



**BEAUTY
AND THE
BEAST**

SYDNEY DANCE COMPANY

BEAUTY AND THE BEAST



Sydney Dance Company

Choreography and Direction GRAEME MURPHY

Music Director CARL VINE

Set and Costume Design KRISTIAN FREDRIKSON

Lighting JOHN RAYMENT

Music: *Elegy, Love Song, Symphony No. 3* CARL VINE

Can't Wait Any Longer PHIL BUCKLE and JACK JONES

Nothing But the Truth, Your Were There PHIL BUCKLE

Performed by SOUTHERN SONS Vocalist JACK JONES

Just One Fix MINISTRY

Additional Music by CARL VINE

1993 Premiere Season Commencing February 6

METRO THEATRE
624 George Street, Sydney



Sydney Dance Company

Graeme Murphy's

BEAUTY AND THE BEAST



Cast

<i>Beauty</i>	Kathryn Dunn or Anna de Cardi
<i>Father</i>	Bill Pengelly
<i>The Rose</i>	Janet Vernon or Georgia Shepherd
<i>Gothic Beast</i>	Tristan Borrer
<i>Corporate Beast</i>	Carl Plaisted
<i>Rock Beast</i>	Martin Lewis
<i>Spirits</i>	Rosetta Cook Katherine Griffiths Glen Murray James Taylor
<i>Wolves</i>	Bradley Chatfield Brett Morgan Darren Spowart
<i>Hypodermics</i>	Wakako Asano Annastacia Flewin Tamasin Nolan
<i>Corporate Executives</i>	Christopher Harris Timothy Heathcote Simon Turner James Taylor
<i>The Prince</i>	Gabriel Daniel



INVISIBLE SPIRIT AS
A STATUE

THE STORY

of Graeme Murphy's *Beauty and the Beast*

Lost in a storm and pursued by phantasms, Beauty's father finds himself in a midnight garden. There he espies a white rose which he plucks as a gift for his daughter. To his horror, Beauty's father is confronted by an enraged man/beast. The Beast agrees to spare his life if he offers his child as a sacrifice.

The loving Beauty persuades her stricken father to bring her to the Beast where she enters his mansion through a magic mirror. She is attended by the Beast's magic spirits, but recoils in terror when the Beast appears. He swears her no harm, but warns against venturing through certain enchanted mirrors.

Driven by nightmares, Beauty enters one of the forbidden mirrors leading into the realm inhabited by the Beast's futuristic personae. She finds herself in the domain of the mechanistic Corporate Beast, a world where greed is the dehumanising spell. Horrified, Beauty flees back through the Mirror, but the Beast's wrath at her disobedience sends her tumbling through another mirror into the drugged madness of the Rock Beast's concert. Finally, Beauty escapes to the safety of the past and the Beast's mansion.

Beauty and the Beast's relationship begins to grow into a companionable friendship, but when she sees a vision of her father lamenting into illness, she begs the Beast to allow her to return to him for a short visit. Upon her promise to return he permits her to leave.

But Beauty forgets her promise and the Beast and his future selves fall sick unto death or begin to self destruct. The spirit of the Rose seeks to support the Beast. Beauty sees through the magic mirror the Beast's distress and returns in haste. Already the Rock and Corporate personae are beyond her embrace, but she finds the Beast himself and, as she kisses him with true grief and love, the Beast's outer self is transformed into the inner man. As the woman kisses the true man, the ghosts of his tortured past and threatened future farewell her in love.

