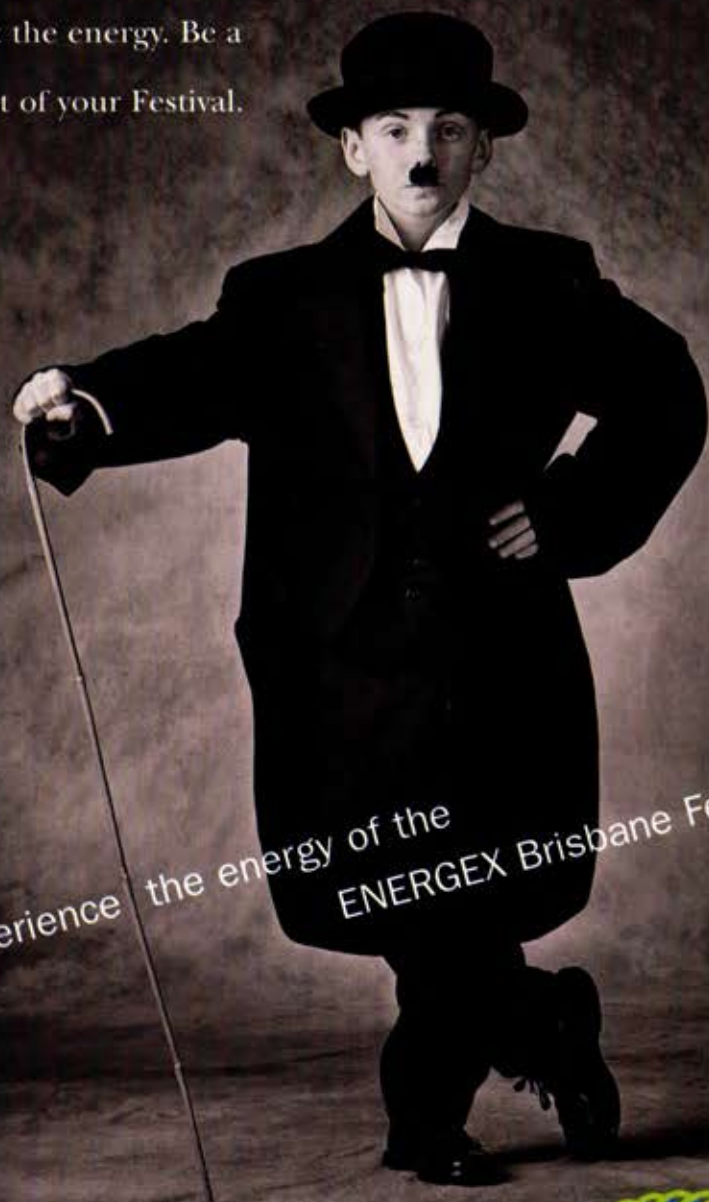


The ENERGEX Brisbane
Festival brings world-class
performers to Queensland
so you can enjoy a whole
spectrum of new experiences.
Get the energy. Be a
part of your Festival.



Experience the energy of the
ENERGEX Brisbane Festival



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BRISBANE
FESTIVAL
2000
3-25 OCTOBER



BATSHEVA
DANCE
COMPANY

OHAD NAHARIN

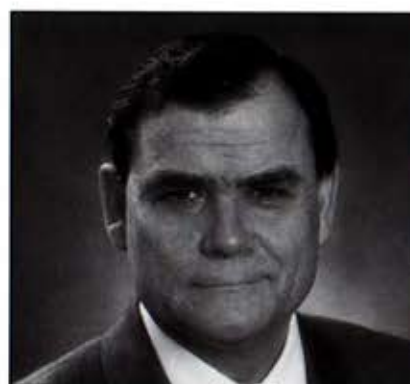
ANAPHASE

FREE EVENTS

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**You won't
believe your
eyes!**

Stalker Theatre Company



The city is proud to play host to the ENERGEX Brisbane Festival - the most significant cultural event of the year. The Festival celebrates Brisbane's distinctive character and makes an important contribution to the lifestyle of the city.

Over the three weeks of Festival performances, the city will showcase the talents of local, national and international entertainers.

Following the outstanding success of the 1996 and 1998 ENERGEX Brisbane Festivals, the Brisbane City Council is pleased to again support the event. The Festival is not only a major cultural occasion, it also contributes in excess of twelve million dollars to the local economy.

I welcome visitors to our city and know that you will join with local residents in enjoying the many excellent performances which make up this world-class Festival.

I wish the event every success.

The Right Hon. Jim Soorley
Lord Mayor

The cultural life of our community is integral to the social health of that community, and Government recognises the wonderful opportunity afforded Queenslanders in sharing diverse and creative experiences.

