Australian Capital Territory

Public Place Names (Whitlam) Determination 2020 (No 2)

Disallowable instrument DI2020–301

made under the

Public Place Names Act 1989, s 3 (Minister to determine names)

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1   Name of instrument

This instrument is the *Public Place Names (Whitlam) Determination 2020 (No 2)*.

2   Commencement

This instrument commences on the day after its notification day.

3   Determination of Place Names

I determine the place names as indicated in the schedule.

Ben Ponton
Delegate of the Minister for Planning and Land Management
20 November 2020

SCHEDULE
(See s 3)

Division of Whitlam – Arts and Culture

The location of the public places with the following names is indicated on the associated diagram.

NAME	ORIGIN	SIGNIFICANCE
Alder Rise	Alan Richard Alder (1937 – 2019)	Ballet dancer; teacher Alan Alder was born in Canberra where he studied Scottish highland dancing and ballet. He received a scholarship to train at the Royal Ballet School, London and joined The Australian Ballet in 1963, where he gained a reputation as one of the finest character-actor dancers of his generation. When he retired in 1979, he had held the longest unbroken tenure of any dancer in the company. In 1983, Alder was appointed Head of Dance at the West Australian Academy of Performing Arts (WAAPA), Edith Cowan University. He taught at the Academy with his wife, fellow dancer, Lucette Aldous, until he left to teach privately in 1991. In 2004, Alan and Lucette were recognised as State Living Treasures, and in 2009 Alder was honoured with an Ausdance WA Lifetime Achievement Award.

| **Algeranoff Street** | Harcourt Algeranoff

(Harcourt Algernon Leighton Essex)

(1903 – 1967) | Dancer; music researcher; teacher.

Harcourt Algeranoff toured with the Pavlova company from 1921 and moved to Australia from London in 1953. Algeranoff studied Aboriginal music and story, taught at the National Theatre Ballet School in Melbourne, and took ballet to Central and Northern Australia under the auspices of the Australian Children's Theatre. He became ballet master of the Borovansky Ballet and assisted William Akers to keep the company operating until the appointment of Peggy van Praagh in 1960. In 1962-63, Algeranoff performed in the first productions of the new Australian Ballet.
Seeking secure employment, Algeranoff moved to Mildura to serve as ballet master of the North-West Victorian Ballet Society (now the Mildura Ballet & Dance Guild). His contribution is recognised in the Guild's Algeranoff Scholarships. |

Alice Moyle Way	Alice Marshall Moyle AM	Music; ethnomusicologist; Australian Indigenous music; teacher.
	(1908 – 2005)	Alice Moyle was a pioneer in the study of music cultures (ethnomusicology) in Australia and founding member of the Australian Institute of Aboriginal Studies (AIAS), now the Australian Institute of Aboriginal and Torres Strait Islander Studies. She documented, recorded, analysed and publicised the variety and complexity of Australian Indigenous music, sound instruments and dance, and was committed to the preservation of recorded sound material. Moyle developed an interest in the study of Aboriginal music culture during graduate studies at the University of Sydney and was influenced by anthropologist Professor A P Elkin. In 1958–59 she was encouraged by her husband John Moyle (1908–60), a pioneer in electronics and sound recording, to undertake her first field trip to the Northern Territory to make her own recordings using the equipment he built for her. In 1962, she recorded a group of clan songs from Groote Eylandt in the Gulf of Carpentaria. She subsequently made many field trips to communities in Cape York, Arnhem Land, the Kimberley and Central Australia. In 1969, Moyle assisted choreologist, Elphine Allen, to film Aboriginal dance at Groote Eylandt for the Elizabethan Theatre Trust and in later years, Groote Eylandt music became the focus of her research. Moyle worked for the AIAS from 1964 until the late 1970s and continued as an Honorary Fellow until retiring due to ill health in 1996. She was elected an Honorary Fellow of the Australian Academy of the Humanities and was an instrumental member of the Musicological Society of Australia and the International Association of Sound Archives (Australia). Moyle was appointed a Member of the Order of Australia in 1977. Among other writings, she was editor of *Music and dance of Aboriginal Australia and the South Pacific: the effects of documentation on the living tradition* (1992). Moyle dedicated her professional life to Aboriginal people, their generations to come and the cultural life of Australia.

