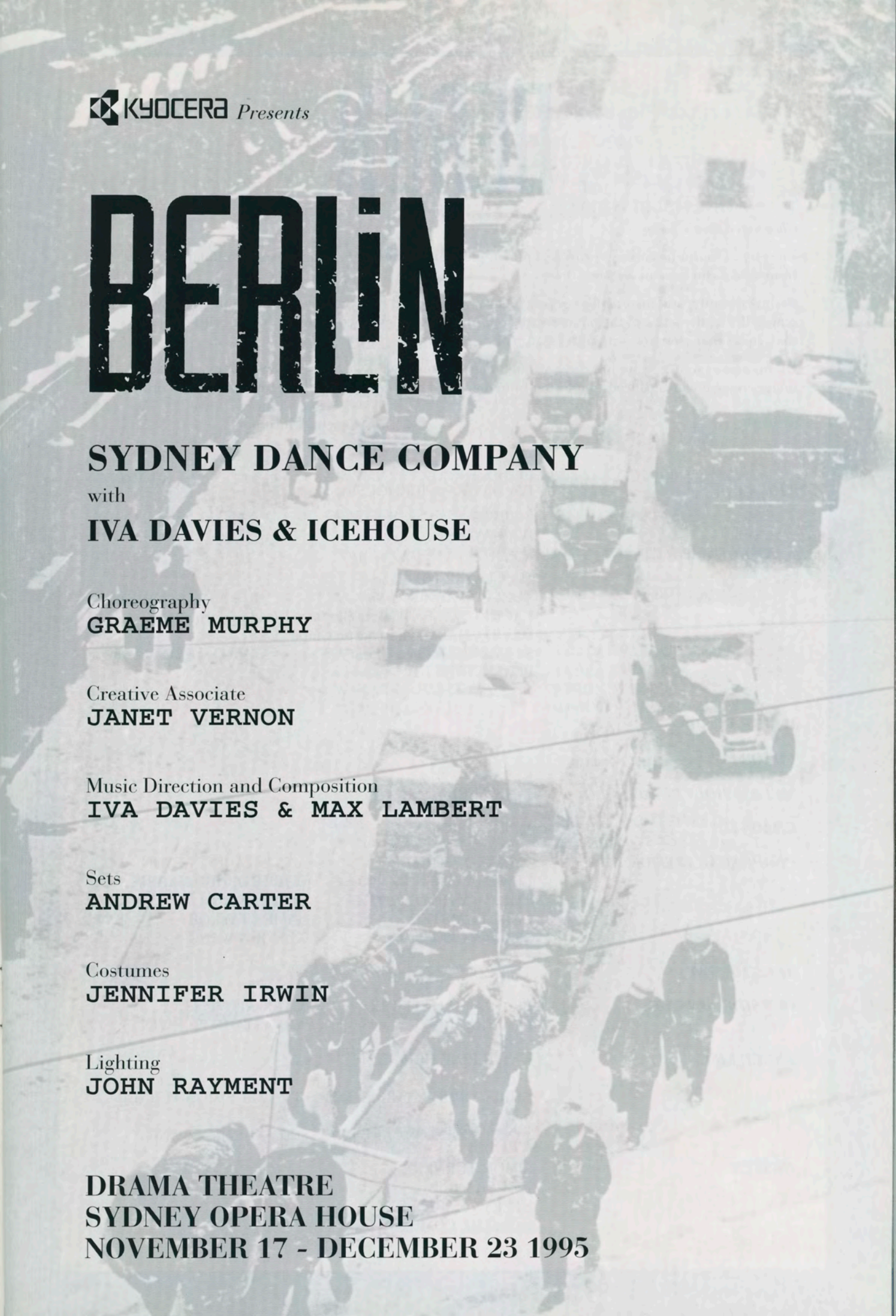


**POPPIE**



**SYDNEY DANCE COMPANY**





**KYOCERA** *Presents*

# BERLIN

**SYDNEY DANCE COMPANY**

with

**IVA DAVIES & ICEHOUSE**

Choreography

**GRAEME MURPHY**

Creative Associate

**JANET VERNON**

Music Direction and Composition

**IVA DAVIES & MAX LAMBERT**

Sets

**ANDREW CARTER**

Costumes

**JENNIFER IRWIN**

Lighting

**JOHN RAYMENT**

**DRAMA THEATRE**

**SYDNEY OPERA HOUSE**

**NOVEMBER 17 - DECEMBER 23 1995**



# BERLIN

## *Choreographer's Note:*

The city of Berlin has always provoked potent global reactions and strong personal resonances, even from those who have never been there.

Berlin currently, and historically, evokes images of perpetual rebirth. The dominant physicality is of cranes lifting the spirit of the city towards the future, juxtaposed with streets riddled with deep, dark holes that seem to contain the ghosts of its past.

On my recent return to Berlin, these strong images permeated my every moment. Many of those images have now resurfaced, somewhat uninvited, and informed many of the images of this work.

Graeme Murphy

## **THE BAND**

IVA DAVIES & ICEHOUSE

*featuring*

IVA DAVIES

*with*

MAX LAMBERT, Piano

ADRIAN WALLIS, Cello

RACHEL VALENTINE, Cello (at selected performances)

DAVID CHAPMAN, Acoustic Guitar

STEVE BULL, Bass Guitar

PAUL WHEELER, Drums

## **WHITE MUSIC**

### **CHAOS I**

### **MELANCHOLY PIANO SOLO**

JANET VERNON

### **CHAOS II**

JANET VERNON

### **PERPETUAL MOTION**

WAKAKO ASANO

LEA FRANCIS

TIMOTHY HEATHCOTE

CARL PLAISTED

SIMON TURNER

ANNASTACIA FLEWIN

CHRISTOPHER HARRIS

LE TUAN ANH

JAMES TAYLOR

XUE-JUN WANG

### **ALL THE WAY**

THE COMPANY

### **OUTSIDE - INSIDE**

BRADLEY CHATFIELD

LEA FRANCIS

MARK STEVENS

ANNASTACIA FLEWIN

### **ANGEL LIFE**

KATHERINE GRIFFITHS

*with*

CHRISTOPHER HARRIS JAMES TAYLOR SIMON TURNER

*and*

JANET VERNON CARL PLAISTED XUE-JUN WANG

### **HEAVEN**

SIMON TURNER

LEA FRANCIS

STEFAN KARLSSON

*with* THE COMPANY



**HEROICS**

CHRISTOPHER HARRIS CARL PLAISTED XUE-JUN WANG  
WAKAKO ASANO ANNASTACIA FLEWIN  
LEA FRANCIS TIMOTHY HEATHCOTE LE TUAN ANH  
JAMES TAYLOR SIMON TURNER

JANET VERNON TIMOTHY HEATHCOTE

**SISTER EUROPE**

TIMOTHY HEATHCOTE XUE-JUN WANG

**ALL GIRL BAND**

JANET VERNON  
JAMES TAYLOR and SIMON TURNER  
WAKAKO ASANO and CHRISTOPHER HARRIS  
LEA FRANCIS and CARL PLAISTED  
TIMOTHY HEATHCOTE and XUE-JUN WANG  
ANNASTACIA FLEWIN and BRADLEY CHATFIELD  
KATHERINE GRIFFITHS and STEFAN KARLSSON

