

*SYDNEY DANCE COMPANY*

*in*

*'An Evening'*



# 'An Evening'

*Choreography and Production* GRAEME MURPHY  
*Assistant to the Choreographer* JANET VERNON

*Designed by* KRISTIAN FREDRIKSON  
*Musical Arrangements devised by* GERALDINE TURNER & MAX LAMBERT  
*Additional String and Piano Parts by* MAX LAMBERT  
*Lighting Design by* JOHN RAYMENT

*Singer* GERALDINE TURNER  
*Pianists* MAX LAMBERT & DENNIS HENNIG

and the PETRA STRING QUARTET  
*Violins* SONIA HYLAND & ROBERT MACINDOE  
*Viola* PAUL FENTON    *Cello* SUSAN PICKERING

## Music: (In order)

Charles Ives *The Unanswered Question*  
Darius Milhaud *Symphony No. 4 for Strings*  
Gabriel Fauré *Ballade for Piano and Orchestra, Opus 19*  
Charles Ives *The Unanswered Question*  
George Gershwin *For You For Me Forever More* Lyrics Ira Gershwin  
Irving Berlin *Let Yourself Go/Puttin' on the Ritz*  
James Goldenberg *Who Knows* Lyrics by Marilyn and Alan Bergman  
Noel Coward *We Were Dancing*  
James Goldenberg *A Song for Dancing* Lyrics by Marilyn and Alan Bergman  
Irving Berlin *Change Partners/Lets Face the Music and Dance*  
Jule Styne *The Music That Makes Me Dance*  
Leonard Bernstein *Imaginary Coney Island*  
Leonard Bernstein *Some Other Time* Lyrics by Betty Comden and Adolph Green  
Charles Ives *The Unanswered Question*  
Richard Meale *Second String Quartet*

*The choreographer wishes to thank his collaborators: Janet Vernon, Kristian Fredrikson, Geraldine Turner, Max Lambert; his repetiteur Robert Olup; his dancers; and to acknowledge Ross Philip whose departure from the Company provoked initial thoughts towards An Evening.*

*Sets constructed by the Sydney Dance Company Production Department  
and Staging Consultants Pty. Ltd., Sydney.*

*Scenic Painting by the Sydney Dance Company Production Department  
and Scenic Studios, Melbourne.*

*Make-up Les Rouges Ardents by Christian Dior.*

# Graeme Murphy • Artistic Director

Born in Melbourne.

Studied dance with Kenneth Gillespie in Launceston, Tasmania, before entering The Australian Ballet School in Melbourne at age fifteen.

Joined The Australian Ballet in mid-1968. Created his first work *Ecco* for The Australian Ballet Choreographic Workshop in 1971.

Awarded an Australia Council grant in 1971. Travelled to the United States and later to England.

Joined The Royal Ballet in London, 1972.

Joined Ballets Felix Blaska, a contemporary company based in Grenoble, France, in October 1972.

# Janet Vernon • Assistant to the Director

Born in Adelaide.

Studied dance with Cecil Bates in Adelaide before entering The Australian Ballet School in Melbourne.

Joined The Australian Ballet in 1967. Promoted to soloist in 1970.

Excelled in a wide variety of classical and contemporary repertoire. Worked with choreographers such as Sir Robert Helpmann, Sir Frederick Ashton, John Butler and Anthony Tudor.

Travelled to Grenoble, France, to join Ballets Felix Blaska in 1973.

Released temporarily from Ballets Felix Blaska to guest with The Australian Ballet on the 1973 tour of Russia, Poland and Czechoslovakia.

# Graeme Murphy and Janet Vernon . . .

Toured throughout Europe with Ballets Felix Blaska 1973–1974.

Joined the International Ballet Caravan, travelling and performing throughout South East Asia en route to Australia, in 1974.

Worked freelance in Australia throughout 1975, creating works for The Queensland Ballet (*Sequenza VII, 3 Conversations*), The Tasmanian Ballet (*Pandora*) and The Australian Ballet School (*Papillon*).

Rejoined The Australian Ballet in 1976 with Janet Vernon as senior soloist and Graeme Murphy as Resident Choreographer. Graeme Murphy awarded The Canberra Times choreographic prize for his work *Glimpses*.

Toured with The Australian Ballet production of *The Merry Widow* to Washington, New York and London.

Accepted appointments with The Dance Company (N.S.W.), later to become the Sydney Dance Company, as Artistic Director and Assistant to the Director, in November 1976.

# . . . and the Sydney Dance Company

The appointment of Graeme Murphy as Artistic Director of the Sydney Dance Company, together with Janet Vernon as Assistant to the Director, commenced a partnership that has thrust the Company into national status and stimulated international interest in Australian contemporary dance. Thus, also, commenced a flow of dance works of such originality, such theatricality, that the Sydney Dance Company's repertoire is now recognised as the start of a distinctively Australian tradition in dance-theatre.

The Sydney Dance Company has worked with a stream of Australian artists in the design of its works—George Gittoes, Alan Oldfield, Kristian Fredrikson, Robert Owen, Anna French—and with Australian composers for many of its scores—Carl Vine, Barry Conyngham, Richard Meale, Cameron Allan, Ian Farr, Michael Carlos. It is the Company to which the new generation of Australian choreographers has looked for development and expression of their ideas—Graeme Watson, Andris Toppe, Christine Koltai, Ian Spink, Barry Moreland, Don Asker, Paul Saliba and Graeme Murphy.

The Sydney Dance Company presented the first Australian full length dance works—*Poppy*, a multidimensional probe into the life and work of French poet Jean Cocteau; *Rumours*, an exploration of Sydney and its outdoor culture; now *An Evening*. The Company has also presented a wide variety of short works, among them *Sequenza VII*, *Shéhérazade*, *Interiors*, *Daphnis and Chloé*, *Dialogues*, *Toccata*, *Random Harvest*—exploring humour, romance and drama, and inspired its audiences to look ahead to the evolving Australian dance styles of the future.

This, then, is the Sydney Dance Company—formed in 1965 by Suzanne Musitz as an educational dance group, it grew, in 1971, into a full-time professional company. In 1975–76 under the directorship of Jaap Flier, it began to concentrate on a contemporary repertoire open to international influence, which led to the directorship of Graeme Murphy who has continued the tradition of growth, given the Company its intrinsically Australian stamp and opened up endless possibilities for the future.





## Geraldine Turner

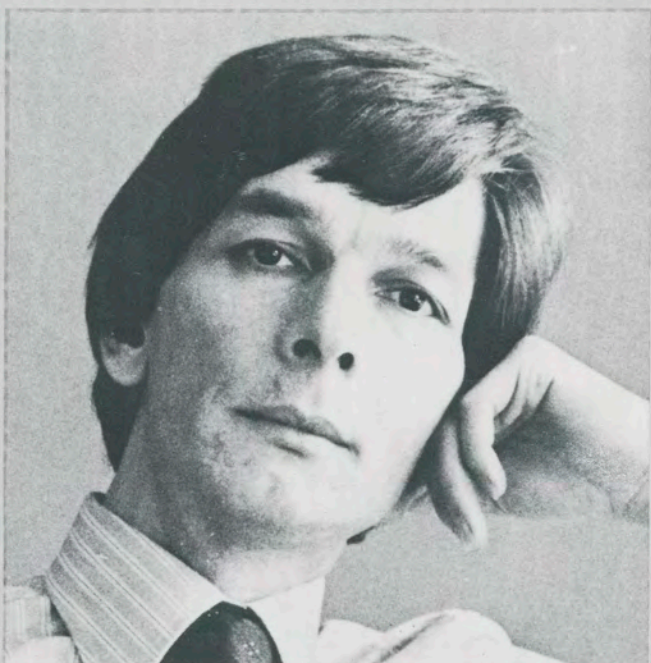
• Guest Performer

Geraldine Turner studied ballet and classical singing in Queensland, beginning her professional stage and television career whilst still a child. Her career reflects her wide ranging talents.

