

THE GILBERT AND SULLIVAN SOCIETY OF SOUTH AUSTRALIA INC
IN ASSOCIATION WITH ORIGIN THEATRICAL PRESENT

RODGERS AND HAMMERSTEIN'S OKLAHOMA!

MUSIC BY RICHARD RODGERS
BOOK & LYRICS BY
OSCAR HAMMERSTEIN II

BASED ON THE PLAY "GREEN GROW THE LILACS" BY LYNN RIGGS
ORIGINAL DANCES BY AGNES DE MILLE

DIRECTED BY
HAZEL GREEN
MUSIC DIRECTION BY
ROSS CURTIS



THE ARTS THEATRE
ANGAS STREET, ADELAIDE

TUESDAY 4 - SATURDAY 8 OCTOBER AT 8PM
SATURDAY 8 OCTOBER AT 2PM

"OKLAHOMA!" IS PRESENTED THROUGH SPECIAL ARRANGEMENT WITH ORIGIN THEATRICAL PTY LTD
ON BEHALF OF R&H THEATRICALS OF NEW YORK CITY

MAY 2006

THE GILBERT & SULLIVAN SOCIETY OF SA INC
PRESENTS



from thy dark exile
thou art summoned...

iolanthe

UNION THEATRE, 2006

23-27 MAY 8PM, 27 MAY 2PM

PRESENTED BY THE GILBERT & SULLIVAN SOCIETY OF S.A.
DIRECTOR DAVID LAMPARD ~ MUSICAL DIRECTOR IAN BOATH

THE GILBERT & SULLIVAN SOCIETY OF SOUTH AUSTRALIA
INCORPORATED

*By Arrangement with Origin Theatrical Pty Ltd
On behalf of R&H Theatricals of New York City*

PRESENTS



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MUSIC BY RICHARD RODGERS
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OSCAR HAMMERSTEIN II
BASED ON THE PLAY "GREEN GROW THE LILACS" BY LYNN RIGGS
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DIRECTOR: HAZEL GREEN
MUSICAL DIRECTOR: ROSS CURTIS
DREAM BALLET CHOREOGRAPHER: CATHERINE SMITH

4-8 OCTOBER 2005
THE ARTS THEATRE

Please note:

The use of cameras and audiovisual equipment is strictly prohibited in this theatre. Offenders may be asked to leave the theatre or their cameras may be removed for the duration of the performance.

Please be considerate of all patrons and switch off mobile phones for the duration of the performance

DIRECTOR'S NOTES

Oklahoma was first performed in New York in March 31, 1943. More than half a century later, and in a very different age which would seem to Will Parker to have 'gone about as far as it can go', there remains much to be enjoyed in this simple, beautifully crafted story. Experience tonight, with the pioneers of Oklahoma territory, much laughter and sadness, dreams and bitterness, romance and death.

It has been my great privilege to work with a cast of enthusiastic performers each of whom has immense talent, a warm heart and vibrant spirit. We have shared lots of special moments together. I especially thank Ross Curtis, our magical Musical Director, for sharing his expertise and blending us with harmony and pace. Our 'Dream Team' ballet dancers and choreographer Catherine Smith have added beauty, skill and talent which I'm sure you will greatly enjoy.

I also thank and appreciate the production team, led by Richard Manning, Production Manager, who have made many, many miracles happen - from rehearsal pianist, costume team, stage management team, lighting, sets and props crew to the front of house staff and our calm, patient ticket manager. The result of their work is often out of sight, but each person is greatly valued as it is these generous volunteers who keep theatre and dreams alive!

We hope you enjoy an evening which is entertaining and memorable. Thank you for supporting live theatre in Adelaide!

Hazel Green
October 2005



A LITTLE HISTORY

Most of the land that became the state of Oklahoma was included in the Louisiana Purchase of 1803 and in 1804 the US Congress added this land to what was known as the Indian Territory. Later this land was given to five "civilised" tribes of North American Indian, the Cherokee, Chickasaw, Creek, Choctaw and Seminole.