**REALLY GOOD TIME**

LEA FRANCIS CARL PLAISTED

**INTRIGUE**

JANET VERNON CARL PLAISTED XUE-JUN WANG

**LOVING THE ALIEN**

KATHERINE GRIFFITHS STEFAN KARLSSON

**TRAPEZE**

WAKAKO ASANO SIMON TURNER TIMOTHY HEATHCOTE

**INTERROGATION**

JANET VERNON CARL PLAISTED XUE-JUN WANG  
KATHERINE GRIFFITHS STEFAN KARLSSON

**COMPLICATED GAME**

ANNASTACIA FLEWIN BRADLEY CHATFIELD  
CHRISTOPHER HARRIS JAMES TAYLOR  
WAKAKO ASANO SIMON TURNER  
CARL PLAISTED TIMOTHY HEATHCOTE  
with  
LEA FRANCIS XUE-JUN WANG  
LE TUAN ANH STEFAN KARLSSON  
JANET VERNON

**TRUST**

LEA FRANCIS BRADLEY CHATFIELD  
ANNASTACIA FLEWIN MARK STEVENS

**ALL TOMORROW'S PARTIES**

KATHERINE GRIFFITHS  
XUE-JUN WANG TIMOTHY HEATHCOTE LE TUAN ANH  
SIMON TURNER CHRISTOPHER HARRIS JAMES TAYLOR

**CHAOS III**

THE COMPANY

**A SMALL FAREWELL**

BRADLEY CHATFIELD MARK STEVENS

**ASCENDING**

THE COMPANY

*Also appearing in Berlin*  
BILL PENGELLY or BRETT MORGAN

**There will be no intermission**



# GHOSTS AND ANGELS

"Berlin is full of ghosts," Graeme Murphy observed to his musical collaborators on his return from Europe at the beginning of September, 1995. Composer/singer Iva Davies has been to Berlin many times when on tour with Icehouse. The closest pianist/composer Max Lambert has been was the cancelled tour of *42nd Street* to the Staatsoper. **GILLIAN WAITE** investigates:

For the three of them the title of the work came quickly. What began as an idea for an album of selected songs treated with a unique instrumentation, swiftly became the basis for Graeme Murphy's second new full length work this year. When Graeme asked him what it was about and what was the title, Iva recalls - "Max and I mulled through what we had, then looked at each other and said - *Berlin*. Graeme said 'I love it.'"

Iva Davies' impressions of Berlin come from a number of fleeting visits while on tour with his band "but I never had a day free to go through Checkpoint Charlie. Nor did I get the opportunity to go over to the East German side of the wall. The rest of the band did but I was doing interviews at the time. I think probably the strongest impression of Berlin is of the wall itself and I wrote a song about that some time ago. Someone actually sent me a piece of the wall, a bit of brick. I also carry a strong impression of the Brandenburg Gate. It's a central gateway. All the victory marches happened through this gate and later it became the focal point of the wall, so that a few years ago the image the world saw of the wall being broken down was of the gate and of the four horse chariot on top of it. The chariot driver is actually an angel. It's seen everything. Now, after its latest restoration there's a massive debate going on about whether the iron cross should be refitted or the laurel wreath. They can't agree on what should be fitted. So the figure of the angel is standing there with nothing in its hand. People superimpose on it whatever ideas they have. For me - I see it as a sort of victim. There are so many ideas involved with it that it virtually becomes a debate between art and politics, then it becomes a debate between peace and war."

Max Lambert was due to go to East Berlin with the Australian production of *42nd Street*. But the tour was cancelled because of the wall coming down, plus the producer of *42nd Street* didn't have the rights to present the show in East Germany and there was going to be a long process of litigation to discover who in fact had the rights to a united Germany production. "But I've got the tour jacket."

Graeme Murphy's comment about ghosts struck a chord with Max for whom ghosts and angels aren't very far apart. And if flying is one of the chief attributes of angels, then Max feels some affinity with them. "As a child I used to think I could fly and I think I used to astral travel. As a primary school child I remember standing in the playground at school convinced that I could fly and I knew exactly how to do it. The only reason I didn't do it was that it would have been embarrassing and I would have been singled out if I actually did a few laps of the playground. So I didn't. But I do remember astral travelling - having to keep in mind the powerlines and having to be careful not to run into them. I knew where they were and I definitely had a view of my suburb from above. It was a wonderful thing and I did know that I could actually do it and it was just a choice thing that I

didn't actually fly over it. I know people who do it a lot and love it, but I haven't done it for twenty years or more."

## THE COMPANY, GRAEME MURPHY AND US

The composer Iva Davies and his music collaborator for *Berlin*, Max Lambert, each have vivid memories of their previous work with Sydney Dance Company. Max has been there almost from the beginning and for Iva "It goes back ten years. I wrote a ballet for Sydney Dance Company in 1985 - *Boxes*. It ran for only three weeks but it was a big event. It crossed over all these barriers. It had a whopping review by the *Sydney Morning Herald's* dance critic Jill Sykes and was also voted "Event of the Year" by *Rolling Stone*. Now once again he finds himself writing an album and a ballet concurrently. Then after handing over the score, he had to go overseas to record. He returned when the work was virtually complete and "strangely enough what Graeme had created looked almost exactly as I had imagined. It was fantastic. The set, designed by Laurence Eastwood, was specifically built for the revolve in the Opera Theatre stage and comprised a huge scaffolding structure that was twenty tons. There was a great moment during the course of the ballet when the stage unexpectedly begins to revolve. Very exciting, but one of the reasons

Lea Francis in rehearsal.  
Photo Branco Gaica







Graeme Murphy, Iva Davies and Max Lambert.  
Photo Greg Barrett

*Boxes* was difficult to do anywhere else was because the revolve in the Opera Theatre was a key to the way the design worked within Graeme's staging."

Iva's involvement with *Berlin* goes back to August last year when he commenced work on ideas for *The Berlin Tapes*. "I spent a lot of time experimenting until I found a way of making myself produce some original treatment, something valid, something that was a completely obtuse approach to these songs. I ended up using a little combo which I refer to as a salon ensemble. I like to think of it as being like a Poulenc sextet - a cellist, a string quartet, a pianist, a little jazz drummer and an acoustic guitarist. I did about five songs this way then rang Graeme who said, "It sounds like another ballet to me." That was where it started. The other thing was that during that time I knew I needed a pianist for this approach and I needed a very good one. My wife, Tonia Kelly, is an ex-member of Sydney Dance Company and through her I had met Max Lambert. Max had played for classes but also performed and then later composed for the company. Max Lambert has since become a real force to be reckoned with around the place."

Max Lambert has worked with Sydney Dance Company since 1977. "I first started playing for the company when Carl Vine was writing *Poppy*. He used to play for classes and he got busy and I'd known his girlfriend at the time, we went to the Conservatorium together. So he asked me if I'd play for the classes while he finished writing *Poppy*. So then I had this long association with Sydney Dance Company including *Sirens* and *Deadly Sins* and in fact I only stopped playing for classes about three or four years ago.