Arkwookerum Street	Peret Arkwookerum (1924 – 1978)	Dancer; storyteller.

Peret Arkwookerum was born on his mother's country, centred on Hersey Creek, Queensland while his father's land lay north of Edward River. He was regarded by many as the most brilliant dancer on the Cape York Peninsula and one of the finest Aboriginal cultural dancers in Australia. Arkwookerum created a series of songs and dances relating to the brolga that were accepted in ritual. The anthropologist who worked closely with Arkwookerum, Dr John von Sturmer, described his dance as "astonishing". Arkwookerum travelled from his home country for the first time in 1971, visiting Cairns, Darwin, and Canberra to help bring attention to the issue of land rights. He explained dance was an important means of communication, stating, "I am dancing for my land". Arkwookerum became an associate member of the Australian Institute of Aboriginal Studies (now the Australian Institute of Aboriginal and Torres Strait Islander Studies) and appeared in two films, *Dances at Aurukun* (1964) and *Lockhart Festival* (1974).

Bodenwieser Lane	Gertrud Bodenwieser	Dancer; choreographer; teacher; pioneer of expressionist dance.
	(1890 – 1959)	Gertrud Bodenwieser was a professor of dance in Vienna, but after the Nazi invasion of Austria she fled to Sydney in 1939, where she opened a dance studio. Bodenwieser 'revolutionised' Australia's dance by introducing new styles and concepts that she had developed in Europe, drawing on impressionist works, popular culture, Freudian themes, burlesque, and parody. The Bodenwieser Ballet toured Australia, New Zealand, South Africa and India between 1940 and 1954. Among her students was Peggy van Praagh, who went on to establish The Australian Ballet in 1962. During her career, Bodenwieser choreographed approximately three hundred dance works, including dance dramas and comedies, group dances and solo dances, as well as dances for operettas and plays. Two of her comedy ballets were televised by the Australian Broadcasting Commission. In 2001, Bodenwieser was posthumously inducted into the Hall of Fame at the Australian Dance Awards. The papers of Gertrud Bodenwieser are held by the National Library of Australia.

Borovansky Street	Edouard Borovansky (1902 – 1959)	Ballet director; choreographer; dancer.
	Xenia Nikolaeva Smirnova Krüger Borovansky (née Smirnova) (1903 – 1985)	Ballet teacher; choreographer; dancer.

Edouard Borovansky was born Edouard Josef Skřeček in what is now the Czech Republic. In the late 1920s, he changed his name to Borovansky after joining the Pavlova company, where he met Xenia Nikolaeva Krüger (née Smirnova). Xenia was born in Moscow and learned dance from her mother's colleague, as well as her aunt, Anna Pavlova. Edouard and Xenia toured internationally until the Pavlova Ballet folded on Anna Pavlova's death in January 1931. The couple taught ballet to children in makeshift studios in Paris, Prague and Berlin and married in London in 1933. In 1938, Edouard toured Australia with The Royal Covent Garden Russian Ballet. When Germany annexed Czechoslovakia in 1939, Edouard and Xenia decided to remain in Australia and set up a dance academy in Melbourne. By 1940 they had established the Borovansky Australian Ballet Company. Dancers from across Australia joined the company in the following years, including many from the Kirsova Ballet, which folded in 1944 after its founder refused to accept commercial influence. After Edouard died in 1959, the Borovansky Ballet closed, but it provided the foundation of a national Australian ballet company. The artistic director of the Borovansky Ballet, Peggy van Praagh, established The Australian Ballet in 1962. Xenia continued to teach and remained involved in Australian dance. In 1999, Edouard was posthumously inducted into the Hall of Fame at the Australian Dance Awards.

Bousloff Street	Kira Bousloff OAM (née Abricossova) (1914 – 2001)	Ballet dancer; teacher; choreographer.

Kira Abricossova was born in Monte Carlo, Monaco to Russian parents and lived in Nice and Biarritz in France before moving to Paris with her family to study ballet. At seventeen she joined the Ballets Russes de Monte-Carlo and toured the United States of America and Europe. She came to Australia in 1938 as a member of the Covent Garden Russian Ballet and remained in the country with her husband Serge Bousloff at the end of the tour in 1939. In 1952, Bousloff moved to Perth to establish the West Australian Ballet. Bousloff choreographed or commissioned works set in Australia, including *The Beach Inspector* and *The Mermaid* in 1958, *Kooree* and *The Mists* in 1960, and *Fire at Ross's Farm* in 1961. In recognition of her contributions to dance, Bousloff was awarded a Medal of the Order of Australia and an Australia Dance Award for lifetime achievement in 2000.

