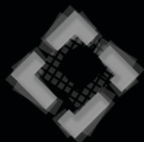




SWEENEY TODD

THE DEMON BARBER OF FLEET STREET



ANU
INTERHALL
PRODUCTIONS



infinite
lights & sounds



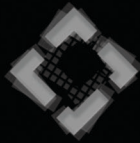
Australian
National
University

SCHOOL OF MUSIC

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

A MUSICAL PROUDLY PRESENTED BY ANU INTERHALL PRODUCTIONS
AND THE ANU SCHOOL OF MUSIC



**ANU
INTERHALL
PRODUCTIONS**



**Australian
National
University**

SCHOOL OF MUSIC



MUSIC AND LYRICS BY STEPHEN SONDHEIM

BOOK BY HUGH WHEELER

FROM AN ADAPTATION BY CHRISTOPHER BOND

ORIGINALLY DIRECTED BY HAROLD PRINCE

**ORIGINALLY PRODUCED ON BROADWAY BY RICHARD BARR,
CHARLES WOODWARD, ROBERT FRYER, MARY LEA JOHNSON,
MARTIN RICHARDS**

IN ASSOCIATION WITH DEAN AND JUDY MANOS

LICENSED EXCLUSIVELY BY MUSIC THEATRE INTERNATIONAL (AUSTRALASIA).
ALL PERFORMANCE MATERIALS SUPPLIED BY HAL LEONARD AUSTRALIA.

DIRECTOR'S NOTES

"Some thought him a careless enough harmless fellow, with not much sense in him, and at times they almost considered he was a little cracked;" - A String of Pearls, 1848

Sweeney Todd is a character of legend. The cautionary tale of his demise appears as early as 1840 in novellas, such as that above, capturing the zeitgeist of a culture that disenfranchises the weak in favour of the powerful.

Sondheim artfully turns this legend into a dark and delicious story that is not for the faint-hearted. *Sweeney Todd: The Demon Barber of Fleet Street* is a show about love, betrayal, revenge, and, above all, grief. It follows a man as he tries to come to terms with his loss and the horrifying consequences of his anguish.

Staying true to the tale's original pedagogical purpose, Sondheim challenges our preference for communal moral guilt over individual responsibility. By blurring the line between revenge and punishment, one concept condemned and the other morally justified, we are forced to ask, how far do we need to be pushed before we revert to our brutal instincts?



Sondheim refuses to confine himself to tools from any genre, rather creating something truly unique. As the show opens, we instantly identify the theatrical tropes: the couple in love, the brooding hero, the jester and the tyrant. But as the show progresses, it becomes clear that Sondheim is unafraid to go off book, adding flavour where it is unexpected. He challenges our perceptions, subverts expectations and crafts gritty, nuanced characters. Sondheim presents the audience with a delicate balance of beautiful soaring melodies, dark, witty humour and thrilling humanity.

This process is, by its nature, tiring, stressful and demanding. But there is nothing more satisfying than the overwhelming energy I get from making theatre that has an impact. I have been blessed with an incredibly talented and dedicated cast who have worked tirelessly to create the characters that they will share with you tonight. Similarly, I am indebted to our amazing production team who took my ambitious, sometimes unachievable ideas and brought them to stage and, indeed, to life. To my Producer, D'arcy - the show could not have gone on without your superior organisational skills, support and energy. Further, many of you will have heard me jabber on about this "awesome new friend I have who's cooler than you"; that would be Kat, the most amazing Musical Director I could have possibly asked for. We get along like a city on fire and have had so much fun collaborating on this project. In ten years, when you're on Broadway, give me a bell - I'd love to be your assistant.

Enough from me. I hope you enjoy the show.

MUSICAL DIRECTOR'S NOTES

People find meaning in and connect with music in many different ways. For me, music is about setting the mood, telling a story and evoking emotion. If we think about all the films we enjoy – the thrillers, comedies and tragedies – the emotions the director wants to evoke is very much assisted by the score.

