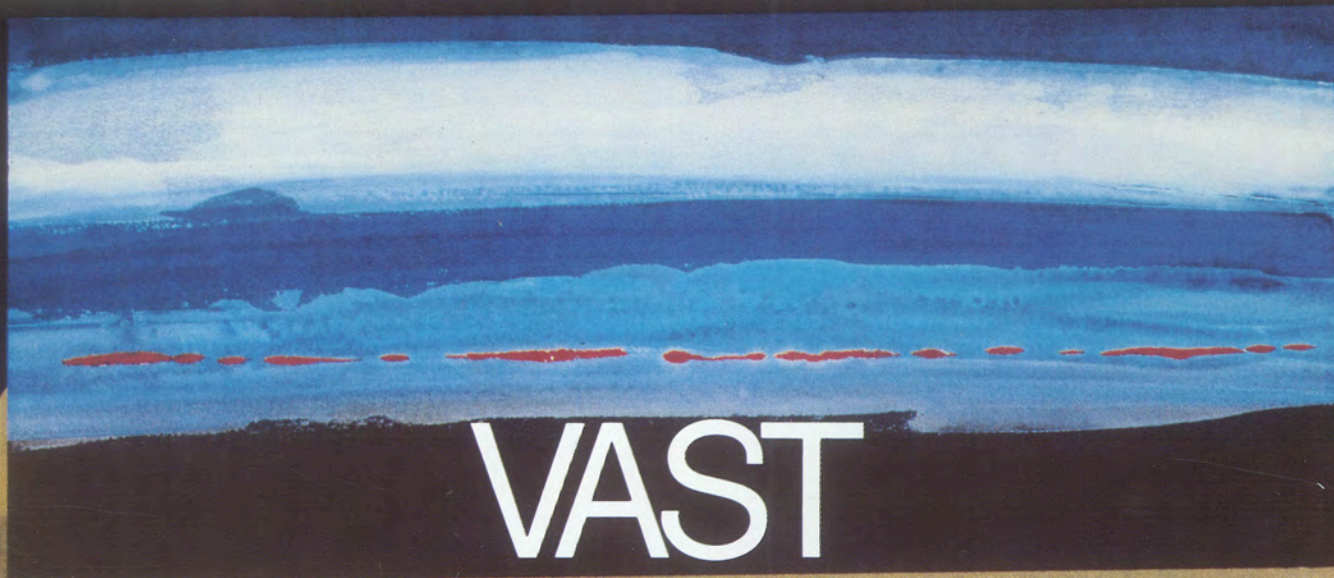
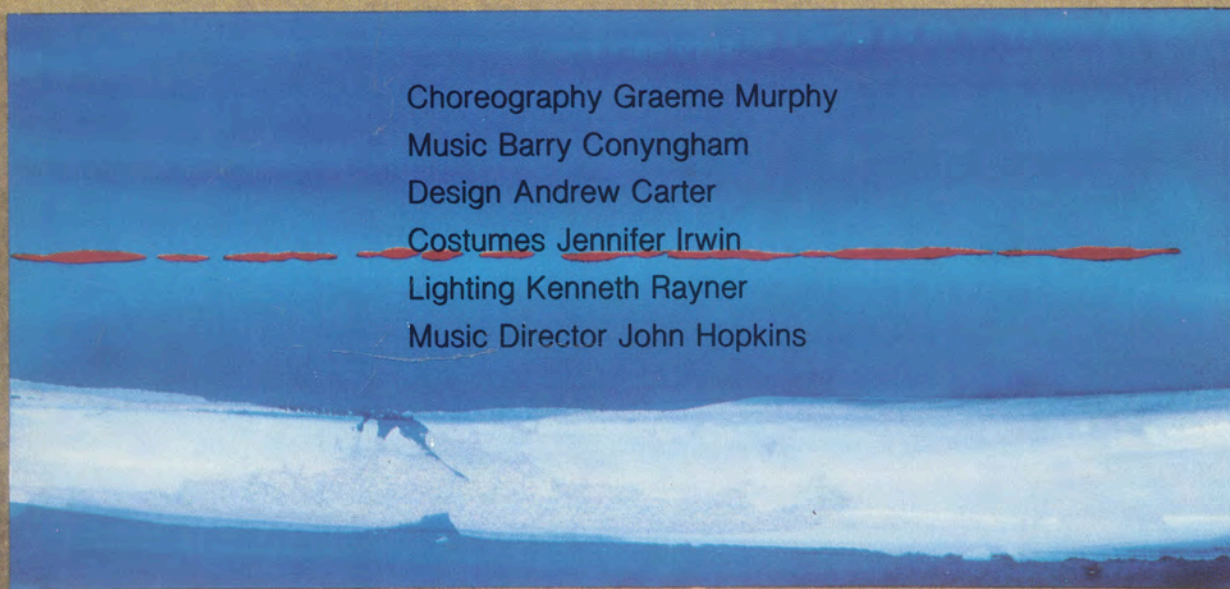


WAST





VAST



Choreography Graeme Murphy
Music Barry Conyngham
Design Andrew Carter
Costumes Jennifer Irwin
Lighting Kenneth Rayner
Music Director John Hopkins

Welcome to tonight's performance of *Vast*, one of the highlights of Australia's Bicentenary, produced and presented by the Australian Bicentennial Authority.

The organisation of the National Bicentennial Dance Event, which brings together four diverse companies from across the nation to form a single touring company, has been challenging to say the least. The Event also features *Free by Four*, the Dance in the Parks programme, presenting a work from each participating company's repertoire and *The Exhibition*, a collection of photographs, posters, and designs chronicling the development of these companies over the past decade.

The National Bicentennial Dance Event confirms the development, confidence and maturity of dance in Australia. I can think of no better way to indicate this than through the unique collaboration of the four companies for this production.

The belief that *Vast* has the potential to make a strong statement about Australia, its land and its people, leaving powerful images and rich memories has been a great stimulus for everyone involved in this exciting project. For each of us to have had the opportunity to work, albeit momentarily, with Australia's largest dance company and with the unique creativity of Graeme Murphy, has been a real pleasure.

Enjoy this celebration of outstanding Australian dance.

PETER SARAH
Director
Arts & Entertainment



The Sea



The Coast



ACT 1

THE SEA

Opening Quartet	The Company Paul BOYD, Rosetta COOK, Wendy LARAGHY, Carl MORROW with Joanne BRADLEY, Katherine BROWN, Terri-Lee MILNE, Shane WEATHERBY, Gideon OBARZANEK, Darren PARISH, Jacqueline PASCOE, Anthony SHEARSMITH, Georgia SHEPHERD, Steven SUGGITT, Larissa WRIGHT
Seven Couples	Michele BUDAY, Csaba BUDAY Belinda SALTMARSH, Chad COURTNEY Joanne LEIGHTON, Xiao-Xiong ZHANG Susan PEACOCK, Phil CALLAGHAN Kim HALES, Shaun McLEOD Kate CHAMPION, Michael WHAITES Lisa HEAVEN, Guy DETOT with Grant McLAY
Trio	Stefan KARLSSON, Ronnie VAN DEN BERGH, Kim WALKER
Septet	Joanne BRADLEY, Katherine BROWN, Rosetta COOK, Wendy LARAGHY, Terri-Lee MILNE, Jacqueline PASCOE, Georgia SHEPHERD
Sextet	Csaba BUDAY, Phil CALLAGHAN, Guy DETOT, Shaun McLEOD, Michael WHAITES, Xiao-Xiong ZHANG
The Family	Janet VERNON, Ross PHILIP, Brett ROBERTS
Nine Couples	Nina VERETENNIKOVA, Darren SPOWART Elizabeth HILL, Dale PENGELLY Jan PINKERTON, Paul MERCURIO Lea FRANCIS, Todd WILLARD Andrea TOY, Michael CAMPBELL Tonia KELLY, Glen MURRAY Victoria TAYLOR, Roger BENNETT Francoise PHILIPBERT, David PRUDHAM Lael EVANS, Adrian BATCHELOR

THE COAST

The Family	Janet VERNON, Ross PHILIP, Brett ROBERTS Ensemble
Sextet	Louise DELEUR, Geraldine LETT, Andrea TOY, Lael EVANS, Katherine BROWN, Lea FRANCIS
Nonet	Joanne BRADLEY, Paul BOYD, Rosetta COOK, Wendy LARAGHY, Terri-Lee MILNE, Carl MORROW, Darren PARISH, Anthony SHEARSMITH, Steven SUGGITT Ensemble
Quartet	Tonia KELLY, Paul MERCURIO, Jan PINKERTON, Darren SPOWART

Music Note: THE SEA

The Sea is divided into three parts, musically not unlike movements within a symphony. The first is set literally 'at sea' — under it, on it, an overwhelming mass of water, invoked musically by huge washes of sound. Part II, Conyngham sites on the reefs. At first the music is slower and the texture less dense, allowing the first scraps of melody to emerge, analogous to the first life forms, and ultimately humanity, emerging from the depths. As these 'life' themes intertwine and develop, the music becomes busier — kinetic, skittish, full of the tensions of teeming life in collision. Finally, with Part III, the rolling waves (recapping some of the musical ideas of Part I) reach the shore line. To point up this first experience of the land, Conyngham introduces the 'Vast' theme, which (literally) emerges from the glistening, slowly cascading strings, and is played high on the violins, and in the very last moments, by itself, above the texture, by a solo oboe.

THE COAST

Though the task of having to produce over 90 minutes of pure music, without text or narrative, can be a fearful one for the composer, it also affords certain luxuries. Rarely is there the opportunity to be so expansive, to 'waste' what, on a smaller scale, would be precious minutes on a leisurely exposition of musical ideas. Thus, in Part I of *The Coast*, Conyngham is able to spend minutes rather than seconds revelling in the sensation of a single unison note as it gradually colonises the whole orchestra, expanding into the full texture which forms the background for the return of the 'Vast' theme on the violins. This forms a close link with the end of *The Sea*, and suggests, perhaps, the seemingly endless expanses of sand on a long beach. If so, having set the scene on the beaches, Part II of *The Coast* focuses on the creatures who inhabit them, beginning with the somewhat anthropomorphic antics of the bassoons at the bottom of the orchestra. From then on, the music refines itself, becoming leaner and more rhythmic, involving winds, percussion and plucked strings in 'beach games', serious as well as slight. Following the same kind of tripartite structure as *Vast 1*, *The Coast* then returns to develop ideas from its opening part.

The Centre



ACT 2

THE CENTRE

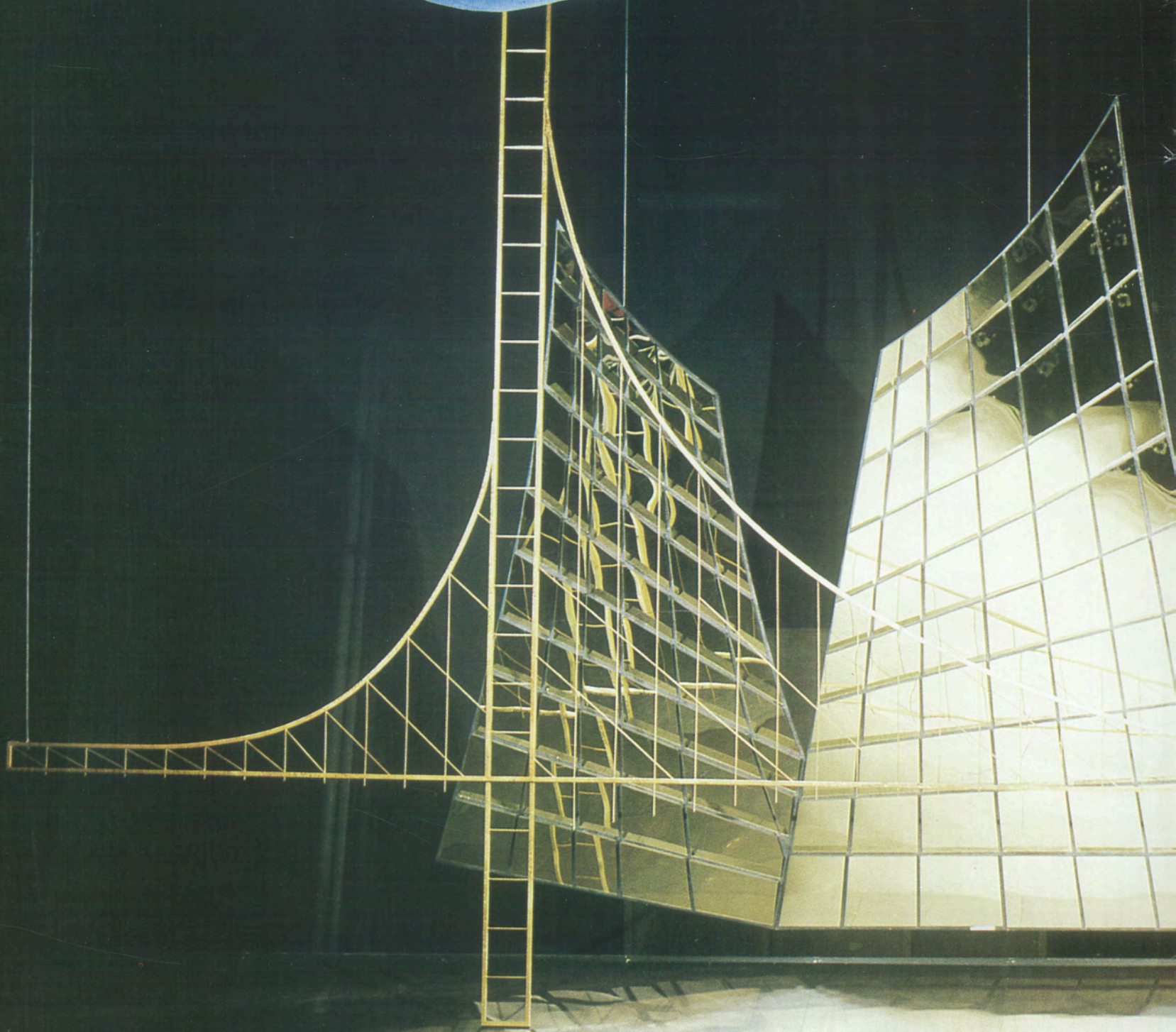
Solo	Natasha MIDDLETON
Duo	Natasha MIDDLETON, Paul MERCURIO
Trio	Lael EVANS, Lea FRANCIS, Andrea TOY
Quintet	Paul MERCURIO, Dale PENGELLY, David PRUDHAM, Kim WALKER, Alfred WILLIAMS with Male Ensemble
Solo	Andrea TOY with Joanne BRADLEY, Katherine BROWN, Rosetta COOK, Louise DELEUR, Margrete HELGEBY, Elizabeth HILL, Wendy LARAGHY, Geraldine LETT, Viona LOWENTHAL, Natasha MIDDLETON, Terri-Lee MILNE, Jacqueline-Cherie NORMAN, Jacqueline PASCOE, Georgia SHEPHERD, Janet TAIT, Larissa WRIGHT
Duo	Nina VERETENNIKOVA, Alfred WILLIAMS with Adrian BATCHELOR, Michael CAMPBELL, Grant McLAY, Darren PARISH
The Family	Janet VERNON, Ross PHILIP, Brett ROBERTS
Duo	Anthony SHEARSMITH, Alfred WILLIAMS
3 Trios	Kim HALES, Shaun McLEOD, Michael WHAITES, Michele BUDAY, Phil CALLAGHAN, Xiao-Xiong ZHANG, Michael CAMPBELL, Viona LOWENTHAL, Edmund STRIPE
Solo Trio	Casba BUDAY, Susan PEACOCK, Guy DETOT with Chad COURTNEY, Lisa HEAVEN, Elizabeth HILL, Joanne LEIGHTON
Octet	Paul BOYD, Grant McLAY, Carl MORROW, Gideon OBARZANEK, Darren PARISH, Anthony SHEARSMITH, Steven SUGGITT, Shane WEATHERBY.
Solo	David PRUDHAM
Trio	David PRUDHAM, Darren SPOWART, Edmund STRIPE
	Ensemble