Danaher Street	Phyllis May Danaher MBE (1908 – 1991)	Dancer; teacher; choreographer.

Phyllis Danaher began training in the early 1920s and danced as an extra in Brisbane for the Pavlova company during its 1929 tour of Australia. In 1937 Danaher and a group of ballet teachers founded the Queensland branch of the Australasian Society of Operatic Dancing, later the Queensland Ballet Society. This organisation established Ballet Theatre Queensland, one of Australia's leading youth ballet companies. From 1957–1982, Danaher was a children's examiner for the Royal Academy of Dance (RAD). She contributed to the professionalisation of ballet education in Australia. Danaher taught ballet at St Margaret's Anglican Girls School in Ascot, Brisbane between 1964–1985. Her contributions were recognised by her appointment as Fellow of the Royal Academy of Dance and in 1969, the award of Member of the Order of the British Empire for services to the artistic life of the community, particularly ballet.

Don Banks Crescent	Donald Oscar Banks AM (1923 – 1980)	Composer. Born in Melbourne, Don Banks began studies in piano and musical theory at a young age and played trombone in local bands. Following service in the Australian Army Medical Corps (1941–46), he studied at the University of Melbourne Conservatorium of Music, majoring in piano and composition, graduating in 1949. Banks moved to England in 1950 and, over a period of twenty years, established his career as a professional orchestrator and composer of commercial music, including music for feature films, such as the thriller *Hysteria* (Hammer Productions). In 1951, he co-founded the Australian Musical Association in London with Margaret Sutherland. Banks was one of the first composers to experiment with "third stream" compositions – the integration of jazz and classical idioms with electronic sounds. He returned to Australia in 1972, accepting a Creative Arts Fellowship at The Australian National University. In 1972 he was the inspiration behind a performance in Canberra of *Synchronos 72*, incorporating filtered laser beam images on multiple screens. Banks was Head of Composition and Electronic Music Studies at the Canberra School of Music from 1973–76. In 1973 he was appointed by then Prime Minister Whitlam as the inaugural chair, Music Board, Australian Council for the Arts. In 1977, Banks took an opportunity as Guest Composer at the New South Wales State Conservatorium of Music, and in 1978, became Head of the School of Composition Studies. He was a founding member of the Composers Guild in Australia and member of the International Society for Contemporary Music. Banks was appointed a Member of the Order of Australia in June 1980.

| **Duchesne Street** | Mary Frances Wiseman Duchesne OAM

(Mary Little)

(1932 – 1996) | Ballet dancer; teacher; choreographer.

Mary Duchesne was a foundation member and senior soloist with The Australian Ballet. She performed with the Borovansky Ballet in 1952 and 1961, and in England with Ballet Rambert, Walter Gore Ballet, Ballet Comique, and London Festival Ballet from 1953–1960, before joining The Australian Ballet in 1962. In addition to performing, Duchesne was also a teacher, choreographer, director and adjudicator. In 1968, she was manager, teacher and narrator for the dance in education company Ballet in a Nutshell, later called Athletes and Dancers. Duchesne considered a highlight of her working career was performing in 1978 with a tour of *Stars of World Ballet* directed by Sir Robert Helpmann. She became assistant to the director at the West Australian Ballet in 1977 and 1983 and was the choreographer for several productions for Opera Australia and the Sydney Theatre Company. In recognition of her contribution to dance, Duchesne was awarded a Medal of the Order of Australia in 1990 and was posthumously inducted into the Hall of Fame at the inaugural Australian Dance Awards in 1997. |

Gorham Street	Kathleen Ann Gorham OBE (Kathy Gorham) (1928 – 1983)	Ballet dancer; teacher

