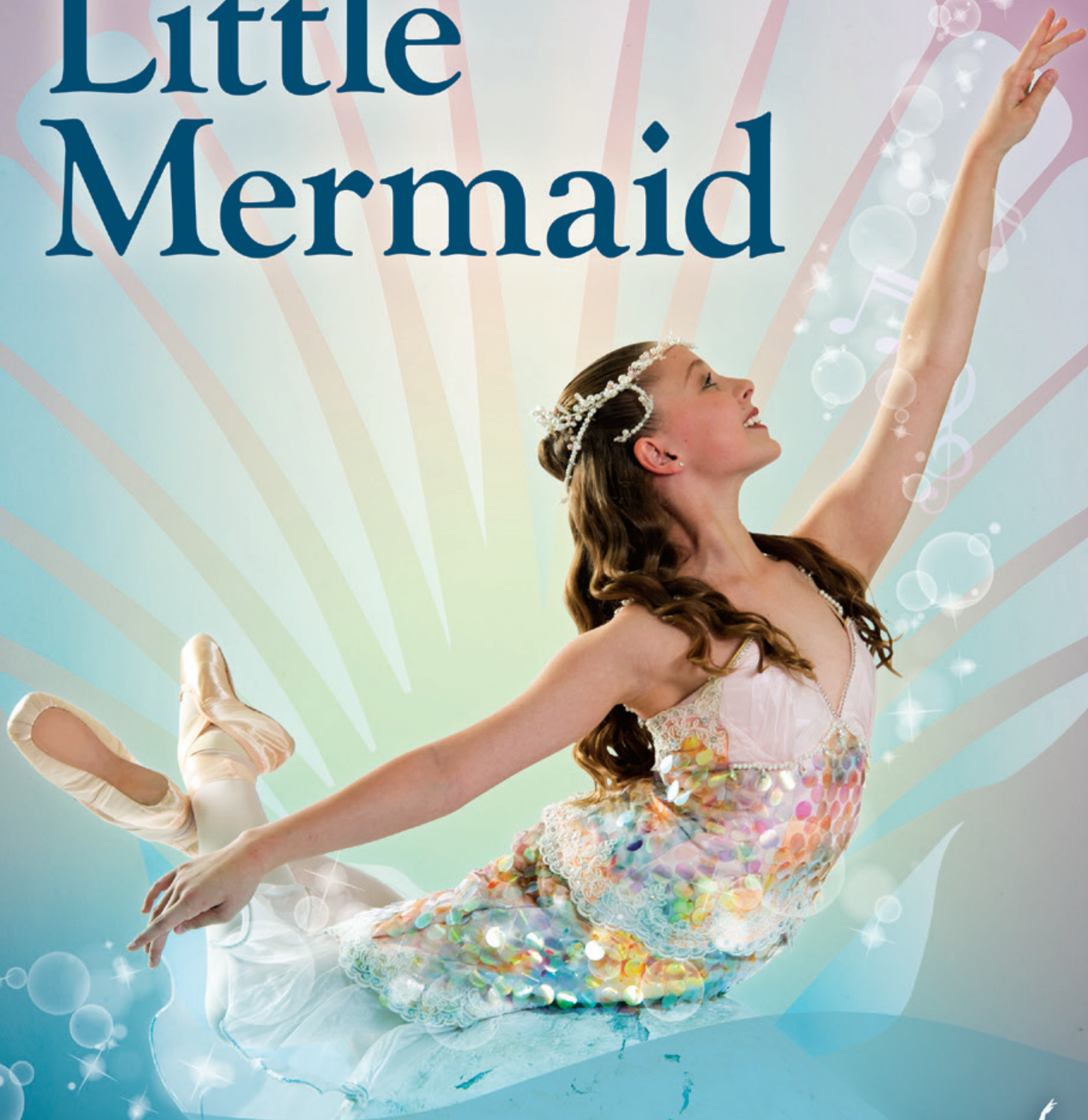


# The Little Mermaid



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# The Little Mermaid

2018 SEASON

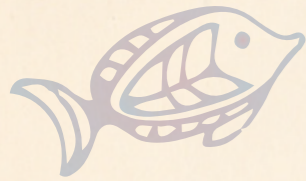
CHOREOGRAPHY  
TIMOTHY BROWN

SET DESIGN  
BILL HAYCOCK  
ROZINA SULIMAN

COSTUME DESIGN  
CARMEL WENCK

LIGHTING DESIGN  
WESLEY BLUFF





*"Her skin was as clear and delicate as a rose-leaf, and her eyes as blue as the deepest sea; but, like all the others, she had no feet, and her body ended in a fish's tail.*

*Nothing gave her so much pleasure as to hear about the world above the sea."*



## EXECUTIVE DIRECTOR'S WELCOME

I am thrilled we are restaging *The Little Mermaid*, which premiered in 2014 at the Queensland Conservatorium Theatre. It delighted audiences then, and now, with us back in the familiar surrounds of The Playhouse, it promises to do so again.

*The Little Mermaid* is about a journey of self-discovery, and this past year Ballet Theatre has also made a similar journey. As we travelled from the March auditions towards our 80th anniversary celebrations, we were constantly surprised and delighted with the ongoing revelations about this company's rich history. Hardly drawing breath, we then moved towards this season, with more discoveries as we unpacked the beautiful costumes and sets from five years ago.

Meanwhile our dancers continued to work tirelessly under the expert guidance of Artistic Director and choreographer Timothy Brown, Rehearsal Director Elizabeth Whelan, and Assistant Brooke Thompson. Together they have successfully re-created this ballet's magic – its whimsy, pathos, and its beauty.

We are fortunate to have the support of many organisations, which, as an unfunded company, is essential to its continued survival. I therefore thank our key corporate supporters Bloch, The Courier Mail, Crowe Horwath, and Pondera Physio and Pilates for their valuable assistance over the past year. Most importantly, however, I acknowledge the commitment and enthusiasm of the dancers' parents and other dedicated supporters, who through a love of ballet give so generously of their time. We could not make these seasons happen without that support.