Geraldine has appeared regularly in theatre, musicals, television and film and her long list of credits include — *A Toast to Melba*, *The Legend of King O'Malley* and *Oh What a Lovely War* for the Queensland Theatre Company; *Ashes and Jumpers* for the Nimrod; *Pandora's Cross* for The Paris Theatre Company; *The Sunny South* and *I'm Getting My Act Together and Taking it on the Road* for the Sydney Theatre Company; *No No Nanette* and *A Little Night Music* for J. C. Williamson's and *Ned Kelly* for The Adelaide Festival Centre Trust. Her films include *Break of Day* and *Summerfield*.

More recently Geraldine appeared with Max Lambert in *Geraldine Turner Sings at Nimrod* and as Mrs Kendal in *The Elephant Man* for The Melbourne Theatre Company.

As well as touring Australia with the Sydney Dance Company's production of *An Evening* during 1981, Geraldine will star with Nancye Hayes in The Sydney Theatre Company production of *Chicago* in June.



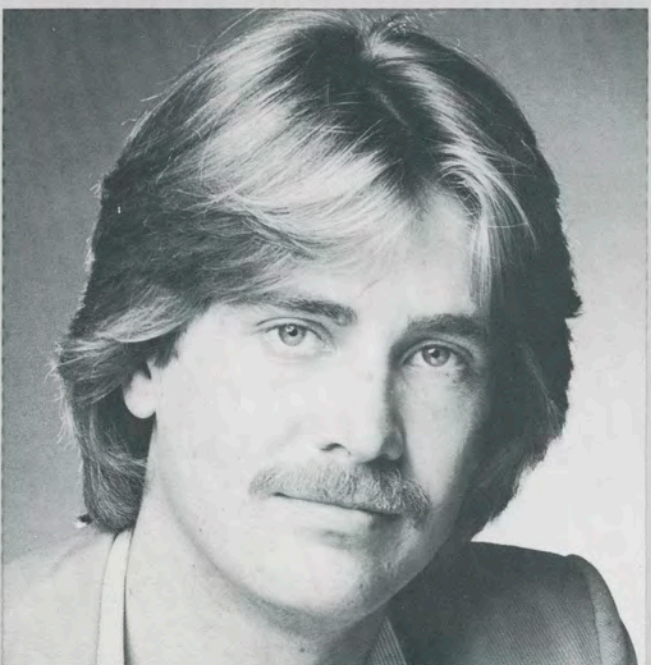
## Kristian Fredrikson

• Designer

Kristian Fredrikson has become one of Australia's most prolific designers. He has designed several productions for The Australian Ballet including *Night Encounter*, *Cinderella* and *Coppelia*. He works regularly with The Australian Opera and productions to his credit include *The Abduction from the Seraglio*, *Lucrezia Borgia*, *The Merry Widow*, *Don Giovanni* (costumes), *Manon Lescaut* and, more recently, *Otello* (costumes).

In 1980 he designed settings for George Ogilvie's production of *No Names . . . No Pack Drill* and complete designs for *The Merry Wives of Windsor*, both for the Sydney Theatre Company. Immediate projects include a new production of Massenet's *Manon* for The Australian Opera and *The Hunchback of Notre Dame* for The Australian Ballet.

Kristian Fredrikson has designed three productions for Graeme Murphy and the Sydney Dance Company — *Shéhérazade* (1979), *Daphnis and Chloé* (1980) and *An Evening* (1981).



## Max Lambert

• Musical Arranger • Pianist

Max Lambert studied piano with Albert Landa at the New South Wales Conservatorium of Music. Since leaving the Conservatorium in 1975 he has concentrated his energies on working as an accompanist, both for dance and voice. In 1979 he toured India and England with singer Judi Connelli and remained in London to study. In 1980 Max was pianist and musical director for three productions at the Nimrod — *You and the Night and the House Wine*, *The Heartache and Sorrow Show* and *Geraldine Turner Sings*. He has worked regularly as pianist for the Sydney Dance Company since 1978.

# Dennis Hennig

## • Pianist

*by special arrangement with the New South Wales Conservatorium of Music*

Dennis Hennig is a lecturer at the New South Wales Conservatorium of Music having previously lectured at the Canberra School of Music for three years. He has studied extensively overseas, won several awards and given recitals throughout Australia.

Dennis' association with the Sydney Dance Company began in 1979 with the *Signature Season* at the Sydney Opera House. In 1980 he appeared again with the Company both in Sydney and interstate in Paul Saliba's *Interiors*.

Dennis' activities in 1981 include invitations to perform for The Australian Opera Auditions Scholarship and a series of recital broadcasts for 2MBS FM. He will present a recital of contemporary piano music for I.S.C.M., following the success of his 1980 appearances with The Seymour Group and his recitals at the Conservatorium of which Sydney Morning Herald critic Fred Blanks said . . . 'His technique had seasoned pianists in the audience gasping with awe, and his memory seemed prodigious . . . The overall effect of Dennis Hennig's virtuosity was exhilarating'.



# The Petra String Quartet

The Petra String Quartet is an ensemble of young Australian artists (all graduated from Jan Sedivka's String Department at the Tasmanian Conservatorium of Music) who have gained special significance for their promotion of contemporary Australian music and their association with our foremost composers (Don Banks, Nigel Butterley, Ian Cugley, Richard Meale, Peter Sculthorpe, Larry Sitsky and others) in concerts, broadcasts and lecture demonstrations in centres throughout Australia, in South East Asia and a number of European countries. Each player has enjoyed notable success in recitals and concerto performances and is Artist-in-Residence at the Tasmanian Conservatorium of Music. A number of works have been dedicated to, or commissioned by, the



Petra String Quartet. In this regard one should mention the Second String Quartet of Richard Meale, featured in tonight's performance of *An Evening*, which was introduced by the Petra at the Adelaide Arts Festival 1980, and later given premieres in London and Warsaw. The work was commissioned by the Petra String Quartet with assistance from the Music Board of the Australia Council and the Tasmanian Arts Advisory Board. The composer says that "the work seeks directness and immediateness of expression." It is dedicated to the memory of his friend Stephen Wilson, who died while it was being written.

# John Rayment

## • Lighting

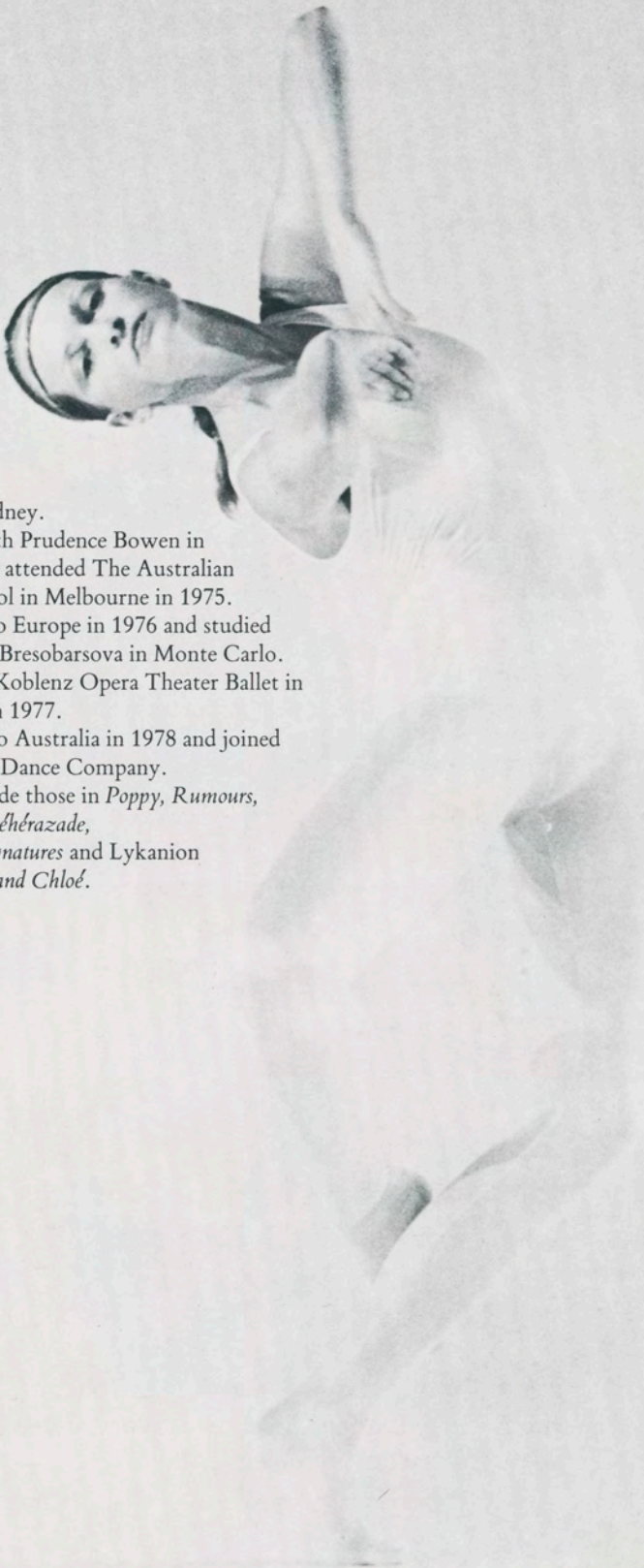
John Rayment started his career on productions for the Victorian Opera Company and State Opera Company of South Australia before joining Theatre 62 in Adelaide as their Stage Manager and Touring Lighting Designer. He left that company to travel to Europe where he was engaged by the London Ballet Theatre as Stage Director and Touring Lighting Designer. He subsequently toured with that company throughout Europe and the Far East. It was during his time with LBT that he first met Graeme Murphy.

