

THE SHAKESPEARE  
**DANCES**



**SYDNEY  
DANCE  
COMPANY**



# THE SHAKESPEARE DANCES

Choreographed by

**GRAEME MURPHY**  
**ADRIAN BATCHELOR**  
**GIDEON OBARZANEK**  
**STEPHEN PAGE**  
**ALFRED WILLIAMS**  
and  
**KIM WALKER**

Featuring **SYDNEY DANCE COMPANY**

with actor **LUCIANO MARTUCCI**

Set Design **ROSS PHILIP**

Costume Design **JENNIFER IRWIN** and **ROSS PHILIP**

Text Integration **LUCIANO MARTUCCI**

Lighting Design **RODERICK VAN GELDER** and **ANGUS DENTON**

**YORK THEATRE, SEYMOUR CENTRE**

**JULY 4 – 27**





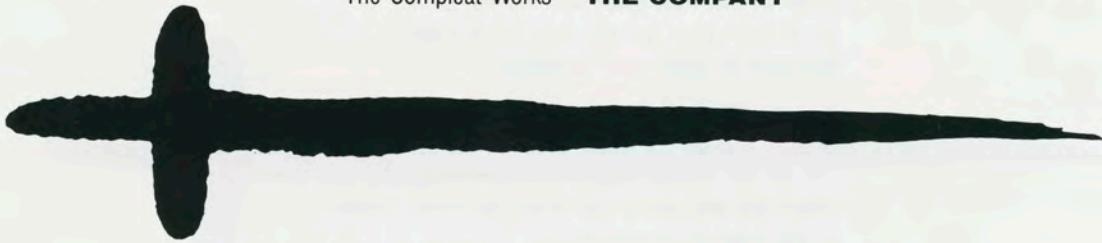
# BARD BITS

Dedicated to Dame Margaret Scott

Choreography **GRAEME MURPHY**  
Music **CLEO LAINE** and **JOHN DANKWORTH**  
*Shakespeare and All That Jazz*  
Lighting **RODERICK VAN GELDER**

## CAST

O Mistress Mine (*Twelfth Night*) **KATHRYN DUNN**  
It was a Lover and his Lass (*As You Like It*) **KATHRYN DUNN** and **CARL PLAISTED**  
My Love is as a Fever (*Sonnet 147*) **ALFRED WILLIAMS** or **TODD WILLARD**  
Shall I Compare Thee (*Sonnet 18*) **GREG TREDINNICK** or **NIKKI O'SHEA**  
Witches, Fair and Foul (*Macbeth/A Midsummer Night's Dream*) **LOUISE DELEUR, LEA FRANCIS,**  
**GIDEON OBARZANEK, BILL PENGELLY**  
Take All My Loves (*Sonnet 40*) **JANET VERNON**  
Blow, Blow Thou Winter Wind (*As You Like It*) **LEA FRANCIS** or **STEVEN SUGGITT**  
*Fear No More (Cymbeline)* **GEORGIA SHEPHERD** and **BILL PENGELLY**  
Duo of Sonnets (*Sonnets 23 & 24*) **JANET VERNON** and **LUCIANO MARTUCCI**  
The Compleat Works **THE COMPANY**



# SLEEP NO MORE

Choreography **GIDEON OBARZANEK**  
Music **LAIBACH** Excerpts from *Macbeth*  
*Jezero — Krst Pod Triglavom — Baptism*  
Lighting **ANGUS DENTON**

## CAST

Macbeth **STEVEN SUGGITT**  
with **LOUISE DELEUR, LEA FRANCIS,**  
**JAN PINKERTON**  
**BRETT MORGAN, CARL PLAISTED,**  
**DAVID PRUDHAM**

*Methought I heard a voice cry, 'Sleep no more'  
Macbeth does murder sleep — the innocent sleep  
Sleep that knits up the ravelled sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.*

*Still it cried 'Sleep no more' to all the house;  
Glamis hath murdered sleep, and therefore Cawdor  
Shall sleep no more, Macbeth shall sleep no more.*

Excerpt from *Macbeth* Act 2, Scene 1 — L33 – 42 by William Shakespeare

*Macbeth* — Music for Life and Theatre — Performed in Deutsches Schauspielhaus, Hamburg  
Mixed and Produced by J. Krizaj, L. Turk and Laibach  
*Baptism* — Produced by Laibach and J.T.

# BEFORE THE WORD

Inspired by Shakespeare's search for the muse

Choreography **KIM WALKER**  
Music **HENRYK MIKOLAJ GORECKI**  
*Symphony No 3 — The Symphony of Sorrowful Songs*  
for soprano and orchestra  
Lighting **ANGUS DENTON**

## CAST

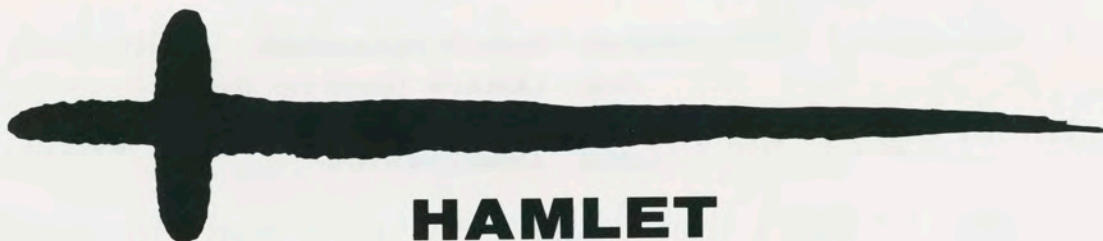
Chorus **LUCIANO MARTUCCI**  
Juliet **JAN PINKERTON**  
Ophelia **GEORGIA SHEPHERD**  
Cleopatra **CYNTHIA LOCHARD**  
Lady Macbeth **JANET VERNON**

Polish Radio National Symphony Orchestra The Poznan Boys' Choir Conducted by Jerzy Kurczewski

*Music, awake her, strike!  
Tis time; descend; be stone no more: approach;  
Strike all that look upon with marvel. Come;  
I'll fill your grave up: stir; nay, come away;  
Bequeath to death your numbness . . .*

*. . . do not shun her,  
Until you see her die again, for then  
You kill her double. Nay, present your hand:  
When she was young you woo'd her; now, in age,  
Is she become the suitor!*

Extract from *The Winter's Tale* Act 5, Scene 3 — L98 – 108 by William Shakespeare



# HAMLET

Choreography **ADRIAN BATCHELOR**  
Music **MIKE CAEN** (*Commissioned Score*)  
**W.A. MOZART** *Ave Verum Corpus*  
Lighting **ANGUS DENTON**

## CAST

Hamlet **CARL PLAISTED**  
Gertrude **CYNTHIA LOCHARD**  
Claudius **GIDEON OBARZANEK**  
Ophelia **CATHERINE GOSS**  
Polonius/Ghost of Hamlet's Father/Laertes **BRETT MORGAN**

*Ave Verum Corpus* — London Symphony Orchestra Conducted by Sir Colin Davis

### Choreographer's Note

The glorious metaphor of a corrupt world and someone caught up in it but at pains to understand it, contained in Shakespeare's *Hamlet*, has been placed in a completely different medium and compressed to less than fifteen minutes. My thanks to the wonderful dancers.