The economic benefit that flows as a result of Queensland's being showcased both nationally and internationally, enhances the importance of the ENERGEX Brisbane Festival - a worthy beneficiary of State Government support to the tune of four million dollars.

The ENERGEX Brisbane Festival is for all Queenslanders. It provides a platform for artswriters, students of the arts and the community in general to share global experiences essential to the ongoing growth of cultural diversity in our State.

Enjoy this state of celebration,
Queensland!

The Hon. Matt Foley MLA
Attorney-General, Minister for Justice
and Minister for the Arts





An exciting and innovative program of diverse entertainment ensures that this year's ENERGEX Brisbane Festival will provide the people of Queensland with unique cultural experiences.

Events encompassing some of the best dance, music and theatre that the world has to offer guarantees yet another sensational Festival. Participation in this ENERGEX Brisbane Festival has been made easy with competitive ticket pricing to make the Festival accessible to all music, dance and theatre lovers.

I am delighted that the business community has taken the Festival to its heart again. The wide appeal of the Festival to all sectors of the community is recognised by our many corporate sponsors. Partnerships with our sponsors is vital to our ability to deliver performances of the highest artistic quality.

I invite you to enjoy this wonderful Festival.

Graham Hart
Chairman



Faced with an increasingly technological world, the immense natural resource of the performing arts becomes a precious commodity - the old to be treasured and the new to furnish our contemporary lives and dreams for the future. It is in all of our interests that we foster a canopy of ancient arts; a plantation of new growth; and a fertile ground for future works.

Across Queensland, I believe the associations that are found in the ENERGEX Brisbane Festival represent the essence of this future 'landscape' - with established arts companies and experienced performers of world-standing, joining with emerging community artists in performances, seminars, workshops and master classes. From major spectacles, to free activities in the park; to cutting-edge drama, new dance and circus activities in the city mall - our programming will ensure that a rich legacy will remain in Queensland when the Festival is over.

Welcome to the new performing arts millennium - the ENERGEX Brisbane Festival.