On his return to Australia he took the position of Assistant Director with The Hole in the Wall Theatre in Perth, Western Australia. This was followed by an actors contract with the National Theatre Company in Perth.

Returning to Sydney he was invited by Graeme Murphy to light the premiere performance of *Rumours* in 1978. He has been Lighting Designer for the Company since that time. He was awarded a grant by the Calouste Gulbenkian Foundation and travelled to the U.K. and the U.S.A. in December 1979 to observe leading lighting designers at work. In 1980 he received particular praise for his 'Designs in Light' for the ballet *Viridian*.

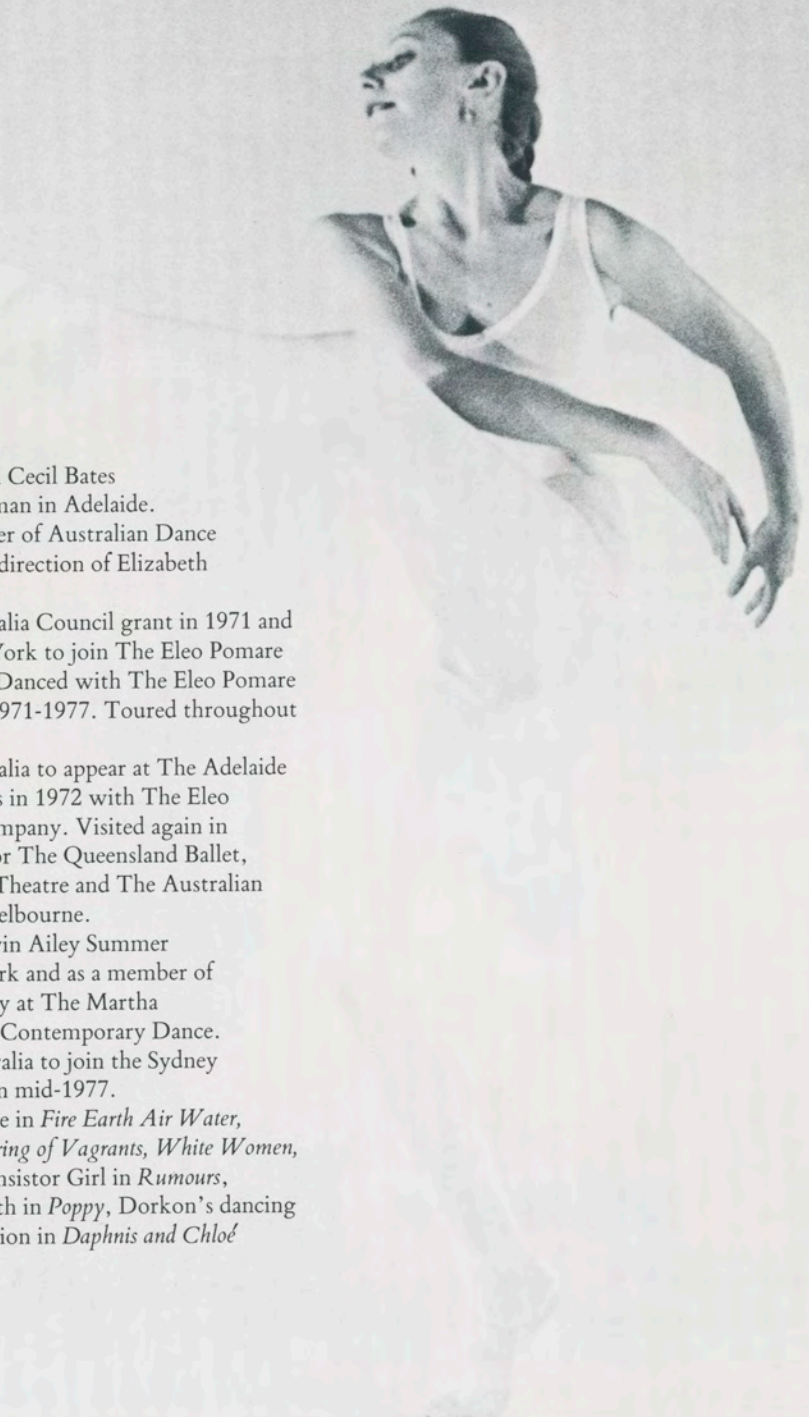


# Susan Barling



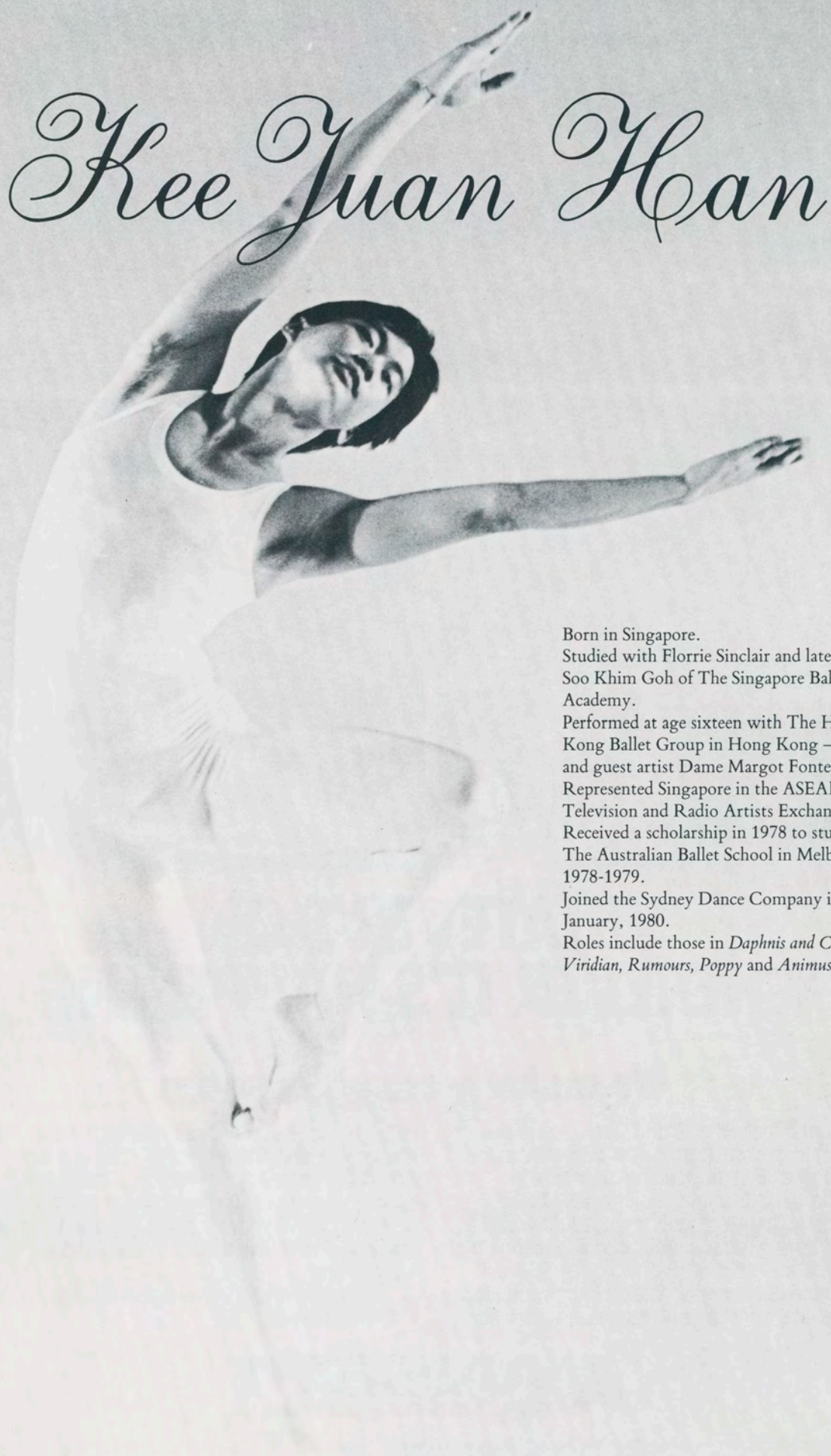
Born in Sydney.  
Studied with Prudence Bowen in Sydney and attended The Australian Ballet School in Melbourne in 1975.  
Travelled to Europe in 1976 and studied with Mme Bresobarsova in Monte Carlo.  
Joined the Koblenz Opera Theater Ballet in Germany in 1977.  
Returned to Australia in 1978 and joined the Sydney Dance Company.  
Roles include those in *Poppy*, *Rumours*, *Viridian*, *Shéhérazade*, *Animus*, *Signatures* and Lykanion in *Daphnis and Chloé*.