During the the Civil War the Chickasaw, Creek, Choctaw and Seminole tribes signed treaties with the Confederacy. After the war the federal government declared all previous treaties with the Five Tribes void as they fought for the South. Their lands were given away to other indians evicted from their lands.

In the years that followed many great cattle drives moved across the territory from Texas to the railheads in Missouri and Kansas. The Native Americans did not mind as long as the cattlemen did not settle on their land.

By 1880 land suitable for farming was becoming scarce and the farmers began to look to the lands of the Indian Territory. The federal government negotiated with the tribes to buy out most of the land claims and as most of the tribes had settled in the east of the territory the land to the west was opened to white settlement. The land was opened at noon on April 22 1889, and overnight 100,000 would be settlers, called "Boomers", flooded in overnight. Some had entered before the date and they became known as "Sooners". In 1890 the Oklahoma Territory was established by Congress. In 1901 all Native Americans of the remaining Indian Territory were declared citizens of the United States.

By 1901 white settlers outnumbered, Indians by 5 to 1 one. In 1905 the Indian Territory and Oklahoma Territories were combined leading to Oklahoma being admitted to the union in 1907.

THE CAST

(In order of appearance)

Aunt Eller	Wendy Rayner
Curley McLain	Zac Tyler
Laurey Williams	Megan Doherty
Slim	Andrew Crispe
Fred	Stuart Benson
Will Parker	Benjamin Finn
Jud Fry	Tim Wilson
Ali Hakim	Tim Ide
Ado Annie Carnes	Emma Häll
Gertie Cummings	Lucinda Doyle
Andrew Carnes	Richard Manning



CHORUS OF FARMERS, COWMEN & THEIR WOMEN FOLK

Mark Anolak, Michael Beamond, Michael Cochran, Tyson Grubb, Grant Johns,
Daniel Jones, Brian Sudlow

Susan Brooke-Smith, Desiree Frahn, Merrilyn Greer, Di Griffiths, Melissa Hann,
Susan Henderson, Belinda Knott, Tahlia McLeod, Marjorie Quin, Renie Walker



DREAM BALLET DANCERS

Rebecca Alison, Melissa Faulkner, Rachel Mendham, Jay Mullen, Ashley Pladson

The image shows a promotional banner for Allingtons Outpost. On the left, there is a logo featuring a wooden wagon wheel with the word "Allingtons" in a stylized font across it, and "OUTPOST" in a bold, sans-serif font below. Underneath the logo, it says "Best Brands in the Country". On the right, there is a white box containing contact information: "Main North Road", "Parafield Airport", "(Next to Bunnings)", "www.allingtons.com.au", "Ph: 8182 1333", "Country Callers Free Call", "1800 062 117", and "Open 7 Days". The entire banner is framed by a decorative border of repeating geometric patterns in shades of brown and orange.

THE STORY

Act 1

On a summer morning in Indian Territory not long after the turn of the century, Aunt Eller sits in her yard churning butter when Curley, a local farmhand comes to call. Curley and Eller's niece, Laurey, have a lot in common and are equally attracted to each other but too stubborn to admit it. Curley offers to take Laurey to the Box Social that evening but Laurey can't believe he has the classy rig he describes. When Jud Fry, Laurey's hired hand, announces that he is taking her to the social, Curley invites Aunt Eller instead.

Laurey's friend Ado Annie is caught between two 'fellers' too. Will Parker has returned from Kansas City where he earned \$50 he needed to convince Ado Annie's father Andrew to let them marry. In Will's absence Ado Annie had become entranced with a traveling peddler Ali Hakim. Ado Annie may not know which way to turn, but her father does. Will has spent the money on gifts and so loses his chance while Ali Hakim has been so forward with Annie that nothing short of a shotgun wedding will do!

Laurey is confused about her feelings for Curley and about Jud who terrifies her. Curley goes down to the smoke house where Jud lives and paints a beautiful picture of just how popular Jud would be – at his own funeral. Alone in his room, Jud mulls over his solitary existence, filled with anger and resentment.