From the outset of *Sweeney Todd: The Demon Barber of Fleet Street*, Stephen Sondheim successfully creates an eerie and foreboding atmosphere from the “Organ Prelude”, and uses the dark pulsating chromaticism of “The Ballad of Sweeney Todd” to continue growing the tension. The Ballad’s interesting narrative quality appears several times throughout the musical and tells the story to the audience, drives the plot forward and invites the audience into the story. The connection the audience feels allows them to develop empathy for the characters which the cast have so aptly taken on. This musical has been likened to an opera in that the music is almost continuous which is so important to sustaining the tension created from the start.



The score is intelligent in its ability to create discomfort and unease in rich and soaring melodic lines. Sondheim does this by composing passages that would normally evoke one emotion but the lyrics reflect the complete opposite. The duet “Pretty Women” between Judge Turpin and Sweeney Todd is so beautiful and lyrical yet it has the undertones of Todd’s anger and desire for revenge. The song “A Little Priest” is a light and cheerful waltz but the subject matter is disconcerting: Lovett’s substitute for the traditional meat in her pies. The unstable time signatures and dissonance throughout the musical also reflect that uncertainty and unsettling quality.

Stephen Sondheim is known for his notoriously complex music and *Sweeney Todd* does not stray from that. The talented cast and orchestra of ANU students have taken on this enormous and challenging project with enthusiasm and commitment and have done a phenomenal job. I’d like to thank them for their time and patience over the past few months. To the Production Team and Crew: this show would not be what it is without your support and assistance and I feel so lucky to have been a part of such a competent and motivated group of people.

Finally, I would like to thank Gowrie for being an incredible friend and director to this show. Thank you for being so open to new ideas. I feel honoured and privileged to have been able to collaborate with you. Thank you for keeping me sane and focused throughout this process.

I am so proud to be a part of this musical. I hope you enjoy this as much as I have.

PRODUCTION TEAM

Gowrie Varma — Director / Set Designer

Gowrie Varma is an up and coming theatre maker, with particular interest and experience in directing and playwriting. In her final year of Bachelor of Finance / Bachelor of Laws at the Australian National University, she has had extensive engagement with the ACT theatre community. She has directed and performed in multiple shows for the National University Theatre Society from 2011-2015 - Ibsen's *A Doll's House* (performed 2011), Bovell's *When the Rain Stops Falling* (directed 2013), Wallace's *One Flew Over a Cuckoo's Nest* (directed 2014), Bell's *Wolf Lulaby* (2015). In 2015 Gowrie also performed in a staged reading of *Rice* by Michele Lee at the Street Theatre, Niemeitulu's *Sir Co.* for the YOU ARE HERE Festival 2015 and directed a staged reading of Louis Klee's *The Ink Trail* for Crack Theatre in Newcastle. Scenes from her original piece *Hungry* premiered at the NUTS' *Original Works Showcase* 2015 and then as a duration piece for YOU ARE HERE 2016. In 2015, Gowrie also wrote, directed, designed and performed in the site-specific work *Atrophy*, for which she and her co-director received outstanding reviews. In 2016, *Atrophy* was adapted into a short film by Gowrie and Olivia Love, due for release late this year.



Katrina Tang — Musical Director / Conductor

Katrina's passion for music started with the piano at the age of 3. She obtained her A.Mus.A and L.Mus.A at the ages of 12 and 14 under Catriona Stafford and Katerina Makarova. She's won several competitions including the Carlingford Music Award, the Roger Woodward Scholarship, the 2MBS Recording Award and the Multiples Section of the Ku-ring-gai Secondary Schools Concerto Competition. She performed a double piano concerto with the Ku-ring-gai Philharmonic Orchestra at the age of 15 and made her solo debut at the Sydney Opera House in 2013 as a part of Encore. She moved to Canberra from Sydney in 2013 and realised her love for musical theatre. She was in the orchestra in 2014 for ANU's *Spamalot*. In 2015 she was in the orchestra for Canberra Philharmonic Society's production of *Evita* and also Assistant Musical Director in ANU's *Miss Saigon*. This year she is the Musical Director for *Sweeney Todd*, the conductor for ANU Music Society's Concert Band and Repetiteur for *Anything Goes* with Canberra Philharmonic Society. After 3 years of indecisiveness and a break from piano, she has finally decided to transfer to a Bachelor of Music and is now studying with Wendy Lorenz. She performed at the Austrian Embassy in May this year and she is the 2016 recipient of the Performance Scholarship from the Friends of the ANU School of Music. Katrina is currently in her fourth year of a Bachelor of Music / Bachelor of Laws.