# Jennifer Barry



Born in Adelaide.  
Studied dance with Cecil Bates  
and Elizabeth Dalman in Adelaide.  
Foundation member of Australian Dance  
Theatre under the direction of Elizabeth  
Dalman.  
Awarded an Australia Council grant in 1971 and  
travelled to New York to join The Eleo Pomare  
Dance Company. Danced with The Eleo Pomare  
Dance Company 1971-1977. Toured throughout  
the United States.  
Travelled to Australia to appear at The Adelaide  
Festival of the Arts in 1972 with The Eleo  
Pomare Dance Company. Visited again in  
1975 and taught for The Queensland Ballet,  
Australian Dance Theatre and The Australian  
Ballet School in Melbourne.  
Taught at The Alvin Ailey Summer  
School in New York and as a member of  
the teaching faculty at The Martha  
Graham School of Contemporary Dance.  
Returned to Australia to join the Sydney  
Dance Company in mid-1977.  
Roles include those in *Fire Earth Air Water*,  
*Glimpses*, *A Gathering of Vagrants*, *White Women*,  
*Dialogues*, the Transistor Girl in *Rumours*,  
The Angel of Death in *Poppy*, Dorkon's dancing  
partner and Lykanion in *Daphnis and Chloé*  
and *Sequenza VII*.





# Kee Juan Han

Born in Singapore.

Studied with Florrie Sinclair and later with Soo Khim Goh of The Singapore Ballet Academy.

Performed at age sixteen with The Hong Kong Ballet Group in Hong Kong — patron and guest artist Dame Margot Fonteyn.

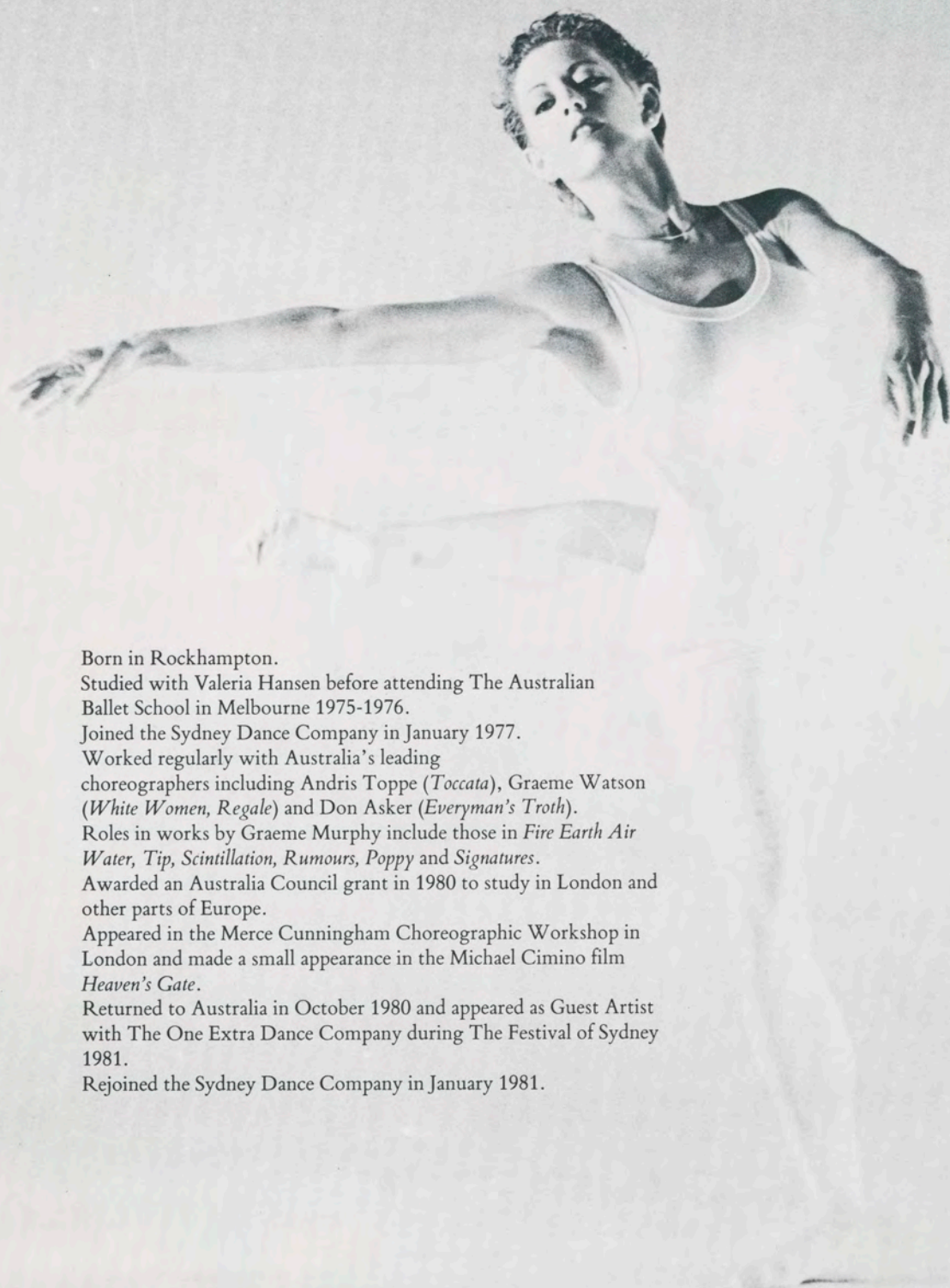
Represented Singapore in the ASEAN Television and Radio Artists Exchange.

Received a scholarship in 1978 to study with The Australian Ballet School in Melbourne 1978-1979.

Joined the Sydney Dance Company in January, 1980.

Roles include those in *Daphnis and Chloé*, *Viridian*, *Rumours*, *Poppy* and *Animus*.

# Nina Veretennikova



Born in Rockhampton.

Studied with Valeria Hansen before attending The Australian Ballet School in Melbourne 1975-1976.

Joined the Sydney Dance Company in January 1977.