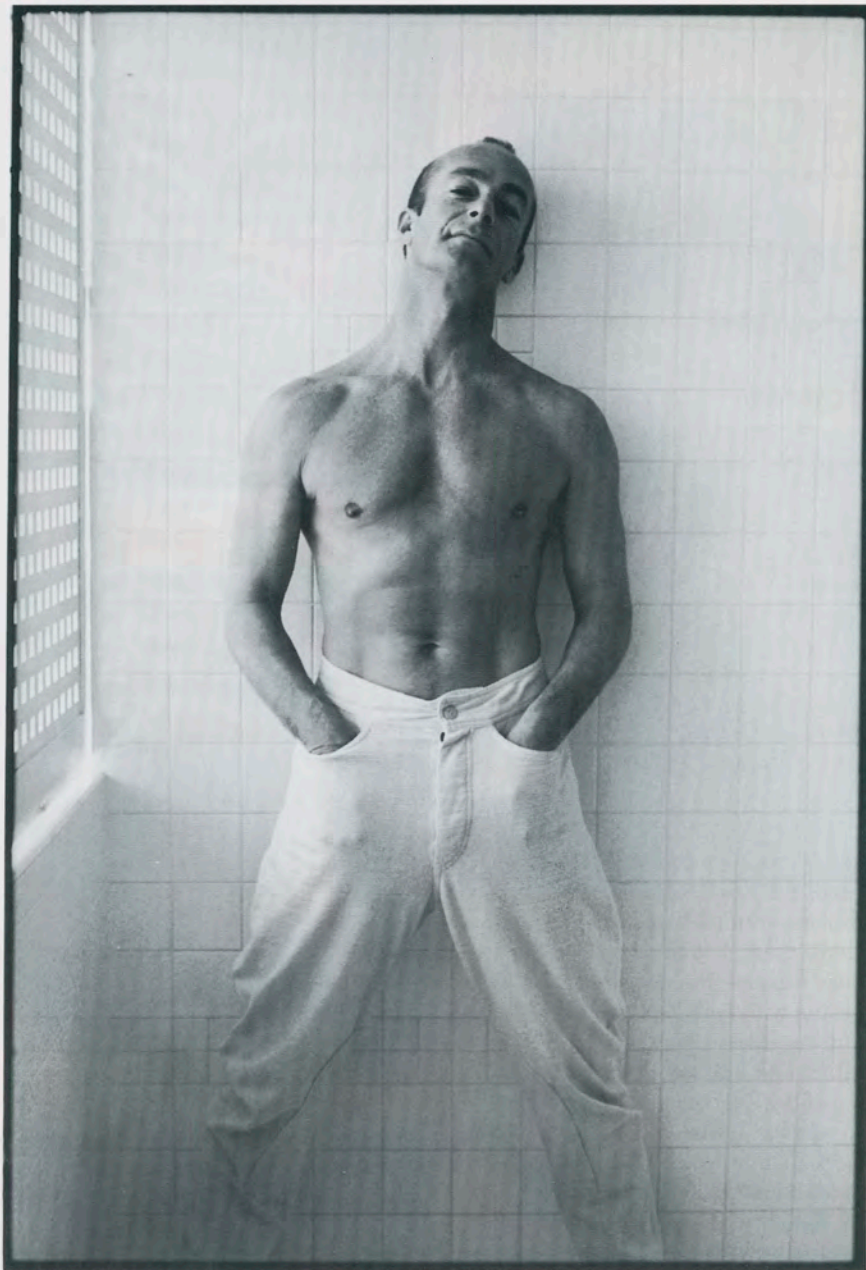
"So I was there near the beginning of the association between Graeme Murphy and Janet Vernon. It was a very funny thing then because it was tiny. It was in Bourke Street in Woolloomooloo in an old air conditioning factory and it was the hottest place in summer on God's earth and the coldest place in winter. There were bits of old air

conditioning equipment everywhere but nothing that worked. It was a small company then and they used to do little seasons at the Town Hall and little seasons in the Drama Theatre and there'd be about nine people in the audience. I suppose the life of a struggling dance company is the same as the life of a struggling artist. Hunger causes you to do all sorts of things and I think that Woolloomooloo as a place was quite uncomfortable and probably quite difficult and I think that was reflected in those works of that time. There were much less resources. It was real 'fly by the seat of your pants' stuff and I think in works like *Poppy* you can see Graeme's creative resourcefulness. He actually had to think of things that cost nothing. So you had that wonderful moment where the girls only have skirts that are stretch fabric and they actually turn into poppies when they pull them over their heads. And they wore long pieces of plastic piping on their arms which cost nothing but were just a great idea. *Poppy* premiered in the Theatre Royal in King Street and Graeme really took off as a new force in choreography after that.

"I think it made such an impact because it was very frank, dealing with issues of sexuality and drug-taking and also because it was about French poet Jean Cocteau, so in some way it belonged to the world. Graeme did a lot to move Australians away from this parochial thing, giving us an international view of ourselves.

"Twenty years later he's still ahead of change. One of the things Graeme has really stuck to which I admire is the fact that the personalities in the company, even the ethnic makeup of his company, are a very good reflection of Australian society. There are representatives in the company of the sort of people we are in Australia. I think that's wonderful. That's a great step forward. It was a real first. I think it's very political and I think Graeme has a belief in the art reflecting the culture and the society that it's in." ■





## GRAEME MURPHY

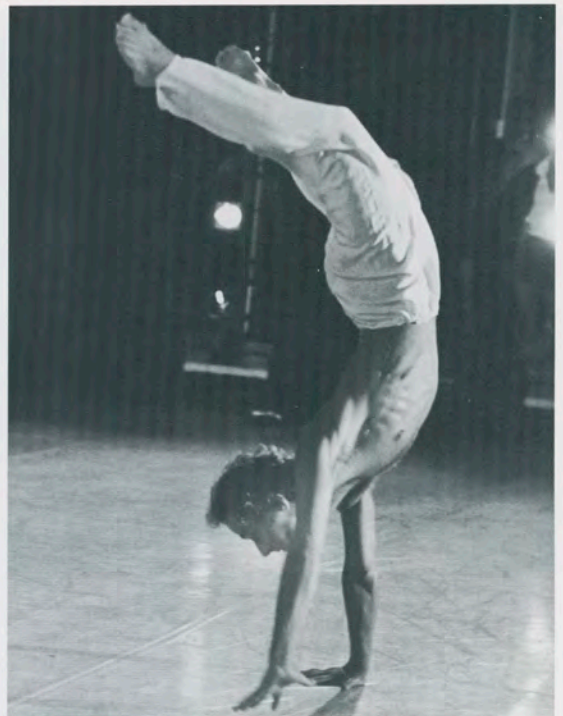
Artistic Director

Graeme Murphy has choreographed over thirty-five original works for Sydney Dance Company, including this season's *Berlin* - his nineteenth full-length production. His extensive repertoire contains works choreographed to an expansive selection of music, ranging from Ravel's *Shéhérazade* and *Daphnis and Chloé*, to John Tavener's *The Protecting Veil* and Iannis Xenakis' *Kraanerg*. His full length works are diverse and embrace the non-narrative, such as *soft bruising* and *Kraanerg*, as well as the narrative, as in the acclaimed *After Venice*, drawn from Mann's *Death in Venice*, and set to Olivier Messiaen's *Turangalila Symphony* or *King Roger*, set to Karol Szymanowski's opera of the same name; there is also the purely thematic, as in *Some Rooms* or *Boxes*, set to a score by Iva Davies and Bob Kretschmer. He has worked frequently with the music of Australian composers, including scores by Richard Meale, Carl Vine, Graeme Koehne, Martin Armiger, Ross Edwards and Barry Conyngham.