THE CENTRE

In writing *The Centre*, Conyngham turned away from the notion of a 'symphony' towards another musical genre which has been the source and inspiration for many of his previous orchestral works — the solo concerto. It was a particularly appropriate choice for the music of *The Centre*, for, in Conyngham's music, the phenomenon of a solo instrument pitted against an orchestra has always been psychologically analogous with that of a human being pitted against a harsh or lonely physical environment. His early violin concerto, *Ice Carving* (1970), and a recent *Cello Concerto* (1984) are both 'set' against such environments, and in his double concerto, *Southern Cross* (recorded for EMI on LP OASD 27 0403, coupled with *Ice Carving*) the setting is clearly identified, for the first time, with the Australian outback.

For *Vast 3*, Conyngham decided to use not one or two, but four soloists, one after another — four mini concertos which with an Introduction and Postlude make up the six parts of *The Centre*. The first 'concerto', or 'confrontation', takes place in Part II, and the lonely figure in the landscape is, musically speaking, the violin. The effect created is not unlike that of someone viewing the almost featureless expanse of the outback from a high vantage point. In Part III, the cello is the soloist, and its 'concerto' is tailed by a suitably expansive return of the 'Vast' theme. The solo viola of Part IV begins its music with wild, virtuosic cadenzas, before launching into a very languid, very European waltz, accompanied by the low brass, imitating a fairly ponderous town band. After a lively interlude, the double bass makes its (very) brief appearance as soloist in Part V, largely submerged, however, by the sheer force and agility of the upper strings and winds and, finally, the brass — a surging musical equivalent of the massive subterranean forces which shaped 'monuments' such as Uluru (Ayers Rock). A percussive stroke marks the beginning of Part VI, which is a recapitulation of music from Part I.

The Cities



ACT 3

THE CITIES

Opening	The Company
The Family	Janet VERNON, Ross PHILIP, Brett ROBERTS
Couples	Louise DELEUR, Michael CAMPBELL Natasha MIDDLETON, Edmund STRIPE Elizabeth HILL, Stefan SARIC Viona LOWENTHAL, Ronnie VAN DEN BERGH Margrete HELGEBY, Stefan KARLSSON
Duo	Elizabeth HILL, Natasha MIDDLETON
Duo	Margrete HELGEBY, Stefan KARLSSON
Solo	Stefan KARLSSON
Solo	Paul MERCURIO
Solo	Belinda SALTMARSH
Solo	Carl MORROW
Solo	Janet VERNON
Solo	Kim WALKER

ABOVE THE CITIES

Nonet	Michael CAMPBELL, Stefan KARLSSON, Carl MORROW, Glen MURRAY, David PRUDHAM, Stefan SARIC, Edmund STRIPE, Steven SUGGITT, Ronnie VAN DEN BERGH
Nonet	Elizabeth HILL, Kim HALES, Lisa HEAVEN, Margrete HELGEBY, Wendy LARAGHY, Viona LOWENTHAL, Nina VERETENNIKOVA, Jacqueline PASCOE, Andrea TOY

Ensemble

Finale

THE CITIES

It was agreed that, in the final section of *Vast*, the notions of disjunction, of interruption and, choreographically, a sort of frenetic hide-and-seek would play some part. Conyngham provided a pulsating introduction for brass and then strings before launching into the first of these 'games'. Much of the tension of Part I of *The Cities* arises from the juxtaposition of his 'hide-and-seek' music and the pulsating idea.

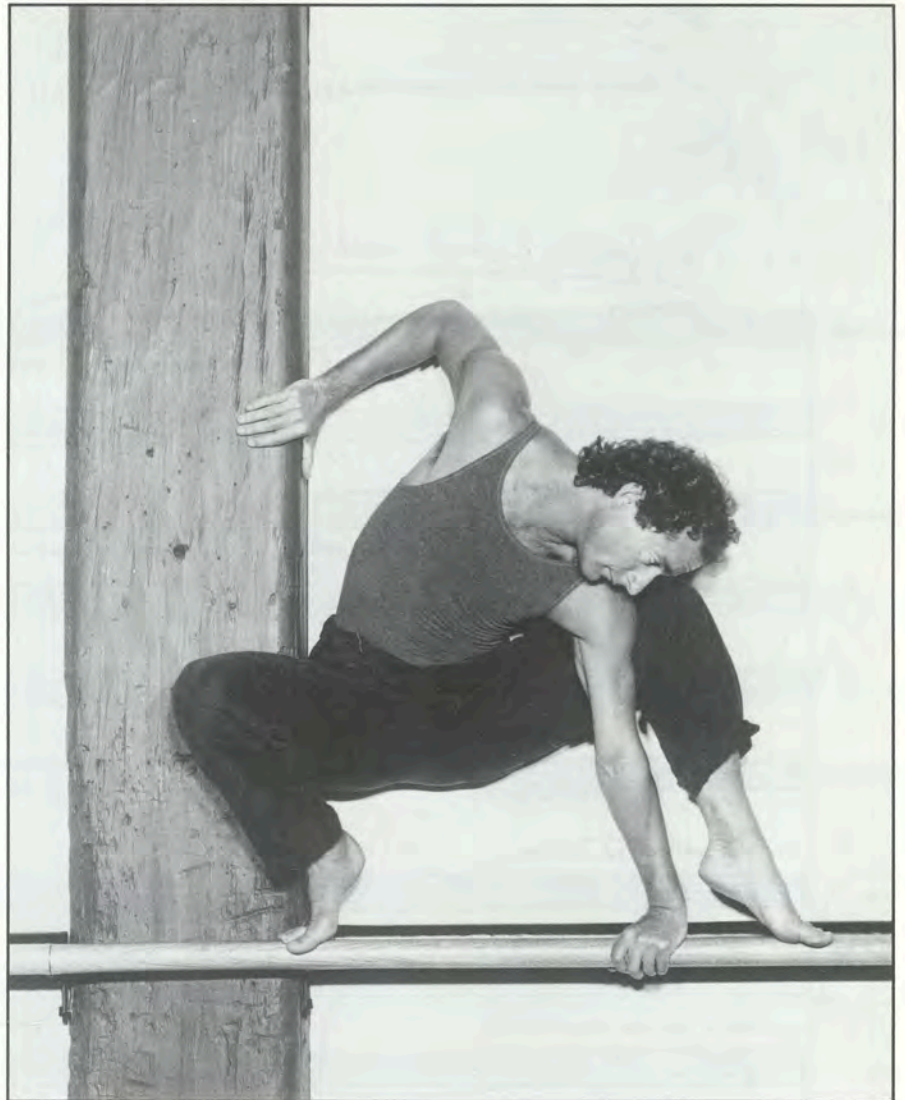
Part II, the long central section of *Vast IV*, is a melancholy and ironically introverted for music concerned with the cities. In the first minutes the flutes play prominent solo roles, and later there are further solos for the clarinet and the bass clarinet. Interspersed, the brass have dissonant fanfares and fragments of hymn-like processions (also found in the strings), which seem to take a sad, but rather searching look at the 'ceremonial' face of the cities (not unlike a moment in Conyngham's *Southern Cross*, when he musically dismembers phrases from 'Waltzing Matilda'). However, this same hymn-like music represents an important summing-up of harmonic developments which have gone on in the last 70 minutes. For the first time, the music seems to be not so much interpretative as concerned with the task of drawing itself together. In 'retreating into itself' like this, it also provides a reflective background for what is one of the most important moments of re-evaluation and recapitulation in the stage drama.

After the prolonged second part, Conyngham decided on a short, strong finale which, as well as recalling the pulsating music of Part I, would carry on the progression (from sea to shore) begun way back at the beginning, in *Vast I*. He saw the music as somewhat 'leaving the earth', and the image that came to mind was that of the office towers which characterise the centre of Australian cities. A sense of the vertical thrust is achieved musically in the build-up to the terminal climax on a series of five massive chords. Finally revealed, these chords are the harmonic pillars on which much of the music of *Vast* rests.

by Graeme Skinner

Graeme Skinner studied composition with Barry Conyngham at the University of Melbourne, and has written a number of articles on Conyngham's music for musical journals. He is currently the Music Officer of Musica Viva Australia.





GRAEME MURPHY

Choreographer and Director of VAST

It was in 1980 that it was first suggested to Graeme Murphy that he ought to begin thinking about the special contribution he might make to the performing arts during the Bicentennial year. As a choreographer with a reputation for creating a repertoire reflecting a distinctively Australian flavour it was obvious that, when the time came, Graeme Murphy should produce an important new work.

The opportunity came unexpectedly in 1986 when Peter Sarah, Director of Arts and Entertainment for the Australian Bicentennial Authority, asked Murphy to arrive at a concept for a national dance event to be produced by the Authority.

Graeme Murphy responded with a grand idea: regardless of its theme, the event should be a celebration of the growth and success of dance companies from all around Australia. In order that it be truly national, Murphy suggested bringing together the artists of the Australian Dance Theatre, The West Australian Ballet Company, The Queensland Ballet and the Sydney Dance Company. After two years of intensive planning and preparation, the idea has come to fruition and Murphy's wish to create an evening long work inspired by Australia, its landscape and its people is now a reality.

In his eleven years as Artistic Director of Sydney Dance Company, Graeme Murphy has witnessed the steady rise in popularity not only of his own company, but of dance in broader terms. All around the country, the face of dance has been changing. Dance companies are now enjoying successful seasons made up of works by young Australian choreographers.

The dance audience has responded enthusiastically to the freshest and most creative of the new works. In turn, the companies have offered more and more opportunities for choreographers, composers and designers to express their ideas. Today every ballet and dance company

in the country displays a repertoire that has been significantly enhanced by this injection of Australian talent.

Graeme Murphy is among the most prolific and admired of Australia's choreographers. He began commissioning original music for his works in his first year as Artistic Director of Sydney Dance Company. He has not only drawn upon the talents of specialists in theatre design but has encouraged painters to create for the stage. Inevitably, as his repertoire grew, it began to reflect the energy and the spirit of the country from which each individual artist gains his inspiration. As a result of these collaborations, the subtle influence of Australia permeates each of his works, irrespective of the subject matter.

Murphy choreographed to music by Barry Conyngham in 1979 for his trilogy *Rumours*, although he has never before found the opportunity to commission a score. Conyngham's music for *Vast* became Murphy's guiding inspiration from the time he first heard the West Australian Symphony Orchestra play the completed score. "Barry's music", says Murphy "is monumental. It is astounding. It has completely captured the atmosphere of the landscape." Andrew Carter is both a painter and a theatre designer. *Vast* is his third collaboration with Graeme Murphy. Carter's love of the Australian landscape is reflected in much of his work and is abundant in his designs for *Vast*.

Graeme Murphy began the choreography for *Vast* with the Australian Dance Theatre in Adelaide on November 18, 1987, the first of a series of separate rehearsals with each of the four companies. On February 1, 1988 all four companies met in Sydney to begin a month of exhaustive rehearsals together, as Graeme Murphy completed the mosaic of his choreography. The entire process has been an exhilarating experience for everyone involved in *Vast* and has given rise to an extraordinary company of over one hundred artists from across the nation.