Ballet Theatre is unique, with its rich, vibrant 80-year plus history peppered by names that are instantly recognisable as having made significant contributions to the performing arts – past and present. And it continues to leave a legacy, as every year we celebrate the many successes of those who have, at one time, passed through our doors.

I therefore welcome you to this performance by yet another company of talented young dancers. Enjoy!

*Denise Richardson*

DENISE RICHARDSON - EXECUTIVE DIRECTOR





## ARTISTIC DIRECTOR'S NOTES



*"At last she reached her fifteenth year.  
Her mother placed a wreath of white  
lilies in her hair, and every flower leaf  
was half a pearl.*

*She said, "Farewell," and rose as lightly  
as a bubble to the surface of the water."*



**T**he *Little Mermaid* fascinates both the young and old with its wondrous adventures driven by an infectious curiosity, which also reflects our experiences growing up and discovering places far from home. Revisiting this ballet after four years has been a joy, witnessing our dancers' smiling faces as we recreated the many fantastic underwater scenes, all with their quirky sea life.

I am also thrilled to showcase a virtuosic display of character dance that our dancers have always tackled so well, along with classical ballet favourites, including the female variation from *Flower Festival in Genzano* to compliment our Bournonville inspired choreography in Act 2.

Bringing to life the magical world of *The Little Mermaid* has been in collaboration with Rehearsal Director, Elizabeth Whelan, her assistant Brooke Thompson and special guest coach Amelia Waller. The young dancers have been an integral part of bringing their charismatic characters to the stage with charm and wit. It has also been my pleasure to bring together the beautiful coral and garland set designs by Rozina Suliman with further design by Bill Haycock, and once again, Carmel Wenck's glorious costuming. All is lit by the captivating designs of Wesley Bluff.