Kathy Gorham was a founding dancer with The Australian Ballet. At 15 years of age, she was recruited by Edouard Borovansky. In the late 1940s Gorham joined the English Ballet Rambert, returning briefly to Australia for a season in the Borovansky Ballet, during which she first danced her most famous role, Giselle. She performed with other European companies until returning to Australia in 1954 to re-join the Borovansky Ballet. Gorham joined the new Australian Ballet in 1962 as its first prima ballerina. She played a significant part in its artistic development, working in close association with Robert Helpmann, who declared her his favourite dancer. In recognition of her contribution to dance, Gorham was awarded an Order of the British Empire in 1968. In retirement she appeared in plays and television drama and became a co-director of the Kathleen Gorham-Rex Reid Ballet Academy and then of the National Theatre Ballet School, Melbourne. Gorham also ran summer schools at the Gold Coast, Queensland, with fellow dancer Peggy Sager. In 1983 she was a guest teacher for the Queensland Ballet. The Royal Academy of Dance confers awards named in honour of Kathleen Gorham.

Jackonia Street	Percy Jackonia (1956 – 2012)	Dancer; teacher; storyteller; founding member of Bangarra Dance Theatre.

Percy Jackonia was born on Thursday Island in the Torres Strait and worked on banana plantations and as a laboratory technician for a sugar mill near Cairns before moving to Sydney when he was aged twenty-five years. He enrolled in the Aboriginal Islander Dance Theatre (AIDT), the pioneering professional dance school established by Carole Johnson. He toured the United States of America, Germany, Finland, Japan, Hong Kong and New Zealand with AIDT. In 1989, Jackonia joined other students and teachers of AIDT to form Bangarra Dance Theatre. At the invitation of Stephen Page, Jackonia led around eighty Torres Strait Islander people performing in the Sydney Olympic Games opening ceremony. In 2002, Jackonia returned to Sydney and began working at NAISDA Dance College (National Aboriginal Islanders Skills Development Association) as a dance teacher, cultural tutor, and mentor. He was honoured at the Australian Dance Awards and was the first recipient of the NAISDA Life Achievement and Life Member Award.

Keith Bain Crest	Keith Alexander Bain OAM	Dancer; actor; influential teacher; choreographer of movement for theatre.
	(1926 – 2012)	In the 1950s Keith Bain trained with, and helped develop, the technique of Gertrud Bodenwieser's dance company. By the 1960s, he was recognised as an Australian Ballroom Exhibition Champion. Bain and his dance partner, Joyce Lofts, had a unique style that broke with tradition. Audiences loved them, but competition judges were confounded. His experience inspired Baz Luhrmann's film *Strictly Ballroom* (1992). In 1965, Bain founded the movement studies course at the National Institute of Performing Arts (NIDA) and taught there for forty years. His students included Cate Blanchett, Mel Gibson, Gale Edwards, Darren Gilshenan, Miranda Otto, Richard Roxburgh, Geoffrey Rush, and Hugo Weaving. Outside of his NIDA commitments, Bain choreographed for television, musicals and opera as well as movement in theatre productions. He co-founded Ausdance, Australia's peak body for dance. In recognition of his contribution, Bain was awarded the Medal of the Order of Australia in 1988 and was inducted in the Australian Dance Awards Hall of Fame in 2011.
Kelvin Coe Lane	Kelvin Coe	Ballet dancer.
	(1946 – 1992)	Kelvin Coe was one of Australia's leading and most popular ballet dancers and a founding member of The Australian Ballet. Peggy van Praagh spotted Coe when he was aged sixteen and recruited him for the newly established Australian Ballet. He was the first male dancer to work his way from the corps de ballet to principal rank in the company and toured internationally to acclaim. Coe joined Graeme Murphy at the Sydney Dance Company in 1982. In 1985, he returned to the faculty of The Australian Ballet School and taught until 1991. His career was cut short by ill health. The Australian Ballet awards the annual Kelvin Coe Memorial Scholarship to promising young ballet artists.

| Kirsova Lane | Hélène Kirsova

(Ellen Wittrup Hansen)

(1910 – 1962) | Ballet dancer; established the first professional ballet company in Australia.

Hélène Kirsova was born in Denmark and in 1936, came to Australia as a leading dancer with the Ballets Russes de Monte-Carlo.
Kirsova moved to Australia in 1938 to marry the Danish Vice-Consul in Sydney, Erik Fischer. In 1940 she began a ballet school in Sydney, and the following year she established the Kirsova Ballet, the first professional ballet company in Australia. Some of the profits from performances went towards building children's playgrounds in Sydney. Kirsova was instrumental in fostering the careers of many dancers in Australia, including Peggy Sager, as well as artists and musicians she commissioned. The Kirsova Ballet gave its last professional performance in May 1944 and Kirsova returned to Europe in 1948. Kirsova's pioneering efforts in founding a professional company in wartime, and attracting large audiences, paved the way for others who followed her. A portrait of Kirsova c.1937, by photographer Max Dupain, is held in the collection of the National Portrait Gallery, Canberra. |
| **Laurel Martyn View** | Laurel Martyn OBE

(Laurel Gill)

(1916 – 2013) | Ballet dancer; teacher.