D'arcy Pierce — Producer

D'arcy is a fourth year Bachelor of Arts / Bachelor of Laws student. In 2015 she was Costume Designer for ANU Interhall Productions' *Miss Saigon*, for which she received a CAT Award nomination. In 2016 she was chorus member number 25 in Fenner Hall's production of *Grease*. She is also Secretary of ANU Interhall Productions for the 2015-2016 season. D'arcy loves colour coded planners and Asana tasks, and has relished the opportunity to bring these to Interhall Productions in 2016.





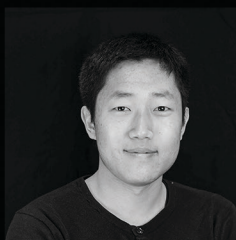
Jack Northall — Assistant Director

Jack is a second year Bachelor of Commerce student who comes from Bowral. He decided to join *Sweeney Todd* as assistant director as he had always enjoyed musicals and wanted to become involved in creating one. He does however have a strong distrust of barber shops and meat pies.



Edward Huang — Assistant Musical Director / Keyboard

Starting piano at the age of 5 and violin at the age of 9, Edward has been heavily involved in music ever since. Completing his Licentiate of Music in piano at age 16 and 7th grade in violin at 14, he has competed in and won many eisteddfods in NSW. He participated in and led multiple chamber ensembles for the six years he was at The Scots College in Sydney for high school. Being concertmaster of the college orchestra for three years, he was also the Captain of Music at Scots when he graduated in 2013. Edward is in his third year of a Bachelor of Music / Bachelor of Science double degree; he has been in the orchestra for both the first and second year ANU Interhall Productions and is excited to be the Assistant Musical Director for his third production at ANU. He states that one of his favourite foods are meat pies, and claims his love for them has not been deterred by this musical.



Xiaolun Jia — Stage Manager

Xiaolun is a third year Bachelor of Engineering student originally from Brisbane. His first involvement in musical theatre was in the role of stagehand; this soon became an obsession as he came to the realisation that theatre was the ideal form of procrastination from his studies. Since then he has stage managed the Fenner Hall productions of *Alice in Wonderland Jr.* and *Grease* over 2015-16, and was also involved in the 2015 Law Revue and the ANU Interhall Productions' *Miss Saigon*. With the role of stage manager comes great responsibility, although he would like to apologise in advance if you hear him shout "more hot pies!" from backstage/the depths of the bakehouse.



Will Horsley — Assistant Stage Manager

This is Will's second time working backstage at ANU, having been involved in last year's ANU Interhall Productions' *Miss Saigon*. Having been involved in backstage theatre for many years, Will is the assistant stage manager this year. This role mostly involves being angry at the cast for seemingly petty things, such as talking backstage and touching the curtains. Will is looking forward to an exciting show with a talented cast and backstage crew, which hopefully involves no missed entrances and nothing falling apart during the show.

Nell Fraser — Costume Designer

Nell is a first year Bachelor of Art History & Curatorship student hailing from Brisbane. She was brought up in a sewing-obsessed family; her childhood was filled with family holiday destinations planned around the prevalence of fabric shops and nightmares of being lost in Spotlight. When she told her parents she was moving to Canberra, their first words were 'Well you'll need to get your own sewing machine then!'. *Sweeney Todd* is Nell's first time working as a costume designer and she has relished the creative challenge of designing and creating garments for the ensemble.



Maryanne Irhia — Assistant Set Designer

Maryanne is a third year student studying Bachelor of Asia-Pacific Studies / Masters of Globalisation. She is originally from Sydney and is currently residing at Burton & Garran Hall. She was previously the Set Designer for the N.U.T.S play *Proof* and is currently one of the Costume and Wardrobe Managers for the Burton & Garran Hall production *Arcadia*.