Worked regularly with Australia's leading choreographers including Andris Toppe (*Toccata*), Graeme Watson (*White Women, Regale*) and Don Asker (*Everyman's Troth*).

Roles in works by Graeme Murphy include those in *Fire Earth Air Water, Tip, Scintillation, Rumours, Poppy* and *Signatures*.

Awarded an Australia Council grant in 1980 to study in London and other parts of Europe.

Appeared in the Merce Cunningham Choreographic Workshop in London and made a small appearance in the Michael Cimino film *Heaven's Gate*.

Returned to Australia in October 1980 and appeared as Guest Artist with The One Extra Dance Company during The Festival of Sydney 1981.

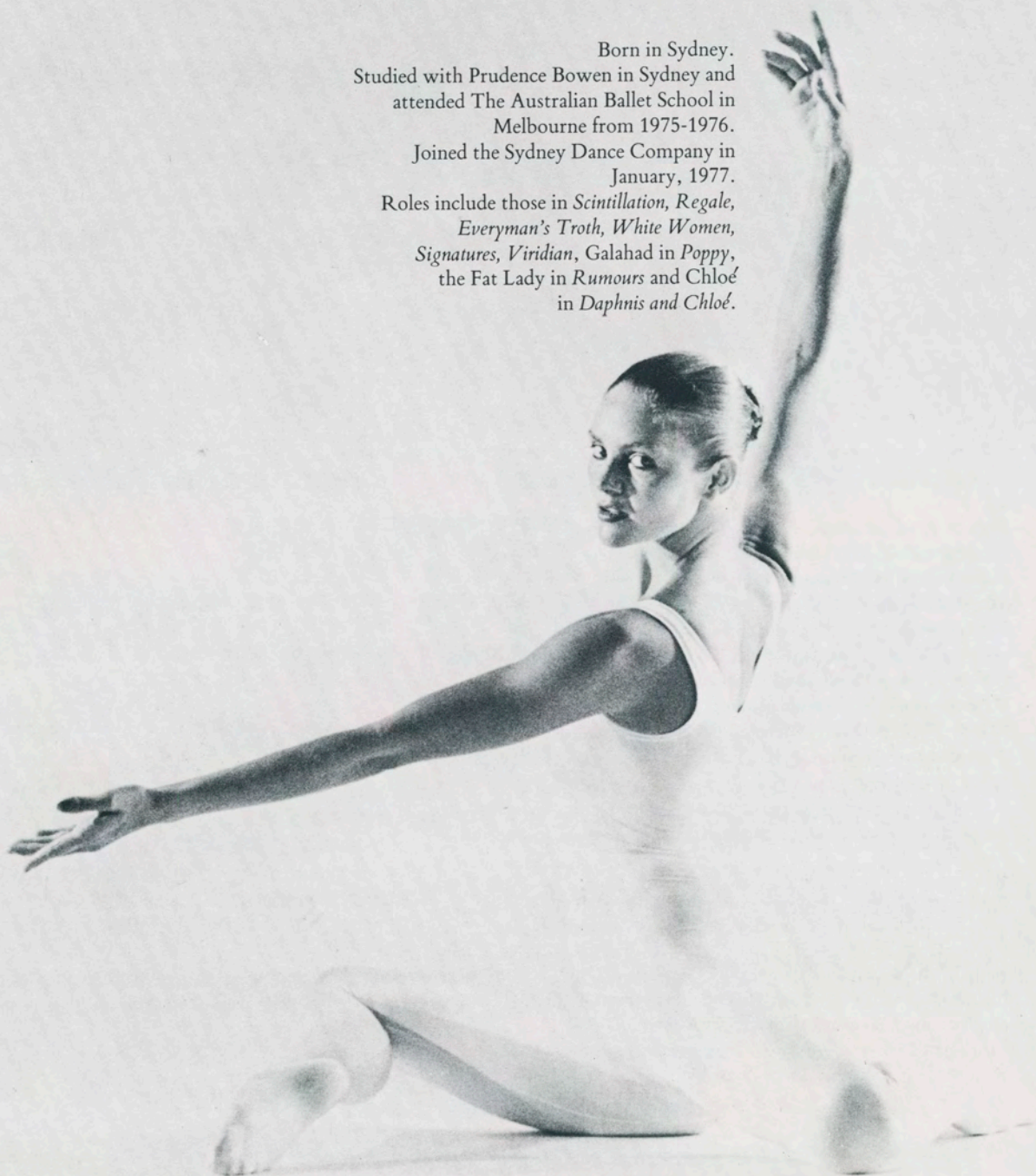
Rejoined the Sydney Dance Company in January 1981.

# Victoria Taylor

Born in Sydney.  
Studied with Prudence Bowen in Sydney and  
attended The Australian Ballet School in  
Melbourne from 1975-1976.

Joined the Sydney Dance Company in  
January, 1977.

Roles include those in *Scintillation*, *Regale*,  
*Everyman's Troth*, *White Women*,  
*Signatures*, *Viridian*, Galahad in *Poppy*,  
the Fat Lady in *Rumours* and *Chloé*  
in *Daphnis and Chloé*.





# Carl Morrow

Born in Sydney.

Studied dance in Melbourne with Madame Cunova, Martin Rubinstein, Paul Hammond and attended The Australian Ballet School in 1971.

Travelled to Europe in 1972 and studied with a variety of teachers.

Joined The Stuttgart Ballet in 1972 and danced in a wide variety of classical and contemporary roles including those in *Initials R.B.M.E.*, *Mozart Concerto*, *A Dream of Galileo*, *Les Patineurs*, *Arena*, *Ebony Concerto*, *Bryaxis* in *Daphnis and Chloé* and *Benvolio* in *Romeo and Juliet*.

Promoted to soloist in 1975.

Returned to Australia in 1979 and joined the Sydney Dance Company in January, 1980.

Roles include those in *Signatures*, *Viridian*, *Toccata pas de deux*, *Rumours*, *Poppy*, *Animus* and *Daphnis* in *Daphnis and Chloé*.

# Paul Saliba

Born in Adelaide.

Attended The Australian Ballet School 1967-1968. Joined The Australian Ballet in 1969.

Promoted to soloist in 1972, dancing in a wide variety of works in The Australian Ballet's repertoire including Lyrebird in *The Display*, Puck in *The Dream*, Alter-Ego in *Fool on the Hill*, Mercutio in *Romeo and Juliet*, Barber in *Mamzelle Angot* and Bootface in *The Lady and the Fool*. Created his first work *Tries* for the first Australian Ballet Choreographic workshop. Since that time has choreographed five more works, including *Rapid Transit* for Ballet '77, The Australian Festival of Dance.

Appeared in the Australian Broadcasting Commission's television production of Gillian Lynne's *Fool on the Hill* and in a special documentary *You Can Feel the Energy*.

Awarded the Sir Robert Helpmann Scholarship in 1977 to study in New York for three months.