# LUCRECE

Choreography **ALFRED WILLIAMS**  
Music **BENJAMIN BRITTEN**  
Excerpts from *The Rape of Lucretia Op 37*  
*An Opera in 2 Acts*  
Libretto **RONALD DUNCAN**  
After the play *Le Viol de Lucrece* by **ANDRE OBEY**  
Based on Shakespeare's *Lucrece*  
Lighting **RODERICK VAN GELDER**

## CAST

Tarquinius **DAVID PRUDHAM**  
Lucrece **KATHRYN DUNN**  
Collatine **GREG TREDINNICK**  
Junius **TODD WILLARD**  
Male Chorus **BRETT MORGAN**

English Chamber Orchestra Conducted by Stuart Bedford



# MOOGGRAH

Choreography **STEPHEN PAGE**  
Music **DAVID PAGE** (*Commissioned Score*)  
Lighting **RODERICK VAN GELDER**

**CAST** **BILL PENGELLY**  
**LEA FRANCIS**  
**JAN PINKERTON**  
**STEVEN SUGGITT**  
**DAVID PRUDHAM**

with **CATHERINE GOSS**  
**LOUISE DELEUR**  
**GIDEON OBARZANEK**  
**NIKKI O'SHEA**  
**CARL PLAISTED**  
**GEORGIA SHEPHERD**  
**GREG TREDINNICK**

Music Recorded at the N.A.I.S.D.A. Recording Studios Engineered by John Locke

## Choreographer's Note

Initially I was curious and fascinated that Shakespeare had created *The Tempest*, such a fantasy work, at the end of his life. I found I was inspired by the spirituality of the story. I have taken the fantasy forward so that in *Mooggrah*, the character of Prospero, as Shakespeare created him, remains a powerful figure, yet the spirit characters, particularly Ariel, are now more dominant. I have fused the essence of traditional Aboriginal dance with contemporary movement, particularly in the desert scene, where Ariel takes Prospero on a journey of temptation and survival.

When I was young I remember my father would always warn us 'Mooggrah coming' when he sensed a storm.





## GRAEME MURPHY AM

Artistic Director

Choreographer **BARD BITS**

Graeme Murphy was appointed Artistic Director of Sydney Dance Company (then called The Dance Company NSW) in 1976. He has built a unique company upon the foundation of a broad repertoire of original works, many by Murphy, and many designed by Australian artists and, wherever possible or appropriate, using scores by Australian composers. Outstanding achievements include the creation of *Poppy*, the first full-length dance-work, the recognition of Sydney Dance Company overseas — particularly in New York — the creation of *VAST* — a national dance event for The Australian Bicentennial Authority, the success of Sydney Dance Company's own international tour in celebration of the Bicentenary and the joint performances by Sydney Dance and The Australian Ballet in an all-Murphy evening at the Royal Opera House Covent Garden. Together with his Associate Artistic Director, Janet Vernon, Graeme Murphy has built one of the most significant successes in the history of Australian performing arts. In addition to his prolific output of original works for Sydney Dance Company, Graeme Murphy has also choreographed or produced works for The Australian Ballet, the Torvill and Dean World Tour Company and for The Australian Opera for which he devised a new production of *Turandot* in 1990, now considered among The Australian Opera's most outstanding productions. His most recent new work for Sydney Dance Company was *King Roger* which was premiered to great acclaim at the Sydney Opera House in 1990 and presented successfully in Melbourne in 1991.



## JANET VERNON AM

Associate Artistic Director

Janet Vernon danced first with The Australian Ballet before she travelled to Europe to work with Ballets Felix Blaska in France. She danced again with The Australian Ballet as a senior soloist upon her return to Australia, performing in works as diverse as Michel Fokine's *Les Sylphides* and Glen Tetley's *Gemini* under the artistic direction of Anne Woolliams. She was appointed to the artistic helm of Sydney Dance Company along with Graeme Murphy in 1976. Janet had already danced in roles central to the works created by Murphy early in his career — works such as *Echo* and *Glimpses*. At Sydney Dance Company they were able to join forces to create and mould a company based on high technical standards and genuine originality. Since that time Janet has combined her dance career alongside that of her responsibilities as Associate Artistic Director. She has built an impressive career in each field and is frequently described as Australia's most distinguished female contemporary dancer. Outstanding roles include those in *Poppy*, *Rumours*, *Tip* and *Fire Earth Air Water* from the early years at Sydney Dance Company, followed later by *Homelands*, *An Evening*, *Some Rooms*, *After Venice*, *Boxes*, *Nearly Beloved*, *Shining*, *Kraanerg*, *soft bruising* and *King Roger*. As well as being a dancer admired by her peers, Janet is also a considerable actress, a talent which of course goes hand in hand with her dancing. She was widely praised for her portrayal of Blanche Dubois in a Murphy version of *A Streetcar Named Desire* and in *Nearly Beloved*, she was required to star in a mini-movie used within the ballet.