Kristian Fredrikson

GRAEME MURPHY

Choreographer and Director

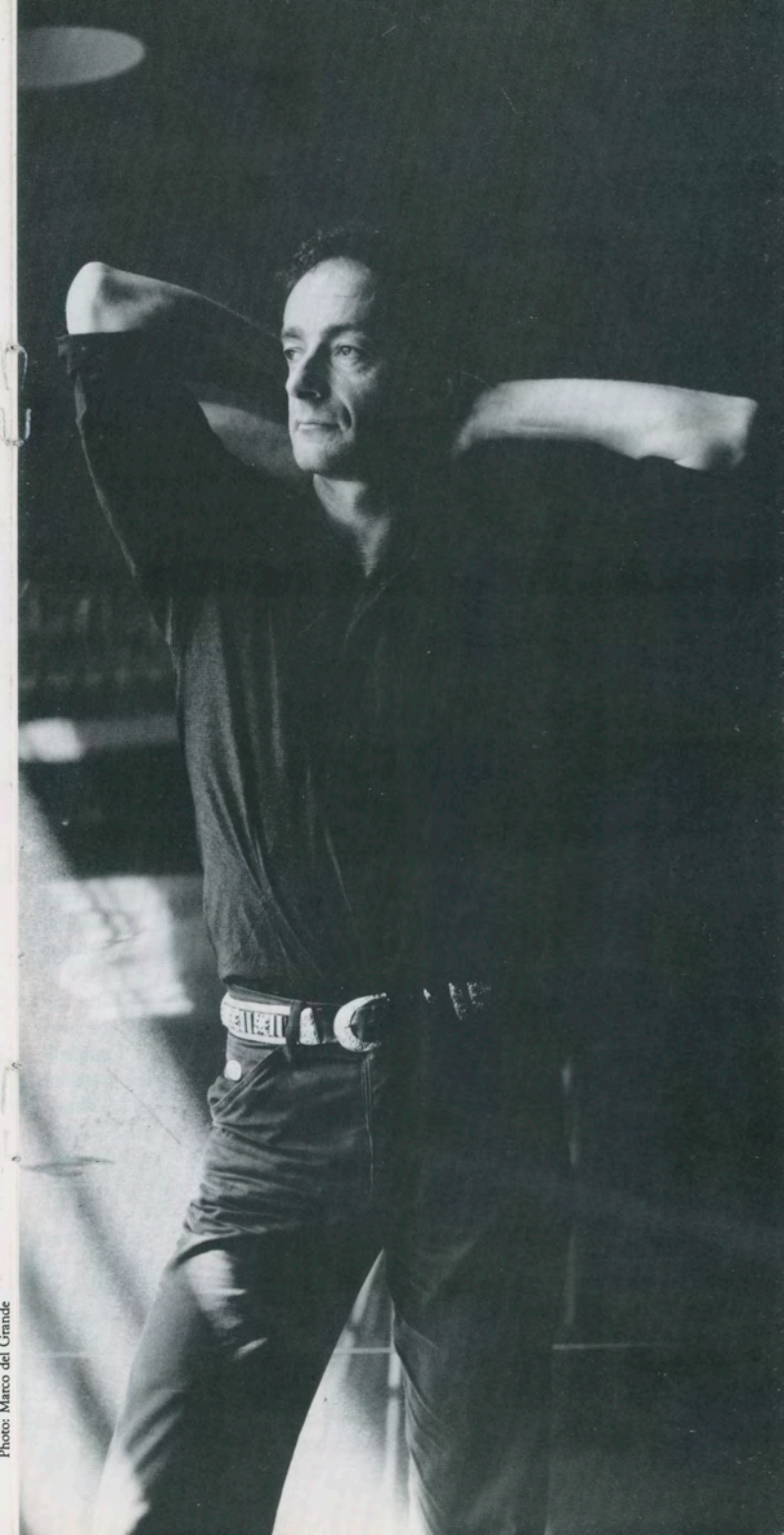
Graeme Murphy's career began as a dancer with The Australian Ballet. He created his first ballet, *Ecco*, for a choreographic workshop in 1971. Soon after, a grant from the Australia Council enabled him to study and dance in New York before joining the Sadler's Wells Royal Ballet in England and later the Ballets Felix Blaska in Grenoble, France. He returned to Australia in 1975 and worked as a freelance choreographer before rejoining The Australian Ballet, both as a dancer and as resident choreographer. He was appointed as Artistic Director of The Dance Company (N.S.W.) in November, 1976, and began to build a repertoire of original works by Australian choreographers. Graeme Murphy created his first full length work, *Poppy*, in 1978. In 1979 he initiated the change of name to Sydney Dance Company and the following year, led the company on its first tour to Europe. He has choreographed over thirty original works for the company, including the recent *Synergy with Synergy*.

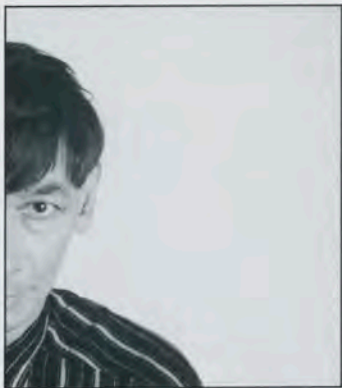
In the '80's Graeme Murphy produced three very successful cabaret works for Kinselas Theatre Restaurant in Sydney. The first was *Flashbacks* in '83, followed by *Deadly Sins* in '84 and *Sirens* in '86. These works, created especially for the intimacy of this unique cabaret venue, provided Sydney Dance Company with a new venue, away from its regular seasons at the Sydney Opera House and along with the venue came a new audience for dance. It was through these three works that Sydney Dance Company recognised the value of providing such variety to its audience as well as fresh challenges to its dancers.

In addition to his prolific output at Sydney Dance Company, Graeme Murphy has choreographed five original works for The Australian Ballet including *Beyond Twelve*, created for Kelvin Coe in 1980, *Gallery* in 1987 and, more recently, a new version of Tchaikovsky's *Nutcracker*. For The Australian Opera he has directed Brian Howard's *Metamorphosis* in 1985 and an acclaimed production of Puccini's *Turandot* in 1990. He has also choreographed for The Royal New Zealand Ballet, The Canadian Opera Company and numerous pieces for Torvill and Dean including *Fire and Ice* for London Weekend Television. In 1988 he was commissioned by the Australian Bicentennial Authority to create a landmark dance spectacle - VAST. The work brought together the combined talents of seventy dancers from four companies - Australian Dance Theatre, The Queensland Ballet, The West Australian Ballet Company and Sydney Dance Company. Other 1993 projects include a work for ABC-TV with Sydney Dance Company, and a new production of Richard Strauss' *Salome* for The Australian Opera to be directed by Graeme Murphy and designed by Kristian Fredrikson.

Sydney Dance Company has, under the leadership of Murphy and his partner Janet Vernon, embarked on a dozen foreign tours, bringing new Australian dance works to audiences throughout the United States, Europe and Asia. In March 1992, Sydney Dance Company made its Paris Debut at Maison des Arts de Creteil, followed by a six week tour through France, then on to Festivals in Colombia and Venezuela.