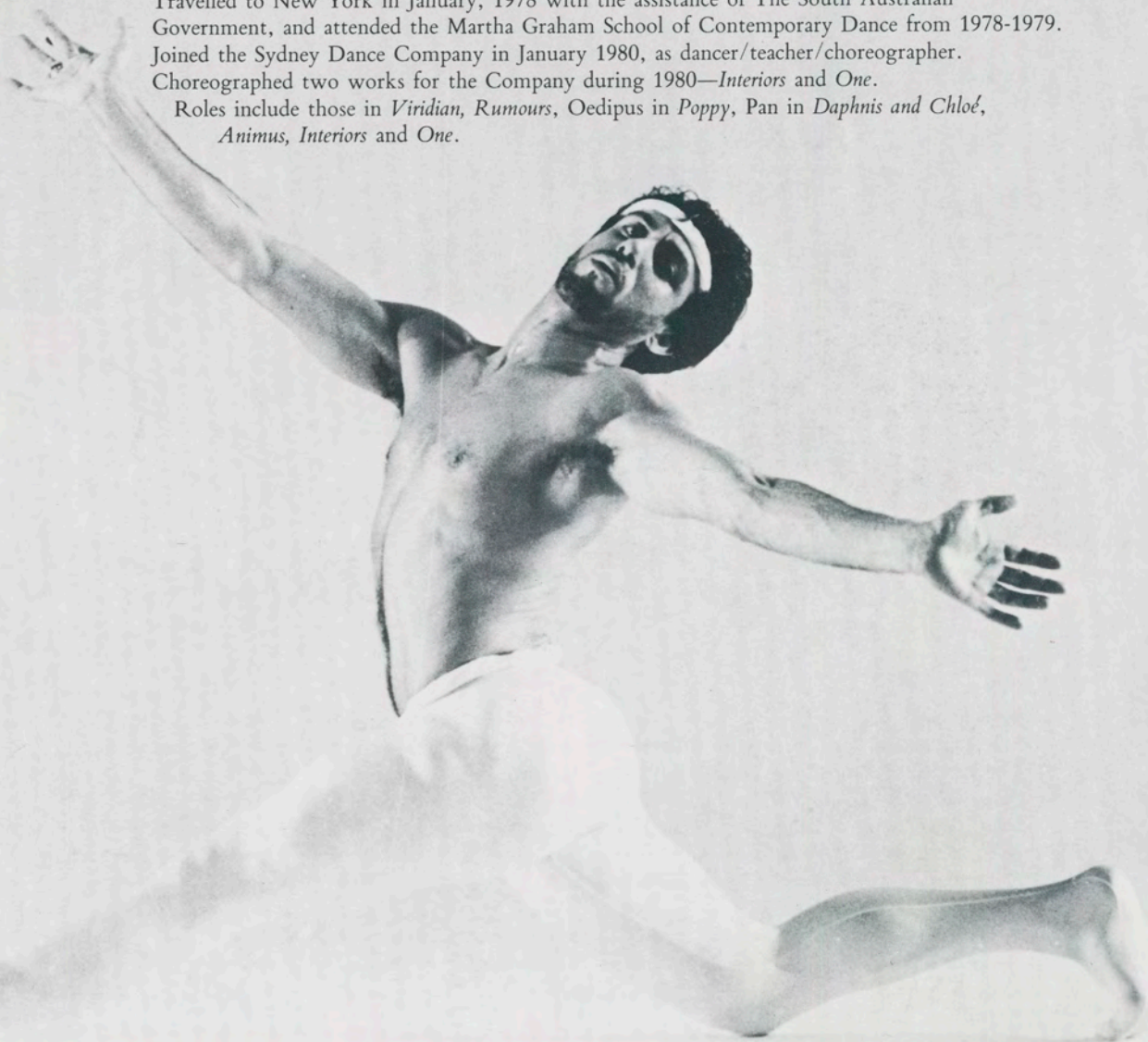
Created his first work for the Sydney Dance Company *And You Came Too* in January 1978.

Travelled to New York in January, 1978 with the assistance of The South Australian Government, and attended the Martha Graham School of Contemporary Dance from 1978-1979.

Joined the Sydney Dance Company in January 1980, as dancer/teacher/choreographer.

Choreographed two works for the Company during 1980—*Interiors* and *One*.

Roles include those in *Viridian*, *Rumours*, Oedipus in *Poppy*, Pan in *Daphnis and Chloé*, *Animus*, *Interiors* and *One*.



# Francoise Philipbert

Born in Kayes, Mali (Africa).

Studied classical dance in Dakar, Senegal and throughout France and Europe.

Studied with Mme Bresobarsova and in the early 70's appeared regularly with the Opera-Ballet in Monte Carlo. Toured Germany in 1973.

Travelled to Australia in 1975 and danced for a time with the Sydney based Kinetic Energy Dance Company.

Joined the Sydney Dance Company in May, 1979.

Roles include those in *Daphnis and Chloé*, *Shéhérazade*, *Toccata pas de deux*, *Signatures*, *Viridian*, *Rumours* and *Poppy*.





# Hassan Sheta

Born in Cairo, Egypt.

Studied at The Cairo Ballet School from 1960-1969.

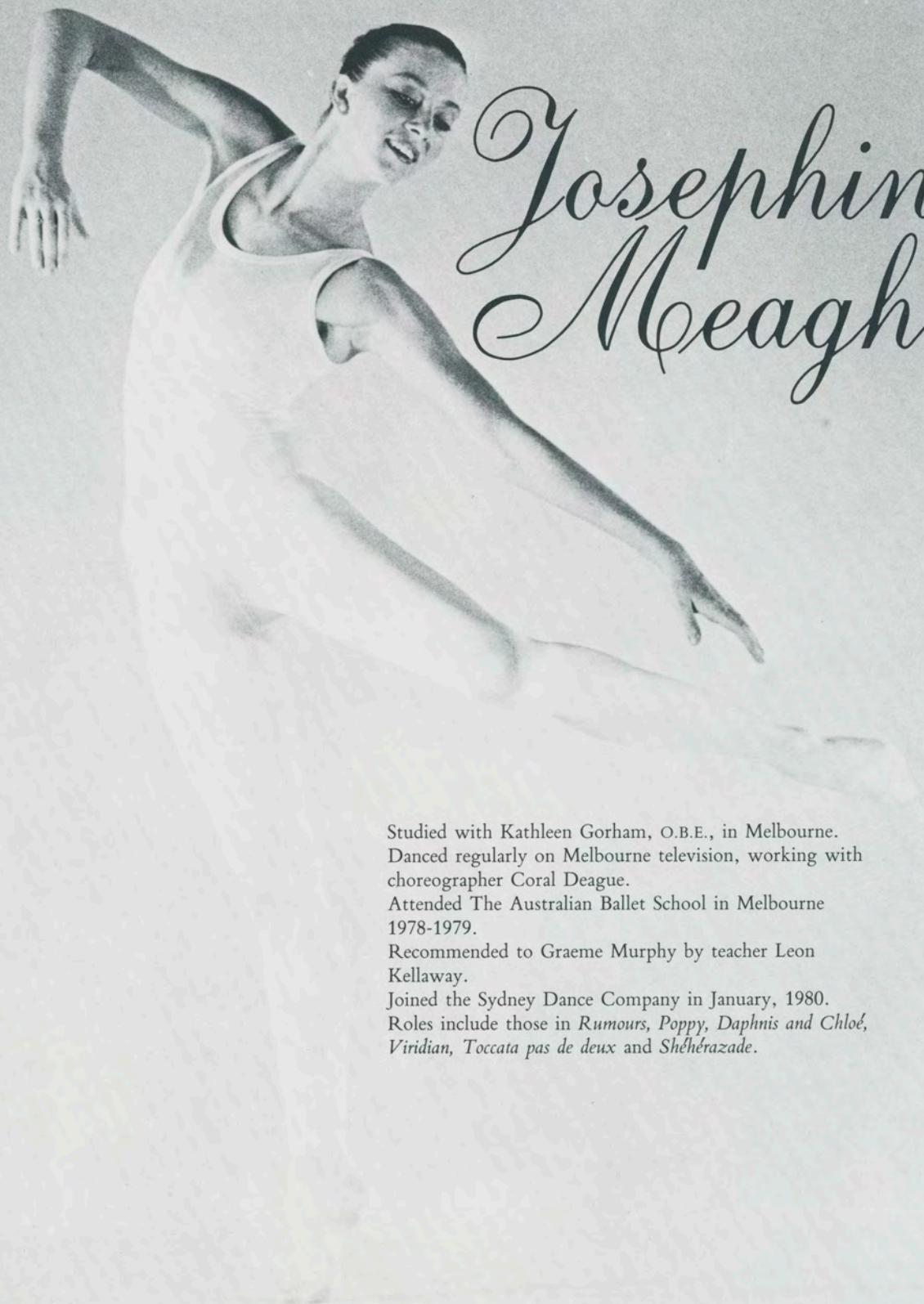
Toured with The Cairo Ballet to Europe, Japan and Cuba. Roles as a principal dancer include those in *Les Sylphides*, *The Nutcracker*, *Hamlet*, Albrecht in *Giselle* and Basilio in *Don Quixote*. In 1976 travelled to Russia and studied teaching techniques at The Novosibirsk Theatre.