Tony Gould AM DUniv
Artistic Director



ENERGEX BRISBANE FESTIVAL IN ASSOCIATION WITH
ARTS PROJECTS AUSTRALIA PRESENTS

BATSHEVA DANCE COMPANY



Lyric Theatre
Queensland Performing
Arts Complex

13 and 14 October 2000
at 7.30pm

Duration 90 minutes

*This project has been assisted by the
Israeli Ministry of Foreign Affairs*

OHAD NAHARIN
ANAPHASE



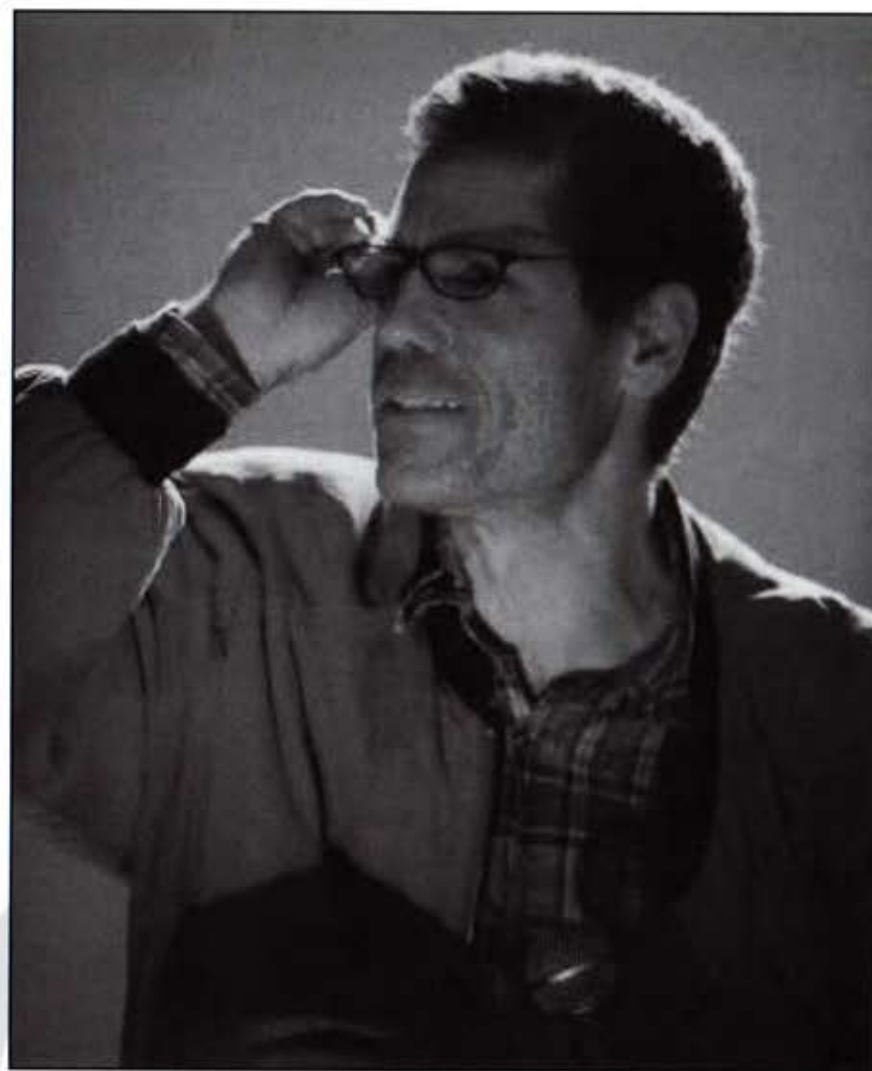
OHAD NAHARIN

Already a renowned choreographer, Ohad Naharin came to Batsheva Dance company in 1990. Many top international dance companies including The Cullberg Ballet, Lyon Opera Ballet, Frankfurt Ballet, Nederlands Dans Theater, Le Ballet du Grand Théâtre de Genève, Compania Nacional de Danza de Madrid have commissioned works from him.

Born in Israel in a kibbutz, Naharin was raised in an artistic environment. His mother teaches dance and composition, and his father a Doctor of Psychology, was an actor and is now involved with psychodrama. Naharin began his training as a dancer with Batsheva and continued his studies at Juilliard. He danced for one season with the Martha Graham Company and with Maurice Béjart. Between 1980 and 1990 Naharin was active in the New York dance scene and worked with various companies. Jiri Kylian of the Nederlands Dans Theater saw his work and their encounter was the basis of a long partnership and the beginning of a series of commissions from the leading dance companies around the world.

In 1990, Naharin created *Kyr*, a full-length work commissioned by the Israel Festival, Jerusalem, for which he composed the music with Israeli rock group The Tractor's Revenge. *Kyr* was the first landmark in a succession of pieces, which gave birth to the new Batsheva - bold, sweeping and physically sensual.

Naharin, who trained musically before he started to dance, has often collaborated in his works' musical compositions - with The Tractor's Revenge for *Kyr*, with rock musicians Avi Belleli and Dan Makov for *Anaphase*; with Ivry Lider for *Kaamos Z/na* and with Peter Zegveld and Thijs van der Poll for *Sabotage Baby*. His dance works are renowned for their musicality, diversity and imagination, the music sources ranging from Arvo Pärt and John Zorn, to Johann Strauss. Many of Naharin's works, such as *Z/na*, *Anaphase*, *Mabul*, *Kyr* and *Sabotage Baby*, feature live music, performed on stage.



Ohad Naharin also has artistic associations with prominent Israeli designers, including lighting designer Bambi, costume designer Rakefet Levi and stage designer Arik Levi. He is involved in the total act of creation, from words to costumes, lighting and stage design. Naharin encourages his dancers to explore their own creative resources and also appears on stage as a performer in his own pieces, such as *Z/na*, *Anaphase* and *Mabul*.

Seeing movement as healing and strengthening, Ohad Naharin's main source of inspiration is the human body and its capabilities.



BATSHEVA DANCE COMPANY

The appointment of Ohad Naharin as Artistic Director in 1990 launched Batsheva Dance Company into a new era. Naharin assembled an intense and stimulating group of dancers and led the Company to international stature.

In Israel, Batsheva is treasured by an enthusiastic and devoted audience. Its season is eagerly awaited, and it has revolutionised the position of dance in general, making it a prominent performing art. The Company has captured young audiences with works that have become cult events and, at the same time, has been able to reach out beyond the traditional dance public with performances in the most prestigious venues. Abroad, Batsheva tours extensively to Europe, Japan, Australia and the Americas, enjoying repeated visits to the world's leading festivals and theatres.

Batsheva treads two parallel paths: its repertoire focuses on works by Ohad Naharin, while it continues to host guest choreographers such as Jiri Kylián and William Forsythe, as well as young, emerging talents at the beginning of their artistic careers.



Batsheva Ensemble, the junior company, formed by Naharin in 1990, has its own professional identity. The Ensemble aims to train the next generation of dancers, to educate young audiences all over Israel, and to cultivate original talents, including choreographers and creative designers. Both companies are international in nature, made up of individually unique dancers from Israel and abroad. The dancers of both companies are encouraged to affirm their distinctive creative gifts, either as performers in the Company's work or as creators of their own works.

Seeking to expand the boundaries of dance, Naharin turned Batsheva into a prolific meeting point for artists of all disciplines. Composers and film-makers, as well as lighting, set and costume designers have been associated with Batsheva in remarkable collaborations.