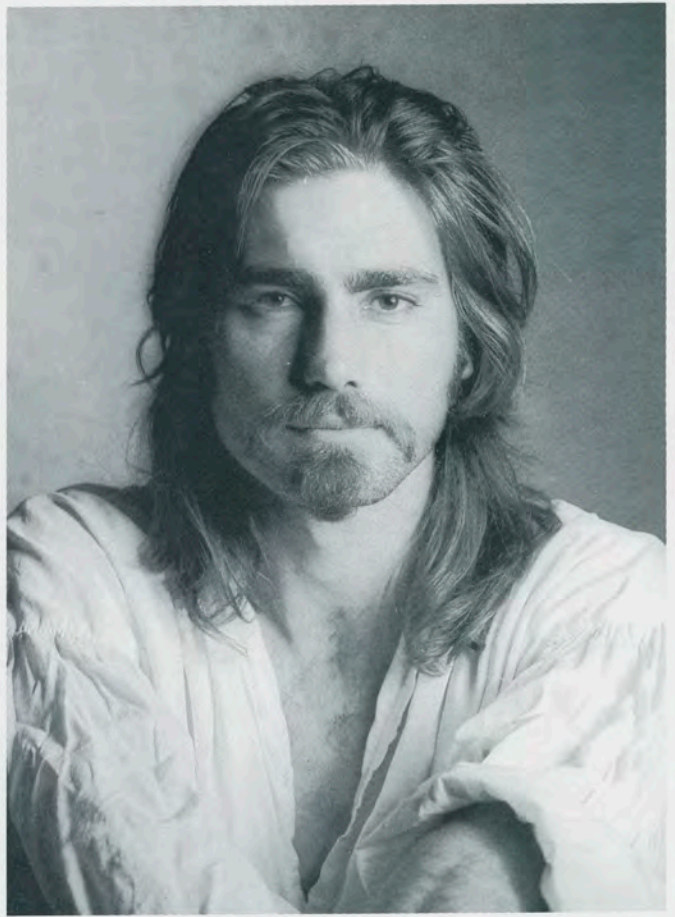




## KIM WALKER

Choreographer **BEFORE THE WORD**

Sydney born Kim Walker studied with Margaret Walker, his mother, and later with the Aboriginal Islander Dance Theatre School before joining Sydney Dance Company in 1980. During the ten years Kim spent as a dancer with the company he was considered one of its leading performers and has been acclaimed among the outstanding contemporary dancers of his generation. Special roles in the works of Graeme Murphy include those in *Daphnis and Chloé* (Cupid and Pan), *After Venice* (Jashu), *Boxes*, *Kraanerg*, *An Evening*, *Homelands*, *Deadly Sins* and *VAST*. He has worked with numerous guest choreographers at Sydney Dance Company, dancing roles for Louis Falco (*Black and Blue*), Ohad Naharin (*Arbos* and *Tabula Rasa*) and Paul Mercurio (*Waiting*). In 1989 he choreographed *Cafe* in collaboration with Paul Mercurio for Sydney Dance Company. The work enjoyed outstanding success and was given a return season in Sydney and a season in Melbourne's Victorian Arts Centre in 1990. For the Sydney Theatre Company he choreographed *A Midsummer Night's Dream* and was choreographer and assistant director for Richard Wherret's *Once in a Lifetime*. Kim assisted Graeme Murphy with his production of *Turandot* for The Australian Opera's 1990/1 seasons and for its recent Melbourne season. He choreographed an original work, *Four of One*, for the One Extra Dance Theatre 1990 season at The Wharf Studio. Notably, he was awarded a project grant by the Performing Arts Board of the Australia Council to create *Harold*, a major work on the life of Aboriginal opera singer Harold Blair which was performed for a very brief season at The Wharf Studio in 1991. He recently created a work for NIDA called *The Wake*.



## LUCIANO MARTUCCI

Luciano Martucci graduated from NIDA in 1984. His stage credits since then include New Moon Theatre's 1985 season; *Hamlet* (Phillip Street Theatre and Q Theatre productions); *The Club* (New England Theatre Company); for the State Theatre Company of South Australia *Much Ado About Nothing*, *The Winter's Tale*, *Les Liaisons Dangereuses*, *Away* and *A Dream Play* (the last a co-production with the Sydney Theatre Company). For the Sydney Theatre Company, Luciano has appeared in *Six Characters in Search of an Author*, as Romeo in *Romeo and Juliet*, Bottom in *A Midsummer Night's Dream* and, most recently, as Hotspur in *Henry IV, Part 1* and Edmund in *King Lear* in the Shakespier season in the Blackfriars Theatre at The Wharf. Film and television credits include *Nancy Wake* and *The Devil in the Flesh*.





## **ADRIAN BATCHELOR**

Choreographer **HAMLET**

Auckland born Adrian Batchelor commenced his dance training with Dorothy Ashbridge in New Zealand. He joined Limbs Dance Company, New Zealand's premier contemporary dance company, in 1977 and toured to Japan, Papua New Guinea, Hong Kong, the United States and Australia. During his time with Limbs, Adrian choreographed six short works for repertoire. He joined Sydney Dance Company in 1983 and has performed and toured in all of the company's major repertoire since that time. Special roles include those in *Some Rooms*, *Cafe*, *Arbos*, *soft bruising*, *Song of the Night* and, more recently, as the Archbishop in *King Roger*. He choreographed a work, *Song of the Siren*, for the Sydney Dance Company's 1987 Risks season staged at the company's Wharf Studios. In 1989 he was invited to choreograph a new work, *Midnight Song*, for the Freelance Dance Company. *Hamlet* is Adrian's first major work for Sydney Dance Company.

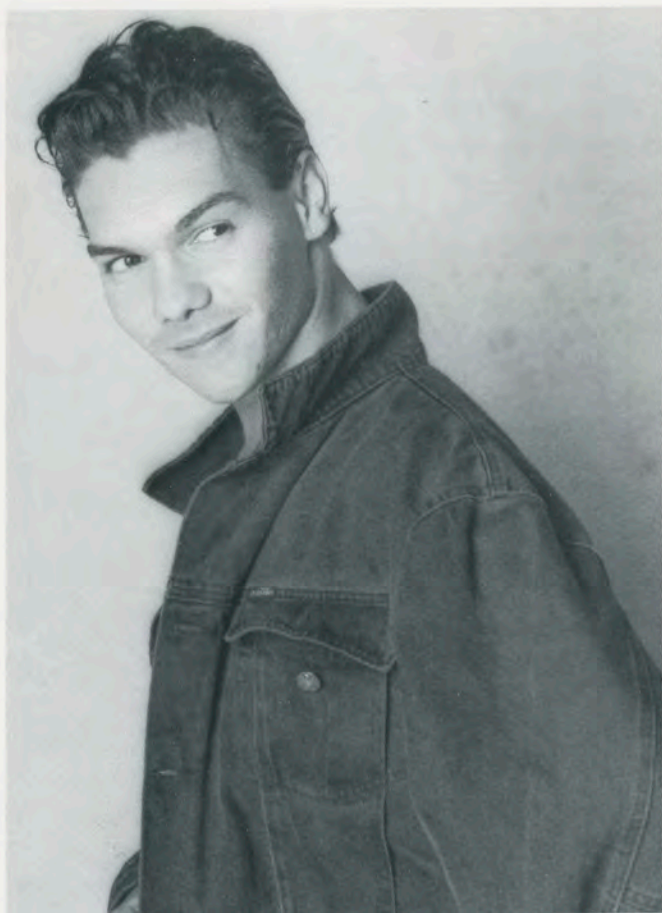


## **GIDEON OBARZANEK**

Choreographer **SLEEP NO MORE**

Gideon Obarzanek was born in Melbourne but migrated with his family to Israel at the age of one to live in a kibbutz for eight years. The family returned to Melbourne in 1974. Gideon studied dance at The Australian Ballet School and graduated in 1987, joining The Queensland Ballet where he performed principal roles such as Romeo in Harold Collins' production of *Romeo and Juliet*. He joined Sydney Dance Company in 1990 and since that time has danced in *soft bruising*, *Cafe*, *In the Company of Wo/Men*, *Nearly Beloved* and *King Roger*. For the recent Melbourne season of *King Roger*, Gideon danced the principal role of The Shepherd. Gideon's interest in choreography began while still a student at The Australian Ballet School. He choreographed three short works at the school, outstanding among which was *The Heat*. The work was performed on tour by The Dancers Company during 1987. Gideon choreographed *Drift Office* for The Queensland Ballet's choreographic workshop season in 1988. In 1990, he created *Mr Crowther and the Wallflower* for the opening of the Australasian Drama Studies Association Conference. Gideon later filmed the work with the assistance of funds from the Queensland Film Corporation. The film won Best Independent Film in the 1989 Queensland Young Filmmakers Awards and was exhibited at the St Kilda Film Festival and the Melbourne Fringe Film Festival. Gideon was awarded a Martin Bequest Scholarship to study dance and choreography overseas. He took up the Scholarship at the end of 1990 and travelled to New York where he was able to experience performances by many companies as well as to join in classes with American Ballet Theatre before travelling to Madrid in order to observe the work of Nacho Duato, choreographer/director of Ballet Lirico National.