Graeme Murphy's career began as a dancer with The Australian Ballet. He created his first ballet, *Ecco*, for a choreographic workshop in 1971. He later danced with the Sadler's Wells Royal Ballet (now Birmingham Royal Ballet), and the Ballets Felix Blaska in France. In 1975 he worked as a freelance choreographer before rejoining The Australian Ballet in early '76 as both a dancer and as a resident choreographer. He was appointed as Artistic Director of The Dance Company (N.S.W.) in November, 1976, alongside Janet Vernon who left The Australian Ballet to join him on this exciting new venture. Both Graeme and Janet seized the opportunity to build a strong and individual company with a repertoire of original works by Australian choreographers and, wherever possible, with Australian design and music.

In their first full year at The Dance Company (N.S.W.), Graeme and Janet mounted no less than two seasons in the Opera Theatre and a third in the Drama Theatre. The





Graeme Murphy in his Act 2 solo from *Poppy*, in a 1987 revival at the Sydney Opera House.

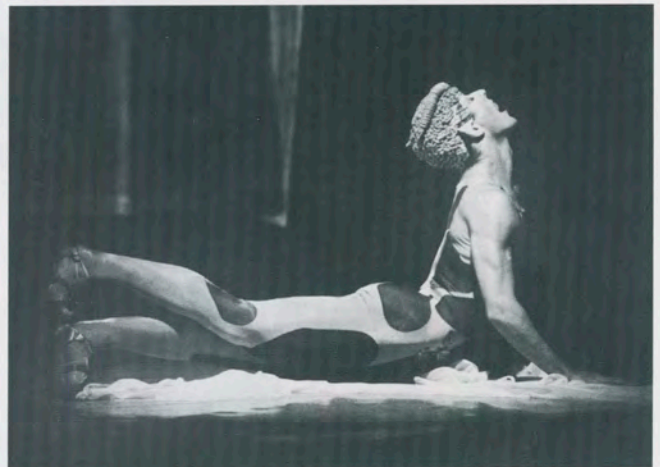
three seasons comprised a host of commissioned works from choreographers Chrissie Koltai, Graeme Watson, Andris Toppe, Ian Spink and of course Murphy himself. He created his first full length work, *Poppy*, in 1978 and his second, *Rumours* the following year. It was in 1979 that Graeme and Janet initiated the change of name to Sydney Dance Company, announced at a Gala Performance of the company's *Signature Season* in the Drama Theatre.

In addition to his work 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, in 1992, his acclaimed version of Piotr Tchaikovsky's *Nutcracker*.

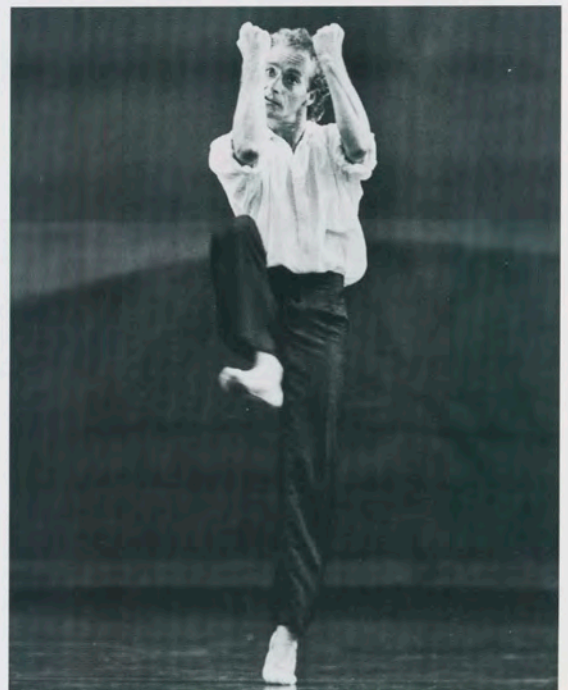
For The Australian Opera he has directed Brian Howard's *Metamorphosis*, Richard Strauss' *Salome* and a triumphant production of Puccini's *Turandot*. In 1994 he was invited by The Australian Opera to create a new production of Hector Berlioz's *Les Troyens*. For this extraordinary production, presented in two parts at separate performances, Graeme Murphy brought together The Australian Opera, its singers and its dancers, together with the entire Sydney Dance Company.

He has choreographed for The Royal New Zealand Ballet, The Canadian Opera Company and numerous pieces for Jayne Torvill and Christopher Dean including *Fire and Ice* for London Weekend Television. In 1988 he was invited by the Australian Bicentennial Authority to conceive and choreograph a major dance event with national emphasis. The result was - *FAST* - a work for 70 dancers, bringing together Sydney Dance Company, Australian Dance Theatre, The Queensland Ballet and The West Australian Ballet.

In 1982 he was awarded an AM for services to dance. Recent projects for Graeme Murphy include the creation of *Sensing*, a unique dance film for ABC-TV, and the premiere season and national tour of his full length work *Fornicon*. ■



In *Late Afternoon of a Faun* (1987).



In his Act 1 solo from *Shining* (1986).  
Production Photos Branco Gaica





## 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, where Graeme Murphy too had secured a dancer's contract. After touring Europe with the Blaska company, she danced again with The Australian Ballet for seasons in Russia and Eastern Europe. Then in late 1975 both she and Graeme Murphy returned to Australia and worked freelance for a year. Murphy was invited to choreograph by several organisations. Out of this emerged some of his renowned although very early work such as *3 Conversations* for The Queensland Ballet and *Papillon* for The Australian Ballet School. Janet and Graeme rejoined The Australian Ballet early in 1976, with Janet as a Senior Soloist and Graeme as Resident Choreographer. During that year Janet danced in works as diverse as Michel Fokine's *Les Sylphides* and Glen Tetley's *Gemini*, under the artistic direction of

Anne Woolliams. It was at the end of '76 that 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 during his young career at The Australian Ballet - works such as *Ecco* and later *Glimpses*. At Sydney Dance Company they joined forces to create a repertoire of genuine originality and a company built on strong technical standards. Janet immediately began to perform in Murphy's growing list of new works, to the extent that few dancers today could cite a repertoire as rich and varied as that created for her. She has consistently combined her performing career with her role as Associate Artistic Director, building an impressive career in each field. She has led Sydney Dance Company on fifteen international tours since 1980, dancing in many of the world's most prestigious venues. Outstanding roles from the early





years at Sydney Dance Company include those in *Fire Earth Air Water*, *Poppy*, *Rumours*, *Shéhérazade*, *Homelands* and *An Evening*, followed later by *Some Rooms*, *After Venice*, *Boxes*, *Nearly Beloved*, *Shining*, *Kraanerg*, *soft bruising*, *Afterworlds*, as Blanche in *A Streetcar Named Desire* and as Queen Roxana in *King Roger*. Janet has also worked with guest choreographers at Sydney Dance Company, notably as Babyface the Third in Louis Falco's *Black and Blue* for its Australian and European tours in '88; in 1989/90 she danced in *Cafe*, choreographed by Paul Mercurio and Kim Walker and in 1991 as Lady Macbeth in Kim Walker's *Before the Word*.

In 1989 she was awarded an AM for services to dance.

Outstanding roles in the works of Graeme Murphy from recent years include those in *Bard Bits* (*Take All My Loves* and *Duo of Sonnets*, the latter danced opposite the actor Luciano Martucci); The Rose in *Beauty and the Beast*; in *Synergy with Synergy* in its various Australian seasons as well as in Tokyo and Taipei; in *The Protecting Veil* for its 1993/94 Australian tour. She recently appeared in Graeme Murphy's *Sensing*, a unique dance film created especially for ABC-TV, in which she danced with Carl Plaisted. For The Australian Opera's Winter Season of 1994, she created the role of Andromaque in Graeme Murphy's production of Berlioz' epic *Les Troyens*.