Graeme Murphy is known as a champion of contemporary music, using a broad variety of scores by both Australian and overseas composers as a basis for many of his dance works. He has commissioned new scores from Carl Vine, Graeme Koehne and Barry Conyngham among others and has collaborated with Iva Davies and Icehouse to create *Boxes*. He has created new dance works to existing scores by the composers Luciano Berio, Steve Martland, Gavin Bryars, Olivier Messiaen and Iannis Xenakis to name only a few. Most recently he worked with the percussion ensemble Synergy on a work which he named *Synergy with Synergy* utilising a range of contemporary music written for percussion.





KRISTIAN FREDRIKSON

Production Designer

Born in New Zealand, Kristian Fredrikson first came to Australia at the invitation of Dame Peggy Van Praagh to design *Aurora's Wedding* for The Australian Ballet. Following eight years as resident designer for the MTC,

He commenced a freelance career which has seen him work with The Australian Opera, notably *Lucrezia Borgia*, *The Merry Widow*, *Manon*, *Otello* and *Turandot*; and with The Australian Ballet, including *Cinderella*, *Hunchback of Notre Dame*, *Gallery*, *Coppélia* and the recently acclaimed *Nutcracker*. For The Royal New Zealand Ballet, he has been given frequent commissions including *Jean Batten*; and for the film and television industry in Australia he has designed such projects as *The Shiralee*, *Undercover*, *Vietnam* and the *Dirtwater Dynasty*. He has frequently designed for Sydney Dance Company, commencing with Murphy's *Sheherazade* and followed by *Daphnis and Chloe*, *An Evening*, *Poppy*, *After Venice*, *Late Afternoon of a Faun*, and *King Roger*. *Beauty and the Beast* is his eleventh collaboration with Graeme Murphy. Forthcoming projects include the production design for Murphy's new production of *Salome* for The Australian Opera.



CARL VINE

Music Director

Perth born Carl Vine is one of Australia's most versatile and often commissioned younger composers. He has been resident composer with Sydney Dance Company (1978), the London Contemporary Dance Theatre (1979), the New South Wales State Conservatorium of Music (1985), the Australian Chamber Orchestra (1987) and the Western Australian University (1989). He has composed twenty scores for

dance and has written music for every major dance company in Australia. In 1979 he was co-founder of the contemporary music ensemble Flederman, which specialised in the performance of new Australian music and presented many of Carl's own works. He has given the first performance of several Australian works for piano and has appeared as conductor and pianist in Europe, the United Kingdom and the U.S.A. From 1980 to 1982 he was Lecturer in Electronic Music Composition at the Queensland Conservatorium of Music. Amongst his most acclaimed scores are *Poppy* (1978) for Sydney Dance Company, *Elegy* (1985) for Flederman, *Cafe Concertino* (1984) for the Australia Ensemble and *LEGEND* (1988) for the West Australian Ballet. His first three symphonies have been recorded for compact disc by the Sydney Symphony Orchestra and a CD of his chamber music is now available. Forthcoming works include *The Tempest* for The Queensland Ballet, his fourth and fifth symphonies and a number of smaller chamber works.



JOHN RAYMENT

Lighting Designer

John Rayment's work spans all disciplines and virtually all the major companies in the country. For Sydney Dance Company he has lit the premiere stagings of *Poppy*, *Rumours*, *Viridian*, *Sheherazade*, *Daphnis and Chloe* and *Homelands* between 1978-82. During his early association with the company, John lit and staged its first major international tours including its premiere

New York Season at City Center. In 1983 he began a prolific freelance career lighting productions such as *The Life and Adventures of Nicholas Nickleby*, *The Doll Trilogy*, *Chinchilla*, *Harold in Italy* and *A Midsummer Night's Dream* for the Sydney Theatre Company; *Norma* for The Australian Opera; and shows such as *A Star is Torn*, *Rocky Horror Show*, *An Imaginary Life*, and *Return to the Forbidden Planet*. In 1987 he accepted a two year contract as Technical Director for all entertainment presented by World Expo 88. He returned to Sydney in 1990 and lit *soft bruising*. In 1992, John recreated his Design in Light for Murphy's *Viridian* for the company's 15th Anniversary at the Sydney Opera House. That season he also lit Kim Walker's *Monkey See* and Paul Mercurio's *edging*. In June, John was invited by Graeme Murphy to return on a full-time basis to Sydney Dance Company as its Stage Director and Lighting Designer. John has since overseen the production and lighting for Graeme Murphy's *Synergy with Synergy* and now for *Beauty and the Beast*.