Ted John - this should be like the sound of the sea!!!

a dance work for Graeme Murphy

Vast

Act 1

Barry Conyngham

mm 100

1 Play freely against beat

Clarinet

Bassoon 1

Contra Bassoon

Trumpet

Trombone

Bass Trombone

Take 2 Gong high and low

Take 2 Tam-tams med. and low

Take DX7 or sim. CHIMES

Flowing and with Gradure mm. 100

Violin I

Violin II

Viola

Cello

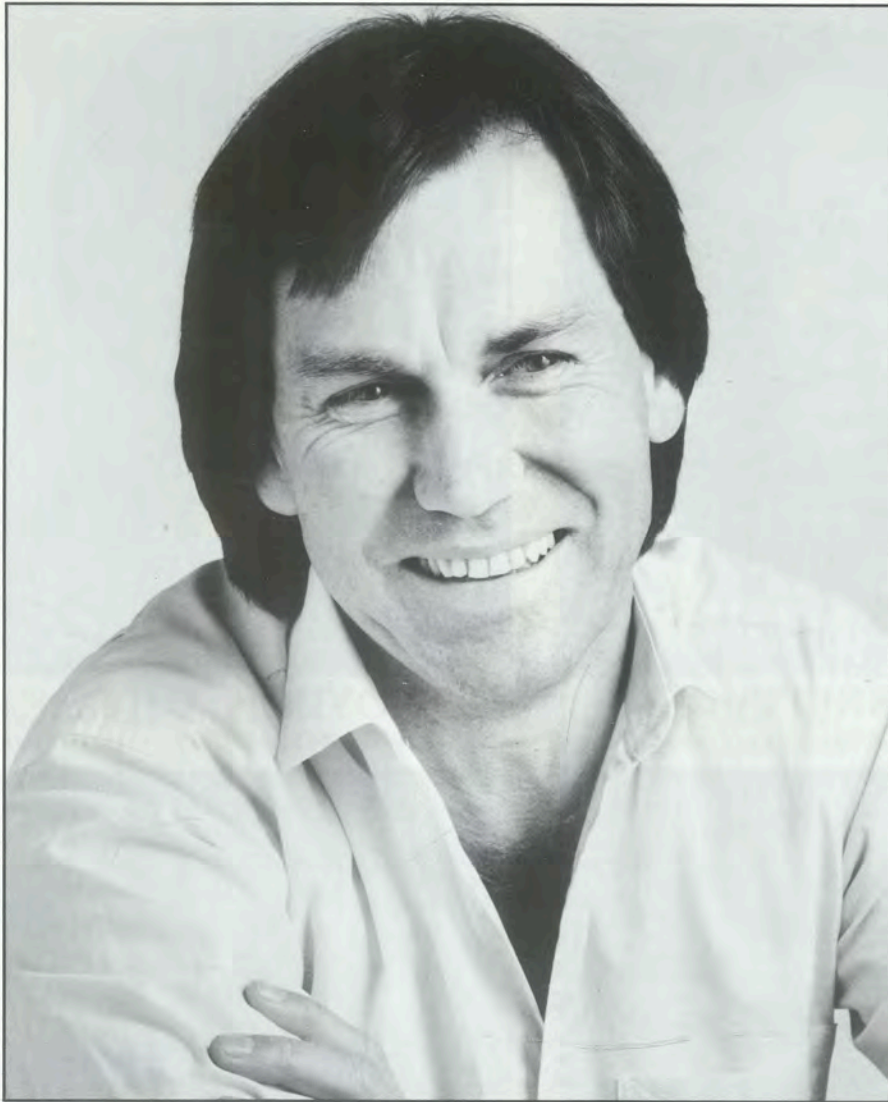
Double Bass

Trump with low hpd.

Grand over

Swag
Vib
DB 1

Bass / Vib
Cello / DB
Tb / Db



BARRY CONYNGHAM

Composer

Barry Conyngham was born in Sydney in 1944. He is currently Reader in Composition at the University of Melbourne.

After an initial involvement with jazz and popular music, he studied with Peter Sculthorpe at Sydney University and with renowned composer Toru Takemitsu in Japan. Over the past twenty years he has spent periods working in the United States, England, Japan and France. He has received numerous awards, prizes and grants for composition including a Churchill Fellowship in 1970, a Harkness Fellowship (1972-74), an Australia Council Fellowship (1975) and a Senior Fulbright Fellowship (1982). Barry Conyngham recently received an Achievement Award from the 1987 Australia Day Committee, and the Aria Award for best classical recording for 1986. In 1985, his Double Concerto *Southern Cross* was awarded the highest place yet achieved by an Australian composer at the International rostrum of Composers in Paris.

To his orchestral works, which include *Ice Carving* (1970), *Mirages* (1978), *Horizons* (1981) and *Southern Cross* (1982) may be added a large number of chamber works including *Basbo* (1981) and the *Cello Concerto* (1984) and a growing repertoire of works for the theatre such as *Edward John Eyre* (1973), *Bony Anderson* (1978) and the opera *Fly* (1984). Other pieces indicating the range of Conyngham's output include *Voicings* (1983) for ensemble and computer-generated tape, and *Imaginary Letters* (1981) for unaccompanied voice. Works in progress are *Diamantina Ghosts* — a theatre piece, and, for the Bicentenary, *Bennelong*, a theatre work for the Australian Chamber Orchestra.

On the writing of *VAST* —

Before the choreography of *Vast* was begun, Graeme Murphy received from the composer, Barry Conyngham, a complete, final version of the

musical score, together with a tape made in recording sessions by the West Australian Symphony Orchestra conducted by John Hopkins. It would be true to say that *Vast*, the music, existed from that time as a finished and independent work of art. It had been conceived in the full knowledge that dance music seldom has the luxury of existing in the theatre alone. For much of its future, *Vast*, the music, would have to subsist in the concert hall as well, or on recorded disc. From the beginning, the collaborators agreed that the music must exist on its own terms.

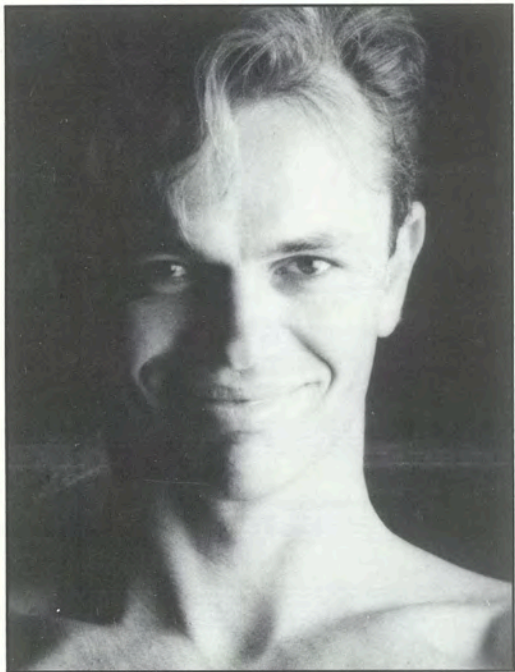
With this in mind, it's not surprising that the first discussions between the collaborators left many questions open. Unlike Tchaikovsky, who when composing his ballet score, *Sleeping Beauty*, received from the choreographer, Petipa, instructions for 'sixteen bars of 2/4, then thirty-two bars of 6/8 . . .', Conyngham had only the barest outlines on which to work. *Vast*, as it became, was to comprise a whole program, and last 90-100 minutes in performance.

The three 'acts' were to be evocations of the Coast, the Centre, and the Cities, respectively. Musically, each 'act' was to be independent — able to be lifted out of the dance score and used as an autonomous concert work, or become the score for a shorter dance work — yet clearly linked with its companions by common musical threads. Conyngham thought of himself as writing a series of 'symphonies', each a different treatment of the one set of themes. The most important of these, the 'Vast' theme, would be used to bind the work together, reappearing at psychologically important points throughout the evening.

Further subdivisions were clearly necessary, and in discussion the collaborators fixed on just how these would be made. Murphy would interpret them as scenes in the dance drama, while for Conyngham they would be like movements within each of his 'symphonies'.

Graeme Skinner

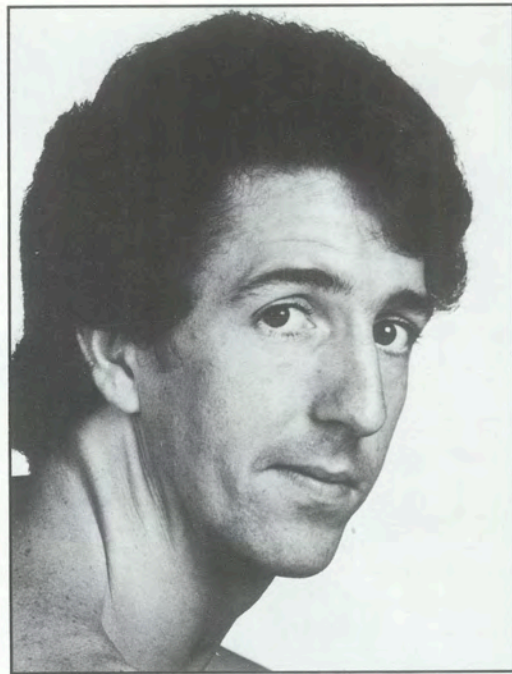
THE DANCERS (in alphabetical order)



Adrian BATCHELOR
SYDNEY DANCE COMPANY



Roger BENNETT
SYDNEY DANCE COMPANY



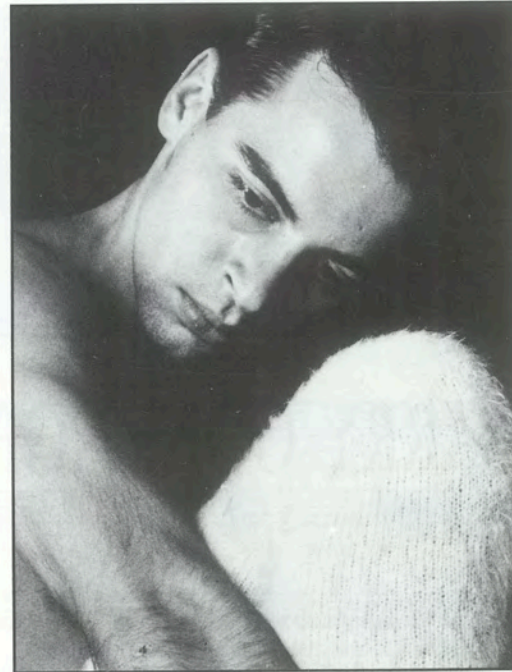
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THE QUEENSLAND BALLET



Joanne BRADLEY
THE QUEENSLAND BALLET



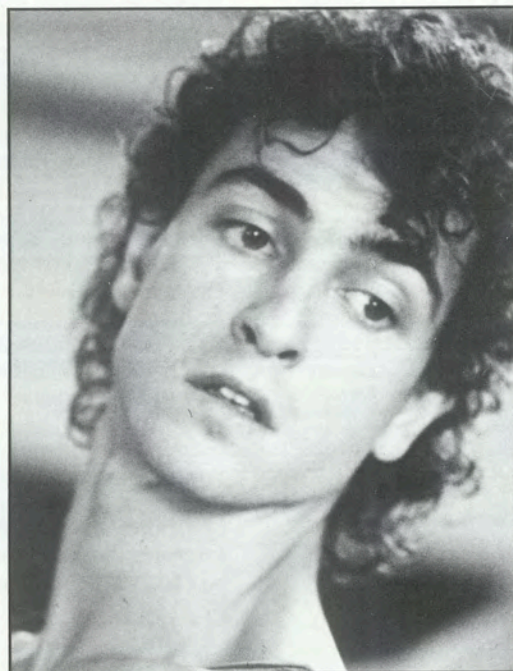
Katherine BROWN
THE QUEENSLAND BALLET



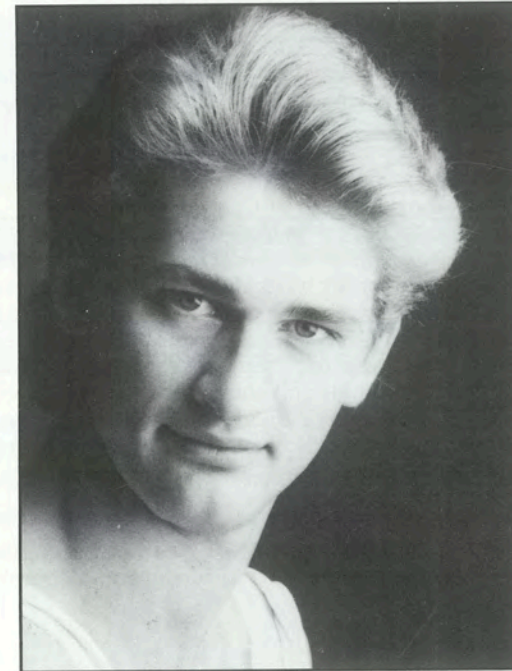
Csaba BUDAY
AUSTRALIAN DANCE THEATRE



Michele BUDAY
AUSTRALIAN DANCE THEATRE



Philip CALLAGHAN
AUSTRALIAN DANCE THEATRE



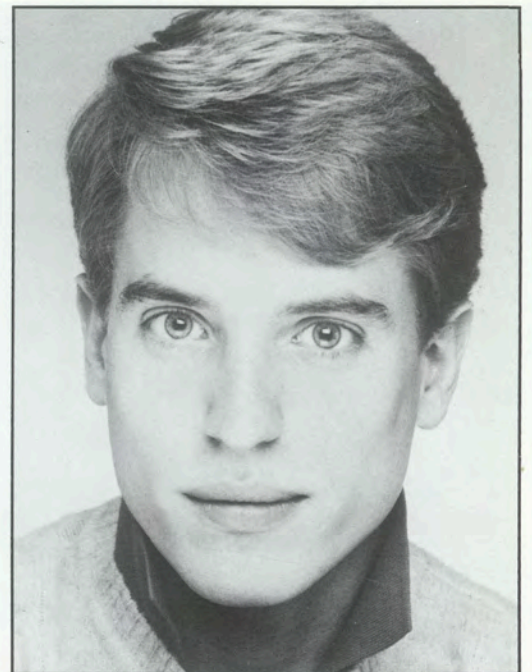
Michael CAMPBELL
WEST AUSTRALIAN BALLET COMPANY