A special thank you to Executive Director Denise Richardson and the brilliant administrative team, as well as the parent committee, and parents and friends, whose hard work has helped make this season possible.

Dive in with us and enjoy *The Little Mermaid*, as we go on a swimmingly beautiful adventure. Congratulations to the Ballet Theatre of Queensland dancers who make this story of love, loss, and discovery their own.

*Emothy Brown*

TIMOTHY BROWN - ARTISTIC DIRECTOR





*" She soon thought again of the world above her, for she could not forget the charming prince."*



## THE LITTLE MERMAID SYNOPSIS

### ACT 1

The Little Mermaid appears to us, gently swimming in her beautiful ocean garden. Along come her best friends, Carman Maracas and Lady Jazz Singer. Carman Maracas invites the Little Mermaid to band practice, however she prefers to stay in her garden and dream of one day meeting the handsome Prince in the palace by the shore.

The Little Mermaid is looking forward to her 15th birthday, when she will be given her own mermaid wreath, and permission to swim up to the surface of the sea. However, on her birthday the evil Sea Witch arrives and takes away the mermaids' brother, Prince Triton, forcing him to help with her wicked plans.

Prince Triton obeys the Sea Witch, causing a storm, which wrecks the Prince's ship, whereupon the Prince falls to the bottom of the ocean.

However, the Little Mermaid has been watching over the Prince and she heroically swims him to safety at the bottom of the palace stairs. She then dives back into the sea with only Princess Moldavia seeing her and her beautiful wreath.

On her return to the ocean the Little Mermaid strikes a deal with the Sea Witch, giving up her precious family wreath, in order to magically turn her fish tail into a pair of human legs so she can finally visit the palace and the Prince.

### ACT 2

The Little Mermaid swims to the palace shore in hope of befriending the Prince. The Prince and Princess greet the Little Mermaid but don't recognise her for the true hero she was on the day of the shipwreck. They invite her to join their Flower Festival celebrations, but she quickly realises that the Prince is in love with the Princess. Sadly she begins to miss her devoted sea friends.

Meanwhile the Little Mermaid's sisters help Prince Triton take back the coral wreath from the Sea Witch, and then return it to the Little Mermaid.

When the Little Mermaid puts on the wreath, the Princess instantly recognises her as the mermaid that saved the Prince. Meanwhile, Prince Triton stands up to the Sea Witch, changing the Little Mermaid's now useless human legs back into a fish tail, so she can go back to her family in the sea.

At the sight of the Little Mermaid's happiness the evil Sea Witch creates a huge storm with enormous waves. She tries to steal the Little Mermaid's wreath again but is defeated by Prince Triton, who banishes her to the depths of the ocean.

In celebration, Prince Triton creates calm shallow water, so both the people of the land and the creatures of the sea can dance in united friendship. At last, the Little Mermaid will be known throughout the kingdoms of the land and sea for her bravery in saving the Prince.

"We mermaids are much happier than humans. Humans only have short lives, but we can live for three hundred years. You must forget all about this prince," said the Little Mermaid's mother."



THE LITTLE MERMAID

## CREATIVE TEAM

ARTISTIC DIRECTOR & CHOREOGRAPHER  
- TIMOTHY BROWN -



Timothy Brown

A graduate of the Australian Ballet School, Timothy Brown choreographed his first work *Little Tell Tales*, for the school, winning the Peggy Van Praagh Award at the Australian Institute of Classical Dance (AICD) choreographic competition *Dance Creation 2000*. Timothy continued his choreographic development, creating 15 works for Queensland Ballet and its Professional Year Program and 3 works for Expressions Dance Company, while performing works by choreographers Francois Klaus, Natalie Weir, Nils Christe, Paul Boyd, Young Soon Hue, Timothy Harbour, Stephan Thoss and William Forsythe. In 2010 Timothy was invited to create a work, *Nocturnal Phantasm*, for The Australian Ballet season of Bodytorque and toured to Melbourne to showcase a new work *When Cherry Blossom Falls* for AICD's *Dance Creation*, performed by dancers of QUT. His work *Salon* was shortlisted in the 2014 Dance Awards. Timothy holds a Master of Business at QUT and currently works in professional and cultural development as Project Coordinator at Access Arts in Queensland.