BEAUTY'S FATHER
— BEAUTY AND THE BEAST —



METAL BEAST
- BEAUTY AND THE BEAST -

With a sound developed under southern skies, Australian band Southern Sons are now set, with their new album *Nothing But the Truth*, to continue the chart success they quickly established with their debut album called *Southern Sons*. Yet remarkably, these recipients of a double platinum album as well as numerous industry awards and nominations, didn't actually exist until two years ago. The Southern Sons story began when Phil Buckle (lead guitar), Virgil Donati (drums), Geoff

Cain (bass guitar) and Peter Bowman (guitar) were in a band called The State. The turning point for the band came around the time Phil Buckle was asked to write material for John Farnham, resulting in six songs, including *Burn For You* which won Buckle the title of Songwriter of the Year. 'He just took the song from one level to another and it got me thinking what a singer of that quality could do with our material,' recalled Buckle. That was the catalyst for the search for a new lead vocalist



SOUTHERN SONS

VIRGIL DONATI, JACK JONES, PHIL BUCKLE,
GEOFF CAIN

for The State. Drummer Virgil Donati recommended a young singer, Jack Jones, with whom he had worked in another band. It took one audition to know that Jack's was the right voice for the band's future under their new name of Southern Sons. New York born Jack Jones first moved to Australia at the age of nine, finally making his home here in 1987. The first single from the debut album, *Heart in Danger*, reached the Top 5 and subsequent singles *Always and Ever* and *Hold Me in Your Arms*

achieved Top 10 status. Southern Sons blend their musicality with an understanding of the important elements of pop music - communication, emotion and feeling. Their sound is immediately accessible and yet one of substance and depth. The new album, *Nothing But the Truth*, on which Jack Jones has co-written several songs with Phil Buckle, is an album that makes light of the supposed difficulty of following up an extremely successful debut.



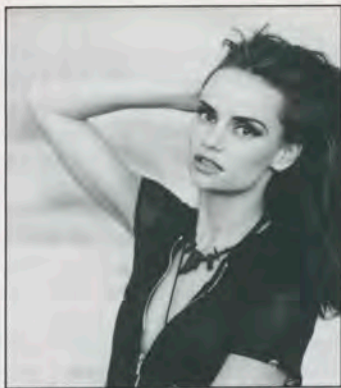
JANET VERNON
Associate Artistic Director

Adelaide born Janet Vernon danced first with The Australian Ballet before travelling to France to join Ballets Felix Blaska, a contemporary company based in Grenoble. After touring Europe with the Blaska company, she danced again with The Australian Ballet for seasons in Russia and Eastern Europe and as a senior soloist upon her return to Australia in early 1976. At the end of that year, she was appointed along with Graeme Murphy to the artistic helm of Sydney Dance Company. Janet had already danced in roles central to ballets created by Murphy very early in his career - works such as *Ecco* and *Glimpses*. At Sydney Dance Company they joined forces to create a company built on high technical standards and a repertoire of genuine originality. She immediately began to perform in Graeme Murphy's burgeoning list of new works, to the extent that few dancers today could cite a repertoire as rich and varied as that danced by Janet Vernon in her career at Sydney Dance Company. She has admirably combined her performing career with her responsibilities as Associate Artistic Director and has built an impressive career in each field. Janet is frequently described as Australia's most distinguished female contemporary dancer. Outstanding roles include those in *Poppy*, *Sheherazade*, *Homelands*, *Some Rooms*, *After Venice*, *Boxes*, *Nearly Beloved*, *Kraanerg*, *soft bruising*, *Bard Bits*, as Queen Roxana in *King Roger*, as Blanche Dubois in *A Streetcar Named Desire* and in Graeme Murphy's most recent work *Synergy with Synergy*.



BILL PENGELLY
Dance Master

Bill Pengelly joined Sydney Dance Company as a dancer in January, 1980. He was appointed as Dance Master to the Company early in 1986. Bill began his career with The Queensland Ballet, at that time under the Artistic Direction of Harry Haythorne. After joining Sydney Dance Bill performed roles in the premiere stagings of many works by Graeme Murphy, including *Daphnis and Chloe*, *Viridian*, *Rumours*, *The Giant in The Selfish Giant*, Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice*, the roles of Best Man and Mrs Miller in *Nearly Beloved*, Herod in the *Salome* sequence from *Sirens*, the Priest in *Some Rooms (The Bathroom)* and in *Wilderness*, *Janiculum*, *Mansions* and *Black and Blue*. Since his appointment to the responsibilities of Dance Master, he has continued to perform in special roles and has worked with guest choreographers to the company, appearing as Enrico the proprietor in Paul Mercurio and Kim Walker's production, *Cafe*, and as the Madame in Graeme Murphy and Paul Mercurio's *In the Company of Wo/Men*. For *The Shakespeare Dances* season, he performed the Prospero role in Stephen Page's *Mooggrah* and partnered Georgia Shepherd in *Fear No More* - one of Graeme Murphy's *Bard Bits*. For the 1992 tours to France and the Arts Festivals in Bogota, Colombia and Caracas, Venezuela, Bill danced in *Nearly Beloved*, *Bard Bits* and *Mooggrah* and in the role of the Priest in *Some Rooms*. For the Drama Theatre Season at the Opera House in 1992 Bill danced in Paul Mercurio's *edgeing*, and as Mitch in Graeme Murphy's *A Streetcar Named Desire*.



KATHRYN DUNN

Brisbane born Kathryn studied at The Royal Ballet School in London. She danced the principal role in Balanchine's *Serenade* upon graduation and later joined The Royal Ballet under the Artistic Direction of Anthony Dowell where she performed in a variety of roles in works such as the late Kenneth Macmillan's *Baiser de la Fée*, *Elite Syncopations*, *Manon*, *Concerto*, *Mayerling* and *Rite of Spring*; in Frederick Ashton's *The Dream*, *La Fille mal gardée*, *Cinderella*, *The Two Pigeons*, *Ondine*; in Jerome Robbins' *The Concert* and a soloist role in his *Opus 19*; in David Bintley's *Gallantaries*, *Sons of Horas* and in Anthony Dowell's new production of *Swan Lake*.