Kate CHAMPION
AUSTRALIAN DANCE THEATRE



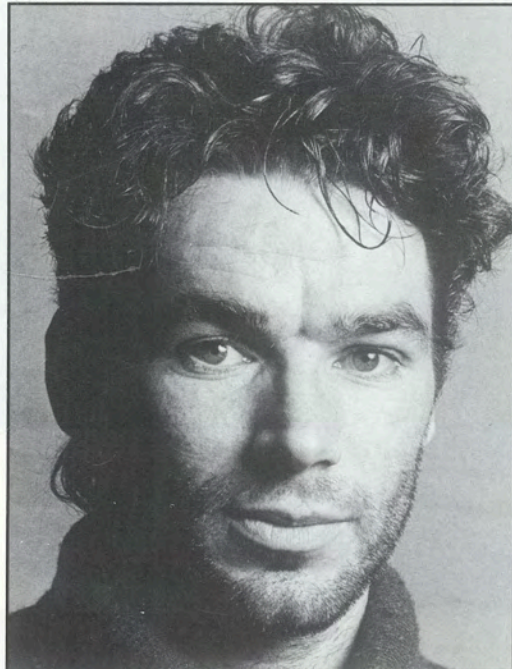
Rosetta COOK
THE QUEENSLAND BALLET



Chad COURTNEY
AUSTRALIAN DANCE THEATRE



Louise DELEUR
WEST AUSTRALIAN BALLET COMPANY



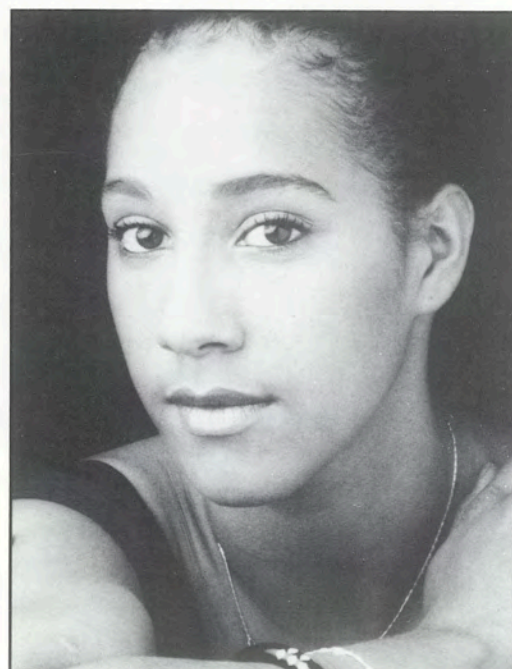
Guy DETOT
AUSTRALIAN DANCE THEATRE



Louise DOWLING
SYDNEY DANCE COMPANY



Lael EVANS
SYDNEY DANCE COMPANY



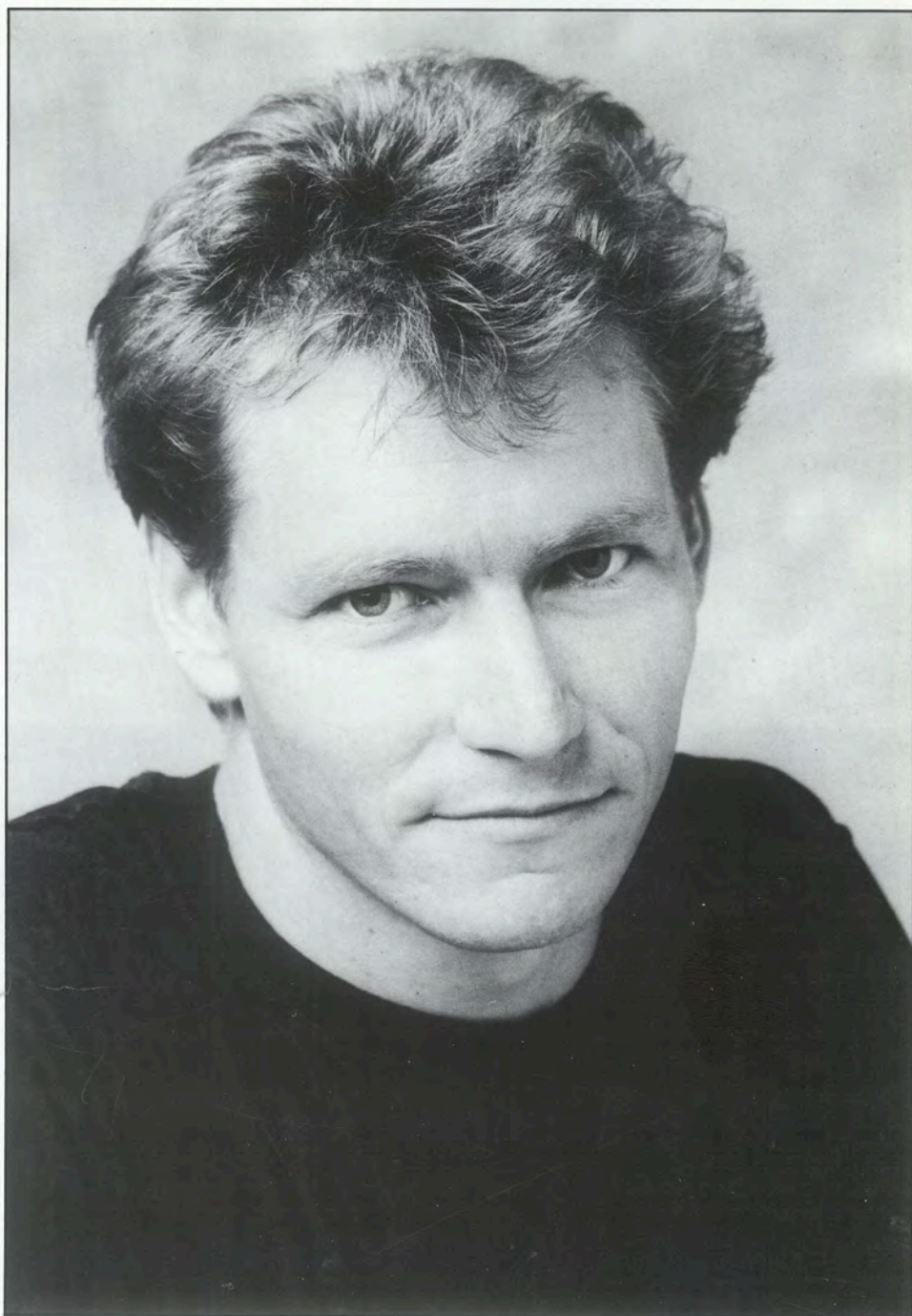
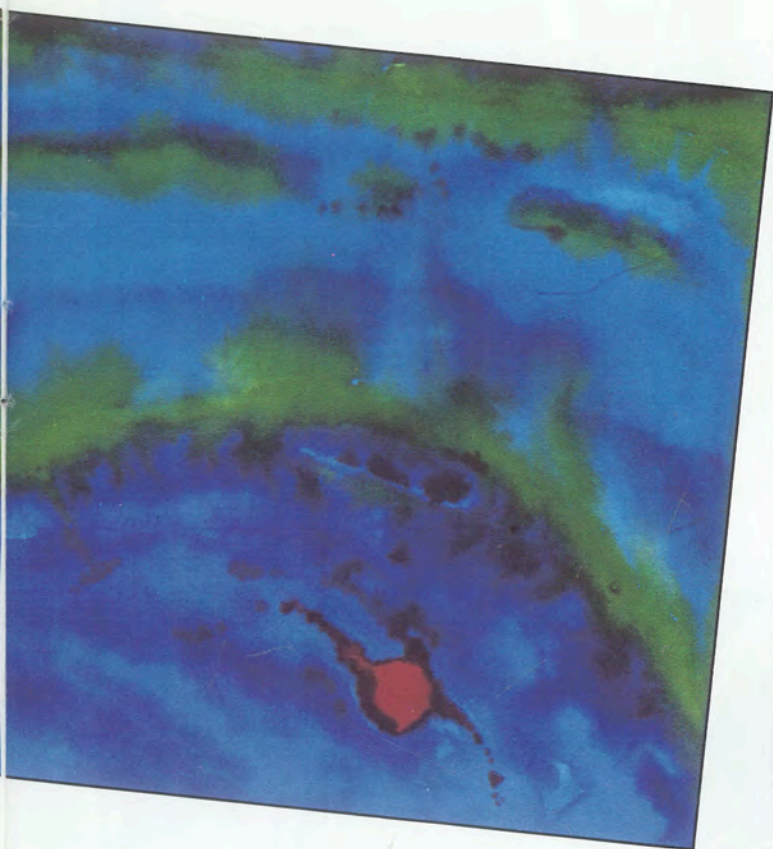
Lea FRANCIS
SYDNEY DANCE COMPANY



Kim HALES
AUSTRALIAN DANCE THEATRE



~~Work of~~
to be painted section of BRIDGE UNITS
in CITY FLAG. BLACK FOR REFLECTION
has 50mm of TYPING OFF SIDE OF BRIDGE
info sections 400mm THAT BREAK
Painted on LADDERS T/E OF BRIDGE
A DE



ANDREW CARTER

Designer

Andrew was born in Goomalling in rural Western Australia. He received his Bachelor of Fine Arts in 1979 from the West Australian Institute of Technology and his Masters Degree from Yale University in 1984, studying with Ming Cho Lee.

Whilst at Yale, Andrew designed for plays staged at the Yale Repertory Theatre and the Yale Mainstage Theatre. He also worked for the Oregon Shakespearean Festival with Resident Scenic Designer Richard Hay.

Andrew has designed for the Western Australian Opera Company, Royal Queensland Theatre Company, State Theatre Company of W.A., The West Australian Ballet Company, the Sydney Dance Company and the Nederlands Dans Theater.

He is currently designer in residence with the West Australian Ballet Company, working on the co-ordination of that Company's Bicentennial projects with painters Charles Blackman, John Coburn and Robert Juniper.

Andrew Carter's first collaboration with Graeme Murphy was in 1986

when he was commissioned to create set designs for *Shining*. Since that time he has worked with Murphy for the Nederlands Dans Theater, designing *Song Of The Night* in The Hague last October. Graeme Murphy was so happy with the combination of Carter's sets with the costumes of Jennifer Irwin for *Shining* that he has employed the same team to work on *Vast*.

Says Andrew "The images for *Vast* have come from paintings I have made travelling in the interior and coastal regions of Australia." These magnificent images have been transferred into cloths for *Vast* by scene painters in Perth.

Andrew Carter's interests are extremely broad, including writing. His first and only play *The Shark*, was workshopped by the State Theatre Company of Western Australia in 1986. "As a musician, I play the flute and guitar and have become involved in teaching students at Curtin University to paint to music. While not painting, designing, writing or playing the guitar, I get very philosophical about the mechanics of my old car."

THE DANCERS (in alphabetical order)



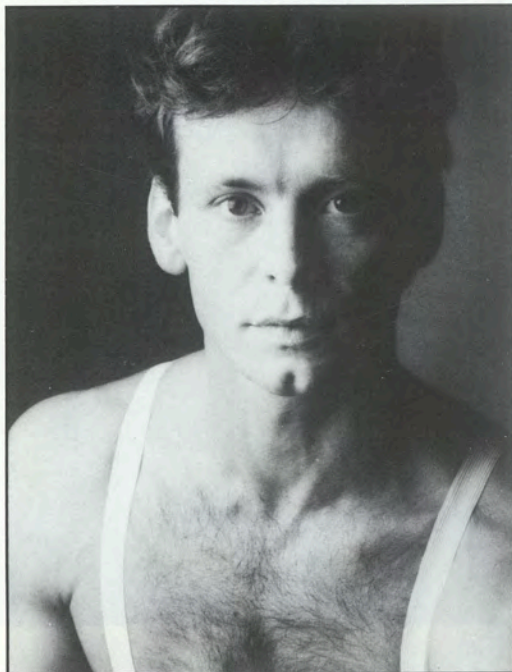
Lisa HEAVEN
AUSTRALIAN DANCE THEATRE



Margrete HELGEBY
WEST AUSTRALIAN BALLET COMPANY



Elizabeth HILL
WEST AUSTRALIAN BALLET COMPANY



Stefan KARLSSON
WEST AUSTRALIAN BALLET COMPANY



Tonia KELLY
SYDNEY DANCE COMPANY



Wendy LARAGHY
THE QUEENSLAND BALLET



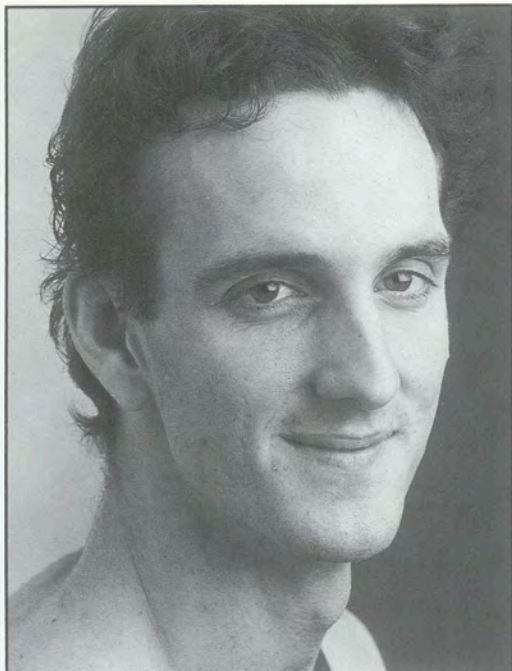
Joanne LEIGHTON
AUSTRALIAN DANCE THEATRE



Geraldine LETT
WEST AUSTRALIAN BALLET COMPANY



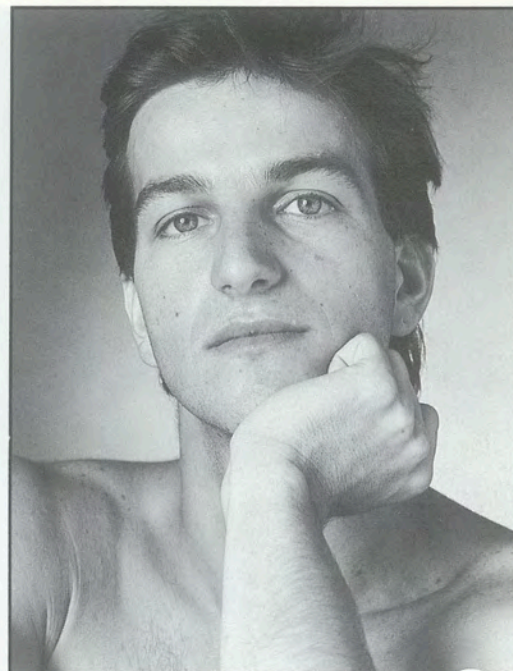
Viona LOWENTHAL
WEST AUSTRALIAN BALLET COMPANY