REHEARSAL DIRECTOR & ASSISTANT CHOREOGRAPHER  
- ELIZABETH WHELAN -



Liz Whelan

Elizabeth (Liz) Whelan completed her Advanced Examination (RAD) in Sydney before moving to Queensland, aged 16 to attend the Queensland Dance School of Excellence. She continued on to complete her Bachelor of Fine Arts (Dance Performance) with Distinction at QUT. Her dance credits include the Guangzhou Dance Festival, Short and Sweet, the Shunt Lounge London, Pair Dance London, Timothy Brown's *Salon*, in the role of Marchesa, Claire Marshall's award winning dance film *Ward of State*, and Fish Lane Studios also for Claire Marshall. Liz debuted in her first television commercial in 2014 and recently completed her Graduate Diploma of Education (Secondary) at QUT. Liz is currently teaching at secondary college in Browns Plains.

# CREATIVE TEAM

## SET DESIGN - BILL HAYCOCK



Brisbane born, Bill graduated from the National Institute of Dramatic Art in 1978. In a career spanning more than 30 years he has designed over 150 plays, ballets, dance pieces, visual theatre events, operas, exhibitions and installations for many of Australia's most innovative companies, directors and choreographers. Bill has designed extensively for La Boite, Queensland Theatre Company, QPAC and also for Expressions Dance Company and the Queensland, Hong Kong and Australian Ballet companies. After six years as Head of Design at the Hong Kong Academy for Performing Arts he has returned to freelance designing - including *Gloria* for QTC, *When Time Stops* and *7 Deadly Sins* for EDC. This is Bill's third commission for BTQ, having designed the fantastical 2017 production of *Cinderella*.

## SET DESIGN - ROZINA SULIMAN



Rozina Suliman is a set and costume designer with a background in installation art, independent curating and arts administration. She holds a Bachelor of Fine Art from the Queensland College of Art (2005) and a Bachelor of Production & Design from the Western Australian Academy of Performing Arts (2017). Previous work includes set and costume design for *The Advisors* (The Last Great Hunt) and *Dunsinane* (Scotch College), costume design for *Coma Land* (Black Swan State Theatre Company), *The Threepenny Opera* (WAAPA) and *Twin Share* (LINK Dance Company), and set design for *Salon* (Timothy Brown Choreography), *Video Set*, *Cavill Ave*, *Slowdive*, *The Pitch*, *Hey Scenester!* (Claire Marshall Choreography) and *Journey* (Connect 2 Productions).

## COSTUME DESIGN - CARMEL WENCK



Carmel comes from a long line of gifted seamstresses. Based in Brisbane she has been heavily involved with the Queensland dance industry for many years, designing not only her own children's costumes but countless others for eisteddfods and concerts. Carmel joined Ballet Theatre of Queensland for the 2009-2010 season of *Snow White and The Seven Dwarfs*. She has designed for every subsequent season, including the exotically costumed 2016 production of *Aladdin*, and the 80th Anniversary Gala season of *Cinderella* in 2017. Carmel currently runs a successful costume business, Carmel's Dance Wear-Tutu Couture. She hopes that her costumes will contribute to the magic of this special ballet.