Kathryn toured the world with The Royal Ballet performing throughout Europe and in Russia, Japan, Canada, Korea, Australia. She left The Royal Ballet in 1988 and returned to Australia. Kathryn joined Sydney Dance Company in 1990 and since that time has performed in Graeme Murphy's *soft bruising*, *Poppy*, *Nearly Beloved*, *Some Rooms*, *Viridian*, *Afterworlds*, *In the Company of Wo/Men*, *Bard Bits* and *King Roger*. In addition she has danced in Paul Mercurio and Kim Walker's *Cafe*, in the title role in Alfred Williams' *Lucrece*, and in Paul Mercurio's commissioned work *edging*. Outstanding recent roles in the works of Graeme Murphy are those in *Piano Sonata* and *Synergy with Synergy*, both during the 1992 seasons at the Sydney Opera House.



ANNA DE CARDI

Sydney born Anna de Cardi won the prestigious Peter Stuyvesant Scholarship in 1985. As a result, she was invited by Maina Gielgud to join The Australian Ballet where she remained for seven years, moving up the ranks from Corps de Ballet to Coryphee, Soloist to Senior Soloist and then to Senior Artist. She has danced a variety of Principal roles including Aurora in *The Sleeping Beauty*, Kate in Cranko's *Taming of the Shrew*, Lise in *La Fille mal gardée*, Olga in Cranko's *Oregon*, Swanhilda in *Coppélia*, Juliet in John Cranko's *Romeo and Juliet* which she has danced at The Met in New York, at Orange County Performing Arts Centre in Los Angeles and at the London Coliseum. In 1991 Anna travelled to Denmark to dance as a Guest Artist with The Royal Danish Ballet.

Other roles at The Australian Ballet include those in Balanchine's *Apollo*, Béjart's *Four Last Songs*, Glen Tetley's *Orpheus*, Harold Lander's *Etudes*, Domy Reiter-Sofer's *Equus* and Bejart's *Gaîté Parisienne*. In 1987, she was cast in Graeme Murphy's *Sequenza VII* for an all-Murphy programme presented by The Australian Ballet at the State Theatre of the Victorian Arts Centre. Anna also danced in works created especially for The Australian Ballet by Graeme Murphy such as *Gallery*, *Beyond Twelve* and more recently *The Nutcracker*. Anna joined Sydney Dance Company in September 1992 and appeared recently in Graeme Murphy's *Synergy with Synergy*.

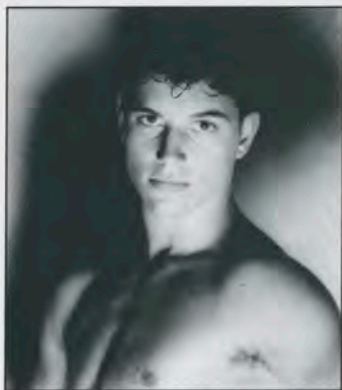


TRISTAN BORRER

Tristan Borrer was born in Sydney where he studied ballet at Halliday's Dance School. An eye-catching dance student, Tristan was engaged by Sydney Dance Company at the age of fifteen to perform in *Poppy* at the The Regent

Theatre. Tristan then won the Peter Stuyvesant Ballet Scholarship and headed for London in 1981 to further his studies at The Royal Ballet School and Ballet Rambert. He then commenced his professional career in Europe, performing with companies such as The Nederlands Dans Theater, London City Ballet, Vienna Festival Ballet, and The Scottish Ballet, with whom he danced for six years under the Artistic Direction of Peter Farrell.

Tristan has danced the roles of Albrecht in *Giselle*, the Prince in *Nutcracker* and Jean de Brienne in *Raymonda*, the title role in *Petrouchka*, Garcia in *Carmen*, the roles of Romeo, Mercutio and Benvolio in John Cranko's *Romeo and Juliet*, and Benno in Peter Darrell's production of *Swan Lake*. Tristan joined Sydney Dance late in 1992 and danced in Murphy's *Synergy with Synergy* at the Sydney Opera House.

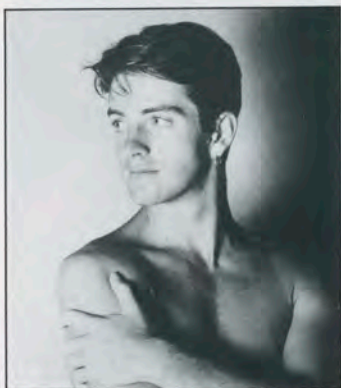


CARL PLAISTED

Carl Plaisted was born in Strathalbyn, South Australia, and studied at The Australian Ballet School in Melbourne from 1985-88. Upon graduation, Carl was recommended to Sydney Dance Company by Kelvin Coe. In his first

year he toured to the West Coast of the United States with the company as well as appearing in major Australian seasons. He has danced in Graeme Murphy's *Some Rooms*, *Song of the Night*, *Daphnis and Chloe*, *In the Company of Wo/Men*, *King Roger*, *Viridian*, *Afterworlds*, *A Streetcar Named Desire*, *Bard Bits*, *Nearly Beloved* and *Piano Sonata*. In 1990 Carl danced with Janet Vernon in Graeme Murphy's *soft bruising* in its premiere season at the Sydney Opera House. He partnered Vernon once again in the recently acclaimed *Synergy with Synergy*. In addition, Carl has danced in the works of guest choreographers such as in Kim Walker and Paul Mercurio's *Cafe*, Adrian Batchelor's *Hamlet*; Gideon Obarzanek's *Sleep No More*, Kim Walker's *Monkey See* and Ohad Naharin's *Tabula Rasa* and *Arbos*.