Ned Dale — Marketing Officer

Ned is third year Economics & Law student originally from Canberra but grew up throughout Asia and the south Pacific. After failing his drama unit in High School, Ned decided his skills would be best suited backstage where he takes on his current role as Marketing Officer. He is currently the President of the Trading & Investment Collective, a committee member for Innovation ACT and co-founder of Wedge Designs – a student-run creative agency. Ned would not hesitate to eat one of Mrs. Lovett's meat pies if it meant getting more people to watch the show!



Gary Jones — Marketing Officer / Percussion

Gary is a third year Bachelor of Engineering / Bachelor of Asia-Pacific Studies student from Hobart. He first became involved in theatre by working as a lighting or sound technician for a handful of high school productions, before shifting his focus to the music side of theatre. Although the first instrument he learned to play was the recorder in Year 3, he quickly moved to the guitar, before teaching himself the drums in Year 8. Since moving to the ANU, he has been the drummer and percussionist for Fenner Hall's Big Night Out bands in 2015 and 2016, the Fenner Hall productions *Alice In Wonderland Jr.* and *Grease*, the 2015 Law Revue and the ANU Interhall Productions' *Miss Saigon*. He is also currently serving as Marketing Officer for two ANU societies; he took on the role of Marketing Officer for *Sweeney Todd* as he wanted to try his hand at marketing a large event, instead of small, obscure lunchtime events.



CAST



Spencer Cliff — Sweeney Todd

Spencer is a first year Bachelor of Languages/Bachelor of International Relations student at the ANU. Having relocated from Townsville in 2016 to study at the nation's top university, Spencer is thrilled to be bringing the role of *Sweeney Todd* to life, a long-time dream of his. Spencer would like to thank all of his fellow cast and creative team members for their incredible hard work, and his friends and family for supporting his transition from student to murderous barber and back again... Maybe. Previous musicals include *Chicago*, *Chess*, *West Side Story*, *Pirates of Penzance* and *Happy Days*.



Georgie Juszczyk — Mrs. Lovett

Georgie Juszczyk is a first year Bachelor of Laws / Bachelor of International Security Studies student. She moved from Townsville in February 2016 to pursue her degree of choice, settling into the Canberra lifestyle, despite her utter amazement at the prevalence of shoe-wearing people in the nation's capital. For Georgie, musical theatre is both a way to maintain sanity and forge new friendships, and she has relished the opportunity to try and embody the gritty Mrs. Lovett. Previous musicals include *Spamalot*, *13* and *Beauty and the Beast*.



Will Collett — Anthony

Will has been obsessed with theatre since a young age, kicking off his career on stage with a chorus role in the Orange Theatre Company's 2004 production of *Hello Dolly*. Since then, he has played Daddy Warbucks in *Annie* (winning the 2008 Canberra Area Theatre Award for Best Actor in a School or Youth Musical), Jean Valjean in *Les Misérables*, and was recently nominated for the 2015 CAT Award for Best Actor in a Musical for his portrayal of Chris in the ANU Interhall Productions' *Miss Saigon*. While at university, Will has also been involved in several plays, portraying Zach in the Ursula Hall Theatre Group's 2012 production of *Cosi*, and Algernon Moncrieff in *The Importance of Being Earnest* in 2013. He also co-directed a series of short comedic plays, [*Paws for Laughter*], in 2014. Will is thrilled to be playing the role of Anthony in *Sweeney Todd*, as he worships Stephen Sondheim as the one true God of musical theatre.

Amy Jenkins — Johanna

Amy, who is currently in the middle of a part time music degree at ANU, makes up one third of the female vocal trio 'Kaleid'. She teaches vocals to school children and gigs frequently around Canberra. Earlier this year she played the role of 'Claire' in the NUTS production *Proof*, as well as Mrs. Potts in Ickle Pickles production *Beauty and the Beast*. Although Amy is thrilled to be tackling one of her dream roles in her favourite musical, she is very disappointed that her role does not allow her to eat pies on stage: THAT is the dream.