In 1935, dancer Laurel Martyn was awarded the prestigious Adeline Genée Gold Medal in London. Martyn joined the Borovansky Ballet in 1940 and in 1946 became director of the Ballet Guild, Melbourne (which became Ballet Victoria). Martyn began creating her own dance works, including *The Sentimental Bloke Who Couldn't Be a Man* in 1952 and *Mathinna* in 1954, and developed methods for teaching dance to children. In recognition of her contribution to dance, Martyn was awarded an Order of the British Empire in 1976 and in 1997 she was the recipient of the award for lifetime achievement at the inaugural Australian Dance Awards. |

Maggie Scott Terrace	Dame Catherine Margaret Mary Scott AC DBE	Ballet teacher
	(Margaret Scott)	Maggie Scott was born in Johannesburg, South Africa. She emigrated to England to pursue her dance career and became principal dancer with the innovative Ballet Rambert, touring Australia and New Zealand in the late 1940s. In 1949, Scott suffered a serious back injury and remained in Australia when the company departed. Scott moved to Australia permanently in 1953 and began teaching dance. She was a foundation member of the National Theatre Ballet and, mentored by H. C. 'Nugget' Coombs, led a group of Australians who helped establish The Australian Ballet as the country's flagship ballet company. In 1964, Scott was appointed by Peggy van Praagh as the first director of the Australian Ballet School. She remained as a teacher until she retired in 1990. Scott trained dancers that became recognised internationally as exceptional performers, choreographers, directors and teachers. She returned to the stage in three roles in the 1990s, including as Clara the Elder in Graeme Murphy's *Nutcracker: the story of Clara*. Her contribution is recognised in several honours, including Order of the British Empire (OBE) in 1976, her appointment as Dame of the British Empire (DBE) in 1981, and Companion of the Order of Australia (AC) in 2005.
	(1922 – 2019)	

Malcolm Cole Terrace	Malcolm Cole (1949 – 1995)	Dancer; teacher; mentor.

Malcolm Cole was a founding student at the National Aboriginal Islander Skills Development Association (also known as NAISDA Dance College) and contributed to the development of contemporary Indigenous dance in Australia. At nineteen, Cole left his hometown of Ayr, Queensland, for Sydney. He joined the professional Indigenous dance course established by Carol Johnson at the Black Theatre in Redfern in 1976. The course became the Aboriginal Islander Skills Development Scheme (AISDS) and toured as the Aboriginal Islander Dance Theatre (AIDT). The teaching arm became NAISDA Dance College in 1988 and members of the performance arm founded Bangarra Dance Theatre. Along with Lillian Crombie, Cole became the first co-presenter for the Australian Broadcasting Commission's television program, *Blackout* in 1989. He worked as a teacher and counsellor at the Aboriginal Dance Theatre, Redfern and taught dance as an artist in residence at many Australian schools. He participated in the First National Aboriginal HIV/AIDS Conference in Alice Springs in 1992. Unwell with symptoms of HIV/AIDS, Cole was cared for by his twin brother Robert at their home in Far North Queensland, where he died in 1995.

The Malcolm Cole Aboriginal and Torres Strait Islander Performing Arts Scholarship is provided by the University of New South Wales to encourage Aboriginal and Torres Strait Islander people to undertake study in the performing arts and music. In his honour, Alexandria Public School handed out awards called 'Malcolms' at the weekly assembly on Wednesdays.

| **Minerva Lane** | Minerva Theatre, Kings Cross, Sydney (fl.1939 – 1950) | Theatre venue, performing arts.

