessel; and *Vanunu* (1994), produced and composed by **Robert Iolini** and **David Nerlich**, about **Mordechai Vanunu's** exposure of Israel's production of nuclear weapons and his consequent imprisonment. These works can be heard at the Australian Music Centre library in The Rocks, Sydney.

From ABC Radio Drama recent broadcasts include *The Anatomy Lesson of Dr Ruysch* (text and lyrics **Hilary Bell**, composer **Sarah de Jong**) about an obsessive scientific mind at work in 17th century Europe, and *Testimony* (composer, the saxophonist **Sandy Evans**, text by jazz poet **Yusef Komunyakaa**), a work about **Charlie Parker**, featuring over thirty of Australia's finest jazz musicians and a guest appearance by **Kurt Elling**.

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Australia, exploring the musical landscape, edited by **Caitlin Rowley**, Australian Music Centre, Sydney, New South Wales, 1998

Journals

Sounds Australian, no.15, 1987, *Music Theatre*, edited by **Richard Vella** *Sounds Australian*, no. 49, 1997, *Words and Music*, edited by **Keith Gallasch** *Opera opera*, Australasia's independent monthly newspaper of the musical theatre, edited by **David Gyger** *RealTime*, Australia's innovative arts bi-monthly, editors **Keith Gallasch**, **Virginia Baxter**

Websites

Australian Music Centre:
<http://www.amcoz.com.au>
RealTime:
<http://www.rtimearts.com/~opencity/>
New Music Network:
<http://www.nmn.org.au>

Funding, Production & Management Credits

Chamber Made Opera - Australia Council, Arts Victoria; **NORPA** - Australia Council, NSW Ministry for the Arts; **The Theft of Sita** - Australia Council*, Adelaide & Melbourne Festivals, Performing Lines; **Laquiem**, Australia Council; **ELISION**, **The Inferno** - Arts Queensland, Australia Council, 2000 Adelaide Festival; **ELISION**, **Yue Ling Jie**, Adelaide and Melbourne Festivals, Arts Queensland, Australia Council*; **Queensland Theatre Company** - Australia Council, Arts Queensland; **White Baptist Abba Fan** - Olympics

Arts Festivals & Events commission, Australia Council, Performing Lines; **The Boy from Oz** - Gannon-Fox Productions; **theaterMalpertuis/MOB Productions**, **Slow Love** - Department of Culture of the Flemish community, Provincial Council of West Flanders, the City of Tielt; **Music Theatre Sydney** - Australia Council, NSW Ministry for the Arts; **Night and Dreams**, Australia Council*, Macdonell Promotions; **Condanza**, **Barbara O** - The Hebbel Theatre Berlin, Schauspiel Bonn and Festspielhaus Hellerau Dresden; **The opera Project** - Australia Council; **REM Theatre** - Australia Council, NSW Ministry for the Arts, Marguerite Pepper Productions;

deckchair theatre - Australia Council, ArtsWA; **Arena** - Arts Victoria, Australia Council, The City of Melbourne; **Melbourne International Festival of the Arts**, **The Ghost Wife** - Melbourne, Adelaide and Sydney Festivals, Australia Council*; **doppio-para//elo** - Arts SA, Australia Council; **Vitalstatistix** - Arts SA, Australia Council; **The Song Company** - Australia Council, NSW Ministry for the Arts; **Maximum Legroom** - Arts SA, Reckless Moments Pty Ltd; **Graeme Leak** - Australia Council, Arts Victoria; **Linsey Pollak**, Performing Lines; **Aphids**, City of Melbourne, Australia Council; **Theatre of Image - Opera Australia**, Australia Council, NSW

Ministry for the Arts; **Opera Australia** - Commonwealth Government through Department of Communication, Information Technology and the Arts, and NSW Ministry for the Arts, Arts Victoria; **OzOpera** - as for Opera Australia; **IHOS Opera** - Arts Tasmania, Australia Council; **Calculated Risks Opera** - Australia Council; **Crying in Public Places** - Australian National Playwrights Conference, Arts Victoria's Research & Development Cubed Program.

*This project has been assisted by the Australia Council, through the Commonwealth Government's Major Festivals Initiative.



Photography credits

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8	transmisi	Andrea Higgins
9	The Sunshine Club	Rob MacColl
	White Baptist Abba Fan	Tracey Schramm
10	Slow Love	Steven Massart
11	Night & Dreams	Tracey Schramm
12	The Romantic Trilogy	Heidrun Löhr
13	ToteMMusic	Miki-nobu Komatsu
	Kate'n'Shiner	Ashley de Prazer
	Eat Your Young	Jeff Busby
14	The Ghost Wife	Jeff Busby
	The Last Child	Jesse Reynolds
15	Acceptable Behaviour	Joanna Majchrowski
	My Vicious Angel	Rosey Boehm
16	Quito	Original image Steve Cox
	Computer manipulation	Kia Mistilis
	The Song Company	Dean Golja
17	The Art of Noises	Tracey Schramm
	Liquid Days & Dark Nights	Barry Plews
	The Art of Food	Jenny Pollak
18	Grandma's Shoes	Branco Gaica
	Ricefields	David Young
19	Love Burns	Jeff Busby
20	The Divine Kiss	Rob MacColl
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