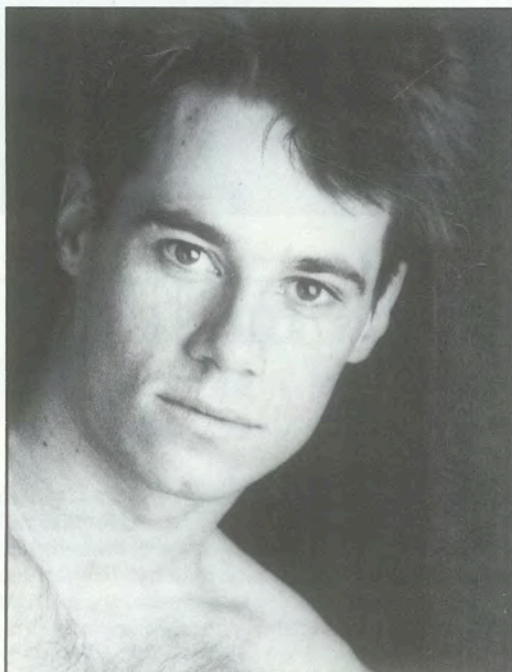
Grant McLAY
THE QUEENSLAND BALLET



Shaun McLEOD
AUSTRALIAN DANCE THEATRE



Gideon OBARZANEK
THE QUEENSLAND BALLET



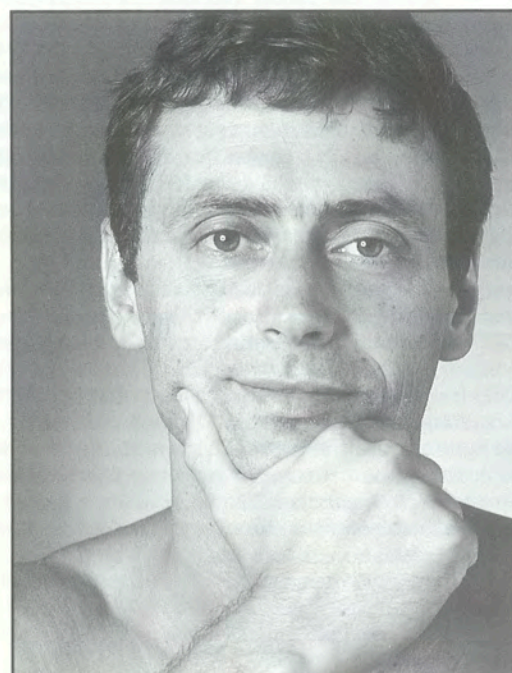
Paul MERCURIO
SYDNEY DANCE COMPANY



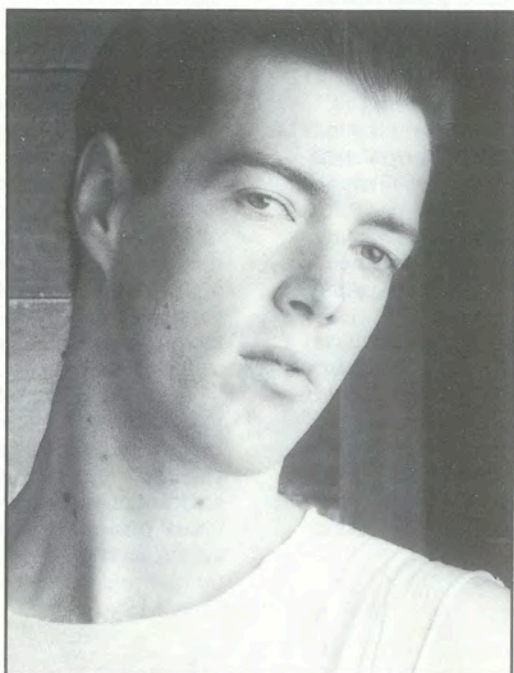
Natasha MIDDLETON
WEST AUSTRALIAN BALLET COMPANY



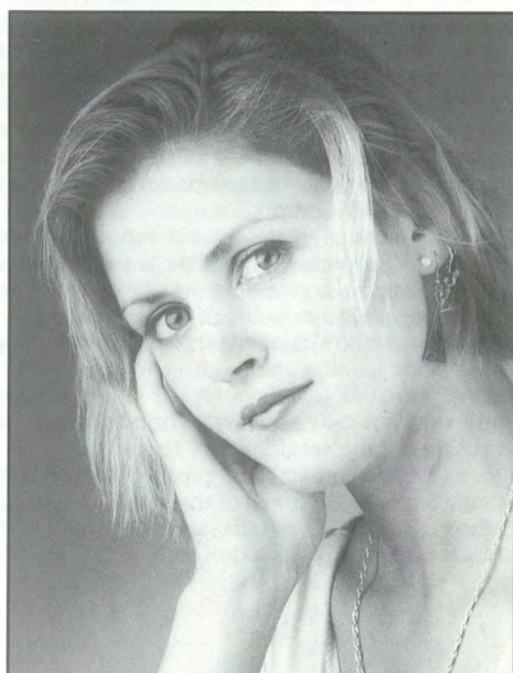
Terri-Lee MILNE
THE QUEENSLAND BALLET



Carl MORROW
THE QUEENSLAND BALLET



Glen MURRAY
SYDNEY DANCE COMPANY



**Jacqueline-Cherie
NORMAN**
WEST AUSTRALIAN BALLET COMPANY



JENNIFER IRWIN

Costume Design

Sydney-born designer Jennifer Irwin received her Diploma of Applied Art from the Riverina College of Advanced Education. She commenced her professional career with the Riverina Trucking Company in 1977. Jennifer attended the Technical Theatre Course at the Centre for the Performing Arts in Adelaide in 1980. She worked with the Australian Dance Theatre and the State Opera of South Australia for two years before returning to Sydney.

She joined the Sydney Dance Company in 1982 and was promoted to Costume Supervisor in early 1983. Since that time Jennifer has worked with the top Australian theatre designers commissioned to create works with Graeme Murphy, including Kristian Fredrikson, Kenneth Rowell and Anthony Jones. In January 1984, Jennifer received a Theatre Board Grant to study with the scenic artists at La Scala Opera House in Milan, Italy. In 1985 she was invited by Graeme Murphy to design costumes for *Sirens* at Kinselas.

In 1986 she was commissioned to create costumes for Graeme Murphy's *Shining*, a three act work which celebrated the Sydney Dance Company's 10th Anniversary under the Artistic Direction of Graeme Murphy and Janet Vernon.

Jennifer scored a great personal success for both *Sirens* and *Shining*. The beautiful garments created by Jennifer are always further enhanced by her innate understanding of the special requirement that dance costumes must always facilitate movement.

Her rapport with Graeme Murphy and with designer Andrew Carter on *Shining* made Jennifer an obvious choice to create the costumes for *Vast*. Each collaborated closely with the other so that the costumes would compliment not only Murphy's choreographic concept, but the themes and colours of the set design by Carter.

Since 1985, Jennifer has capably balanced the responsibilities of Costume Supervision for all of the Sydney Dance Company's productions in seasons around Australia and overseas, with the ever increasing demands on her skills as a designer.



KENNETH RAYNER

Lighting Design

Ken Rayner is one of the perennial professionals of the Australian stage and one of its top Lighting Designers. Initial training in Aircraft Maintenance Engineering and Graphic Arts Technology was followed by acting classes at the Ensemble Theatre in his native Sydney. Not finding satisfaction as a performer Ken pursued a career in technical theatre and design and soon found himself sweeping the stages of most of the country's major theatres.

From these beginnings, and following more than twenty years' extensive involvement in the technical and design side of the business, lighting design became his forte, and during the past decade Ken has specialised in lighting for ballet, dance and opera. His career has been most closely associated with The Queensland Ballet, the Australian Dance Theatre, with whom he toured the world, and the West Australian Ballet Company.

Ken's skills as a Lighting Designer have become more and more in demand. In 1987 he lit thirteen productions including three operas, new productions of *Don Quixote* and *The Nutcracker* for the Hong Kong Ballet and the Spoleto Festival's *Dance! Dance! Dance!* His engagement as Lighting Designer for *Vast* continues Ken's outstanding collaborative relationship with set designer Andrew Carter with a total of eight productions to their combined credit.

During his career he has worked with most of Australia's top choreographers including Graeme Murphy, Barry Moreland, Jonathan Taylor, Jacqui Carroll and Garth Welch and has lit everything from one man plays to large trade shows.

Ken is continually looking for new challenges and recently has become involved as a lighting consultant for night clubs and discos. However, theatre lighting design and lighting dance in particular continues to be his principal interest and, following *Vast*, Ken will be busy lighting an exciting new triple bill for the West Australian Ballet Company's Bicentennial project involving nine major Australian choreographers, artists and composers.



JOHN HOPKINS O.B.E.
Music Director and Princial Conductor

John Hopkins is Director of the New South Wales Conservatorium of Music and Artistic Adviser to the Sydney Symphony Orchestra. He has contributed much to music making in Australia and has been recognised accordingly with an O.B.E. in 1970 and the Queen's Jubilee Medal in 1977.

Mr. Hopkins became the Director of the N.S.W. State Conservatorium of Music in 1986. He was the founding Dean of the School of Music of the Victorian College of the Arts, a position he held since 1973. In addition to his teaching commitments, he makes conducting appearances both in this country and overseas. He is currently the principal conductor of the Auckland Philharmonia Orchestra in New Zealand.

Born in England, John Hopkins joined the ABC as Director of Music in 1963. His previous posts include those of Assistant Conductor of the BBC Scottish Orchestra, Chief Conductor of the BBC Northern Symphony Orchestra (now BBC Philharmonia Orchestra), Conductor of the National Orchestra of the New Zealand Broadcasting Corporation and Music Director of the New Zealand Opera Company. He has directed the Sydney Symphony Orchestra in Asia and Britain and appeared with major orchestras in many parts of the world, including three tours of the USSR as Guest Conductor.

John Hopkins has been closely associated with young audiences and the training of young musicians, especially through National Music Camps and the Australian Youth Orchestra, which he has led on highly successful tours of the Far East in 1970, 1975 and 1979. During the last tour, a first for an Australian orchestra, the Australian Youth Orchestra performed in China. In 1976, he took the Orchestra to the United States.

John Hopkins gave concerts with Dame Kiri Te Kanawa in New Zealand in 1983, in New Zealand and Australia in 1984 and in Australia and Japan in 1985. He returned to Japan to conduct for her in 1987. He has conducted with the Australian Opera and Victoria State Opera and gave the premiere performances of Peter Sculthorpe's *Rites of Passage* and Barry Conyngham's *Fly*. Last year he conducted performances of Mozart's *The Magic Flute* for The Australian Opera. On his last visit to Europe in December 1986 and January 1987 he conducted in England, Scotland, Austria, Czechoslovakia and Bulgaria.



HENRYK PISAREK
Conductor

Born in Poland, Henryk Pisarek studied violin, piano and music at the Katowice Academy of Music. He studied conducting at the Warsaw Academy of Music. While still a student, he worked with the Silesia Opera and Ballet Orchestra in Byton as a violinist and conducted the all-male 'Harfa' choir in Warsaw. In 1982, after completing a busy schedule of conducting for professional and youth orchestras throughout Poland, Henryk Pisarek was appointed Artistic Director and First Conductor at the International Music Camp 'Jeunesses Musicales'.

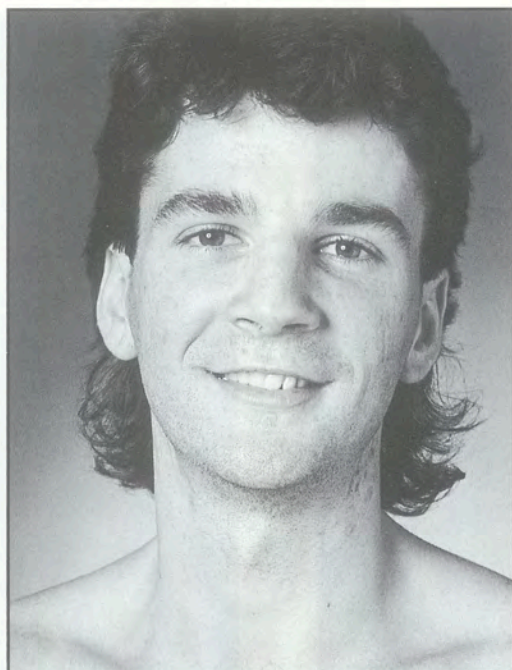
Since his arrival in Australia in 1983, he has been closely associated with young audiences and the training of young musicians, especially through his affiliation with the National Music Camp Association. His work includes conducting at National and State Music Camps as well as for school and youth orchestras. He has also worked as a conductor with the Melbourne, Tasmanian, Queensland and Sydney Symphony Orchestras.

At present Henryk Pisarek is completing his Masters in Conducting at the Queensland University in conjunction with his commitment to the ABC Workshop for Young Conductors. In 1987, he conducted regularly for the New South Wales State Conservatorium Symphony Orchestra as holder of the Willem van Otterloo Conducting Scholarship. He was appointed Artistic Director of the Sydney Youth Orchestra last July. Late last year he conducted recordings for ABC-FM with the Sydney Symphony Orchestra and conducted Menotti's *The Old Maid* for the Conservatorium Opera School and Symphony Orchestra. Henryk Pisarek is Conductor-in-Residence at the New South Wales Conservatorium of Music for 1988.