THE BAT SHEVA ENSEMBLE THE JUNIOR COMPANY

The Batsheva Ensemble was founded in 1990 by Ohad Naharin, upon his appointment as Artistic Director of the Batsheva Dance Company.

The Ensemble has three main goals:

Training excellent young dancers for the senior troupe and for the world of dance, through daily professional work.

Since its inception, twenty-five dancers have joined the Batsheva Dance Company after one to three years dancing with the Batsheva Ensemble.

Cultivating, encouraging and advancing young Israeli choreographers, designers, musicians and artists.

Each year, the Batsheva Ensemble commissions four to five works by young, talented Israeli creators. Most choreographers in the Israeli fringe scene have started their artistic careers with the Batsheva Ensemble.

Cultivating and educating young audiences of all ages throughout the country.

Each year, the Batsheva Ensemble presents over one hundred performances of works by Naharin to some 50,000 children and teenagers all over Israel.

Embarking on its tenth season, the Batsheva Ensemble is a dynamic and independent entity with a reputation of its own, deeply influencing the Israeli dance scene.



CREATIVE TEAM

Frankie Lievaart

Born in Holland 1963, Frankie is a self-proclaimed sound designer who, after roaming the world for more than 10 years, is still in search of the secret of subsonic frequencies.

Bambi Avi Yona Bueno

Bambi started his career as a rock-concert lighting designer, working with leading Israeli artists such as Ofra Haza, Achinoam Nini, Arik Einstein, Shalom Hanoch, Shlomo Artsi, Yehudit Ravits, Fortis, Rita and Natasha.

Between 1982 and 1986 Bambi resided in London, working for Britannia Row Productions, Pink Floyd's lighting company. He also toured Europe with artists such as Mike Oldfield, The Cure, Roger Waters, David Gilmour, Dizzy Gillespie, and more. Bambi has also designed for musical television programs and video clips, working with artists such as Kate Bush.

Upon his return to Israel, Bambi designed for the theatre, working with Gesher Theatre, the Itim Ensemble, the Cameri Theatre, Habima National Theatre and the Beer Sheva Theatre. Recently he has designed for the opera. Bambi has won numerous awards for his work, among them the Yair Shapira Fund Award in 1993 and Lighting Designer of the Year in 1995 and 1996.

Ever since designing for Ohad Naharin's *Sinking of the Titanic*, Bambi's lighting design has become inseparable from Naharin's work in Israel - with Batsheva Dance Company, and abroad - with companies such as Nederlands Dans Theatre, Frankfurt Ballet, Nacional Ballet Spain, Culberg Ballet, Great Canadian and many more.

Rakefet Levy

Born in 1958, Rakefet graduated from the Ramat Hasharon School of Fine Arts. Rakefet was both a student and a teacher at the Shenkar College of Design. Since 1982 she has been stage, set and costume designer for television programs, as well as opera, dance and film productions, both Israeli and foreign. Rakefet has also designed for the theatre, and has worked with Israeli playwright/director Hanoch Levine. Since designing the costumes for Ohad Naharin's *Arbos* (June 1991) Rakefet has become a regular partner to his work in Israel and abroad.

Arik Levy

Arik was born in Tel Aviv in 1963. From 1986 to 1988, he focused on graphic design and took part in two environmental sculpture exhibitions. In 1991 he graduated from the Swiss "Art Centre College of Design (E)" where he majored in industrial design. During that year he also took part in designing exhibitions and several other projects in Japan. For the past few years he has been working with Ohad Naharin at the Grand Theatre de Geneve, Switzerland, at Nederlands Dans Theatre in Holland, the Finnish National Ballet and the Batsheva Dance Company. In 1994 he created the stage design for a Requiem/Opera *Flamma Flamma* in Belgium. Although his studio is located in Paris, Arik realises projects in industrial design, exhibitions, public transportation and displays for the European and international markets.

Gadi Dagon

Gadi was born in 1957 in Melbourne. From 1974-1976 he studied photography, and from 1976-1977 was assistant photographer to Gavra Mandil and Ben Lam. He spent a year as editorial photographer for *Monotin* and *Ksafim*, and from 1980 to 1986 was photographer for various magazines including *Koteret Rashit*, *Mabat Sport* local weeklies, and has been editorial photographer for *Hadashot*. Since 1986 he has operated a studio for publicity and fashion photography and worked as a freelance photographer for *Politika*, *Yediot Ahronot* and *Ma'ariv*. Since 1989, Gadi has been house photographer for Batsheva.