Colin Balog — Judge Turpin

Colin is a second year Bachelor of Laws/PPE student who found life lacking until he discovered the joys of masochism in this year's ANU Interhall Productions' *Sweeney Todd* as Judge Turpin. The Judge struggles through a conflict of desire and restraint and finds deliverance in the lashes of his belt and the palms of his ward. Come and see if he gets the girl in this fabulous production. Previously, Colin has played Aladdin in *Aladdin* and John in *Miss Saigon*.



Cameron Allan — Beadle Bamford

Cameron is constantly type cast as the grubby / seedy / low key Machiavellian male character in most productions he features. Whether it was the 'Maniac' in Burgmann's 2015 Play, Simon in NUTS' *Real Inspector Hound* or Sultry Soldier #6 in IHP's *Miss Saigon*, Cameron has embraced the 'creepy man' archetype. Cameron draws inspiration from the world around him, with his characterisation being a pastiche of his Year 7 geography teacher, a plumber that once fixed his family's shower and Igor from *Frankenstein*. When Cameron isn't being said creepy characters, you can find him in Hancock stressing over #stupol, or eating bacon and egg rolls @ coffee grounds (also studies Law and International Security Studies because Burgmann).



Rebecca Cecil — Lucy/Beggar Woman

Rebecca is a first year studying Bachelor of Politics, Philosophy and Economics / Bachelor of International Relations, and is excited to be taking part in her first university musical. Her previous musicals include *Guys & Dolls*, *Pirates of Penzance* and Rogers and Hammerstein's *Cinderella*. Rebecca has had an amazing time with this production, making new friends and having some great experiences behind the scenes. She hopes that you enjoy watching the show as much as she has enjoyed being a part of it.









Jeremy Hoskins – Adolfo Pirelli

Jeremy is a fifth year Bachelor of Arts / Bachelor of Commerce student hailing from the quaint city of Newcastle. This is the third IHP musical he has participated in and quite possibly his last (he predicted in his 2014 bio that he'd graduate that year...). Outside of musical endeavours he enjoys: the succulent taste of cheap wine, shaking his booty to a fab beat, screaming at his television in rage while playing video-games and being shady. If you enjoy any of those things feel free to ask for his number after the show (or during the show) otherwise he sincerely hopes that you enjoy the show!



Sachini Poogoda – Tobias Ragg

Originally from Perth, Sachini is in her first year of studying Bachelor of Genetics / Bachelor of Arts. Apart from questioning all her life decisions thus far - for example, moving to the only capital city to be quieter than her hometown - being able to bond with a bunch of wacky and wickedly talented people has been the highlight of her year. Playing the intuitive and excitable Toby has been a blessing and she hopes she can give the character as much heart and soul as he deserves.



George Mitton – Jonas Fogg

George is a third year Bachelor of Arts student studying English and Philosophy. To round out the trifecta of employable skills, he has also pursued drama at University, working with the incredible NUTS and now being a part of ANU Interhall Productions. George is doing the musical for a chance to meet peers from outside Canberra, and discover what interesting hopes and dreams are made possible when you aren't doomed to the public service. Previous productions include *Jesus Christ Superstar* and *One Flew Over the Cuckoo's Nest*.

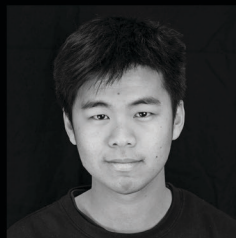


James Harris — Chorus

In his second year at Ursula Hall, James is a Law and Security Studies who is happiest in front of an audience and most comfortable when music is involved. As well as studying (too rarely), James' first year involved playing saxophone in the orchestra for *Miss Saigon*, playing the role of Gabriel Law in Ursula Hall's production of *When The Rain Stops Falling*, and dabbling in many of the arts competitions that the university has to offer. The arts, he says, are his tether to sanity and a means of escapism. *Sweeney Todd* is James' second musical as cast (the first being in Year 8), and is providing him with endless entertainment in the form of both rehearsals, and the creation of hashtags such as #KeenForSween and #SwooneyTodd.