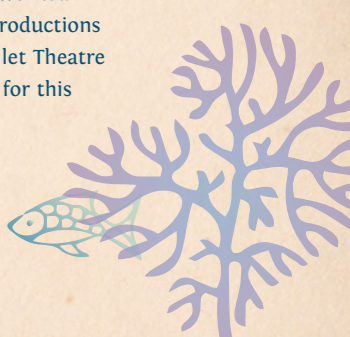
## LIGHTING DESIGN - WESLEY BLUFF



With a background in musical theatre Wesley has created designs for many productions, most recently including, *Les Miserables*, *Mary Poppins*, *Miss Saigon*, *The Sound of Music*, and *The Boy from Oz*. As a technician Wesley has worked throughout Australia, New Zealand, Canada, and Asia on theatrical productions in theatres and arenas. This is Wesley's second lighting design for Ballet Theatre of Queensland, and he has enjoyed being a part of the creative team for this production of *The Little Mermaid*.



"The people of the land and the creatures of the sea can dance in united friendship."





*"The princess's skin was delicately fair, and beneath her long dark eye-lashes her laughing blue eyes shone with truth and purity.."*

THE LITTLE MERMAID

# GUEST ARTIST

## JAYDEN GROGAN

Jayden Grogan is a recent Bachelor of Fine Arts Dance Performance graduate, a Dean's List recipient and a Vice-Chancellor's Creative Industries Scholar from the Queensland University of Technology (QUT). He trained at The Australian Ballet School Interstate Training Program for four years, and in 2016 was a featured guest artist in Queensland Ballet's *Strictly Gershwin*. Jayden has insights into working with many Australian contemporary dance companies including Sydney Dance Company and Expressions Dance Company, and most recently performed in *SynapSense* at the prestigious Ars Electronica Futurelab Festival 2017, in Linz, Austria.



He has collaborated on multiple choreographic and media arts projects investigating dance performance and practice within real-time motion capture technologies, and since 2015, has been an active member of OzFrank Theatre's collective community of artists. Jayden is a Royal Academy of Dance (RAD) Registered Teacher and has attained his Commonwealth Society Teachers of Dancing (CSTD) Tap Teaching Certificate and his Modern Jazz Teaching Certificate.

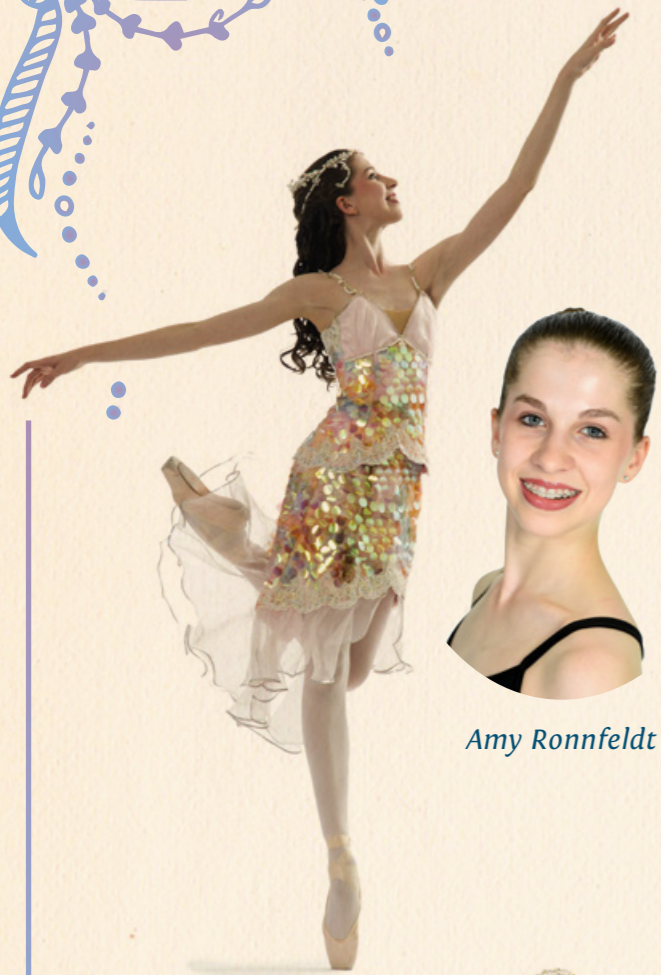


*"A young prince, the most beautiful of all, with large black eyes.. The little mermaid could not take her eyes from the ship, or from the beautiful prince."*