Exhibitions: 1978 - group exhibition of photography, (Polaroid) The White Gallery Tel Aviv. 1979 - One-man exhibition, sports photography, The White Gallery Tel Aviv. 1988 - The Second Israeli Photography Biennale, Ein Harod Museum The Israel Pavilion: The *Baba Baruch* Project. 1989 - "Commissioned Photography", Group exhibition, The Israel Museum, Jerusalem. 1990 - *Face Presenting*, Ramat-Gan Museum. Gadi Dagon is the house photographer for the Batsheva Dance Company, the Suzanne Dellal Center for Dance and Theatre, the Jerusalem Khan Theatre and the Israeli Opera.

MUSICIANS

Danni Makov

Drums & Percussions

Formerly the drummer of *The Tractor's Revenge* rock group (Israel) and part of the Brit-pop group T.C Hug (England), Danni currently plays with the Israeli musician Berry Saharoff, is part of the world-wide successful Israeli Trans group *Astral Projection* and also plays with the Electro/Dance group *Cocobit*.

In addition, Danni is Associate-Director of Sunshine Records, a Tel Aviv based record company that also manages contemporary Israeli musicians.

Danni holds a Business Administration degree from London School of Economics and graduated with honors from the L.A Musician Institute as Outstanding Student of the Year.

Avi Belleli

Bass, guitar & strings player

Avi Belleli has been the founder, soloist and bass player for *The Tractor's Revenge* rock group (Israel) since 1989. He released six albums, including the soundtrack for *Kyr* which was composed together with Ohad Naharin for the Batsheva Dance Company. Belleli has also produced two Israeli albums and released a solo instrumental album. In addition, Belleli composes music for theatre and multi-media projects, including music for the Habima National Theatre's production of *Orphans* in 1994, and Haifa Theatre's productions of *Othello* and *Romeo & Juliet*.

Together with Aviv Barak, he composed the music for the dance performance of Sheketak Group.

In 1996 Belleli and the *Tractor's Revenge* group collaborated with the Dutch Theatre Company *Orkater* and created a piece for Israeli visual arts festival *Phenomena* in Jerusalem which received excellent reviews.

Anaphase

By Ohad Naharin

A totally captivating event touching all human senses.

Powerful group movement, hypnotizing percussion rhythm, humorous songs, sensual solos and electrifying energy – are all but a small part of the primary source of Artistic Director and Choreographer Ohad Naharin's inspiration – the endless exploration of the human body – mysterious, sensuous, exciting and most unpredictable of all.

In this work, Naharin defies the boundaries between style and form, mixing theatre, dance, opera, film and rock music into a unique spectacle.

"The process, the source of inspiration, the reason to create – all complicated things that are hard and maybe even unnecessary to write about.

There is one thing, real and clear that contributes and adds to the process more than anything – the dancers and the people you work with.

In addition to the dancers' ability that goes beyond familiar limits, this work includes movement phrases of their own.

My love and gratitude to them."

Ohad Naharin

BATSHEVA DANCE COMPANY

Sharon Eyal

Born in Jerusalem, 1971. Sharon joined the Batsheva Dance Company in 1990, left in 1997 to work in Paris with Finnish choreographer Tero Saarinen. She returned to the Batsheva Dance Company in 1998.



Stefan Ferry

Born in France, 1975. Stefan studied at the Conservatoire National Supérieur de Paris. In 1995 he worked with Peter van Dyck at the Werther Ensemble, danced at the Ballet de Monte Carlo directed by Jean Christoph Maillot between 1995-1999. Stephan joined the Batsheva Dance Company in August 1999.



Jesper Thirup Hansen

Born in Denmark, 1972. Jesper was a gymnast and gymnastics teacher, and was also involved in Theater and Musicals until the age of 23. He moved to Stockholm to study dance at the Ballet Academy and the University of Stockholm. Jesper joined Skanes Dansteater in Malmö in 1997, and the Batsheva Dance Company in 1998 after seeing *Sabotage Baby* in Gothenburg.



Kristin Francke

Born in Norway, 1972. Kristin studied at the State Ballet School in Oslo for 3 years. She worked at the Nye Carte Blanche Company in Bergen from 1996. Kristin joined the Batsheva Dance Company in June 1998.



Yoshifumi Inao

Born in Japan, 1975. Yoshifumi trained in Kyoto and at the Rudra Bejart School in Lusanne between 1993 and 1995. He danced at the Nye Carte Blanche in Norway between 1995 and 1997 and joined the Batsheva Dance Company in 1997.



Keren Malchit

Born in 1976, Keren was raised in Ra'anana and studied at the Bat-Dor studio until the age of 18. During her army service, Keren danced with the Israeli Ballet. Upon completion of her service in the IDF, she was accepted as a member of the Batsheva Ensemble for one season before joining the Batsheva Dance Company.

**Yaniv Nagar**

Born in Israel, 1971. Yaniv graduated from the Talma Yelin High School for the Arts, and studied at the Bat-Dor School. He danced with the Ballet de Monte Carlo under the direction of Jean Christoph Maillot from 1992. Yaniv joined Batsheva Dance Company in 1996.