Joined The Frankfurt Theatre Ballet in Germany, 1977-1979 — Artistic Director Fred Howald.

Appeared as King Solomon in Jean Deroc's production of Handel's *Solomon* in Zurich in 1980.

Travelled to New Zealand and Australia in September 1980, working as a teacher.

Joined the Sydney Dance Company as both dancer and teacher in January 1981.



# Josephine Meagher

Studied with Kathleen Gorham, O.B.E., in Melbourne.  
Danced regularly on Melbourne television, working with  
choreographer Coral Deague.  
Attended The Australian Ballet School in Melbourne  
1978-1979.  
Recommended to Graeme Murphy by teacher Leon  
Kellaway.  
Joined the Sydney Dance Company in January, 1980.  
Roles include those in *Rumours*, *Poppy*, *Daphnis and Chloé*,  
*Viridian*, *Toccata pas de deux* and *Shéhérazade*.



# Kim Walker

Born in Sydney.

Studied dance with his mother, teacher Margaret Walker.

In 1977, joined The Aboriginal Islander Dance Theatre simultaneously undertaking their three year graduate course.

As a member of A.I.D.T., under the direction of Carol Johnson, danced in New Guinea and throughout Australia.

In 1979 travelled to New York to study with a variety of jazz and modern dance teachers.

Joined the Sydney Dance Company in January 1980.

Roles include those in *Rumours*, *Poppy*, *Animus*, *Interiors* and Cupid in *Daphnis and Chloé*.



# Bill Pengelly

Born in Townsville.

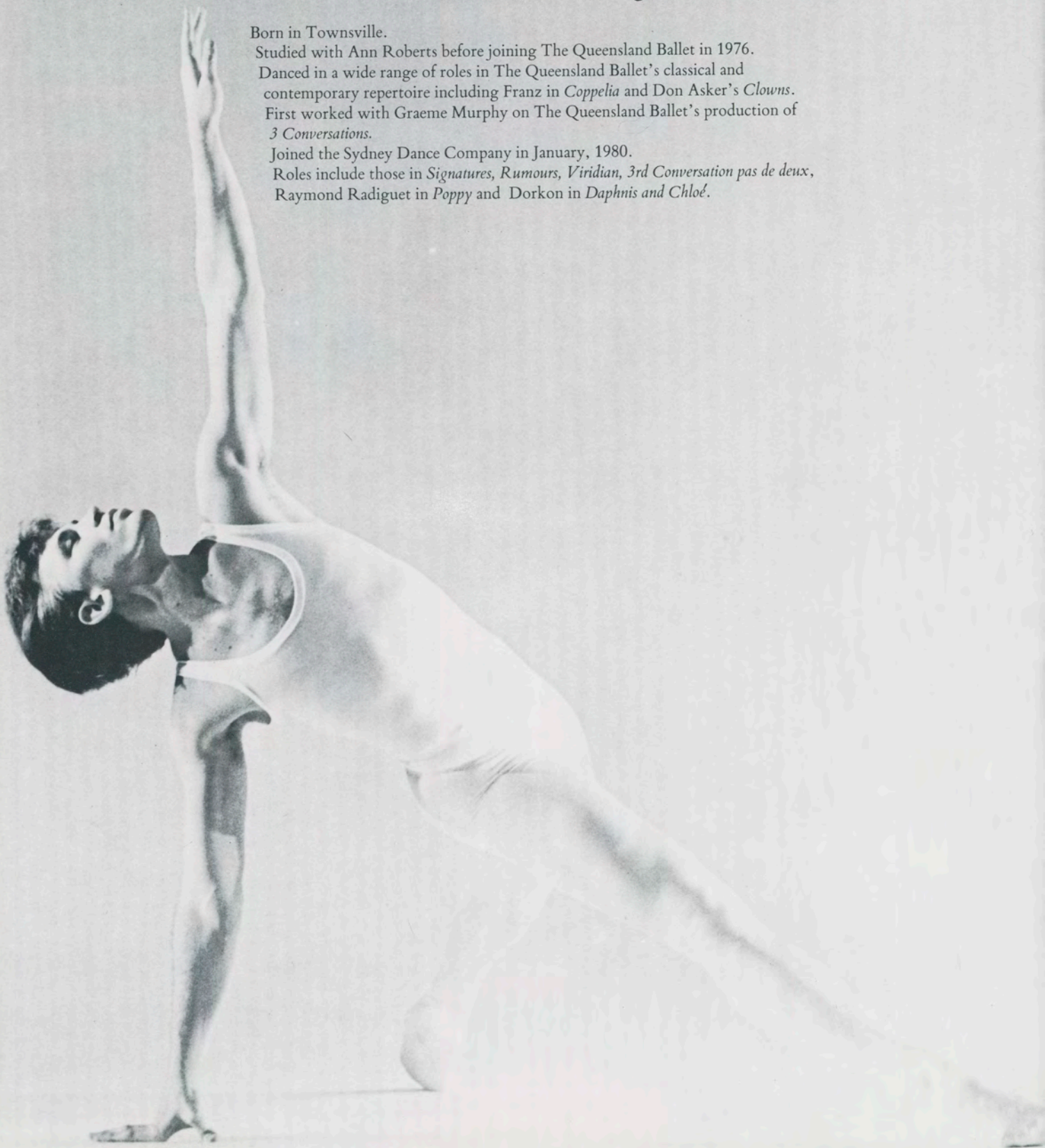
Studied with Ann Roberts before joining The Queensland Ballet in 1976.

Danced in a wide range of roles in The Queensland Ballet's classical and contemporary repertoire including Franz in *Coppelia* and Don Asker's *Clowns*.

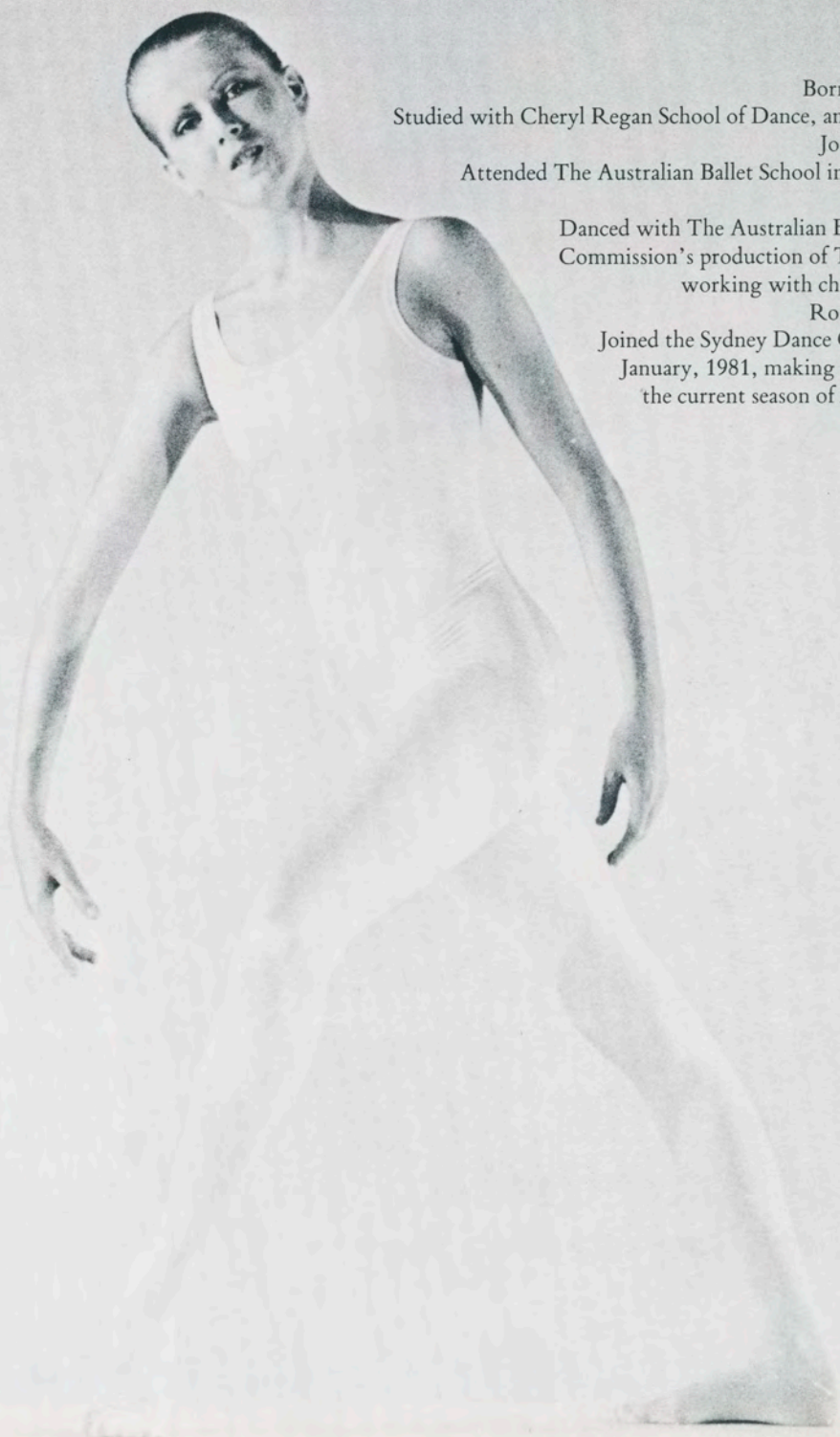
First worked with Graeme Murphy on The Queensland Ballet's production of *3 Conversations*.