## STEPHEN PAGE

Choreographer **MOOGGRAH**

Brisbane born Stephen Page commenced his dance training with the Aboriginal Islander Dance Theatre in Sydney in 1983. He performed with the AIDT in Sydney Canberra and Cairns before graduating in 1985. He joined Sydney Dance Company in 1986 and made his debut in *Sirens* at Kinselas. Stephen danced in works such as *Wilderness*, *After Venice* and *Shining* on tour in Australia and overseas. In 1987, Graeme Murphy created *Late Afternoon of a Faun* especially for himself, Stephen and premier dancer/guest artist Garth Welch. In 1988 Stephen returned to the AIDT as a teacher and choreographer. He performed with the AIDT Performing Group on tour in West Germany and Finland and at the Melbourne Spoleto Festival. In 1989 he took on the additional responsibility of co-ordinator of the 4th and 5th year students, taking them on tour for performances at the Hong Kong International Dance Festival. At the conclusion of that year he directed *Kayn Walu* which featured original music by David Page and choreography by Stephen and by Chrissie Koltai, Paul Saliba and Aku Kodoga. In 1990, he returned to Sydney Dance Company and since that time has danced in *soft bruising*, *In the Company of Wo/Men*, *Nearly Beloved* and *King Roger*. Mooggrah is Stephen's first work for Sydney Dance Company.

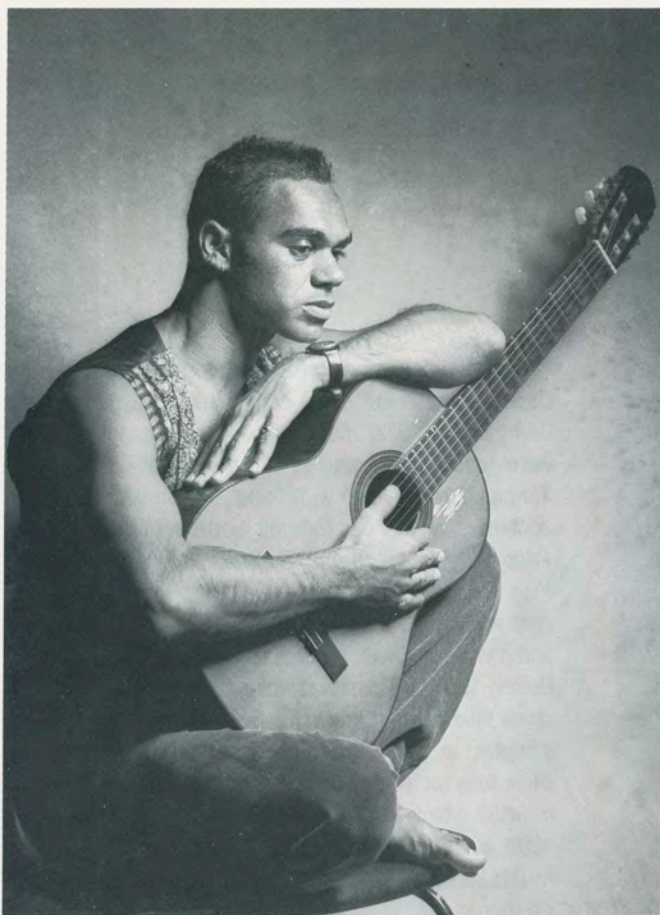


## ALFRED WILLIAMS

Choreographer **LUCRECE**

Alfred Williams commenced his dance training in Auckland before attending The Royal Ballet School in London during 1978. He then danced with Frankfurt Theatre Ballet before returning to New Zealand at which time he joined Limbs. He joined Sydney Dance Company in 1983 and quickly grew into one of the company's most prominent artists, dancing in works such as Louis Falco's *Black and Blue* and in Graeme Murphy's *After Venice*, *Shining*, *Shéhérazade*, *Some Rooms* and *VAST*. After six years of touring and performing with Sydney Dance, Alfred left the company and returned to New Zealand where he and his wife, dancer Lael Evans, received government assistance to teach and choreograph for young Maori artists. He named the dance group *Ahurunangi* — meaning celestial dance. Around the time that Alfred and Lael were hard at work teaching in Hastings, Alfred was asked by Graeme Murphy to consider returning to dance with Sydney Dance Company in mid-1990. Upon rejoining Alfred was cast in the role of The Shepherd for the premiere season of Murphy's *King Roger* at the Sydney Opera House. In early 1991 he performed in *Nearly Beloved* at the Drama Theatre and in *King Roger* at Melbourne's State Theatre. *Lucrece* is the first work which Alfred has choreographed for Sydney Dance Company.

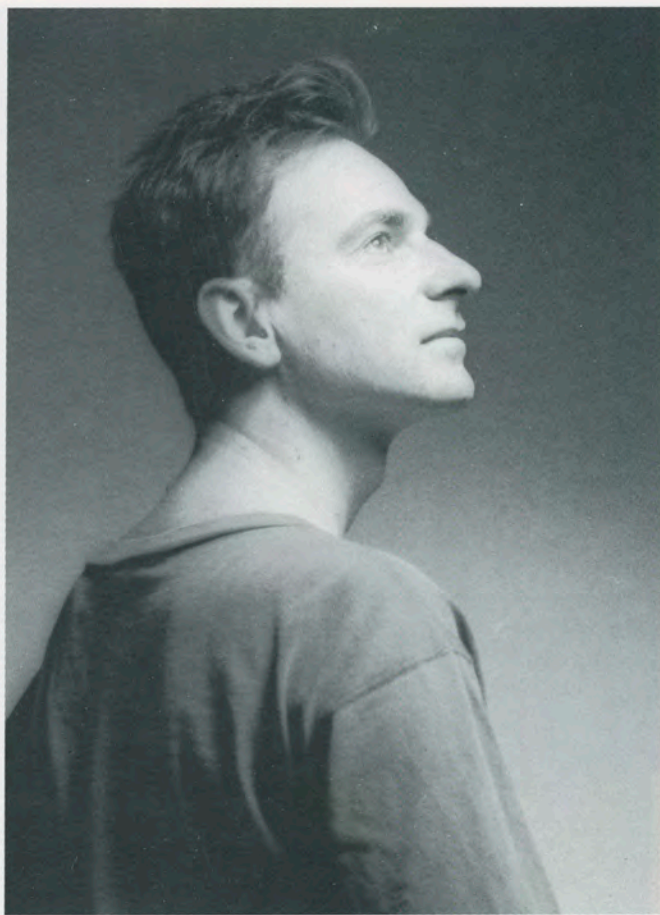




## DAVID PAGE

Composer **MOOGGRAH**

Born in Queensland, David Page attended the Centre for Aboriginal Studies in Music (CASM) in Adelaide from 1983 to 1985. He graduated with an Associate Diploma in Music, having studied saxophone, voice, piano, composition and song arrangement. Last year he represented Australia in the ABU/Malaysian Song Festival in Kuala Lumpur. David has performed in many stage productions, including Reg Livermore's *Big Sister* in which he played the role of Dick Bunkle, calling upon his talents as an actor, singer and dancer. In 1989 he composed the music for *Kayn Walu*, the close of year season by the Aboriginal Islander Dance Theatre, directed by his brother Stephen. In 1990, he was invited to compose music for AIDT's *Djunba Woman*. David Page is resident composer with the Bangarra Dance Theatre for which he has just completed performing music of his own composition, *Gapan Sagnal* (Ochre Footprint), during a four week tour in Indonesia.