Bolwen Fu — Chorus

As a second year Bachelor of Laws / Bachelor of Arts student from (not North Shore) Sydney, Bolwen came back this year with a gaping hole in his heart yearning for more musical theatre. To his surprise, ANU Interhall Productions wanted him back this year, and not to choreograph any martial arts scenes as was his role last year's *Miss Saigon*. While disappointed that there was no need for any martial arts in 19th century London, Bolwen is nevertheless ecstatic to have had the opportunity to focusing on singing, acting and character building. In particular, he believes he has truly channelled his inner grocer/fruit seller and knows how to sell an apple damn well. Other musical experiences include *Miss Saigon*, *Grease* and the upcoming 2016 ANU Law Revue.



Taran Arjun Dasani — Chorus

Arjun hails from the land of mie goreng and satay and arrived to the bush capital in 2015 to pursue a Bachelor of Arts / Bachelor of Business Admin degree. After playing the angsty Otto in Burton and Garran Hall's *Spring Awakening* last year, he will grace the stage to channel a pubescent butcher's apprentice with unresolved step-daddy issues. Besides being semi-decent at singing and acting, he is gifted at making things awkward and is an astoundingly competent napper. Other interests include attempting to create a pleasing Instagram feed and scouting for new flavours of Grainwaves.



Giordi Borzuola — Chorus

This musical is about revenge, love, madness... in short, the human condition. As a human with a variety of conditions, Giordi was a natural casting choice. Giordi has loved every moment of his time in the Arts at the ANU, including his roles as Kenickie in Fenner Hall production *Grease* and Soldier #5 in the ANU Interhall Productions' *Miss Saigon*. This production has been an amazing experience involving new and old friends, an incredible orchestra and a fabulous production team. Giordi hopes you enjoy watching the show as much as he did being a part of it.



Rohan Pillutla — Chorus

Rohan is a first year Bachelor of International Security Studies / Bachelor of Criminology student fresh from Sydney. Never one to take things slow, Rohan found himself in Fenner Hall's production of *Grease* and this year's Arts Revue before taking on what the director has called "the most tragic character in the musical".





Ellie Dowling — Chorus

Ellie has been involved in the performing arts for as long as she can remember, originating when her parents enrolled her into singing lessons to overcome her quiet shyness. She would like to thank her parents for this intervention, as she has gradually sprouted into a flamboyant and (slightly) melodramatic musical-lover, causing many to question 'how can someone so small be so loud?' She truly couldn't imagine life without performing arts and feels blessed to be part of such a talented cast in this production of *Sweeney Todd*. Ellie would like to say a huge thanks to everyone involved in putting this show together, it is one she will never forget!



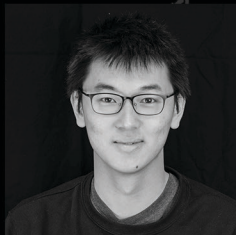
Ria Pflaum — Chorus

Ria is a third year Bachelor of Arts student majoring in complete over-commitment. She is currently Editor in Chief of Woroni and Bossy magazine and Secretary of NUTS. She made her first on-stage appearance at ANU as two-different varieties of 'lady of the night' in the ANU Interhall Productions' *Miss Saigon*. Since then she has produced NUTS' *Proof* and was a chorus member of Fenner Hall's *Grease* in 2016.



Joshua Hammond — Chorus

The stage has always interested Josh. However, it was not until starting university that he began performing in a capacity that was more than sitting on a chair playing an instrument. He ventured from Malawi into the world of university acting starting with the Fenner Hall production *Alice in Wonderland Jr.*, in which he made a suitable hare, considering his hair at the time. Since then, he has consistently prioritised acting (in *Miss Saigon*, *Grease* and now *Sweeney Todd*) over homework and hoped the latter just disappeared. Sadly, it didn't and Josh must still complete his science degree whilst trying to miraculously balance all the potential opportunities at university, without crashing and burning with varying degrees of success.