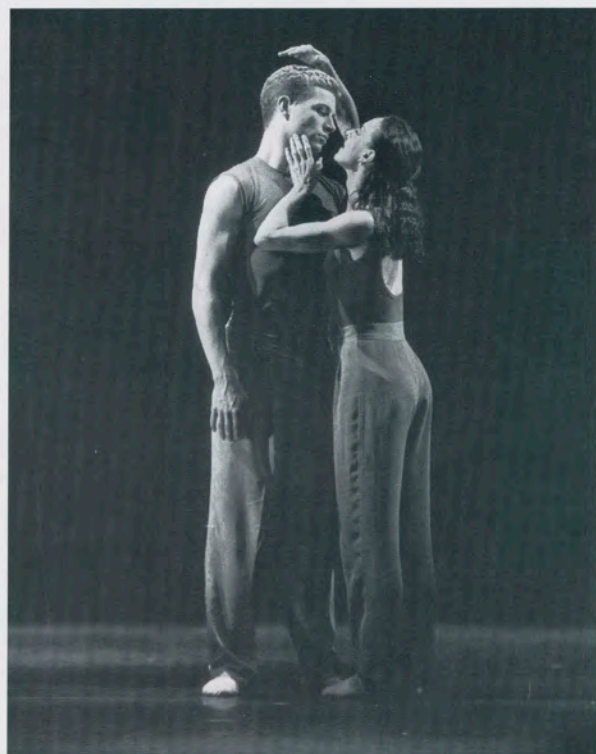
Most recently, Janet created the role of Helene in Graeme Murphy's *Fornicon*, which she danced for its premiere season at the Sydney Opera House and on a national tour.

Above left: Janet Vernon with Kim Walker in *Boxes* (1985).

Above right: In the Bathroom from *Some Rooms* at its 1984 return season.

Below: With Carl Plaisted in *The Protecting Veil* (1993).

All photos Branco Gaica.







## IVA DAVIES

Iva Davies, although better known as a successful popular musician, is an Associate in Music Australia (Distinction) and is a formally trained classical musician (oboe). He has already had a substantial and successful professional career in music spanning some twenty-five years.

First serious musical training was during high school and his outstanding potential as an oboist won the first of a number of consecutive scholarships to the NSW State Conservatorium of Music where he continued tertiary studies in the Performer's Diploma Course.

During this time he performed extensively with professional ensembles, chamber groups and as a soloist and with the ABC National Training Orchestra, Elizabethan Trust Opera Orchestra, and Symphony Orchestra. His parallel interest in popular music and ability as guitarist/singer/composer led, in 1977, to the formation of the Australia musical group "Flowers" (later known as Icehouse).

As leader and founder of Icehouse, he has achieved substantial success both locally and internationally over a period of sixteen years. Icehouse has produced, over that period, roughly thirty local hit songs, a number of European and American Top 20 Hits (including international no. 1's). Album sales are presently approaching two million in Australasia alone.

Icehouse has also accumulated awards including nine multi-platinum recordings, and multiple awards from ARIA (Australian Record Industry Association), APRA (Australian Performing Rights Association), ASCAP (USA Writers and Performers Association), Ampex Gold Record Awards and many others.

Iva has performed extensively throughout the USA, UK, Europe and Japan as well as locally and can include in these highlights Madison Square Garden and a Royal Command Performance in 1989. Icehouse has also attracted arguably the largest live concert audience ever witnessed in Australia

(approaching 100,000) as headline performers at the opening of the Adelaide Arts Festival.

In the course of his work with Icehouse, Iva has been deeply involved in the application of new technologies in music. His knowledge and experience in the music and entertainment field has been acknowledged by the academic world with the publication of an invited paper by him on Information Technology in the Entertainment Industry and with several sessions of guest lecturing at the University of New England.

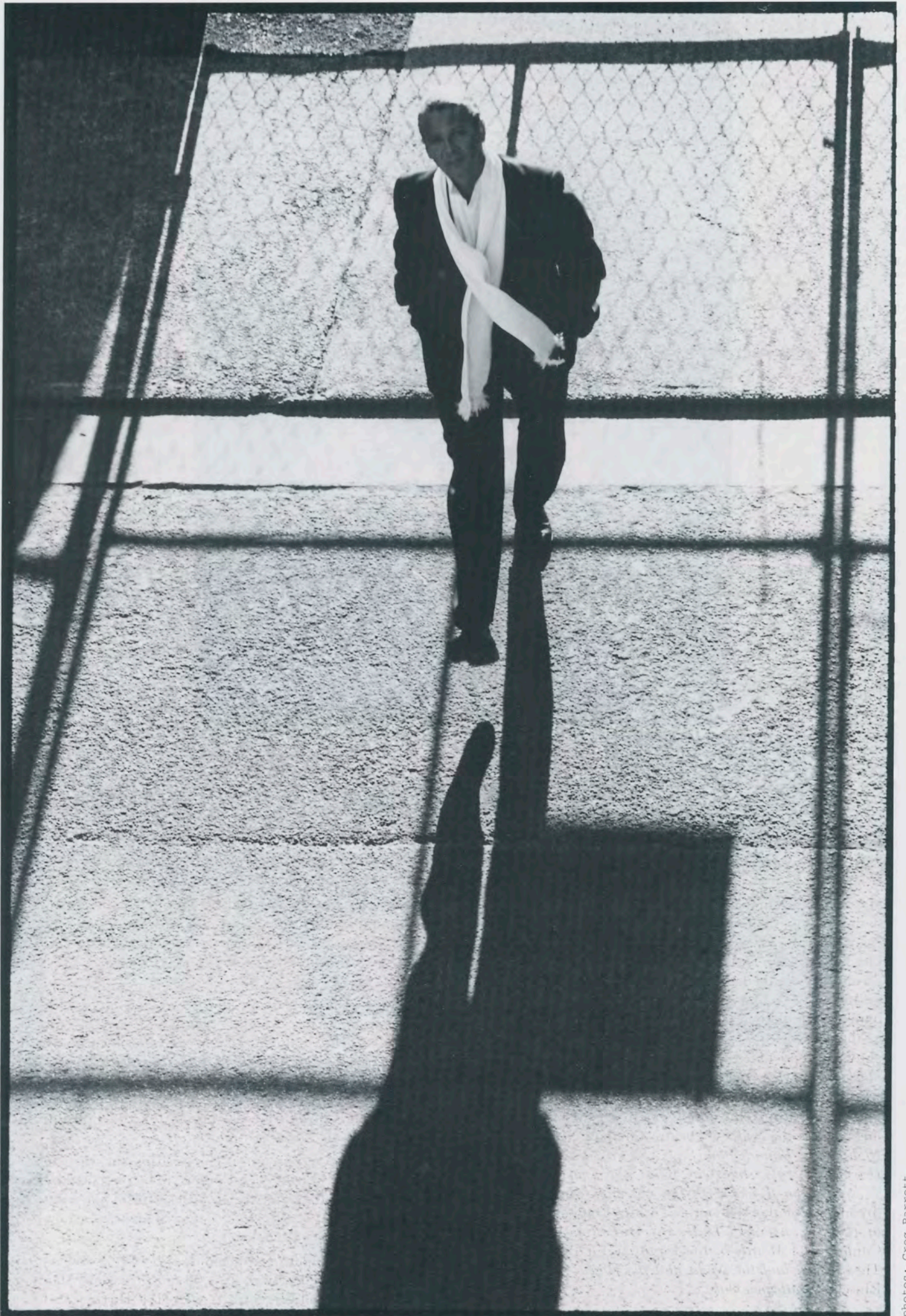
As a composer/songwriter Iva Davies has written over one hundred published songs, half of this number written by him alone and the remainder in collaboration with other members of Icehouse or other world-renowned songwriters who have sought association with him in the song-writing field. In the film score area, he composed the soundtrack music for Russell Mulcahy's thriller *Razorback*, which won an AFI (Australian Film Institute) nomination and an APRA award in 1986.