# SOLOISTS



Amy Ronnfeldt



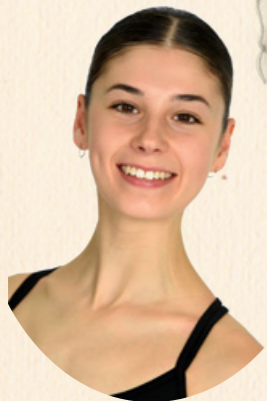
Poppi Eccleston



Jodie Hammermeister



Abbey Haller



Ella Pukallus



Abbey Kelleher



Cormac McDonald



Samantha Gehrke

SENIOR COMPANY DANCERS



Kate Astorquia



Katelyn Jensen



Madeline Tuck



Nia Savas

# The Little Mermaid



# COMPANY DANCERS



*Alisa Timofeeva*



*Amelia Jones*



*Audrey Lusk*



*Autumn Williams*



*Iset Storoy*



*Josephine Pratten*



*Kayli Bell*



*Lara McGahan*



*Charlotte Richards*



*Chloe O'Sullivan*



*Corina Poh*



*Erin Sheffield*



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*Maria Doolan*



*Mia Claessen*



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*Hayley Stephens*



*Tylah Roser*



*Zara Ibrahim*

# JUNIOR COMPANY DANCERS



*Ainsley Clarke*



*Amelia Kratz*



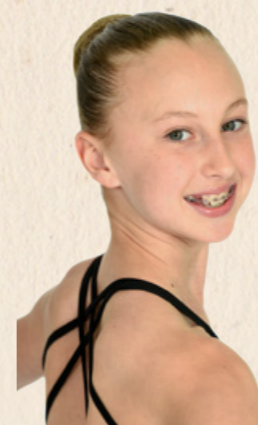
*Annika Wiseman*



*Beth Rae*



*Livia Jurry*



*Madeleine Powell*



*Mariah Dean*



*Maya Irimichi*



*Charlotte Pauli*



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*Chelsea Mendham*



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*Nina Birsks*



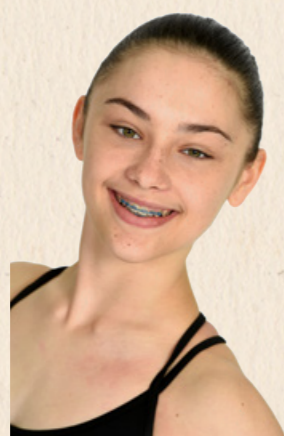
*Peyton Lynch*



*Sol Ward*



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*Phyllis Danaher*

### THE PHYLLIS DANAHER MEMORIAL SCHOLARSHIP

Phyllis Danaher MBE, FRAD (1908-1991) was a dancer, teacher of dance and choreographer, and the founder of Ballet Theatre of Queensland in 1937. Born in Brisbane, she was a children's examiner for the Royal Academy of Dance (RAD) from 1957 to 1982, and the first Queensland teacher to attain the RAD Advanced Teachers Certificate. Two of Miss Danaher's more successful students were Garth Welch and Lucette Aldous, former principal dancers with the Australian Ballet. Miss Danaher was made a Fellow of the Royal Academy of Dance and a Member of the British Empire for services to dance in Queensland.

We thank the Danaher family for their continued support in providing this scholarship honouring Miss Danaher. This year the scholarship was awarded to Amy Ronnfeldt.