Laurey stills wants to decide for herself and ignoring the advice of her friends she drifts into a dream where her hopes turn to nightmares. As she wakes both men arrive and Jud leads her off to the party leaving Curly disappointed.



Act 2

At the Box Social that evening the men bid for the hampers and company of the girls. As the bidding for Laurey's hamper rises, so does the tension between Jud and Curley. Curley sells all he owns to outbid Jud. Later when Jud corners Laurey, she rejects him and Curley arrives to comfort her and at last they share their love for each other.

Ali Hakim, still trying to manoeuvre his way out of marrying Ado Annie, buys Will's gifts and helps Will to hang onto the money and win the hand of Ado Annie.

Three weeks later, at Laurey and Curley's wedding Gertie Cummings, a flirt who angled for Curley and lost, arrives also with a new husband – Ali Hakim! The wedding festivities continue later into the night when the men decide to give the newly married couple a 'shivoree' but Jud joins the noisy fun uninvited, unwelcome and drunk.

In the ensuing fight Judd falls on his own knife and Curley finds himself likely to spend his wedding night in jail. Aunt Eller grasps the situation decisively, a trial is held on the spot and Curley is acquitted. With their family and friends wishing them well Laurey and Curley drive off on their honeymoon with 'everythin' goin' their way'!



HAZEL GREEN – DIRECTOR

An Honorary Life member of the G & S Society, Hazel has enjoyed working with the company in many roles - as a principal performer in most of the mezzo roles of the G & S repertoire, and in production as a director, choreographer and wardrobe coordinator. Her most recent role was Ruth in the 2004 production of *Pirates of Penzance*. Hazel has also worked with other theatre companies in Adelaide taking part in more than 50 productions and concerts. Playing the role of the wicked stepmother in Sondheim's *Into the Woods* for the MS Society was a highlight of 2005.



ROSS CURTIS – MUSICAL DIRECTOR

Ross Curtis has been directing music for over 25 years, on varying points of the musical compass - from pops to classics, military music and sacred. He is pianist, singer, composer, arranger and conductor. He has performed with the Adelaide Symphony Orchestra and State Opera Company. Earlier this year, Ross made his return to amateur musical theatre as Musical Director for the Hills Musical Company's staging of *Jekyll & Hyde*, nominated for Best Musical at the inaugural 2005 Adelaide Theatre Guide Awards.



CATHERINE SMITH – CHOREOGRAPHER

Catherine has a Bachelor of Dance from AIT Arts and has been performing for over 15 years. She has worked with choreographers Peter Sheedy, Sol Ulbrich, Sue Peacock, John Uttons and Gavin Webber, as well as working as an independent choreographer for Ausdance's Choreolab series and Helpman Academy shows to name a few. She enjoyed choreographing her first musical with the Gilbert and Sullivan Society.

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ZAC TYLER – CURLY MCLAIN

Growing up in the Barossa Valley, Zac developed a passion for the performing arts. Over 9 years of performing, Zac has been fortunate to gain experience in the Brenton Langbein Theatre, Tanunda. During his time at Faith Lutheran School, Zac completed a Certificate III in Arts. This gave a great introduction to the technical side of theatre. In 2000, he received The Frederick Bevan Vocal Scholarship to study with Robert Dawe for 3 years at the Elder School of Music. Zac is currently studying under Brian Gilbertson. Performances in the Barossa include: *My Fair Lady*, *Masquerade Banquet '99 & '05*, *HMS Pinafore*, *Vintage Onstage '01 & Chopt logic's A Midsummer nights dream*. Moving to Adelaide in 2003, Zac has performed in the MS Society's *Les Miserables (Joly)*, Shoah 3's world premiere concert version of *Shoah (Simon)* & 20-1's South Australian premiere of *A Slice of Saturday Night (Gary)*. This is Zac's first appearance with the G & S Society.