As a child, Sydney born Martin Lewis took part in several television series and commercials and television series. He played an orphan in the feature film *Five Mile Creek*. Martin studied at The Australian Ballet School in Melbourne, graduating in 1989. He joined The Australian Ballet in 1990 and toured with the company to the United States, performing at The Metropolitan Opera House in New York's Lincoln Center. Martin joined Sydney Dance Company in 1992. Since that time he has toured to France and South America with



MARTIN LEWIS

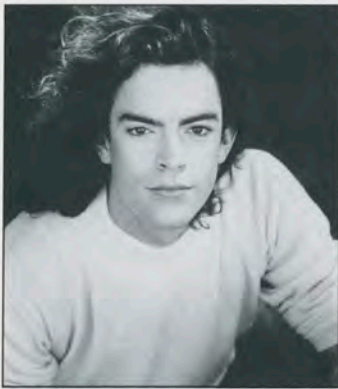
Sydney Dance and has performed in Gideon Obarzanek's *Sleep No More*, Stephen Page's *Mooggrah*, Graeme Murphy's *Bard Bits* and Alfred Williams' *Lucrece* from *The Shakespeare Dances* programme and in Kim Walker's *Monkey See* and Murphy's *Some Rooms, Nearly Beloved, Afterworlds, Viridian* and *Synergy with Synergy*.

Georgia Shepherd danced with The Queensland Ballet from 1985-88. She appeared in Lindsay Kemp's *Parade's Gone By*, Andris Toppe's *Les Biches* and in Harold Collins' *Romeo and Juliet, Once Around The Sun, Afternoon of a Faun* and *White Suite Variations*. She first worked with Graeme Murphy in *VAST*, which toured Australia in 1988. In 1989 Georgia performed the role of the Princess in Igor Stravinsky's *A Soldier's Tale*, staged and produced by the Queensland Performing Arts Trust. She joined Sydney Dance Company in 1990



GEORGIA SHEPHERD

and danced first in Kim Walker and Paul Mercurio's *Cafe* then in Graeme Murphy's *soft bruising, In the Company of Wo/Men, Nearly Beloved, Some Rooms, Afterworlds, Viridian, King Roger, Poppy, Bard Bits, Synergy with Synergy* and as Ophelia in Kim Walker's *Before the Word* from *The Shakespeare Dances*.



DARREN SPOWART

Perth born Darren Spowart joined The Australian Ballet in 1984 where he danced a lead role in Graeme Murphy's commissioned work *Meander*. In 1985 he joined Sydney Dance Company performing in works such as *After Venice*, *Boxes*, *Poppy*, *Shining*, *VAST*, as *Daphnis* in *Daphnis and Chloe* and in Ohad Naharin's *Tabula Rasa* and *Arbos* and Ralph Lemon's *Happy Trails*. In 1990 he joined The Chrissie Parrott Dance Company where he danced in Stephen Petronio's *Surrender 11*. He toured with the Douglas Wright Dance Company to the Umbrella Festival in the United Kingdom and to the Holland Festival in 1991. More recently Darren performed in *By Invitation*, a project developed by Russell Dumas, in Sydney. He rejoined Sydney Dance late in 1992 dancing in Graeme Murphy's *Synergy with Synergy*.



BRETT MORGAN

Brett Morgan spent six years at The Australian Ballet dancing in a wide variety of classical roles and in Graeme Murphy's work *Gallery*, before joining Sydney Dance Company in 1991. He has danced in Paul Mercurio's *edging*, Alfred Williams' *Lucrece*, Adrian Batchelor's *Hamlet*, Gideon Obarzanek's *Sleep No More* and in Graeme Murphy's *Nearly Beloved*, *Poppy*, *Piano Sonata*, *Viridian*, *A Streetcar Named Desire*, *Afterworlds* and in the recent acclaimed *Synergy with Synergy*. Brett has also taught company classes and has undertaken the duties of Rehearsal Assistant for *Beauty and the Beast* whilst Dance Master Bill Pengelly was on leave.



**BRADLEY
CHATFIELD**

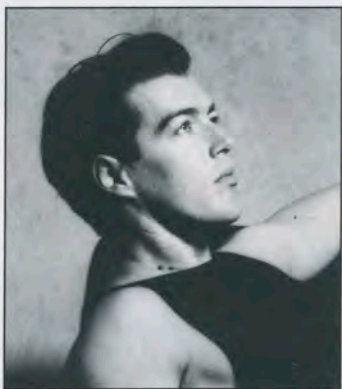
After training at The Australian Ballet School Bradley joined The Hong Kong Ballet in 1991 performing in *Paquita*, *Swan Lake*, *La Sylphide*, *Graduation Ball*, *Nutcracker*, *Tales of Hoffman* and *Spectre of the Rose*. He joined Sydney Dance Company in 1992 and has danced in Stephen Page's *Moograh*, Alfred Williams' *Lucrece*, Kim Walker's *Monkey See*, Graeme Murphy's *Bard Bits*, *Poppy*, *Some Rooms*, *Nearly Beloved*, *Afterworlds*, *Viridian* and the recent *Synergy with Synergy*.