In 1985 the ballet score *Boxes* was commissioned by Sydney Dance Company and the resulting work conceived by Iva Davies, Robert Kretschmer and Graeme Murphy which opened on November 5, 1985 has remained the most successful Sydney Dance Company production to date and has achieved local and international recognition for both the choreographer and composers.

The score of *Berlin* includes a number of songs by other recognised composers. Iva has had the pleasure of working with a great number of these writers over the years and the score has presented the opportunity of recognising some of these writers as influences and examples for his own work.

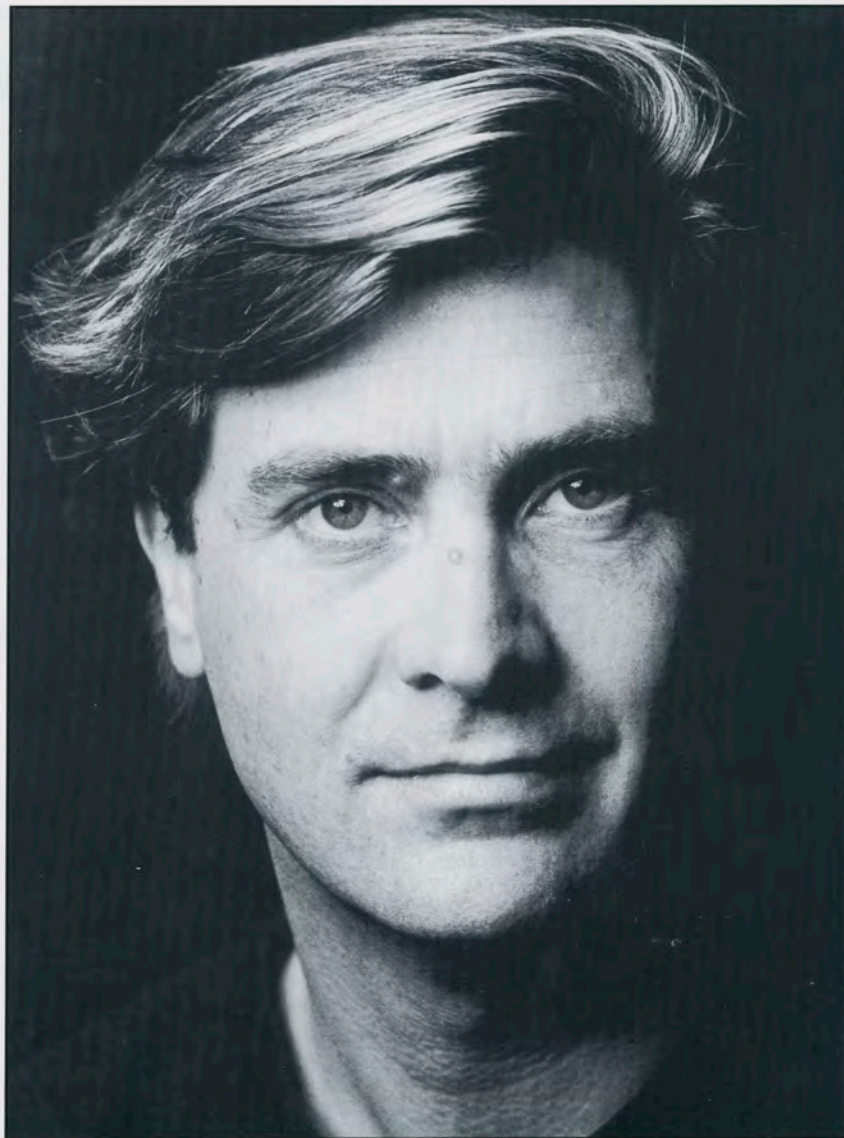
Iva Davies and Icehouse are performing the music "live" for the production of *Berlin* and the ensemble has been augmented on this occasion by a number of musicians from such diverse musical backgrounds as classical, theatre and jazz.





photos: Greg Barrett





## MAX LAMBERT

Max Lambert studied at the Conservatorium of Music in Sydney. His relationship with Sydney Dance Company spans more than seventeen years, commencing when Max met Janet Vernon and Graeme Murphy and played as class accompanist in the late seventies. He went on to perform, arrange and compose for Sydney Dance Company on a number of important productions by Graeme Murphy such as the full length work *An Evening*; the three smash hit shows staged at Kinselas - *Sirens*, *Deadly Sins* and *Flashbacks*; *Old Friends New Friends* and the 3 act work which evolved from it, *Nearly Beloved*.

His composition and arrangement credits for theatre include, for the Sydney Theatre Company, *Darlinghurst Nights*, *The Philadelphia Story*, *Siestas in a Pink Hotel*, *Harold in Italy*, *The Girl Who Saw Everything*, *The Temple*, *Two Weeks with the Queen*, *Saint Joan* and *Arcadia*. For the Melbourne Theatre Company, *Summer of the Seventeenth Doll*; for Queensland Theatre Company, *A Month in the Country*; for Belvoir Street Theatre *You and the Night and the House Wine* and for Kinselas *Gentlemen Only*.

Max has accompanied many great singers including Judi

Connelli, Geraldine Turner, Nancye Hayes, Valerie Bader, Toni Lamond and Rhonda Burchmore in concerts and cabaret. He performed in the long running musical *42nd Street* and in *Nöel and Gertie* and *Dancin' Man*.

He has recorded albums with Kate Ceberano and Wendy Matthews as well as *Stringer* and *Come in Spinner* with Grace Jones and Vince Knight. Max was Music Director for the John Frost production of *Grease* and is currently Musical Director for ABC-TV's *Playschool*. Max was Musical Supervisor for David Atkins' *Hot Shoe Shuffle* and for the Melbourne Theatre Company's production of *M. Butterfly*. He composed the music for the London production of Gale Edwards' *Saint Joan*.

Future projects include music composition for *Miracle City*, a new musical with Nick Enright, to be presented by the Sydney Theatre Company as part of New Stages in January, 1996; and *Mrs. Delvecchio Schwartz*, a new musical with Colleen McCullough.

Sydney Dance Company's production of *Berlin*, as well as the recently released album, *The Berlin Tapes*, are Max Lambert's first collaborations with Iva Davies and Icehouse.



# Music Credits

Original music composed by Iva Davies and Max Lambert

Songs arranged by Iva Davies

Music performed by Iva Davies and ICEHOUSE featuring

Iva Davies	Vocals
Max Lambert	Piano
Adrian Wallis/Rachel Valentine	Cello
David Chapman	Acoustic Guitar
Steve Bull	Bass Guitar
Paul Wheeler	Drums

## **FOR IVA DAVIES & ICEHOUSE**

Sound Production Manager	Simon Leadley
Computer Operation	Simon Leadley, Tim Ryan
Marketing Consultant	Keith Welsh
Operations Manager	Louise Stovin-Bradford
Publicity	Dounnia Lahoud, Niki Turner & Associates
Monitor Consultant	Grant Pudig
Sound Production	John Hessey & Phillip Murphy at Coda Productions
Sheet Music Transcriptions	Derek Williams
Additional Artwork	Mark Denning

Recording produced by Iva Davies and recorded by Iva Davies with assistance from Simon Leadley and David Chapman at DIVA Studios, TrackdownStudios and Zig Zag Lane Studios and mastered by Don Bartley at Studio 301, Sydney.