THE DANCERS (in alphabetical order)



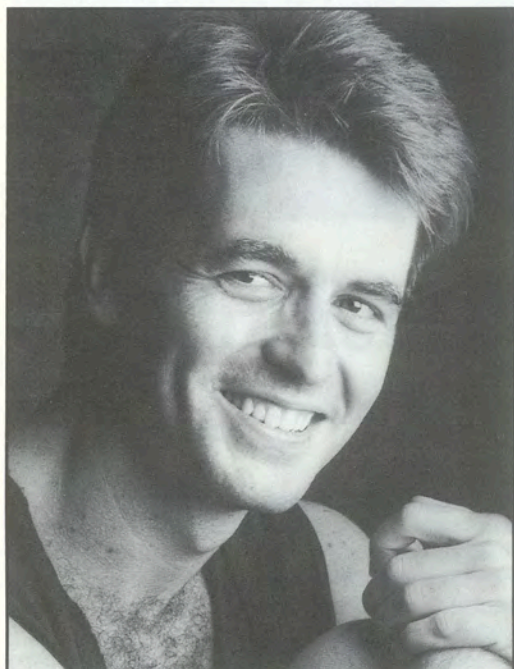
Jacqueline PASCOE
THE QUEENSLAND BALLET



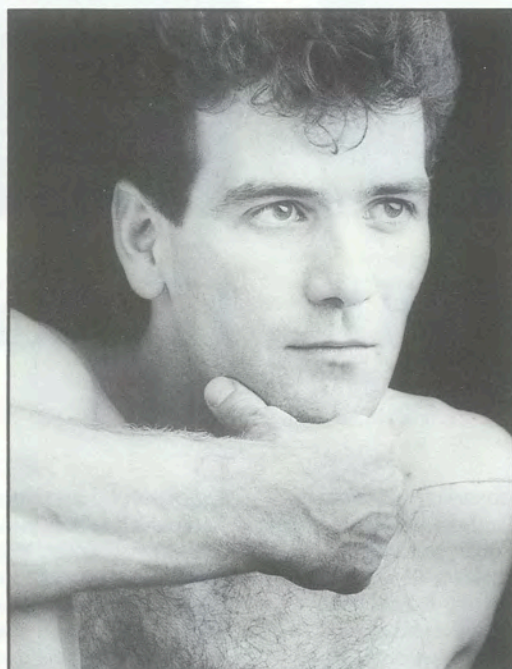
Darren PARISH
THE QUEENSLAND BALLET



Susan PEACOCK
AUSTRALIAN DANCE THEATRE



Dale PENGELLY
SYDNEY DANCE COMPANY



Ross PHILIP
SYDNEY DANCE COMPANY



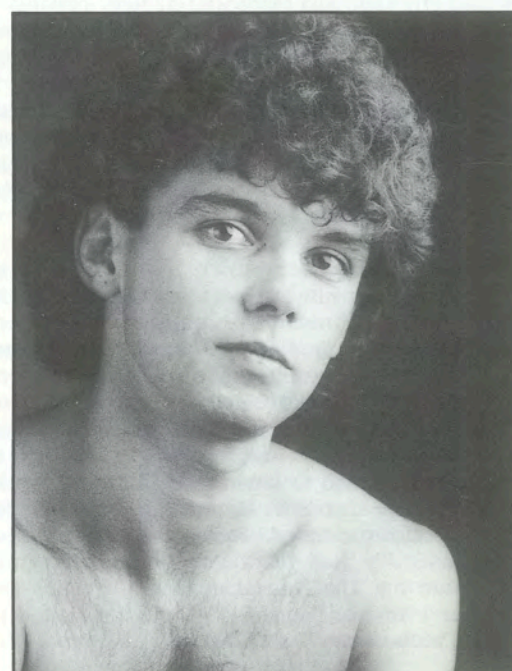
Francoise PHILIPBERT
SYDNEY DANCE COMPANY



Jan PINKERTON
SYDNEY DANCE COMPANY



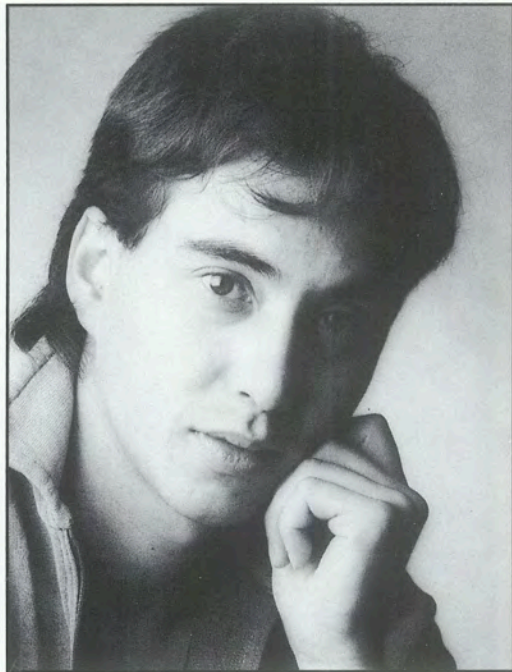
David PRUDHAM
SYDNEY DANCE COMPANY



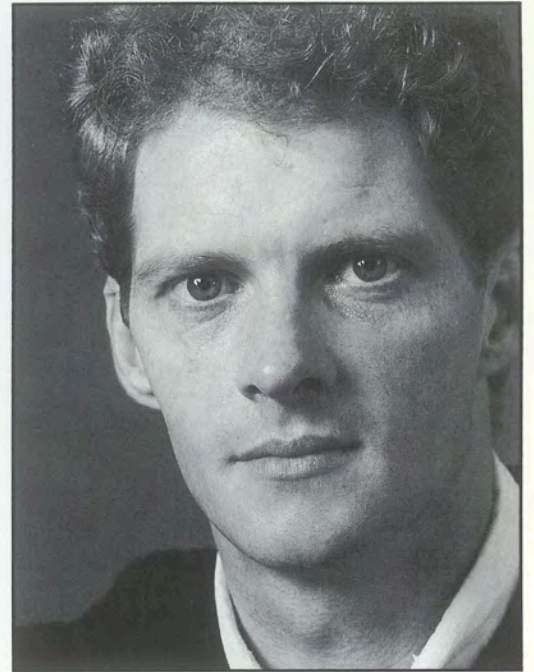
Brett ROBERTS
WEST AUSTRALIAN BALLET COMPANY



Belinda SALTMARSH
AUSTRALIAN DANCE THEATRE



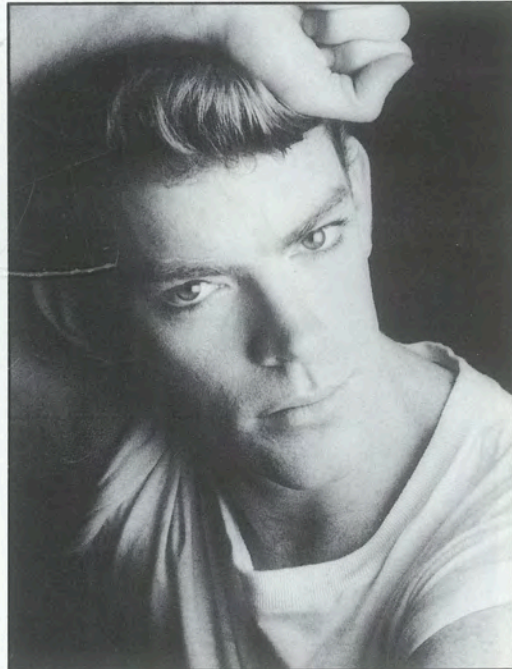
Stefan SARIC
WEST AUSTRALIAN BALLET COMPANY



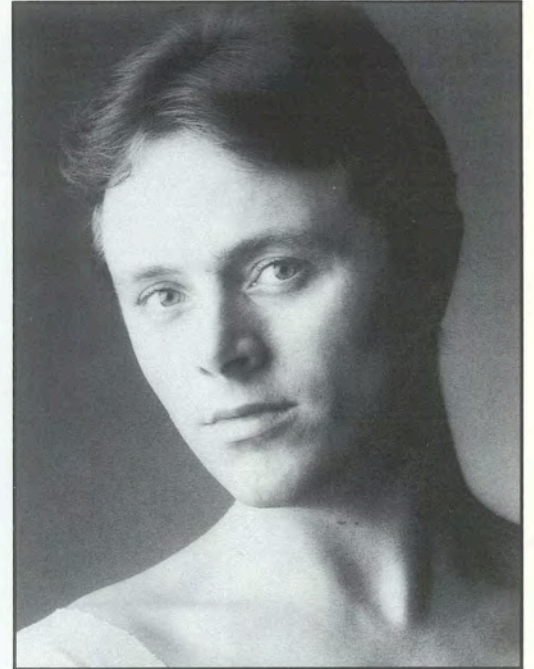
Anthony SHEARSMITH
THE QUEENSLAND BALLET



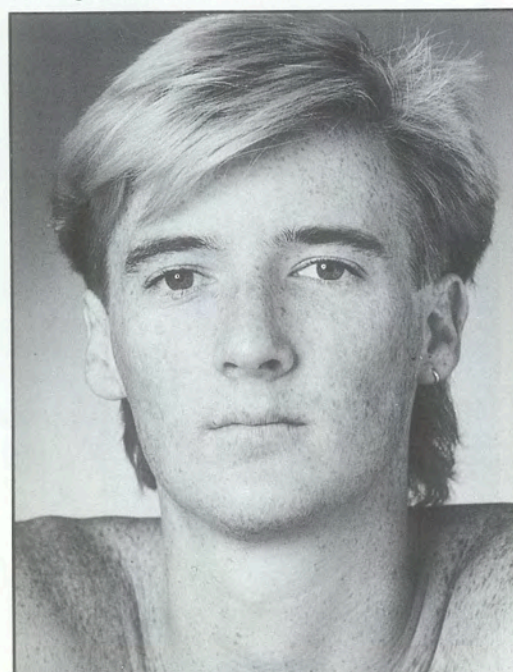
Georgia SHEPHERD
THE QUEENSLAND BALLET



Darren SPOWART
SYDNEY DANCE COMPANY



Edmund STRIPE
WEST AUSTRALIAN BALLET COMPANY



Steven SUGGITT
THE QUEENSLAND BALLET



Janet TAIT
WEST AUSTRALIAN BALLET COMPANY

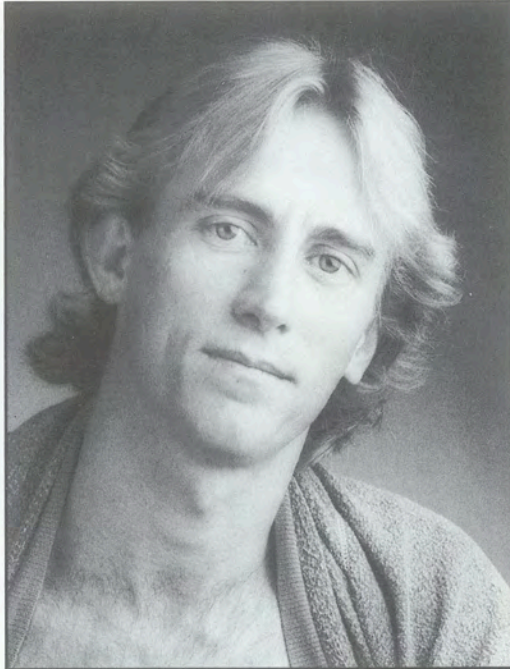


Victoria TAYLOR
SYDNEY DANCE COMPANY

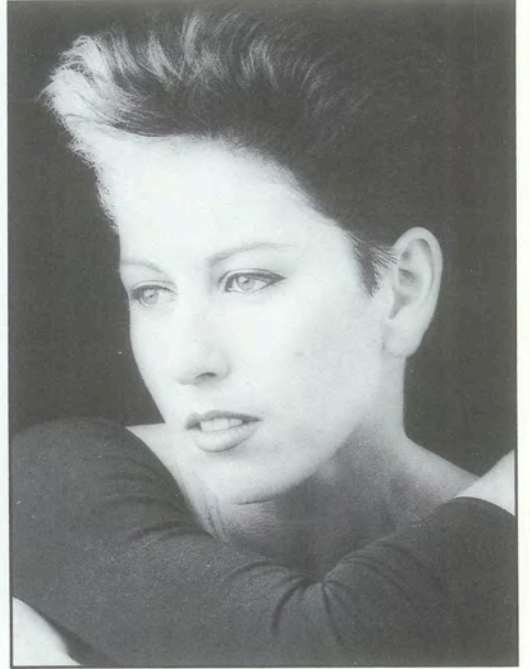
THE DANCERS (in alphabetical order)



Andrea TOY
SYDNEY DANCE COMPANY



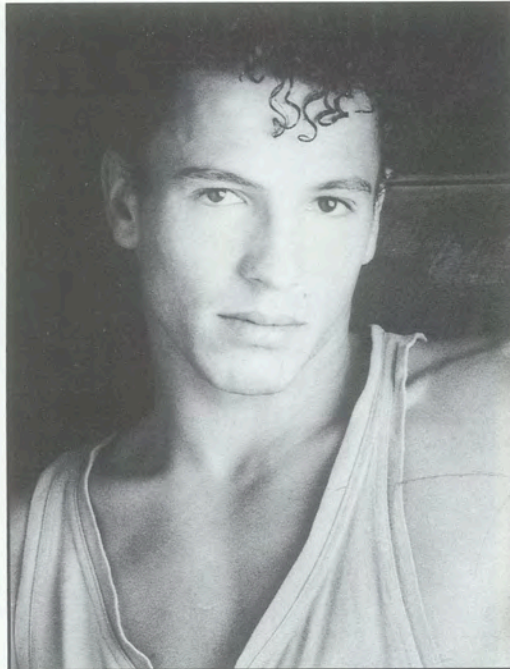
Ronnie Van Den BERGH
WEST AUSTRALIAN BALLET COMPANY