Joined the Sydney Dance Company in January, 1980.

Roles include those in *Signatures*, *Rumours*, *Viridian*, *3rd Conversation pas de deux*, Raymond Radiguet in *Poppy* and Dorkon in *Daphnis and Chloé*.



# Christine Walsh



Born in Sydney.  
Studied with Cheryl Regan School of Dance, and later with  
Joan Halliday.

Attended The Australian Ballet School in Melbourne  
1979-1980.

Danced with The Australian Broadcasting  
Commission's production of T.V. Follies,  
working with choreographer  
Ross Coleman.

Joined the Sydney Dance Company in  
January, 1981, making her debut in  
the current season of *An Evening*.

# Ramli Ibrahim



Born in Kuala Lumpur, Malaysia.  
Travelled to Australia in 1971 to study engineering at  
The University of Western Australia, simultaneously  
studying dance and performing with The West  
Australian Ballet.

Obtained his engineering degree in 1975.  
Attended The Australian Ballet School in Melbourne  
from 1976-1977.

Joined the Sydney Dance Company in 1978.  
Accomplished in Bharata Natyam and Odissi dance and has  
given solo recitals in classical Indian dance at the Australia  
Music Centre.

Studied in India, in December 1980, with the guru Shri  
Vijayaakumar Senapati.

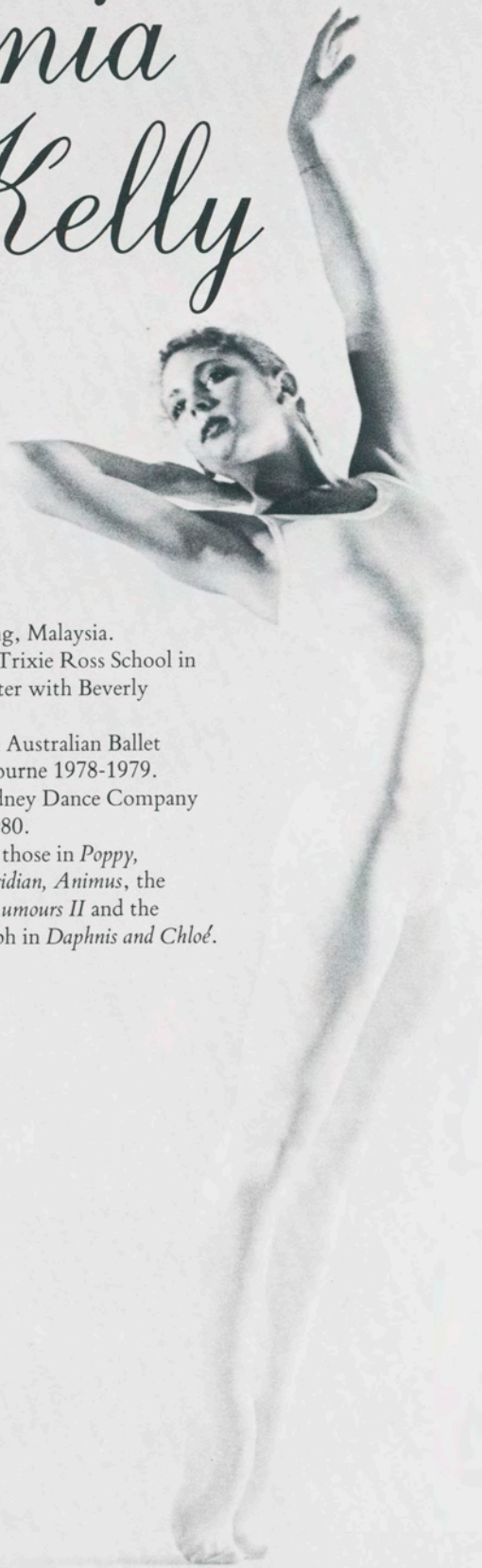
Roles include those in *Viridian*, *Signatures*, *Animus*,  
*Rumours*, *Daphnis and Chloé* and *Nijinsky* in *Poppy*.

# Tonia Kelly

Born in Penang, Malaysia.  
Studied with Trixie Ross School in  
Sydney and later with Beverly  
Rowles.

Attended The Australian Ballet  
School, Melbourne 1978-1979.  
Joined the Sydney Dance Company  
in January, 1980.

Roles include those in *Poppy*,  
*Signatures*, *Viridian*, *Animus*, the  
Secretary in *Rumours II* and the  
skating Nymph in *Daphnis and Chloé*.





# Neil Grigg

Born in Coleraine, Victoria.  
Studied dance as a member of The  
Melbourne State Dance Theatre and later  
with Lynne Golding.  
Secured his B.Ed. at the Melbourne State  
College, studying Drama and English.  
Worked with designer Christian Clare  
Robertson on Graeme Murphy's *Glimpses*.  
Joined the Sydney Dance Company in 1978.  
In 1979 assisted Kristian Fredrikson in  
the making of headdresses for Graeme  
Murphy's *Shéhérazade*.  
Created complete costume jewellery  
for Ramli Ibrahim's Indian Classical  
Dance Recitals.  
Roles include those in *Signatures*,  
*Poppy*, *Rumours*, *Viridian*,  
*Sequenza VII* and  
*Daphnis and Chloé*.

# SYDNEY DANCE COMPANY

## COMING EVENTS . . .

BRISBANE SEASON April 1-4

Her Majesty's Theatre  
*An Evening*

CANBERRA SEASON April 22-25

Canberra Theatre  
Canberra Theatre Centre  
*An Evening*

AMERICAN TOUR May 26-31

New York City Center  
*Complete repertoire details to be announced.*

June 2-4

Charleston/Spoletto *Festival of Two Worlds*  
*Complete repertoire details to be announced.*

ADELAIDE SEASON July 15-August 1

Playhouse Theatre  
Adelaide Festival Centre  
*An Evening*  
*Daphnis and Chloé*  
*Viridian*  
*Shéhérazade*

MELBOURNE SEASON August 5-15

Princess Theatre  
*An Evening*

EUROPEAN TOUR September/October

Full details to be announced.

SYDNEY SEASON November 26-December 5

Theatre Royal  
*Proposed new works by Barry Moreland, Jonathan Taylor, Paul Saliba, Graeme Watson, William Forsythe.*

## SYDNEY DANCE COMPANY FRIENDS

Sydney Dance Company Friends are a growing movement of contemporary dance supporters. As a Friend you enjoy the benefits of reduced ticket prices, workshop studio evenings and regular newsletters.

The Sydney Dance Company benefits greatly from funds raised through the Friends, enabling the purchase of valuable stage, video and sound equipment and contributions towards production costs.

*Rena Barnum*  
President

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Programme devised by Janine Kyle.

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