### JODIE WHITE-BIVONA MEMORIAL SCHOLARSHIP

This scholarship has been set up in loving memory of Jodie Anne White-Bivona (13.5.67 - 21.1.12). Jodie and her husband Boris were joint Artistic Directors of BTQ for 10 years. During their tenure the company's growth was enormous, transforming it into the professionally run ballet company we have today. She will continue to be an inspiration to all who knew her.

The Jodie White-Bivona Memorial Scholarship is awarded to a dancer who has been with the company for two consecutive years, who shows outstanding ability, dedication and a love of ballet.

We thank the Whiteley family for their support of this scholarship. This year the scholarship was awarded to Abbey Haller.



*Jodie White-Bivona*



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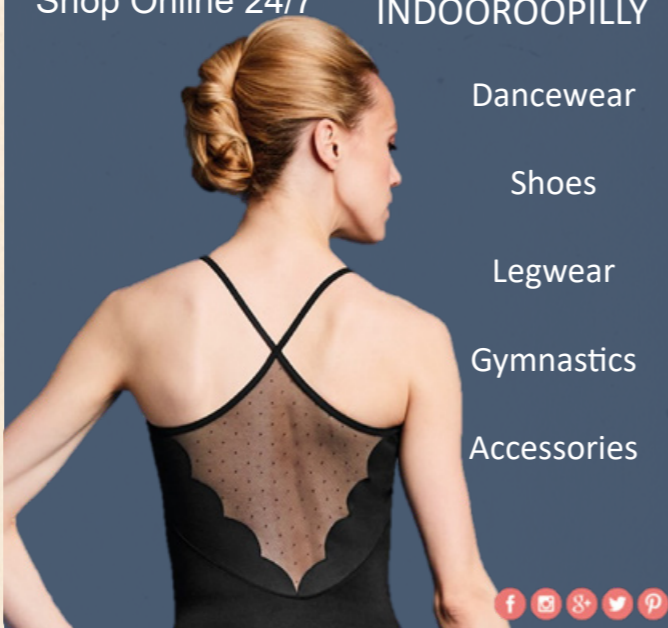



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Karen McGahan  
Angie Tuck

Production Manager Dan Endicott  
Stage Manager Emma Healy  
Set Design Bill Haycock, Rozina Suliman  
Costume Design & Coordination Carmel Wenck  
Lighting Design Wesley Bluff  
Shed Coordinator Todd Haller  
Costume & Set Hire Rebecca Kratz  
Costume Construction Simone Dean, Samantha Harrison, Helen Gibbons, Karen McGahan, Kathy O'Sullivan, Christy Stephens

Set Construction Tamarene Brown, Matt Doolan, Tim Mendham, David Semple, Steve Wiseman

Program Design Blender Design  
Program Photography Tom Baker

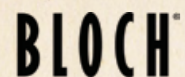
Web Design & Maintenance

(Natasha Martin - back cover)  
Double D Design



Ballet Theatre of Queensland gratefully acknowledges the generosity and support of the following organisations:

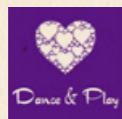
PLATINUM SUPPORTERS



GOLD SUPPORTERS



SILVER SUPPORTERS



Ballet Theatre of Queensland would also like to thank Queensland Ballet, Kelvin Grove College, Vanilla Pod, Tom Baker Photography, JTV Productions, Blender Design and Double D Design for their support in the lead up to this production.

Special thanks must also go to all our volunteer workers; those who worked so tirelessly on Sundays creating our beautiful costumes, and magnificent sets. Their valued and consistent support continues, as it has for the past 80 years, to be pivotal to the success of Ballet Theatre of Queensland.



QUEENSLAND PERFORMING ARTS CENTRE  
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DEPUTY CHAIR: Simon Gallaher  
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Executive Director – Visitation: Roxanne Hopkins  
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The Honourable Anastacia Palaszczuk MP  
Premier and Minister for the Arts

Director-General, Department of the Premier and Cabinet: David Stewart

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.



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