Nina VERETENNIKOVA
SYDNEY DANCE COMPANY



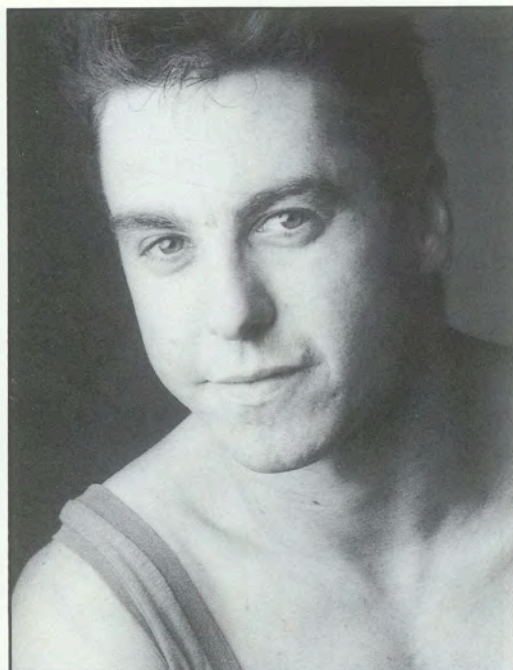
Janet VERNON
SYDNEY DANCE COMPANY



Kim WALKER
SYDNEY DANCE COMPANY



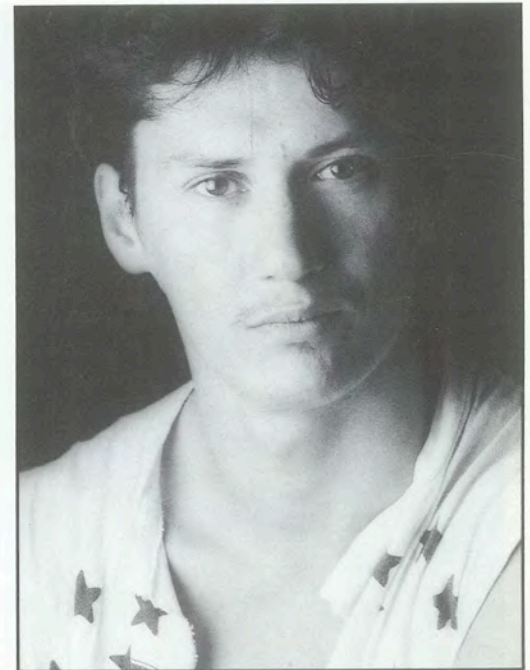
Shane WEATHERBY
THE QUEENSLAND BALLET



Michael WHAITES
AUSTRALIAN DANCE THEATRE



Todd WILLARD
SYDNEY DANCE COMPANY



Alfred WILLIAMS
SYDNEY DANCE COMPANY

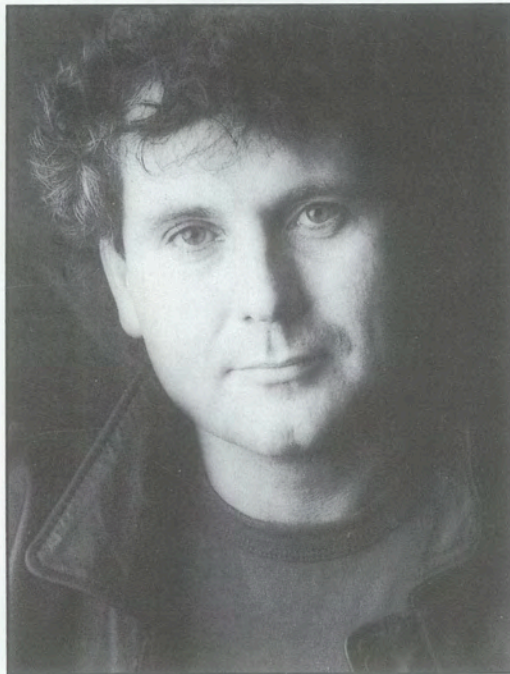


Larissa WRIGHT
THE QUEENSLAND BALLET



Xiao-Xiong ZHANG
AUSTRALIAN DANCE THEATRE

PRODUCTION



**John Drummond
MONTGOMERY**
SYDNEY DANCE COMPANY
Production Manager
National Bicentennial Dance Event



Sue McINTYRE
SYDNEY DANCE COMPANY
Stage Manager — VAST



Janine TRUNDLE
THE QUEENSLAND BALLET
Stage Manager — VAST

JANET VERNON

Associate Director of VAST

Janet Vernon was born in Adelaide and studied there with Cecil Bates before entering The Australian Ballet School in Melbourne to complete the two-year training course that would result in her selection, by Sir Robert Helpmann, to join The Australian Ballet at graduation. She excelled not only in the classics but in the contemporary and modern works in The Australian Ballet's enormous repertoire. She was promoted to Soloist in 1970, but in 1973 decided to join the Ballets Felix Blaska in France and left The Australian Ballet to share the experience of working and touring throughout Europe with her friend Graeme Murphy.

Within months of joining Blaska, she received an invitation from The Australian Ballet to join them on their tour of Russia, Poland and Czechoslovakia. Blaska granted her leave for the tour, after which she returned to his Company, dancing until the end of 1974. Janet Vernon returned to Australia and spent 1975 working freelance alongside Graeme Murphy, who had begun to choreograph in Queensland, Victoria and Tasmania. When Murphy created new works he and Janet Vernon often danced as guest artists, and the experience further prepared them for what would be a future filled with choreographing, performing and touring.

In 1976, Janet Vernon rejoined The Australian Ballet as a Senior Soloist dancing in ballets as diverse as Fokine's *Les Sylphides* and Tetley's *Gemini*. Towards the end of that year, when the news came that Graeme Murphy had been successful in his application to become Artistic Director of the Sydney Dance Company, Janet Vernon was immediately invited to accept the position of Assistant Artistic Director. Instinctively, both Janet Vernon and Graeme Murphy knew that the opportunity was extraordinary. She held a deep conviction concerning his future as a choreographer and knew that for her, working with a creator was the most satisfying outlet for her performing skills.

In November, 1986, Janet Vernon celebrated her tenth anniversary as Assistant Artistic Director of the Sydney Dance Company. In the years that she has danced with the Company throughout Australia and overseas she has established a reputation as one of the country's most admired performers and has shared with Graeme Murphy the joy of successfully establishing a large audience for contemporary dance.

When Graeme Murphy creates a new ballet Janet's role always has two facets — that of performer and that of associate director. She has always worked closely with Murphy on the planning and casting of his works from the first rehearsal to the last. It is she he always turns to for the most honest and direct appraisal of his progress on a daily basis right through the creative period leading up to the first public performance.

In 1987 she remounted Graeme Murphy's *Sequenza VII* for The Australian Ballet's all-Murphy programme in the State Theatre of the Victorian Arts Centre.

Graeme Murphy has created countless roles around her luminous talents as a performer, outstanding among which are those in *Glimpses*, *Shéhérazade*, *Daphnis and Chloé*, *An Evening*, *Homelands*, *Some Rooms*, *After Venice* and *Nearly Beloved*. Together they have given audiences some of their most potent memories of great dance and great theatre.



QUEENSLAND SYMPHONY ORCHESTRA

Guest Conductor: **HENRYK PISAREK**

Concertmaster: **THEODORE LAZAROFF***

Associate Concertmaster: **DAVID THOMPSON***



FIRST VIOLINS

Theodore Lazaroff*
Tor Fromyhr#
David Thompson*
Patricia Byatt
Linda Carello
Peter Coombes
Marie Drew
Tom Georgi
Frederick O'Grady
Harumi Nagasi
Margaret Pack
Chen Yang

SECOND VIOLINS

John Jewell*
June Campbell
Joyce Carson
Joan Farrow
Stephen Phillips
Brenda Sullivan
Harold Wilson
Stephen Wu
Astrid Posetti*
Andrea Petersen*

VIOLAS

Paula Stofman*
Dietrich von Heydebrand
Victoria Hill
Gabriel Kornel
Marion Lewis
Fiona Patrick
Helen Poggioli
Graham Simpson

CELLOS

David Jenkins#
David Dornbusch
Kaja Skorka-Grawert
Camillio Manricks
Robert Miller
Raymond Scott
Kathryn Close

BASSES

Michael O'Loughlin*
David Sandercoe
Mathew Thorne
Kenneth Poggioli
Lance Holt
Adelaide Brown*
Chas Bromley

PICCOLO

Jeanette Manricks*

OBOES

Frank Lockwood*
Christopher Andrews

COR ANGLAIS

Robin Powell*

CLARINETS

Paul Dean*
Jennifer Reuther

BASS CLARINET

John Harrison*

BASSOONS

Peter Musson*
David Martin

CONTRA BASSOON

Trevor Williamson*

HORNS

Neil Crellin*
Peter Luff
Jan Keay*
Gareth Freebury

TRUMPETS

Geoffrey Spiller*
Paul Rawson
John Gould

TROMBONES

Ron Stevens*
Kevin Brown

BASS TROMBONE

Bevan Messenger*

TUBA

Craig Cunningham*

HARP

Jill Atkinson*

TIMPANI

Mark Vickers*

PERCUSSION

James Harper#
Ross Dovey

General Manager:
Mary Lyons

Marketing Manager:
Beverley Parrish

Orchestra Attendant:
Nick Kolomeitz

*Denotes Principal Player
#Denotes Acting Principal Player

TASMANIA SYMPHONY

Conductor:

Concertmaster:



FIRST VIOLINS

Cherelle Gadge
Brian Grayling
Margaret Baker
Don Giovanni
Peter Edwards
Anne Bolt-Walker
Michael Johnstone

SECOND VIOLINS

Alison Malcolm*
Rachel Bremner
Jacquie Ardlie
Owen Davies
Christina Sigrist
Helen Travers

VIOLAS

Janet Rutherford*
Helen Sargeant
Michael Muldoon
Catherine Prideaux
Nara Dennis

CELLOS

Sue-Ellen Paulsen*
Ivan James
Brett Rutherford
Dale Brown

BASSES

Stephen Martin*
Michael Fortescue
Dale Jones

FLUTES

Douglas Mackie*
Jane Dickie

PICCOLO

Jane Dickie

OBOES

Joseph Ortuso*
Alan Greenlees

COR ANGLAIS*

Alan Greenlees

A N I A ORCHESTRA

JOHN HOPKINS O.B.E.
BARBARA JANE GILBY*

CLARINETS

Duncan Abercromby*
Christopher Waller

BASSOONS

Lisa Storchheim*
John Panckridge

HORNS

Frits Harmsen*
Doris Grant
Christopher Howes
Christopher Cook

TRUMPETS

Bruce Lamont*
Arthur Edwards

TROMBONES

Nigel Crocker*
Graham Liddell

BASS TROMBONE

Robert Clark*

TUBA

Gavin Findlay

HARP

Miriam Lawson*

TIMPANI

Tom O'Kelly

PERCUSSION

Gary Wain*
Robert Cossom

KEYBOARD

Stephanie Abercomby

General Manager:

Bernie Hobbs

Tour Manager:

Roslyn Anderson

Orchestra Attendant:

Bert Fenton

Acting Marketing Manager:

Eve Pettit

*Denotes Principal Player

WEST AUSTRALIAN SYMPHONY ORCHESTRA

Guest Conductor: JOHN HOPKINS O.B.E.

Concertmaster: ROBERT COOPER*



FIRST VIOLINS

Graham Wood*
Neil Barclay
Margaret Sommsich
Henryk Palinski
Vince Rispoli
Geoffrey Black
Jacek Slawomirski
Hanya Kaminska
Kathryn Wilkinson
Judith Sunman
Diane Wheeler

SECOND VIOLINS

John Ford*
David Yeh
David Phillips
Shirley Sonik
Brendan Richards
Fleur Challen
Martin Coopes
Alice Evans
Melanie Burgess

VIOLAS

John Dean*
Allan McLean
Helen Tuckey
Alison Heenan
Antonia Mineva-Piekart
Andrew Metaxas
Marian Sarcich

CELLOS

Lewis Tomlin*
Jill Cole
Elizabeth Rimmer
Shigeru Komatsu
Robert Proctor
Peter Grayling

BASSES

Boguslaw Szczepaniak*
Aino Neumann
John McNeilly
Christine Reitzenstein
Neil Kegie

FLUTES

Neil Fisenden*
Jill Haynes

PICCOLO

Michael Waye

OBOES

Joel Marangella*
Jay Harrison
Miroslawa Szczepaniak

COR ANGLAIS

Jay Harrison

CLARINETS

Jack Harrison*
Peter Sunman

BASS CLARINET

Peter Sunman

BASSOONS

Anne Henderson*
Frances Tempest

CONTRA BASSOON

Frances Tempest

HORNS

Per Jacobsen*
William Stewart
Bernard Harvey
Lochmond Haynes

TRUMPETS

Kevin Johnston*
Andrew Evans
Edward Martin

TROMBONES

James Mann*
Trevor Jones

BASS TROMBONE

Philip Holdsworth*

TUBA

Cameron Brook*

TIMPANI

Tony Smith*

PERCUSSION

Timothy White*
David Pye

HARP

Jane Geeson*

General Manager:

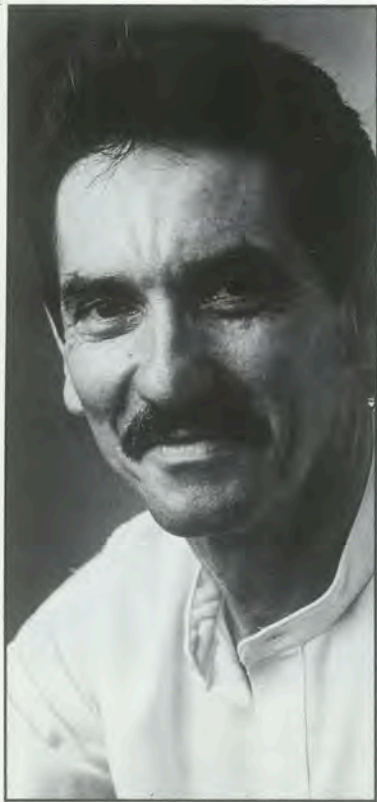
Peter Gornick

Orchestra Attendant:

Ian Smith

*Denotes Principal Player

The score of VAST was recorded by the West Australian Symphony Orchestra under the baton of John Hopkins. The recording, which was made by arrangement with the Australian Broadcasting Corporation's Concert Music Division, was taped in the ABC's Perth Studios and was produced by Ray Irving.



Harold COLLINS

Artistic Director
THE QUEENSLAND BALLET

Harold Collins was one of the original members of The Queensland Ballet in 1960. After having many major roles created for him by The Queensland Ballet's founder Mr. Charles Lisner, he joined The National Ballet of New Zealand. In 1964 he was promoted to principal dancer with the lead in the first full-length production of *The Nutcracker* by Russel Kerr in 1965. He returned to Brisbane in 1968 for The Queensland Ballet's production of *Giselle* mounted by Garth Welch. 1969 saw Harold in San Francisco with the San Francisco Ballet, from there he went to London Festival Ballet dancing solo roles in England, Europe and Japan. During this period, Harold worked with many of Britain's great teachers and choreographers, including Sir Frederick Ashton, Rudi Van Dantzig, Sir Robert Helpmann and Sir Kenneth McMillan. The British Council assisted Harold to undertake a study tour of Russia, Germany, France and Italy and he took Master Classes with Franchetti in Paris and Hightower in Cannes. Since 1974, when he returned to Brisbane, he performed in all principal roles of The Queensland Ballet including *Le Beau Danube*, *Cinderella*, *Coppelia* and *La Sylphide*.

Harold was appointed The Queensland Ballet's Artistic Director in December, 1978. Since Harold's appointment The Queensland Ballet has undergone rapid change in both its philosophy and standards, seeking an individual Australian contemporary style, tempered with a classical approach. This approach has brought the Company critical acclaim throughout Australia and won for Harold the 1987 A.D.A.M.'S award as Best Artistic Director in a State Dance Company. Harold's new works for the Company have included the highly acclaimed *Carmen*, *The Ice Maiden*, *Rituals*, *Romeo and Juliet*, *Le Papillon*, *Camelot*, *Orpheus*, *Pulcinella* and *Salome*.