The Minerva Theatre in Potts Point (Kings Cross), Sydney, is designed in the Art Deco Streamline Moderne Style. In 1938, theatre entrepreneur David Martin commissioned architect Bruce Dellit, known for his art deco style, to design the building which was completed in association with Guy Crick and Bruce Furse, with interiors by Dudley Ward. Opened on 18 May 1939, the Minerva was an important Sydney venue for major theatrical productions. In November 1940, Noel Coward's play '*Design for Living'* had its Australasian premiere at the Minerva, with Coward attending the premiere performance. The Kirsova Ballet performed a six-week season of two Ballets, *Les Matelots* and *Faust* during 1941–42, and Whitehall's Christmas show for children, *A Kiss for Cinderella*, performed in 1948. Metro-Goldwyn-Mayer purchased the Minerva in 1948 to convert the theatre to a cinema. In 1952 the building was renamed the Metro Kings Cross. |
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| **Sager Street** | Peggy Sager (1924 – 2002) | Ballet dancer.

Peggy Sager was born in Auckland, New Zealand, where she studied Royal Academy of Dance exams. She moved to Sydney and in 1941 joined the Kirsova Ballet, Australia's first professional ballet company. After Kirsova's company folded, Sager joined the Borovansky Ballet, where she became recognised for her unfaltering technique and exciting stage presence. "For many young Australian dancers growing up in the 1950s, Peggy Sager was their idol," wrote dance historian Michelle Potter. Serious illness in 1958 forced Sager to give up dancing. She continued her involvement in dance in other areas, which included serving on the board of The Australian Ballet and working for many years as a distinguished teacher and adjudicator. |
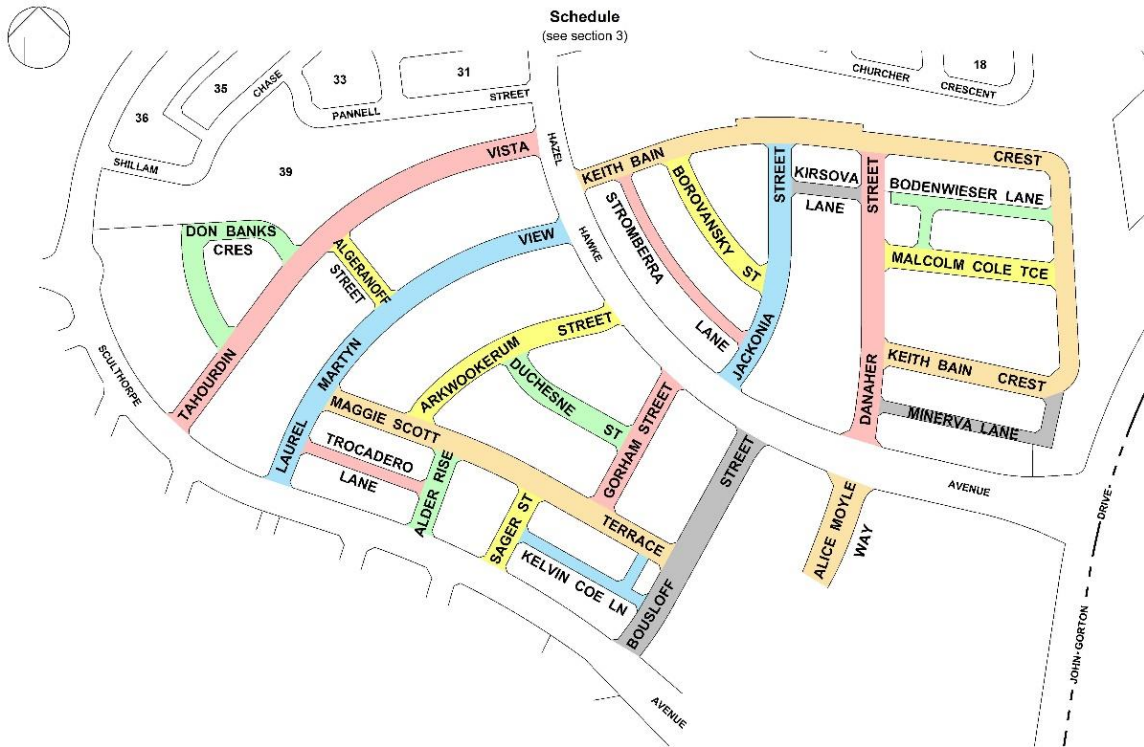
Stromberra Lane	Stromberra Quintet (fl.1925 – 1927)	Music; cultural life, Canberra. The Stromberra Quintet was formed in Canberra during 1925 under the leadership of Doris Duffield (violin) accompanied by Dr W.G (Geoffrey) Duffield (double bass), Professor Jeffrey Haydon (viola), Elizabeth Campbell (cello) and Charles Daley (piano). Arthur Glassey (flute) and Winifred Shanley (violin) accompanied the group in various performances. The group gave recitals in public places and private homes, making an important contribution to Canberra's cultural and social life. On 14 August 1925, the Stromberra Quintet dressed in harlequin costumes to perform for guests at a fancy-dress ball in the Hotel Canberra ballroom, raising funds for a new pipe organ for St. John's Church. The group is credited with performing in Canberra's first philharmonic concert, held on 15 May 1926 in the Causeway Hall. On 25 June 1926, the 'Federal Capital Pioneer' reported on Stromberra's performance which featured compositions by Cyril Scott titled *Gavotte*, *Eastern Dance* and *English Dance*. Stromberra performed in further concerts hosted by the Canberra Philharmonic Society during 1927. On 9 May 1927, Stromberra performed during an evening reception in the Senate chamber as part of the entertainment organised for the official opening of the Provisional Parliament House.