Eldon Huang — Chorus

Eldon comes from a long line of legendary thespians and musicians, so it is no surprise that he is the most important member of the *Sweeney Todd* ensemble, playing the role of Butcher #1. Here, he provides much needed nourishment and protein to the other cast members, keeping them well fed so they stay healthy throughout the entirety of the musical. When not selling his meat in fictional stories, Eldon studies Bachelor of Politics, Philosophy and Economics / Bachelor of International Relations, and contemplates the nature of dance. He also plays inordinate amounts of Pokemon GO.

Ryan Street — Chorus

From the moment his grandmother first gave him a pair of Robin-Hood tights, Ryan was destined to perform. His theatre credits include the Emcee in *Cabaret*, Mercutio in *Romeo & Juliet*, Danforth in *The Crucible* and Anthony in a previous production of *Sweeney Todd*. He has also recently tried his hand on the other side of the creative process, as Assistant Director for *West Side Story* and *The Cherry Orchard*, and Director of Fenner Hall's *Grease*.



Claire Seton — Chorus

Claire, 22, Australian National University
Less than 2 kilometres away
BA and DipLang, final year.
Sydney born, Melbourne raised.

Previous ANU shows include *Cosi* and *The Importance of Being Ernest* for Ursula Hall, Arts Revues, *Panique au Ministère*, *Boeing Boeing!* and the 2014 ANU Interhall Productions' *Spamalot*. My alter ego is Eloise - currently married. One, formerly two, kids. I've been hurt before. Looking for somebody to treat me like Kanye treats himself. Will swipe right for ex-convicts with a penchant for murder.



Holly Johnson — Chorus

Holly is currently in her third year at ANU studying Bachelor of Art History and Curatorship / Bachelor of Law. You might remember her from the on-site production *Atrophy*, The NUTS' production *Speaking in Tongues* or her famous Instagram page @sleepingwithmyfriends ! Whilst the cast has found her unrelenting energy somewhat frustrating they have enjoyed her exuberant warm up games, hilarious jokes and fascinating selection of health foods. She would like to give a huge thank you to Ryan Gosling for mentoring her during the rehearsal process.



ORCHESTRA



Katrina Tang
Conductor



Edward Huang
Keyboard



Nicola Mildren
Trumpet



Max Moffat
Trumpet



Ramon Bouckaert
Trombone



Ben Lawrence
Trombone



Iona Renwick
French horn



Jarod Esposito
French horn



William Anderson
French horn



Isabelle Lee

Violin



Robert Baudish

Violin



Mina Kim

Violin



Catia Rizio

Violin



Chloe Sinclair

Viola



Nila Norbu

Viola



Maddi Collings

Viola



Jessica Coote

Cello



Eben Ejdne

Cello



Amber Valle

Oboe



Jeevan Haikerwal

Clarinet



Alex Dixon

Clarinet



Harry Power

Flute



Thomas Larkin

Flute



Brian Li

Flute



Kira Ahyick

Flute



Alicia Cognian

Bassoon



Alan Sandstrom

Bass



Isabella Frisan

Percussion



Gary Jones

Percussion

ADDITIONAL PERSONNEL

Stage Hands

Isabella Dimattina-Beven

Jack Foster

Natalie Murnane

Follow Spot Operators

Clare Coman

Michael Ma

Rowan Rowlands

Photography

Ebe Ganon

Ana Stuart

Ross Caldwell

Archie Chew

Head of Construction

Brad Monkhouse

Make-up Artists

Anna Mitchell

Emily Rose-Lodge

Kiara Sheridan

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SPECIAL THANKS

ANU Interhall Productions would like to thank the following organisations and individuals for their support and generosity.

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Brad Monkhouse

Bruce Hall

Burton & Garran Hall

Cameron Wilson

Canberra Philharmonic Society

Carl Rafferty

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Jim McMullen

Kristos Erb

Marist College

Nakiya Xyrakis

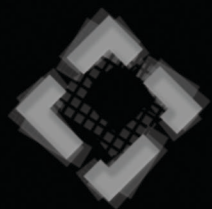
ROJO Customs

Tim Allen

Vishnu Varma



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Icon Water and ActewAGL Canberra Area Theatre
(CAT) Awards



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