Barry MORELAND

Artistic Director
WEST AUSTRALIAN
BALLET COMPANY

Barry Moreland was a foundation member of the Australian Ballet before travelling to London in 1964 where he worked in films and the West End. From 1968 to 1970 he danced with London Contemporary Dance Theatre for whom he choreographed six original works. In 1973 he was appointed Resident Choreographer with London Festival Ballet. Among many notable successes was his *Progidal Son (In Ragtime)* which was presented in Sydney during London Festival Ballet's tour in 1974.

In 1976 he left London Festival Ballet to pursue a career as a freelance choreographer. His works have entered the repertoires of the Gulbenkian Ballet (Portugal), Malmö Stadsteater (Sweden), La Scala (Milan), Dutch National Ballet and the Houston Ballet (Texas). In 1978 he created *Sciabian Pas de Deux* for the Festival of Two Worlds, Spoleto, which was subsequently presented at the Nervi and Chicago International Dance Festivals.

In 1980 he created *Journey to Avalon* for London Festival Ballet, *Ondine*, with Natalia Makarova and Anthony Dowell for the debut of Makarova and Company on Broadway, remounted his *Summer Solstice* at the Paris Opera for Premier Etoile Noella Pontois and choreographed *Dialogues* for Sydney Dance Company, which enjoyed considerable success both in Australia and during the Company's American debut season.

During his long career in Europe and America Barry Moreland has worked frequently in Australia. For the Australia Ballet he created *Sacred Space* (1974), *Trociadero* (1979), for W.A. Ballet Company *Spirals* (1979) and for The Queensland Ballet *Lost Domains* (1981). In 1982 he choreographed two new works for the Sydney Dance Company, *Mansions* and his controversial *Daisy Bates*. For the 1984 Adelaide Festival he created a new work *Palestra* for the Australian Dance Theatre.

He was appointed Artistic Director of the West Australian Ballet Company in 1983 and since then he has created and staged twelve works — among them the highly acclaimed *Romeo and Juliet*, *Desert Angels* for the opening of the Araluen Arts Centre in Alice Springs, the spectacular musical fantasy, *Alice in Wonderland*, the evocative *Afternoon of a Faun*, which was subsequently filmed by ABC TV for national release, *Cinderella* and more recently *Pavilions* and *Orpheus*. In July 1987, he choreographed a new production of the Brecht/Weill *Seven Deadly Sins*, featuring guest artist Jill Perryman as Anna I.



Graeme MURPHY A.M.

Artistic Director
SYDNEY DANCE COMPANY

Melbourne-born Graeme Murphy studied ballet with Kenneth Gillespie in Launceston, Tasmania before becoming the youngest boy to enter The Australian Ballet School. After joining the Company he seized the opportunity, in 1971, to choreograph his first ballet *Ecco* for a choreographic workshop. He successfully applied that year for an Australia Council Grant to study overseas. Classes in New York were followed by six months as a member of the Sadler's Wells Royal Ballet before Graeme Murphy elected to join Ballets Felix Blaska. After two years with Blaska, he returned to Australia and worked throughout 1975 as a freelance choreographer, before re-joining The Australian Ballet as a dancer and resident choreographer in 1976.

He was appointed Artistic Director of the Sydney Dance Company (at that time known as The Dance Company of N.S.W.) in November, 1976 and began to build an extensive repertoire of original Australian works. Murphy created his first full-length work *Poppy* in 1978, establishing a reputation as the choreographer of highly theatrical full evening ballets.

In November, 1986, he celebrated ten years as Artistic Director of the Sydney Dance Company, a name change implemented by Murphy in 1979. He has choreographed over thirty original works for his Company, including twelve full-length productions. His ballets for The Australian Ballet comprise *Tekton* (1978), *Beyond Twelve* (1980) and *Meander* (1984). In addition, he has choreographed for The Royal New Zealand Ballet, the Australian Dance Theatre, The Canadian Opera Company and the Torvill and Dean World Tour Company. Graeme Murphy's ballets also appear in the repertoire of The West Australian Ballet and Australian Dance Theatre and are frequently performed at graduation by the students of The Australian Ballet School and the Victorian College of the Arts. In 1985 Graeme Murphy produced his first opera, Brian Howard's *Metamorphosis* for The Australian Opera.

More recently, Graeme Murphy enjoyed the distinction of a *Full Evening of Graeme Murphy Works* as staged by The Australian Ballet in Melbourne. The programme comprised *Sequenza VII* (1975), *Beyond Twelve* (1980) and the world premiere of *Gallery*.

On October 15 1987 Murphy's first commissioned work for the Nederlands Dans Theater premiered in The Hague. Titled *Song of the Night*, the work is set to Karol Szymanowski's score of the same name.



Leigh WARREN

Artistic Director
AUSTRALIAN DANCE THEATRE

Leigh Warren was born in England in 1952. In 1963 at the age of eleven he was awarded a full scholarship to the Australian Academy of Ballet and, in 1969, was accepted into The Australian Ballet School in Melbourne, equipped with an Australian Ballet Society Scholarship. Leigh completed the two year course in one year and in 1970 entered The Australian Ballet where he became a soloist within two years.

In 1972 Leigh was awarded the first Churchill Fellowship for the Performing Arts. He travelled overseas and in 1973 joined London's Ballet Rambert where he danced for a two year period, working with choreographers such as Glen Tetley, Lar Lubovitch, Christopher Bruce and Louis Falco. In late 1974 he enrolled at the Juilliard School of Music in New York in order to complete the Churchill Fellowship. He returned to Australia in 1975 and danced with The Dance Company (N.S.W.) under the Artistic Direction of Jaap Flier. In that year, Leigh taught and choreographed, as did Graeme Murphy, for The Australian Ballet's graduation performance.

He returned to Ballet Rambert in 1976, dancing as a senior artist until 1980. During his four additional years with Rambert, Leigh choreographed extensively for the Company. He devised with Sara Sugihara in New York an exchange concert which was performed in London and New York called *Transatlantic Dance*. The concept led to the formation of London's Dance Umbrella. He travelled briefly to Australia to choreograph a commissioned work for the West Australian Ballet Company — *Set Point Love Match*. It was also during the late seventies that Leigh danced as a member of the Nureyev and Friends Company, touring throughout Europe.

Leigh joined the Nederlands Dans Theater at the invitation of its Artistic Director, Jiri Kylian, in 1980 where he remained until his retirement from dancing in 1984. He then freelanced for a two year period during which he choreographed for Tanz Forum in Cologne, Germany. In 1986 he lectured in Dance at the Victorian College of the Arts in Melbourne. Leigh Warren was appointed as Artistic Director of Australian Dance Theatre in 1987.



Pamela
BUCKMAN

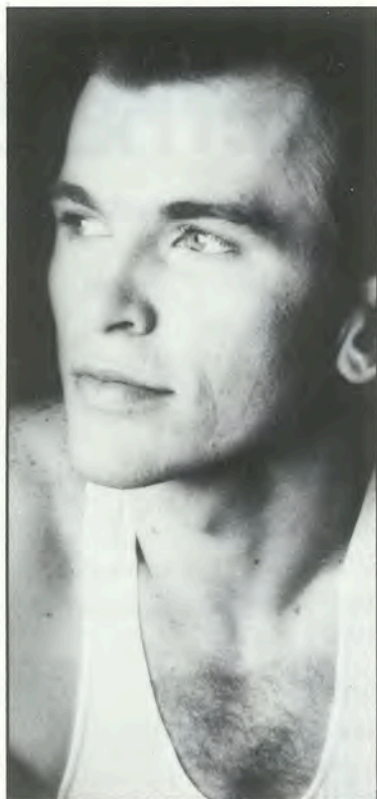
Rehearsal Director
THE QUEENSLAND BALLET

Apart from her extensive work as a dancer and teacher, Pamela is also well known throughout Australia as a choreographer. Her choreographic credits include ballets for Australian Dance Theatre, Tasmanian Dance Theatre, One Extra Company and New Zealand's Impulse Dance Theatre. After graduating from The Australian Ballet School in 1967, Pamela joined the New Zealand Ballet where she danced in all the company's major works and toured with them to Japan for Expo '70.

From 1971-72 she studied in London with Maria Fay, John O'Brien and Robert Bestonso and spent three months with the Dortmund Opera Ballet. She then joined Australian Dance Theatre followed by Ballet Victoria for whom she danced principal and soloist roles. In 1975 she also toured with guest artist Mikhail Baryshnikov and Natalia Makarova on their Australian tour of *Giselle*.

Pamela then joined the re-formed Australian Dance Theatre under the directorship of Jonathan Taylor and worked with many major Australian and overseas choreographers. She also toured extensively throughout Australia, Europe and South East Asia. In 1982 she was guest Artistic Director for New Zealand's Impulse Dance Theatre and soon afterwards received one of the first Australia Council's Choreographic Development Grants, which enabled her to spend a year with a variety of dance and theatre companies.

In 1984 Pamela worked as a freelance choreographer/teacher as well as a lecturer in Modern Dance at the Centre for the Performing Arts in Adelaide. During this year she undertook her first commission for The Queensland Ballet, *Landscapes*. Early in 1985, Pamela joined The Queensland Ballet as Assistant to the Artistic Director and was commissioned to create *Colourwash* for the Company's Twenty-Fifth Anniversary Year and the opening of Brisbane's new Performing Arts Centre. Pamela's next productions for The Queensland Ballet were *La Mer* in 1986, and in 1987, *Savage Earth* as well as *Out Of Time*, created especially for high school students.



Bill
PENGELLY

Dance Master
SYDNEY DANCE COMPANY

Bill Pengelly joined the Sydney Dance Company as a dancer in January 1980. He was appointed Dance Master to the Company early in 1986. Born in Townsville, Bill commenced his professional dancing career with The Queensland Ballet in Brisbane. He first worked with Graeme Murphy in 1975 when Murphy came to The Queensland Ballet to choreograph *3 Conversations*. In his first year as a dancer with the Sydney Dance Company Bill was cast as Dorkon in *Daphnis and Chloé* as well as dancing in *Rumours*, *Viridian* and many other works in that busy year. Bill has performed with the Company on eight of its overseas tours beginning with the first tour to Italy in October/November 1980. He has danced in an impressive variety of principal roles including the Giant in *The Selfish Giant*, Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice* as well as in *Wilderness*, *Janiculum*, *Some Rooms*, *Nearly Beloved* and *Black and Blue*. In his role as Dance Master Bill is responsible for the teaching of daily classes as well as the assignment of guest teachers. He assists daily in the busy rehearsal schedule with the remounting of repertoire for performance. Bill is often called upon to remount the ballets of Graeme Murphy for interstate companies. In 1987 he has restaged *The Selfish Giant* for The West Australian Ballet Company and *An Evening Part 3* for Australian Dance Theatre in Adelaide.

He remounted *Signatures* for The Australian Ballet School's 1987 Graduation performance in December. Bill continues to perform with the Company in roles which demand his special kind of stage presence, such as Young Aschenbach in *After Venice*, recently presented at the Sydney Opera House and soon scheduled for seasons in New York and Europe. For *Vast*, Bill has overseen the daily duties of Rehearsal Director, co-ordinating the complex day by day running of rehearsals for Graeme Murphy and Janet Vernon.



Noelle
SHADER

Rehearsal Director
WEST AUSTRALIAN
BALLET COMPANY

Noelle was born in Caracas, Venezuela. She immigrated to the United States in 1963. In 1969, Noelle moved to New York City to study as a scholarship student at the School of American Ballet. Noelle graduated in 1976 and joined the New York City Ballet under the artistic direction of George Balanchine.

Noelle performed and toured with New York City Ballet throughout the United States and Europe for six years. She moved to Perth, Western Australia in 1982. She then joined the West Australian Academy of Performing Arts where she spent two years as a Classical Dance Teacher on the faculty, working with Dame Peggy Van Praagh, Lucette Aldous and Alan Alder. In 1984 Noelle was invited by Barry Moreland, Artistic Director of the West Australian Ballet Company, to become ballet mistress/rehearsal director with the Company. Noelle's dedication and predilection for hard work have made her an ideal assistant to Mr. Moreland, who is delighted with the standards achieved in the work of the dancers since Noelle joined the Company. During her career Noelle has worked with many of the dance world's most legendary figures including Beryl Grey, Jerome Robbins, Peter Martins and, of course, George Balanchine.



Wendy
WALLACE

Rehearsal Director
AUSTRALIAN DANCE THEATRE

Wendy Wallace trained in classical ballet with the Queensland Ballet School and studied contemporary dance at Sydney's Bodenweiser Dance Centre and also during travels to Paris and New York. She joined the Australian Dance Theatre as a dancer in 1975.

In 1976 she danced at the Adelaide Festival's Environmental Dance programme before travelling to Europe where she was a principal dancer with Joseph Russillo's Ballet Theatre until 1978.

From 1980-81 Wendy worked as a tutor in contemporary dance at the Kelvin Grove College of Advanced Education in Brisbane before joining the Human Veins Dance Theatre, Canberra's contemporary dance company. As a member of Human Veins Wendy danced numerous roles created for her by the Company's Artistic Director Don Asker while simultaneously continuing her interest in teaching by giving regular classes to the Company. In 1984 Wendy was appointed as a Lecturer in contemporary dance at the Victorian College of the Arts in Melbourne. She continued to perform whenever possible with Human Veins and also with the Vic Arts Dance Company and Dance Maverick. In 1987 she was invited by Leigh Warren to accept the position of Rehearsal Director of the Adelaide based Australian Dance Theatre.

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Catherine WILLIAMS

GENERAL MANAGER

NATIONAL BICENTENNIAL DANCE EVENT

Australian born Kate Williams received her Bachelor of Arts and Diploma in Education from the University of Sydney in 1974. Kate began working with the Music Board of the Australia Council in 1974, before travelling to the United States where she attended a Summer School at the Institute in Arts Administration, Harvard University, Mass. in 1976.

She returned to Australia spending a further year with the Music Board before joining the Western Australian Arts Council as Music and Dance Officer in 1977.

In June, 1980, Kate was appointed General Manager of The Queensland Ballet where she remained until December, 1984, overseeing a period of unprecedented growth in the Company's artistic stature and economic development. Early in 1985 she became Executive Director of Jackson & O'Sullivan Pty. Ltd., Queensland's oldest and most respected firm of Stationers and Printers.

She was appointed as General Manager of the National Bicentennial Dance Event in December, 1986, taking up the position in March, 1987.



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