**Chisato Ohno**

Born in England, 1975, Chisato grew up in Japan and the U.S.A. She studied at the Central School of Ballet in London and danced in Nederlands Dans Theatre 2 for four years. Chisato joined the Batsheva Dance Company in September 1998.

**Itamar Sahar**

Born in 1978 in Israel. Itamar studied at the Bat-Dor Studios of Dance, and at the municipal High School of the Performing Arts in Tel-Aviv. Between 1996 and 1998 she worked with choreographers Anat Danieli in her creations "October" and "Poppins", with Inbal Pinto in her creation "Wrapped", and with Noa Dar in "heads in the Grass" and "Peeling". Itamar joined the Batsheva Ensemble in April 1998, and the Batsheva Dance Company in April 2000.

Adi Salant

Born in Ashkelon, Israel, 1975. Adi began dancing at the age of six. She majored in Dance at the Alon High School for the Arts, and graduated from the Bat-Dor Studio. She joined the Batsheva Ensemble in 1993 and was invited to join the Batsheva Dance Company in 1995.

**Yael Schnell**

Born in Haifa, Israel, 1976. Yael studied dance at the Kfar-Saba Conservatory, in London and at the Bat-Dor School of Dance. She joined the Batsheva Ensemble in August 1994, and the Batsheva Dance Company in 1996.

**Mami Shimazaki**

Born in Tokyo, 1975. Mami studied in Japan until the age of 16 and moved to Europe to study at the Rudra Bejart School in Lausanne. She worked with the Company of Micha van Hoeck in Italy and the Aalto Theater in Essen, Germany. Mami joined the Batsheva Dance Company in December 1998 after one year with the Batsheva Ensemble.

**Shai Tamir**

Born in Israel, 1976. Shai studied at the Kibbutz Contemporary Dance Company School before joining its company in 1995. He joined the Batsheva Dance Company in 1997, following a year with the Batsheva Ensemble.

**Inbal Yaacobi**

Born in Israel, 1978. Inbal studied at the Thelma Yellin School of Performing Arts, and the Bat-Dor Studios, and joined the Batsheva Ensemble in 1996 and the Batsheva Dance Company in 1998.

**Mario Zambrano**

Born in U.S.A., 1977. Mario has studied dance at the High School for Performing Arts in Houston and was trained in the Houston Ballet Academy. Between 1994 and 1997 he was a dancer for Hubbard Street Dance, and from 1999 to August 2000 danced for the Nederlands Dans Theater II. Mario joined Batsheva Dance Company in September 2000.



BATSHEVA ENSEMBLE

Eldad Ben Sasson

Born in Israel, 1978. Eldad graduated from the Bat-Dor School of Dance and was also trained at the Matan Center. He danced with Vertigo Dance Company, based in Jerusalem, before joining Batsheva Ensemble in 1998.



Osnat Kelner

Born in Israel, 1980. Osnat studied at the "Mosenzon" school for the arts and participated in open classes at the Telma Yelin High School for the Arts. Between 1998 and 1999 he danced with Muza Dance Company. Osnat joined Batsheva Ensemble in 1999.

Gili Navot

Born in the U.S.A, 1981. Gili studied dance at the "Reut" school for the arts and *Witzo* school for the arts in Haifa. He joined Batsheva Ensemble in 1999.



Jeremy Bernheim

Born in Israel, 1979. Jeremy studied dance at *Bikurei Haitim* dance center in Tel Aviv and Bat-Dor School of Dance. He joined Batsheva Ensemble in 1997.

Talia Landa

Born in Israel, 1980. Talia trained at *Katzir* school of the arts and studied dance at *Bikurei Haitim* dance center in Tel Aviv. She danced with Rina Scheinfeld Dance group before joining Batsheva Ensemble in 1999.



Asher Lev

Born in Canada, 1981. Asher studied dance the Mizra Conservatory and Ga'aton Dance School. He joined Batsheva Ensemble in 1999.



GUEST DANCERS



Yossi Yungman

Yossi Yungman was born in Argentina in 1966. He immigrated to Israel in 1986. He was a member of the Batsheva Dance Company (1990- 1999). Noted for his intense stage presence and strong creative drive, Yungman was a constant artistic force in the Batsheva Dance Company. Specific roles, which he created himself, and those created especially for him by Ohad Naharin (in *Anaphase* and *Mabul* among others), were seen around the world at the leading theatres and festivals. Currently Yungman is working independently, creating and performing his own choreographies, and guesting with the Batsheva Dance Company to perform *Anaphase*.