ROSETTA COOK

Adelaide born Rosetta Cook studied with Joanne Priest and later at The Australian Ballet School before joining The Queensland Ballet under the direction of Harold Collins where she

remained for more than twelve years, rising to the status of principal ballerina and the company's most popular artist and the recipient of many awards including The Charles Lisner Achievement Award and the Advance Australia Award from the Governor of Queensland. She choreographed several works for The Queensland Ballet including *Drifters* in 1982, *Nathaniel* in 1984 and *Shaman* in 1986. Of the many roles created for her, highlights include those in *Salome*, *Othello*, *Firebird*, *Medea* and *The Taming of the Shrew*. Other principal roles include those in *Giselle*, *Carmen*, *La Sylphide*, *Cinderella*, *The Nutcracker* and *Romeo and Juliet* to name only a few. Rosetta first worked with Graeme Murphy in VAST in 1988. She joined Sydney Dance Company in 1993.



GLEN MURRAY

Launceston born Glen Murray has danced with Australian Dance Theatre, The West Australian Ballet and The Australian Ballet. He has also worked overseas as a freelance artist. He first joined Sydney Dance Company in 1986 and has danced in Graeme Murphy's *Nearly Beloved*, *Shining*, *Afterworlds*, *Poppy*, *Sheherazade*, *Some Rooms*, *After Venice*, VAST, *In the Company of Wo/Men*, *soft bruising* and *King Roger*. He also danced in Paul Mercurio and Kim Walker's *Cafe*. He recently performed in Robert Ray's *Piano Dancing* at The Malt-house in Melbourne partnering Joanne Michel. Glen rejoined Sydney Dance Company in 1993.



JAMES TAYLOR

British born James Taylor trained at The Royal Ballet School in London and danced with The Royal Ballet from 1983-86 under the Artistic Direction of Norman Morrice. He then joined National Ballet of Portugal where he remained for two years as a soloist. He then joined The National Ballet of Canada under the Artistic Direction of Lynn Wallis and Valerie Wilder and later Reid Anderson. In Canada James

danced a wide variety of soloist roles from the classical and contemporary repertoire including those in *Nutcracker*, *Swan Lake*, *Sleeping Beauty*, Balanchine's *Serenade*, William Forsythe's *Steptext* and Glen Tetley's *La Ronda*, *Voluntaries*, *Daphnis and Chloe*, *Alice* and the world premiere of *Tagore*. James joined Sydney Dance Company late in 1992 and makes his debut in *Beauty and the Beast*.



KATHERINE GRIFFITHS

Katherine commenced her training in Sydney at the Glen Street Academy from the age of seven. She danced several principal roles with the company associated with the school, the Sydney Festival Ballet, including those in Hassan Sheta's productions of *Cinderella*, *Nutcracker* and the *Don Quixote pas de deux*. Katherine joined

The West Australian Ballet in 1992 and danced in Artistic Director Barry Moreland's productions of *A Midsummer Night's Dream*, *Lady of the Cameliars*, *Alice in Wonderland* and in the Flower Festival pas de deux in *Napoli*, staged by Alette Weinrich of The Royal Danish Ballet. She joined Sydney Dance Company in 1993.



WAKAKO ASANO

Wakako was born in Tokyo and studied at The Australian Ballet School in Melbourne. She danced first with Sydney Dance Company in Graeme Murphy's *King Roger* in 1990 and joined Sydney Dance Company full time in 1991 through a sponsorship made possible by the Daikyo Face of Australia quest. She has since danced in Murphy's *Bard Bits*, *Some Rooms*, *Nearly Beloved*, *Viridian*, *Afterworlds*, *Synergy with Synergy* and Kim Walker's *Monkey See*.



TAMASIN NOLAN

Tamasin Nolan studied at The Victorian College of the Arts and at The Australian Ballet School before joining Sydney Dance Company in 1991. She has since danced in Alfred Williams *Lucrece*, Kim Walker's *Monkey See*, Graeme Murphy's *Poppy*, *Bard Bits*, *Viridian*, *Nearly Beloved*, *A Streetcar Named Desire*, *Afterworlds*, *Some Rooms* and in the recent *Synergy with Synergy*.

ANNASTACIA FLEWIN



Sydney born Annastacia Flewin trained with the Prudence Bowen Academy, the Glen Street Academy in Belrose and more recently at Dynamite Studios. Whilst completing her R.A.D. training she simultaneously studied the Cecchetti technique, winning the Gold Medal at the Medal Test examinations over three consecutive years from 1987-89. In 1992, Annastacia won the coveted Society of Dance Arts Scholarship (SODA). While studying at Glen Street Academy, she danced with Sydney Festival Ballet in Hassan Sheta's *Cinderella*, *The Spanish Lover*, *Paquita* and *Les Sylphides*. Annastacia joined Sydney Dance Company late in 1992.