MEGAN DOHERTY – LAUREY WILLIAMS

Megan has a Certificate IV in Classical music and this year commenced her Bachelor of Music Studies, both at the Elder School of Music. The role of Laurey marks Megan's principal debut with the Society, having previously been in the choruses of *Iolanthe*, *Trial by Jury* and *The Pirates of Penzance* (both with Dennis Olsen), and this year's production of *The Sorcerer*. She has also joined the Society for 2004's annual carols performance and performed in *Sing Your Soc's Off* in the 2005 Cabaret Festival. For other companies, Megan has played *Sleeping Beauty* in *Into The Woods* (Matt Byrne Media), Jane in *Salad Days* (Peter Hopkins) and was in the ensemble of *Oliver* (MS Society)..



WENDY RAYNER – AUNT ELLER

Following her two lifelong passions, music and drama, Wendy has worked as a teacher and performer for many years. Wendy's theatrical debut was in 1997 when she played Hannah (Mary's mother) in the Christmas musical *Two from Galilee*. She then spent 4 years studying classical voice with Tessa Miller at Elder Conservatorium. Wendy's most recent roles have been Nellie in *Jekyll & Hyde* (Hills Musical Company), Ruth in *A Fractured G&S Trilogy*, Bloody Mary in *South Pacific 24-hour Show* (both with Northern Light Theatre Company) and Mrs. Bedwin in MS Society's *Oliver!* As well as being Assistant Director for *Godspell* (Hills) and *Jesus Christ Superstar* (Northern Light), she has appeared with the G&S Society – *Patience*, *Yeomen* and *Sweeney Todd*, The Hills Musical Company – *Half A Sixpence* and *Annie*, and performed in two seasons of *Les Miserables* (Mayfair, 2000 & MS Society, 2003).

EMMA HÄLL – ADO-ANNIE CARNES



Emma graduated her Bachelor of Music degree in flute in 2003, obtaining scholarship to Flinders Street School of Music and then at Adelaide University's Elder School of Music. During this time she was a member of many ensembles including Voiceworks Adelaide, the Elder Conservatorium Symphony Orchestra and Adelaide Voices. A member of the Adelaide Chamber Singers, Emma has travelled both domestically and internationally. This is her fourth show with the Society, having been a chorus member of *Camelot* and *Pirates of Penzance* in 2004 and playing Constance Partlett in *The Sorcerer*.

BENJAMIN FINN – WILL PARKER



Over the past four years, Benjamin has been involved both on and off stage around Adelaide. With the MS Society, he has performed in numerous shows including two sell-out seasons of *Les Miserables* (with Normie Rowe). Benjamin has worked as worked as director, performer and designer in shows such including *A Midsummer Nights Dream*, *Dark of the Moon*, *Small Poppies* and recently with Shane Davidson in *Pippi Longstocking*. One of the founding members of Twenty-To-One Theatre, Benjamin recently Co - Produced and performed the role of Eddie in their inaugural production of *A Slice of Saturday Night - The 60s Musical*, and performed at the Adelaide Theatre Guide Awards. This is Benjamin's first production with the G & S Society.

TIMOTHY IDE – ALI HAKIM



Timothy has been with the society for many years in various capacities, graphic and set design as well as numerous principal roles. Tim has played both Don Alhambra and Guisepppe in separate productions of the *Gondoliers*, St Brioche in the *Merry Widow*, Wilfred Shadbolt in *Yeomen of the Guard*, Lord Mountarat in *Iolanthe*, Council for the Plaintiff in *Trial by Jury* and again in separate productions Captain Corcoran and Dick Deadeye in *HMS Pinafore*. He directed *Tarantara! Tarantara!* for the Society in 2003.