Ronny Nenner-Yavnin

Born in Israel in 1978, Ronny Nenner-Yavnin studied dance at Lea Manor School of Dance in Herzlia and simultaneously majored in dance at Shmuel Hanagid Junior High School. She then continued studying dance at the Alon High School and the Bat-Dor School of Dance. Ronny danced with the Bat-Dor Junior company and was a member of the Batsheva Ensemble from 1997 to 2000. She is now a freelance dancer.

BATSHEVA DANCE COMPANY

Artistic Director
General Manager/Co-Artistic Director

Ohad Naharin
Naomi Bloch Fortis

Rehearsal Directors
Rehearsal Directors Batsheva Ensemble
Company's Teacher

Sandra Brown, Mari Kajiwaru
Aya Israeli, Martin Corri
Alexander Alexandrov

Tour Managers
Production Stage Manager
Chief Electrician
Technical Director
Sound
Backliner
Wardrobe
Physiotherapist
Photographer
International Tour Management
Australian Company Tour Manager

Tami Lotan, Claire Bayliss
Iris Bovshover
Gadi Glik
Yanka Suissa
Frankie Lievaart
Yotham Agam
Michal Almogi, Nirit Tavor
Hani Alon
Gadi Dagon
Gal Canetti, Multi Media Limited
Annette Tripodi

Batsheva Dance Company and Batsheva Ensemble are supported by the Ministry of Education and Culture, the Tel Aviv Jaffa Municipality, Mr Robert Weil, the Gabriel Sheroover Foundation and the America-Israel Cultural Foundation. Batsheva Dance Company wishes to thank all its friends, companies and foundations for their support. Special thanks to the Dellal family for their contribution towards the Company's new building at the Suzanne Dellal Centre. Batsheva Dance Company and Batsheva Ensemble are the resident companies at the Suzanne Dellal Centre for Dance and Theatre, 6 Yechiely St. Tel Aviv 65149 Tel: 972 3 517 1471 Fax: 972 3 516 0231 <http://www.batsheva.org.il> email: batsheva@dorvanet.co.il

ANAPHASE by Ohad Naharin

Music
Costume Design
Lighting Design
Stage Design
Sound Design

Aaron Copland, Guem, Arvo Pärt, Rolf Wallin,
Avi Belleli, Dan Makov, Ohad Naharin
Rakefet Levy
Bambi
Arik Levy
Frankie Lievaart

Performed by 24 Batsheva dancers, Batsheva Ensemble dancers and guests

Drummer
Bass
Film
Adaption for Choir
Make-up
Typesetting

Dan Makov
Avi Belleli
Ruth Gadish (with the assistance of the
Jerusalem Film and Television School)
Arnon Zlotnik
Carmit Bezner Boozaglo
Beny Kori

Thanks to Film Crew: Alon Eilat, Shahar Rozen, Ruth Walk, The Jerusalem Film and Television School
The National Council of Culture and Art for its special assistance for this production
Anaphase is based on *Opening Ceremony* originally commissioned by the Israel Festival 1993.

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Logistics Co-ordinator **Di Farrell**

Tony Gould AM, DUniv

Artistic Director, ENERGEX Brisbane Festival
Director, Queensland Performing Arts Trust

Tony Gould is one of Australia's leading Artistic Directors and Arts Administrators. He was appointed Artistic Director of The Brisbane Festival in 1995 and steered the 1996 and 1998 festivals to financial success and critical acclaim.

In July 1979, following a world-wide search, Gould was appointed Director of Queensland's \$70 million Performing Arts Complex at the Queensland Cultural Centre. Since its opening in April 1985, the Centre has received acclaim for its achievements in the areas of dance, drama, symphony concerts and opera. In 1988, the Performing Arts Complex hosted the largest international arts festival ever held in Australia as part of World Expo. Under Tony Gould's direction, the Complex has become known internationally for its contribution to the development of social-justice performing arts programs: arts education activities, special initiatives for the elderly, the young, the disabled and the disadvantaged. In 1955 Tony Gould was awarded a scholarship to study drama at the London Academy of Music and Dramatic Art in the United Kingdom. He graduated in 1958 and undertook an acting career in London, where he performed on stage as well as with the BBC in commercial television.

On his return to Australia, Tony Gould joined the Australian Elizabethan Theatre Trust where he remained for 11 years. As Administrator of the Trust's Performing Activities, he was responsible for tours by international orchestras, concert artists, drama companies and dance ensembles.

He joined the Australian Broadcasting Commission in 1972 as State Concert Manager for Queensland and was soon promoted to the ABC's Head Office in Sydney. The ABC's Concert Department is the largest entrepreneur of fine music on the international scene and, at that time, it was responsible for mounting some 750 concerts annually, covering attendances of almost one million people each year.

Tony Gould's exceptional service to the arts has been recognised with the Order of Australia award and he has been made a Doctor of The University for service to the community. Tony Gould's personal and professional achievements are held in high regard both in Australia and internationally, and his skill and experience will lead the Queensland performing arts community into the new millennium.