| **Tahourdin Vista** | Peter Richard Tahourdin | Composer; lecturer; broadcaster. |
| | (1928 – 2009) | Peter Tahourdin studied composition at Trinity College of Music in London, graduating in 1952. He was an established composer before migrating to Australia in 1964 to be appointed Visiting Composer to the University of Adelaide. In 1966, Tahourdin studied at Toronto University, Canada and earned his Master's in electronic composition. In Adelaide, he was commissioned by The Australian Ballet to compose the score for *Illyria*, choreographed by Garth Welch for the Fourth Adelaide Festival of Arts in March 1966 and later performed in Canberra and screened on Australian television. Tahourdin was appointed a Teaching Fellow by the University of Adelaide in 1969 and is credited with offering students the first practical course in electronic music in Australia. In 1973, he commenced at the Faculty of Music at the University of Melbourne, first as lecturer, then senior lecturer, in composition. He was chairman of the Composers' Guild of Australia in 1978–79. Tahourdin retired from the university in 1988 to compose fulltime. His compositional output covers a wide variety of genres, from orchestral music (including five symphonies) to chamber music and music for the theatre (mixed media, ballet and opera), solo instruments, voice, electronic and educational music. His works include three operas, *Parrot Pie* (1972), *Héloise and Abelard* (1991) and *The Tempest* (2000) and electronic compositions, *Three Mobiles* (1974), *Ern Malley – A Dramatic Testament* (1976), *San Diego Cannons* (1983) and *Ern Malley Sequence* for tenor voice with piano (2007). Tahourdin was a distinguished composer and inspiring mentor for a generation of composers over four decades. |

| **Trocadero Lane** | Trocadero palais de dance and restaurant, Sydney

(fl.1936 – 1971) | Entertainment venue.

The Trocadero palais de dance and restaurant in George Street, Sydney opened in April 1936. Established by entrepreneur Jim Bendrodt and designed in art deco style by architects Robertson and Marks, it was known as the "most glamorous dance palace in Sydney". The venue held a large dance floor, á la carte dining and seating for two thousand people. Maestro and trombonist, Frank Coughlan, led the Trocadero Orchestra for over thirty years, playing dance music, swing and jazz. General manager, Jack Musgrave, promoted a full weekly program of events with an emphasis on entertainment, competitions and novelty prizes. The Trocadero flourished after World War II and into the 'fifties catering for large functions, including fundraising balls hosted by the Black and White Committee. At its peak, the 'Troc' attracted up to five thousand couples each week to dances. In 1954 the venue hosted a reception for Her Majesty Queen Elizabeth II during her first tour of Australia. By the 1960s, bookings for events at the Trocadero eased as fewer people travelled into the city for dancing. In the later part of the decade the Trocadero hosted concerts by local rock and 'pop' music groups, including The Twilights and The Easybeats. Hoyts Theatres purchased the Trocadero in 1967, closing the venue in February 1971. The closure of the Trocadero is lamented by Australian singer songwriter Richard Clapton in *Deep Water* (1977). A commemorative plaque was installed on the Trocadero site as part of the Sydney Green Plaques Bicentennial project. |
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DIVISION OF WHITLAM
Diagram