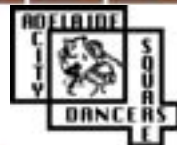


Heath's Line Dancers of Australia

Peter Heath

Line Dance Instructor & Choreographer

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TIMOTHY WILSON – JUD FRY

Tim is currently completing a Bachelor of Music with Honours at the Elder School of Music. His shows include: *Die Zauberflöte* as Specher (2005); *Guys and Dolls* as Harry the Horse (2005); *The Sorcerer* (2005); *Così fan Tutte* as Alfonso (2004); *Camelot* as Sagamore (2004); *Götterdämmerung* (2004); *Pirates of Penzance* (2004); *L'Orfeo* as Pastore (2003); *L'Elixir d'Amore* (2002); *South Pacific* (2001). Tim received the Bass Scholarship for the St Peters Cathedral Choir in 2002 after 10 years of membership. Tim performs regularly with a barbershop quartet Fourmale Attire featuring other young performers from the ESoM. Tim is also an aspiring conductor and has recently undertaken projects including Chorus Master for *The Sorcerer* under the musical direction of James Pratt and Chorus Master for *Die Zauberflöte* under the musical direction of Keith Crellin.



LUCINDA DOYLE – GERTIE CUMMINS

Lucinda has had an interest in theatre since the age of nine. Her first singing experiences include performing with her school choir in the UK and France, performing items at weddings, corporate functions and the Adelaide Eisteddfods. Lucinda began her singing training with Wendy Hopkins in 1998 and then Peter Hopkins in 2001 where she played a principal role 'Fiona' in Peter's production of *Salad Days* in 2003. Now working with Barb Turner, this is Lucinda's first principal role with the Gilbert and Sullivan Society after being a member of the chorus for *Camelot*, *Pirates of Penzance* and *The Sorcerer*.



RICHARD MANNING – ANDREW CARNES

Richard has been involved in choral singing since the age of eleven having sung in choirs at St Peters College and St Peters Cathedral. As fate would have it Richard's first appearance on stage was in a St Peters College production of the *Pirates of Penzance* – as one of Major General Stanley's daughters. Now some thirty three years later Richard's first appearance for the Gilbert and Sullivan Society was in the 2004 production of *Pirates of Penzance*, this time in the male chorus. Since then he has appeared in the Society's Christmas Carols at Northgate House, *The Sorcerer* and *Sing Your Socs Off* at the Adelaide Caberet Festival. Richard now takes on the role of Production Manager for the Society as well as his first principal role.



STUART BENSON – FRED

Stuart's involvement in musical theatre began in 2004, when he performed the roll of Curly in Prince Alfred College's production of *Oklahoma!*. In the same year Stuart completed year 12 he was Captain of Music. Studying classical vocals for six years Stuart has performed in the choir of the State Opera in their production of *Parsifal* (2001) and in 2004 he was the recipient of the Robert Dawe Voice Scholarship. 2005 has seen Stuart cast in the MS Society production of *Joseph and the Technicolour Dreamcoat*, the G & S Society's *The Sorcerer*. Stuart has also performed with the National Youth Choir of Australia and the Adelaide Kapelle Singers.



ANDREW CRISPE – SLIM

Andrew has been involved in theatre since the age of five. Since then he has performed many different rolls, ranging from chorus member, backstage crew and set construction. During the four years of singing training with Peter Hopkins, Andrew has performed in the Adelaide Eisteddfods as well as joining the Gilbert and Sullivan Society in 2000. In that time he has performed in many G&S shows including, *HMS Pinafore*, *Trial By Jury*, *My Fair Lady*, *Yeomen of the Guard*, *Iolanthe*, *Camelot*, *Pirates of Penzance*. In a few of these productions Andrew has held a few minor principle roles, such as Sir Clarius in *Camelot*, and a number of understudy roles.

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NEW MEMBERS WANTED!!!

The Society always needs people interested in joining as cast members, but more importantly it needs more non-playing members. The production crew involves working backstage, publicity, set construction, painting, costumes and administration. If this could be you contact the Secretary of the Society on 0500 800 481 to be involved in the next production *Iolanthe* in May 2006

iolanthe - auditions

DIRECTED BY: DAVID LAMPARD
MUSIC DIRECTION BY: IAN BOATH

Auditions for the cast of Gilbert and Sullivan's *Iolanthe*, the society's May 2006 production, are to be held at the G & S Shed on the November 12 & 13 2005.