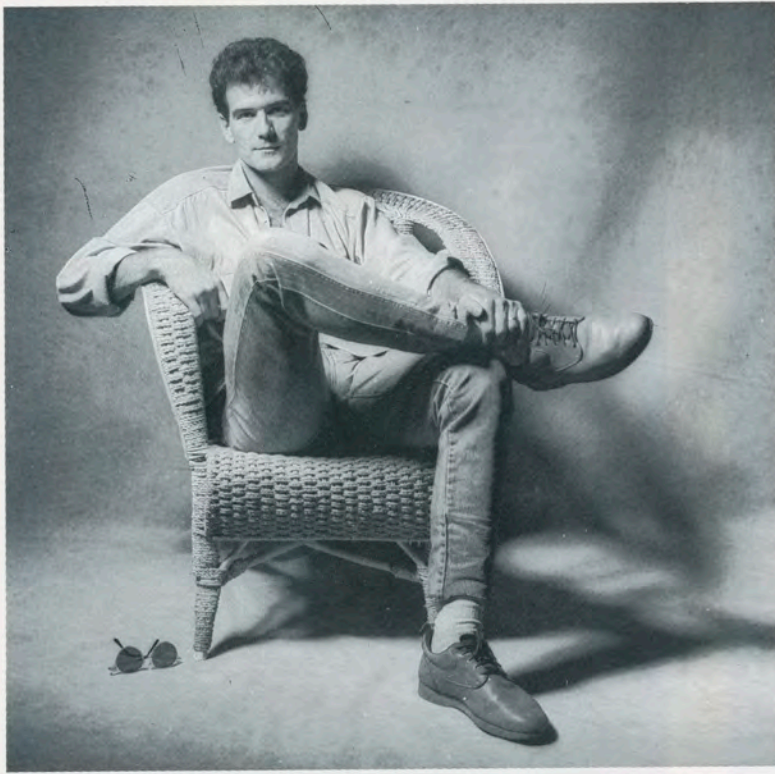


## MIKE CAEN

Composer **HAMLET**

Mike Caen was born in England and grew up in New Zealand where he began to play the guitar at the age of eight. By age sixteen, he had begun recording and performing professionally with various bands with styles ranging from traditional blues to the avant-garde. During this time he also composed music for the feature film *Goodbye Pork Pie*. In 1983, Mike moved to Australia and continued recording and touring with various acts including the *Dropbears*, *Scribble* and *Dragon*, while simultaneously developing a song-writing career for artists such as Daryl Braithwaite and *Dragon*. He is currently recording and performing with Sony artist Ana Christenson and is negotiating to sign a publishing contract with a major company.





## ROSS PHILIP

Set and Costume Design  
*The Shakespeare Dances*

Ross Philip danced with Ballet Victoria and the Bat Dor Dance Company in Israel before joining Sydney Dance Company in 1977. His dynamic performance qualities were quickly discovered by Graeme Murphy in the ballet *Tip* and a partnership with Janet Vernon was launched, continuing to this day through works such as *Glimpses*, *Poppy*, *Rumours*, *Some Rooms*, *Nearly Beloved* and *King Roger*. He has created an impressive number of lead roles in the repertoire of Sydney Dance Company and has worked with Australia's leading choreographers. During 1981-82 Ross was absent from the company to study Fine Arts at University. He is an active painter and sculptor. In 1987 he left the company to concentrate more fully on his art works but returned in 1988 to guest in *VAST* which again paired him with Janet Vernon. In 1989, he returned full time to the company and danced in *Daphnis and Chloe* and *Some Rooms* in Sydney and on tour to the West Coast of the United States. His first design was for *Cafe*, Kim Walker and Paul Mercurio's work created for The Wharf Studio. Since that time he has successfully combined both careers while enjoying outstanding success for roles in *King Roger*, *In the Company of Wo/men* and *Nearly Beloved*.







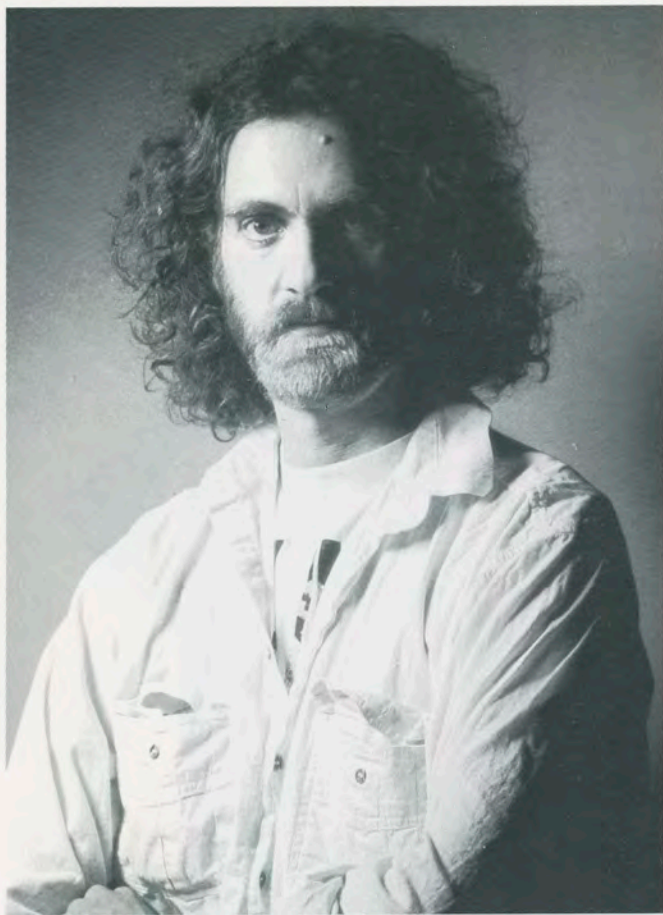
## JENNIFER IRWIN

Costume Design  
*The Shakespeare Dances*

Sydney born designer Jennifer Irwin first joined the production team at Sydney Dance Company in 1982. She was appointed as Costume Supervisor in 1983. Since that time she has worked alongside Australia's top theatre designers commissioned to work with Graeme Murphy, including Kristian Fredrikson, Andrew Carter, Anthony Jones and Kenneth Rowell. In 1984 Jennifer studied with the scenic artists at La Scala, in Milan, Italy. She returned to Australia and, in 1985, was commissioned to design costumes for Sydney Dance Company's *Sirens* at Kinselas. In 1986 she designed *Shining* for the 10th Anniversary season, and, in 1988, was invited to create the costumes for *VAST*, the largest project she had undertaken. Since that time she has designed *Kraanerg*, and *soft bruising* in collaboration with set designer George Freedman. Jennifer spent the latter half of 1989 in Europe before returning to Australia. She worked first as Head Costume Supervisor for *Chess* before returning full time to Sydney Dance Company to assist Kristian Fredrikson on the extensive costume making involved in his designs for *King Roger*, as well as to remount *Nearly Beloved*, costumes for which were designed by the late Anthony Jones.