SIMON TURNER

Simon Turner was born in England and moved to Australia where he studied dance at The Queensland Ballet School and later at The Queensland Dance School of Excellence. Simon then trained at The Australian Ballet School during 1990-92. He toured with The Dancers Company performing in Lichine's *Graduation Ball*, Alida Chase's *Sketches*, Mark Annear's *Gershwin Pas De Deux* as Senor Midas in Cranko's *Lady and the Fool*. Simon danced with Sydney Dance Company in *Synergy with Synergy* while still a student in 1992 and subsequently joined the company for the 1993 season.



CHRISTOPHER HARRIS

Christopher Harris was born in Nelson Bay in New South Wales and studied ballet with the Robyn Turner School in Newcastle before studying at The Australian Ballet School from 1990-93. He toured with The Dancers Company appearing in Ashton's *Les Patineurs*, Stanton Welch's *Passion* and as Bootface in Cranko's *Lady and the Fool*. Christopher joined Sydney Dance Company in 1993.



TIMOTHY HEATHCOTE

Timothy Heathcote was born in England but grew up in New Zealand and later in Australia. He studied ballet with his mother, Susan Massey, at her Ringwood Ballet School in Victoria, continuing right through to his acceptance into The Australian Ballet School where he studied from 1990-92. As a student he toured with The West Australian Ballet to the Philippines in Barry Moreland's *A Midsummer Night's Dream* and with The Dancers Company, performing in Cranko's *Lady and the Fool*, Lichine's *Graduation Ball* and as Blueboy in Ashton's *Les Patineurs*. Timothy joined Sydney Dance Company in 1993.





ADRIAN BACHELOR

Dance Master & Rehearsal
Assistant for *Beauty and the Beast*

Auckland born Adrian Batchelor first danced with New Zealand's Limbs Dance Company from 1977 and eventually created six short works for the company. In 1982, he studied in New York with a variety of dance teachers and the following year was invited to join Sydney Dance Company. Since that time Adrian has danced in much of the company's major repertoire and has taken part in numerous

Australian as well as overseas tours including two New York Seasons, an Asian tour, the 1988 World Tour for the Australian Bicentennial Celebrations and the 1992 Paris debut and tour of France and the seasons at the Caracas and Bogota Festivals in Venezuela and Colombia. In 1991 he choreographed *Hamlet* for Sydney Dance Company's *The Shakespeare Dances* season at the Seymour Centre. The work was subsequently performed during the 1992 tour through regional France. Adrian has also danced in works mounted or created by guest choreographers working at Sydney Dance Company such as Louis Falco's *Black and Blue*, Ohad Naharin's *Arbos* and Paul Mercurio and Kim Walker's *Cafe*. Among roles Adrian has danced in the works of Graeme Murphy are those in *Some Rooms*, *Shining*, *VAST*, *Kraanerg*, *Afterworlds*, *soft bruising*, as John the Baptist in the *Salome* sequence from *Sirens*, as the Archbishop in *King Roger*, as Merlin in *Poppy*, and in *Viridian*, *Nearly Beloved*, *Bard Bits* and *Synergy with Synergy*. During the rehearsal period for *Beauty and the Beast*, Adrian has acted as Dance Master for the company whilst Bill Pengelly has been on leave.



GABRIEL DANIEL

Gabriel Daniel was born in Santiago in Chile. He has lived all over the world, including Brazil, Peru, Italy, Spain and in Sweden for twelve years, where he attained a degree in construction engineering. Gabriel then went on to pursue a career as a model and fashion photographer and, as part of his travels, came to live in Australia. In 1990 he was cast as the Chief Executioner in the premiere staging of Graeme Murphy's production of Puccini's *Turandot* for The Australian Opera.



SYDNEY DANCE

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Associate Artistic Director Janet Vernon AM
Dance Master Bill Pengelly
Music Advisor Michael Askill
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BEAUTY AND THE BEAST

Design and Production of
Special Effects for the
Corporate Beast's Video Wall
generously provided by
Garner MacLennan Design,
the Film and Television House.



Choreography and Direction Graeme Murphy
Assistant to the Choreographer Janet Vernon
Dance Master Bill Pengelly
Dance Master for Beauty and the Beast
Adrian Batchelor
Assistant Rehearsal Director Brett Morgan
Music Carl Vine
Jack Jones and Phil Buckle
for Southern Sons
Ministry (Just One Fix)

Music Director Carl Vine
Production Design Kristian Fredrikson
Lighting Design John Rayment
Sets built by Matthew Serventy, Marcus-
Kelson, Greg Nowlan, Jody Williams,
Leon Battis, Gary Everingham, Tim
Thorncroft, Rowan Wilson, Pascal
Baxter

Scenic Artist Sally Moonie
Costumes made by Jennifer Irwin,
Merethe Tingstad, Alexis Wolloff,
Louise Bell, Judy Tanner

Props made by Angus Tattle, Dennis
Clements, Josephine Hill, Helen
Vasbenter

With thanks to Peter Kelly Flooring,
The Australian Opera Props Hire

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Kristian Fredrikson

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Janine Kyle

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Anna De Cardi	Carl Plaisted
Kathryn Dunn	Georgia Shepherd
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