Special thanks to Laurie Dunn and Massive Records, John Anderson and EMI Music Publishing Australia, Nellie Flannery and Robyn Gardiner Management, Wow Management, Bruce Elder, Greg Barrett, Kristin and Cheryl at Spellbound Fanzine, Geoff Watson and Simon Leadley, Derek and David, Hutchings Keyboards and Turrumurra Music, Guy Cross, Michael Allen, the song writers for their cooperation and a special thanks to Lou Reed and Sister Ray Enterprises for their encouragement.

## **All the Way**

Written by Sammy Cahn and Jim Van Heusen.

Used by permission of Barton Music and Affiliates through Boosey & Hawkes (Australia) Pty Ltd originally performed by Frank Sinatra (1957).

## **Heaven**

Written by David Byrne and Jerry Harrison.

David Byrne/Jerry Harrison by arrangement with Warner Chappell Music originally performed by Talking Heads (1979).

## **Sister Europe**

Written by Psychedelic Furs. Butler/Ashton/Kilburn/Butler/Ely/Morris.

Used by permission of EMI Music Publishing Australia Pty Ltd originally performed by Psychedelic Furs (1980).

## **Really Good Time**

Written by Bryan Ferry. Used by permission of BMG Music originally performed by Roxy Music (1974).

## **Loving the Alien**

Written by David Bowie. Jones Music America ASCAP. Courtesy of Jones Music originally performed by David Bowie (1984).

## **Complicated Game**

Written by Andy Partridge - XTC. Used by permission of EMI Music Publishing Australia Pty Ltd originally performed by XTC (1979).

## **All Tomorrow's Parties**

Written by Lou Reed. Used by permission of EMI Music Publishing Australia Pty. Ltd., originally performed by the Velvet Underground and Nico (1967).

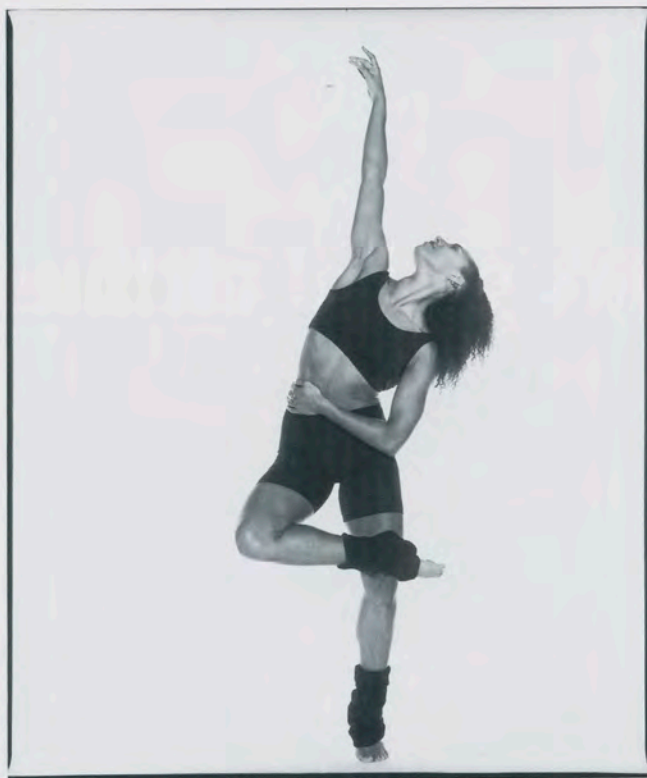


P & C DIVA Records Pty Ltd/The MASSIVE Recording Company

Original Music © 1995 Iva Davies/Max Lambert published by EMI Music Publishing Australia Pty Ltd/Control.

Recording of THE BERLIN TAPES available on DIVA Records through The MASSIVE Recording Company in the foyer of this theatre and at all record stores.





## LEA FRANCIS

New Zealand born Lea Francis studied dance with Janet Karin at National Capital Dancers in Canberra and joined Sydney Dance Company at the age of sixteen at the end of 1984. In her first year at Sydney Dance Company, Lea danced in New York and on the company's historic tour of the People's Republic of China. She has since danced with the company on twelve foreign tours and in seasons throughout Australia. Lea's career has produced a long list of roles in the works of Graeme Murphy including those in *Afterworlds*, *Poppy*, *Kraanerg*, *Some Rooms*, *soft bruising*, *King Roger*, *Nearly Beloved*, *Viridian*, *Blow Blow Thou Winter Wind* and *Witches Fair and Foul* from *Bard Bits*, *Piano Sonata*, *The Protecting Veil* and most recently as Madame D in *Fornicon*. She has also danced in the works of visiting choreographers such as in Kim Walker and Paul Mercurio's *Cafe*, Ohad Naharin's *Arbos* and *Tabula Rasa*, Gideon Obarzanek's *Sleep No More* and *Saccharin Suite*, Stephen Page's *Mooggrah*, Kim Walker's *Monkey See*, Paul Mercurio's *Waiting* and *Edgeing* and as Babyface the Third in Louis Falco's *Black and Blue*. Lea also danced in several works in the 1994/5 choreographic seasons of *RAW* and *Chomp*.



## 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 with the company Carl toured to the United States and danced in seasons in Seattle, Colorado Springs, San Francisco and Los Angeles. He has danced in Graeme Murphy's *Some Rooms*, *Song of the Night*, *Daphnis and Chloé*, *In the Company of Wo/Men*, *King Roger*, *Viridian*, *Nearly Beloved*, *Afterworlds* and *A Streetcar Named Desire*. Outstanding roles include those in *Bard Bits*, *Piano Sonata*, *Synergy with Synergy*, *soft bruising*, *The Protecting Veil*, as the Corporate Beast in *Beauty and the Beast* and most recently as Paris in *Fornicon*. In addition, Carl has danced in the works of visiting choreographers such as in Kim Walker and Paul Mercurio's *Cafe*, Adrian Batchelor's *Hamlet*, Gideon Obarzanek's *Sleep No More* and *Saccharin Suite*, Kim Walker's *Monkey See*, Ohad Naharin's *Tabula Rasa* and *Arbos*, Douglas Wright's *Gloria* and as Bull Washington in Louis Falco's *Black and Blue*. In 1994, Carl choreographed *908* for *RAW*, a choreographic season at The Wharf Studio and in '95, he created *9 1/2 Months* for *Chomp*, a season of new works performed at Sydney Dance Company's own studios.