## **RODERICK VAN GELDER**

Lighting Designer **BARD BITS**  
**LUCRECE**  
**MOOGGRAH**

'I see light as a manifestation of feelings,' says Dutch lighting designer Roderick Van Gelder. As a result, the designer says, 'my approach to lighting design is to visualise the emotions prevalent within a production and achieve those emotions by transforming the space and forms onstage.' Van Gelder has been achieving such transformations with increasing success over the last dozen or so years, working within the disciplines of contemporary dance, classical ballet, musical theatre, rock and roll, and unusual outdoor spectacles. In a major career move that has taken him to the other side of the world, he accepted a residency as production manager and lighting designer for Sydney Dance Company. His career has taken him throughout Europe and the United States with a long list of theatre, dance and opera companies in many capacities — from production manager and technical director to stage manager and lighting designer. Before coming to Australia he was resident lighting designer with the Dutch National Ballet where he worked with Europe's leading choreographers including Rudi van Dantzig and Hans Van Manen. His first lighting design assignment for Sydney Dance Company was for *In the Company of Wo/Men* at The Wharf Studio in August. He lit Graeme Murphy's *King Roger* for its premiere season at the Sydney Opera House as well as Gary Penny's production of *Steaming* at the Theatre Royal, and Murphy's *Nearly Beloved* for its recent Sydney Opera House revival.



## **ANGUS DENTON**

Lighting Designer **BEFORE THE WORD**  
**HAMLET**  
**SLEEP NO MORE**

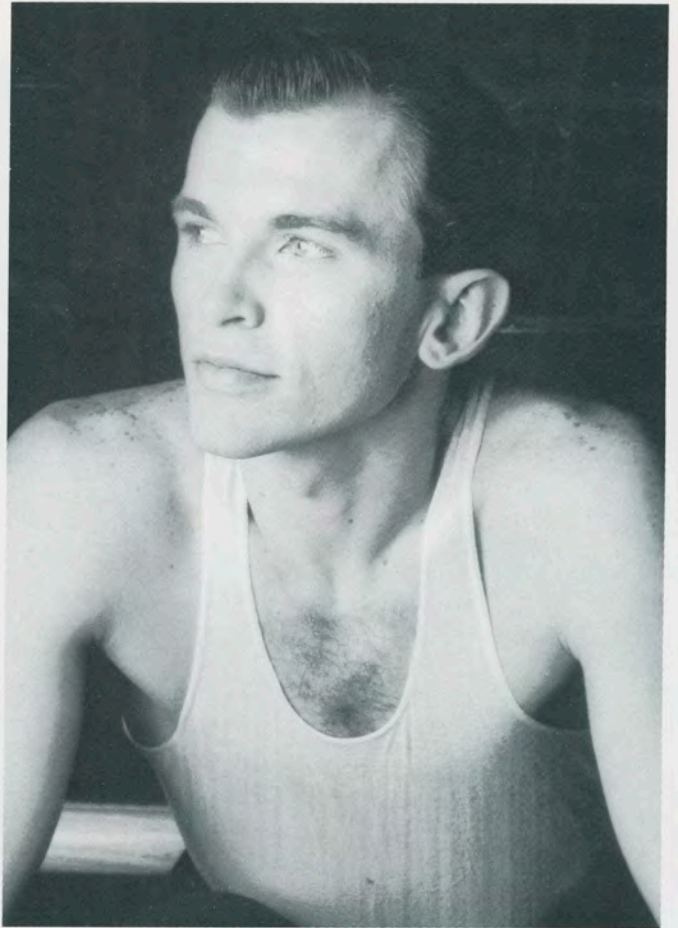
Angus has been involved in lighting for film, television and theatre in Australia for a number of years. His technical and design skills developed through the Melbourne University Revue Group — later to become the D-generation. He moved to Sydney and joined the technical crew at Sydney Dance Company in 1986. He has designed lighting for the Iron Cove Theatre Company and for Sydney Dance Company's *Risks II* season in 1987. More recently, he created lighting for *Cafe*, Sydney Dance Company's production, created by Kim Walker and Paul Mercurio. Early in 1991, he was invited by Kim Walker to light *Harold* — a dance work based on the life of Aboriginal opera singer Harold Blair, which was staged at The Wharf Studio.