Thanks from Tony Gould

I extend my gratitude to the many people who have worked diligently and with great enthusiasm to bring you this Festival. Thank you to my Producers, together with Festival and Trust staff for their dedication to the Festival concept. I also thank The Honourable Matt Foley MLA, Attorney-General, Minister for Justice and Minister for the Arts, The Right Honourable Jim Soorley, Lord Mayor, and Festival Chairman Graham Hart, for their continued support.

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the generous support of our sponsors.

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Major General Peter Arnison AO

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Attorney-General and Minister for Justice and Minister for the Arts

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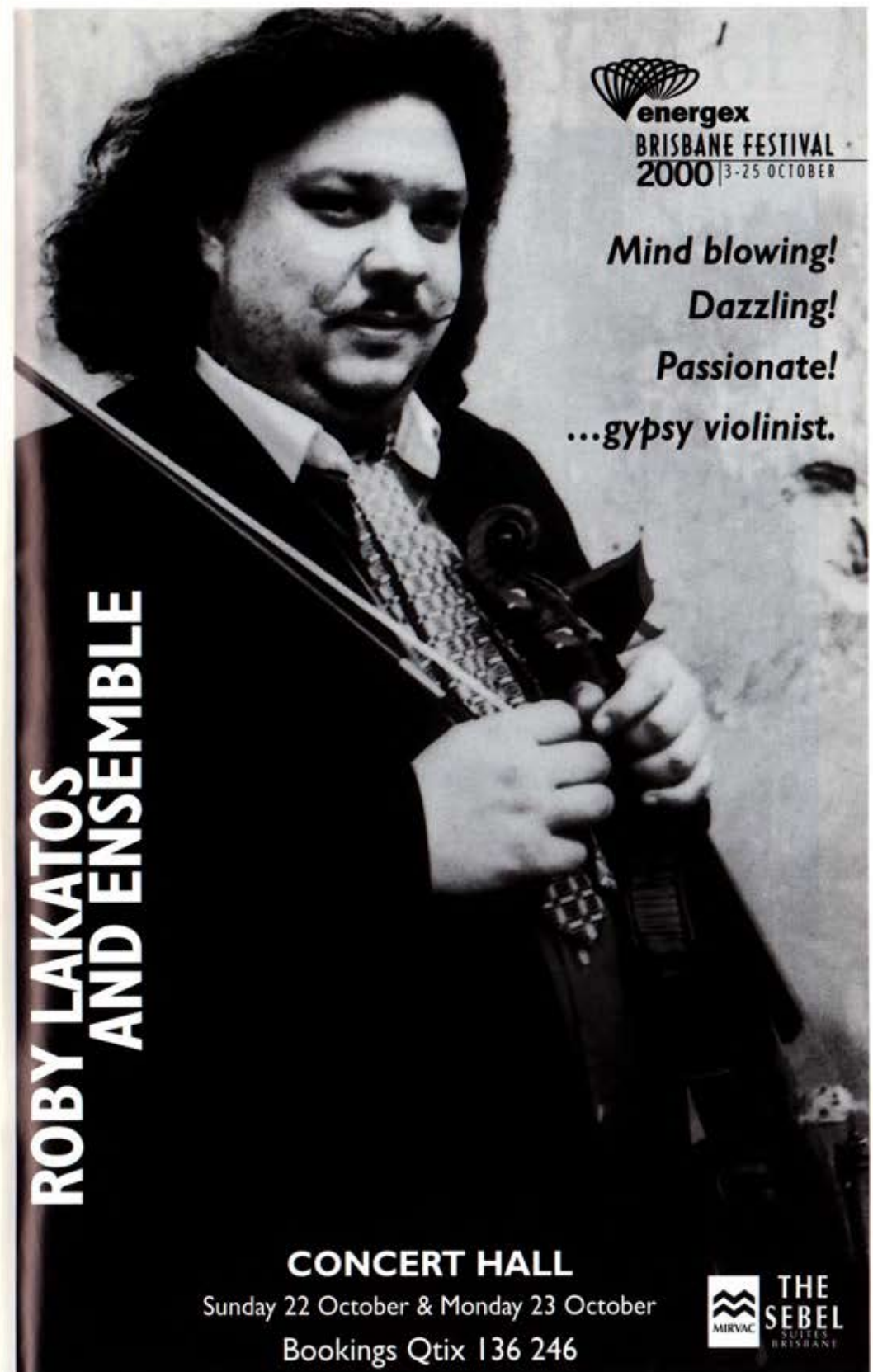
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Patrons are advised that the Performing Arts Complex has EMERGENCY EVACUATION PROCEDURE, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Complex.



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