For further information or to book an audition contact Chris Butler on 8345 4411 or email at: ginger1@chariot.net.au

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THE ORCHESTRA

Violins	<i>Shelley Walker</i> <i>(leader)</i>	Clarinet	<i>Nicholas Storrie</i>
	<i>Rebecca Witt</i>	Bassoon	<i>Hannah Tunstill</i>
Viola	<i>Lexi Peters</i>	Horn	<i>Kathy Herman</i>
Cello	<i>Kym Worley</i>	Trumpet	<i>Brett Pamment</i>
Bass	<i>Jo Peoples</i>	Trombone	<i>Joss Willmott</i>
Flute/Piccolo	<i>Karen McCulloch</i>	Percussion	<i>Aaron Austin</i>
Oboe	<i>Talitha Best</i>	Keyboard	<i>Emma Knights</i>

GLOSSARY OF TERMS

- Isinglass Curtains* - Thin transparent sheets of mica.
- Box Social* - A fund raising event in which donated box lunches are auctioned off.
- Fascinator* - A hand crocheted triangular shawl.
- Shike-poke* - A bird in the heron family.
- Bunco* - A scam or con, where someone is swindled out of money.
- Two-Bits* - 25 cents, US Quarter Coin.
- Shivoree* - Traditional: The bride and groom are disturbed on the wedding night by the men of the wedding celebration crashing on tin pans and similar.
- June Bugs* - Green beetles 1.5 cms long. Common at the height of the US summer.



SONG LIST

Oh, What a Beautiful Mornin'
Surrey With Fringe On Top
Kansas City
I Cain't Say No
Many A New Day
It's A Scandal! It's A Outrage!

People Will Say We're In Love
Pore Jud is Daid
Lonely Room
Out of My Dreams
The Farmer and the Cowman
All Er Nothin'

Oklahoma!

THE PRODUCTION CREW

Production Manager	Richard Manning
Director	Hazel Green
Choreography	Hazel Green,
Dream Ballet Choreography	Catherine Smith
Square Dance Consultant	Peter Heath
Music Director	Ross Curtis
Repetiteur	Heather Newland with Chester Schultz
Set Design	Ole Wiebkin
Set Painting	Ole Wiebkin with John Axe and Graham Wilson
Set Construction	Michael O'Connell, with John Axe, Mark Anolak & Trevor Green
Costume	
Wardrobe Co-ordinator	Gill Nield
Wardrobe Mistress	Ann Ide
Wardrobe	Anne Ide, Louise James, Hazel Green Anne Taylor, Gloria Williams
Wigs	Margaret McLauchlan
Millinery	Louise James, Anne Taylor
Lighting Design	Lorraine Wheeler
Properties	John Axe
Assistant	Jess Nash
Armourer	James Netting
Stage Manager	Heather O'Dea
Assistant Stage Manager	Daniel O'Donohue
Mechanist	Phil Brooks
Theatre Technician	Michael Whitmee
Stage Crew	John Axe, Ross Clark, Alan O'Dea, Tim North
Follower Spot Operators	David Hall, Christine Krohn
Prompt	Melanie Sandford-Morgan, Marie Taylor
Audio	
Head of Audio	Matthew Curtis
Assistant Audion Engineer	Rodney Hutton
Microphone Technician	Michael Shaw & Faith Best
Publicity	Ted Spence and Richard Manning
Graphic Artist	Richard Manning & Annie Noonan Elizabeth Olsson with Richard Manning and Ted Spence
Programme Photography	Rosey Boehm, Don Worley
Ticket Secretary	Paula Pamment
Box Office	Chris Butler
Front of House Manager	Paula Pamment

THE GILBERT & SULLIVAN SOCIETY OF SOUTH AUSTRALIA INCORPORATED

(Established 1937)



Patron

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ACKNOWLEDGMENTS

*Radio 5UV, The Advertiser, Therry Dramatic Society, Peter Goers, Allingtons Outpost,
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