**THE COMPANY**



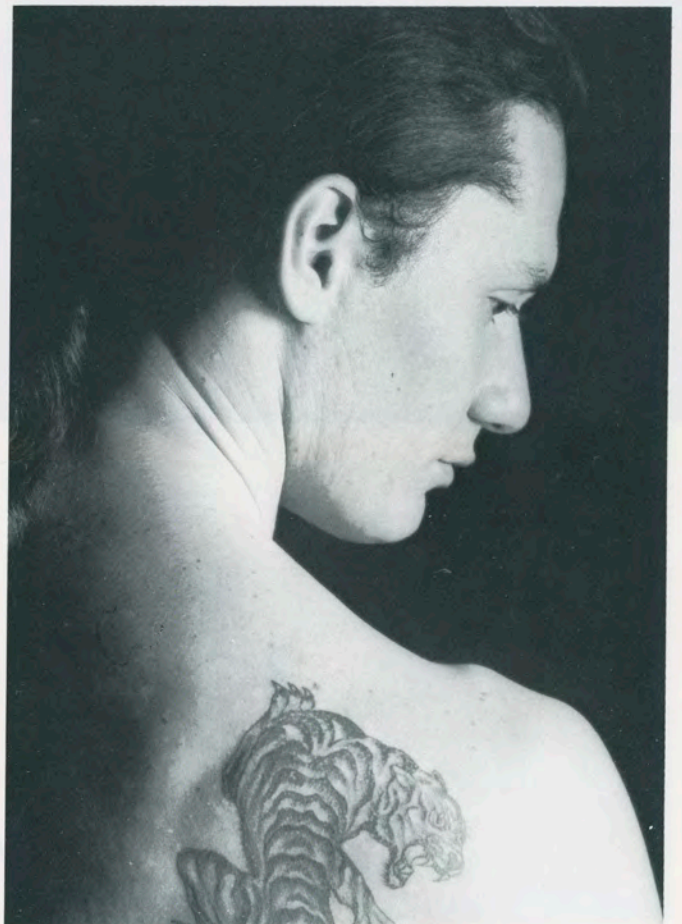
**JANET VERNON**



**BILL PENGELLY** *Dance Master*



**ROSS PHILIP**

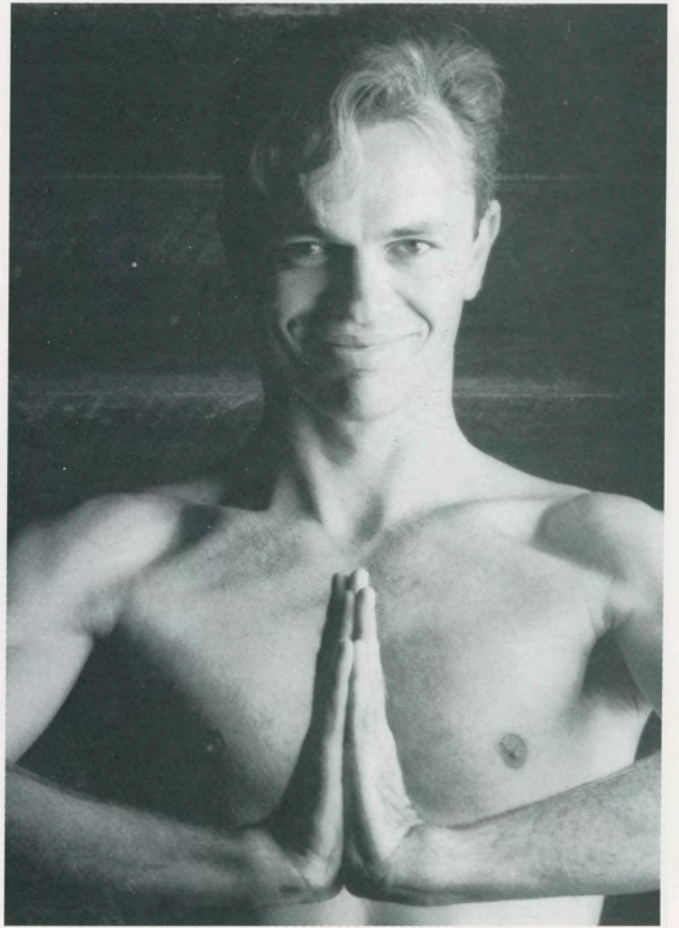


**ALFRED WILLIAMS**





**JAN PINKERTON**



**ADRIAN BATCHELOR**



**LEA FRANCIS**



**DAVID PRUDHAM**

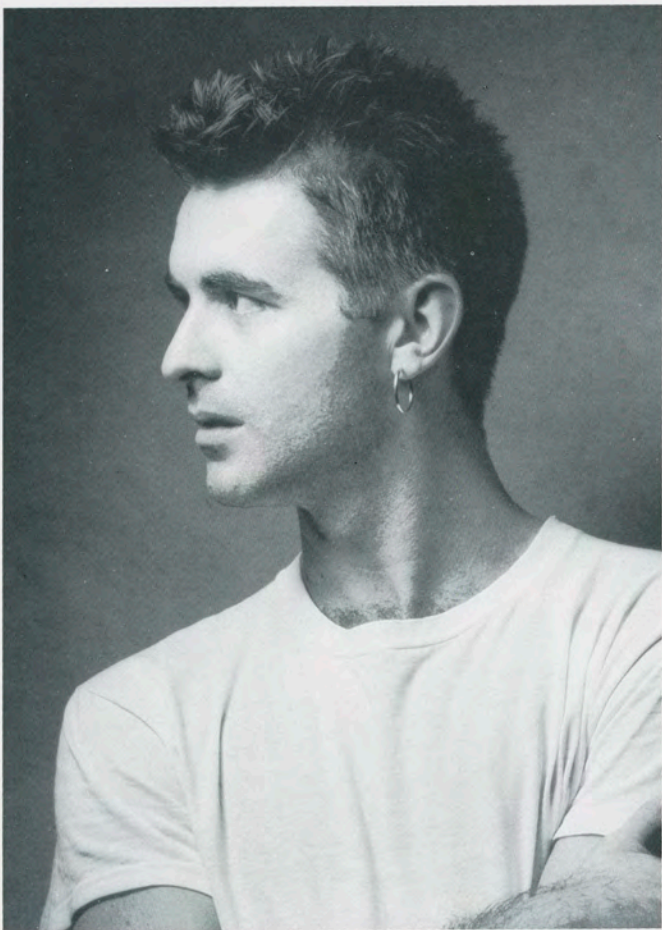




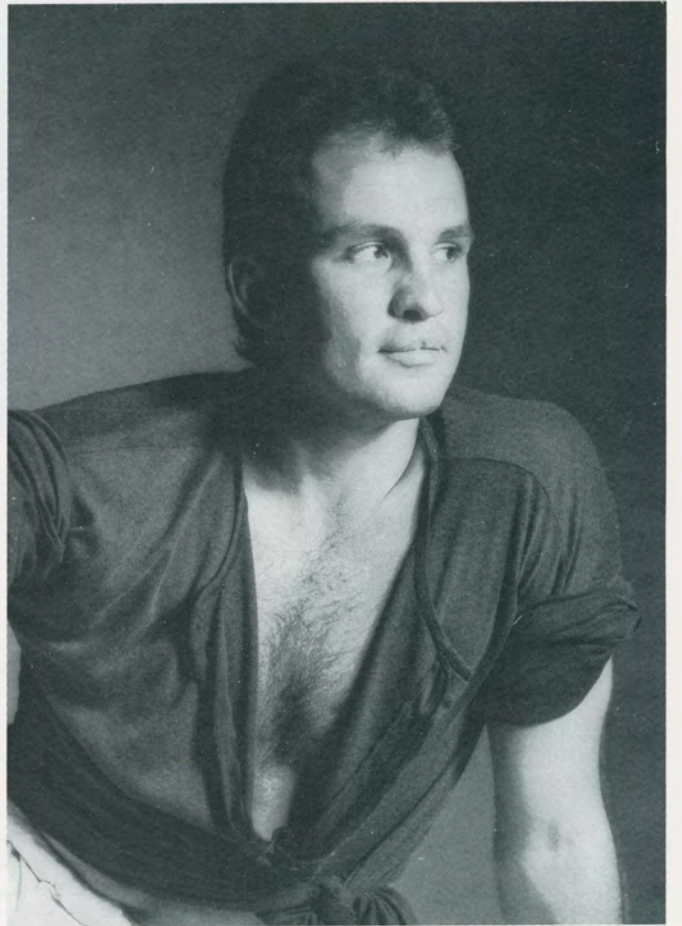
**KATHRYN DUNN**



**GEORGIA SHEPHERD**

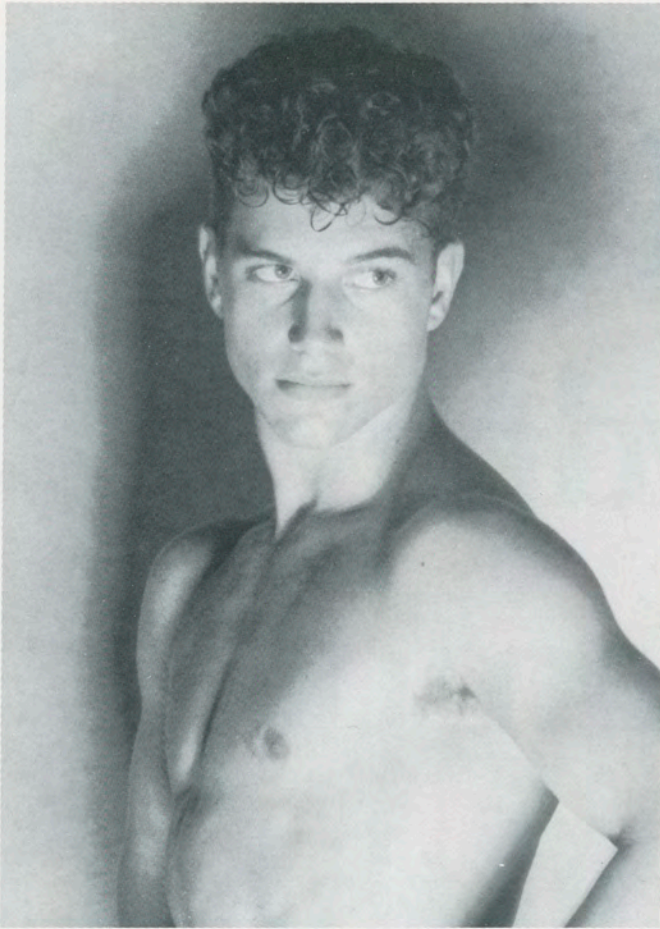


**DALE PENGELLY**



**BRETT MORGAN**





**CARL PLAISTED**



**CYNTHIA LOCHARD**

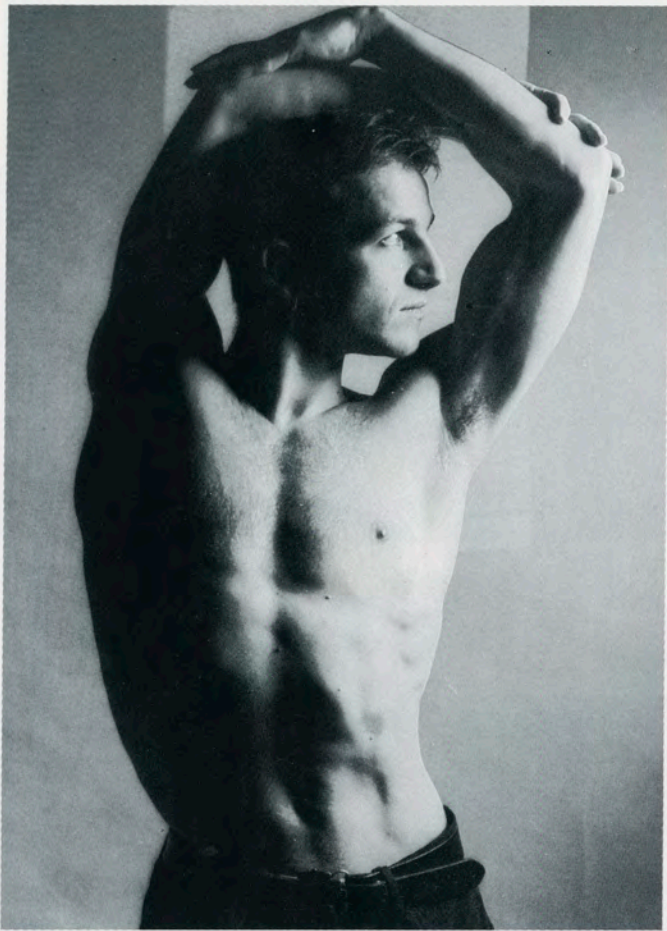


**STEPHEN PAGE**



**LOUISE DELEUR**

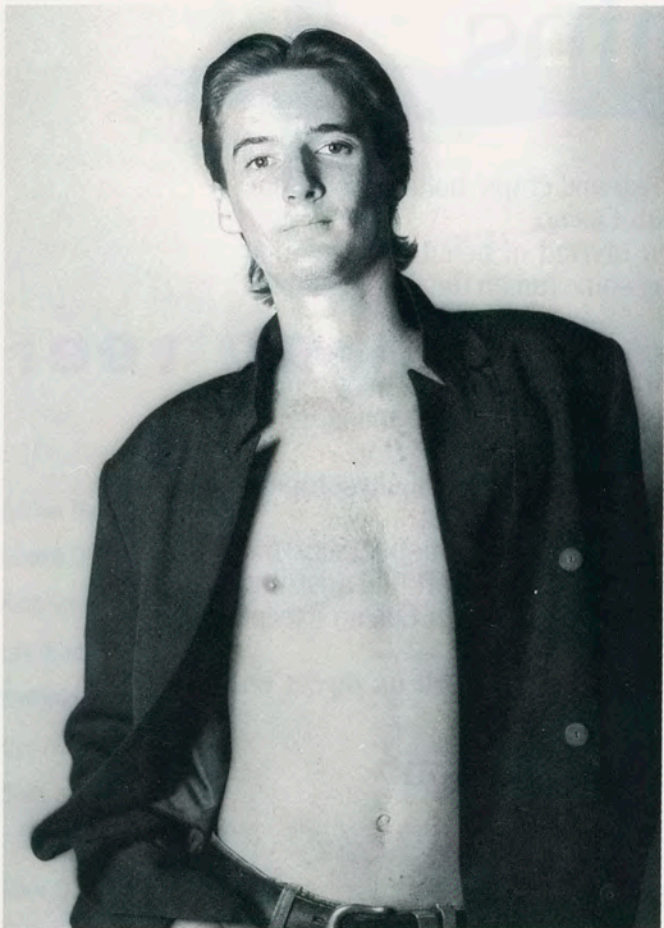




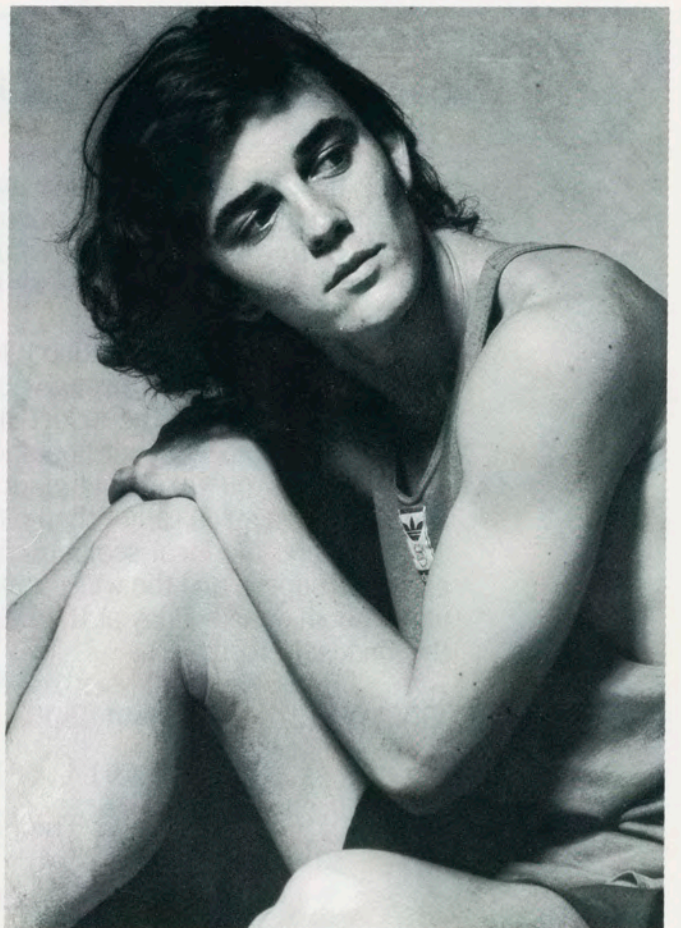
**GIDEON OBARZANEK**



**CATHERINE GOSS**



**STEVEN SUGGITT**



**GREG TREDINNICK**





**NIKKI O'SHEA**



## **1991 COMPANY**

Adrian Batchelor	Dale Pengelly
Louise Deleur	Ross Philip
Kathryn Dunn	Jan Pinkerton
Lea Francis	Carl Plaisted
Catherine Goss	David Prudham
Cynthia Lochard	Georgia Shepherd
Brett Morgan	Greg Tredinnick
Gideon Obarzanek	Janet Vernon
Nikki O'Shea	Alfred Williams
Stephen Page	





SYDNEY DANCE

## SYDNEY DANCE COMPANY

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Costumes **JENNIFER IRWIN** and **ROSS PHILIP**  
Text Integration **LUCIANO MARTUCCI**  
Lighting **RODERICK VAN GELDER** and  
**ANGUS DENTON**

Sets Built by  
**MARCUS KELSON** and **MATTHEW SERVENTY**

Costumes Made by  
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