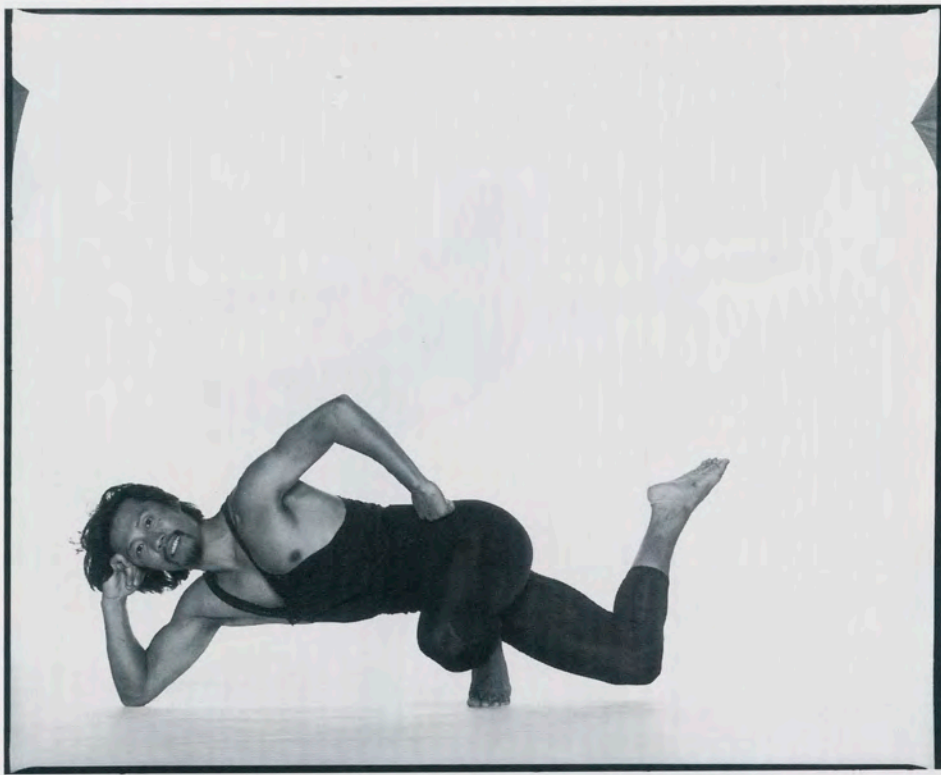




## KATHERINE GRIFFITHS

Katherine commenced her training at the Sydney Festival Ballet Academy at the age of seven. She later danced with the company associated with the school, the Sydney Festival Ballet, most notably in lead roles in Hassan Sheta's productions of *Cinderella*, *Nutcracker* and in 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 Camelias*, *Alice in Wonderland* and in the Flower Festival pas de deux from *Napoli*, staged by Alette Weinrich of The Royal Danish Ballet. She joined Sydney Dance Company in 1993. Since that time Katherine has performed across Australia with the company and on tours to Taiwan and Japan. She has danced in a variety of works by Graeme Murphy including *Synergy with Synergy*, *Beauty and the Beast*, *The Protecting Veil* and *Fornicon*. In 1995, Katherine danced in several works in *Chomp*, a choreographic season at The Wharf. She has also danced as Killer Katumbo in Louis Falco's *Black and Blue*.



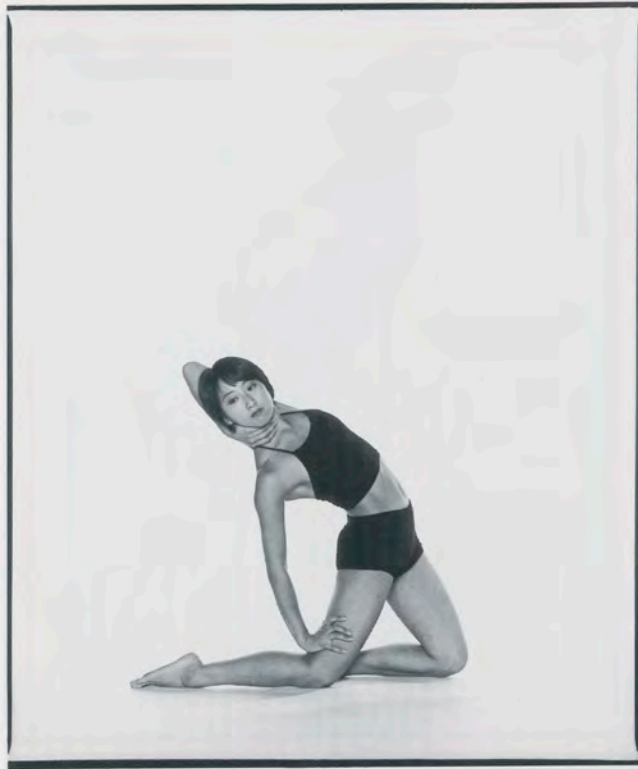


## XUE-JUN WANG

Xue-Jun was born in Beijing in the People's Republic of China. At age twelve he was selected to study ballet in Canton. After only six months he returned to Beijing to further his studies at The Institute of Nationalities, where he remained for four years. He then studied at The School of Ballet at The Beijing Academy of Dance graduating in 1988 with a Bachelor of Arts degree. As a student in China, Xue-Jun took part in workshops with visiting American dancer/choreographers such as Ben Stevenson of Houston Ballet and Luis Perez of The Joffrey Ballet. While still a student, Xue-Jun also performed as a lead dancer with the Guangzhou Dance Troupe, performing Chinese dance and drama. In 1988 he was made a principal dancer with The Guangdong Dance Theatre, where he remained until 1991.

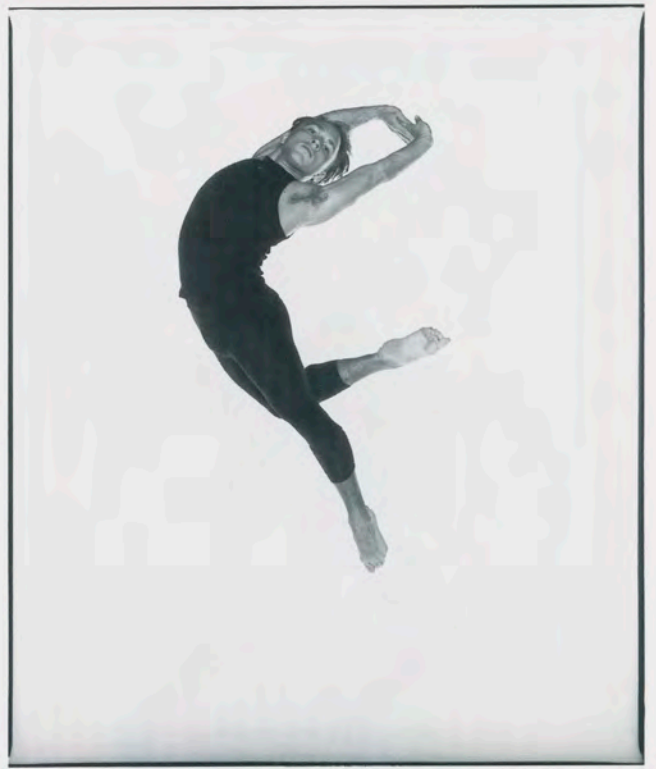
In 1991 Xue-Jun moved to Sydney and joined Sydney Festival Ballet as a principal male dancer under the direction of Hassan Sheta, dancing at Sydney's Glen Street Theatre and on tour throughout New South Wales performing in classical works such as *Paquita* and *La Bayadère*. He was invited by Graeme Murphy and Janet Vernon to join Sydney Dance Company in August 1992. Xue-Jun made his Sydney Dance debut in Murphy's *Synergy with Synergy* at the Sydney Opera House. Since that time he has toured Australia, Taiwan and Japan with the company and has danced in Graeme Murphy's *The Protecting Veil*, *Piano Sonata*, *Beauty and the Beast* and most recently in *Fornicon*. He has also danced in choreographic seasons of *RAW* and *Chomp* at The Wharf. In 1994, Xue-Jun danced the role of Kid Lefty in Louis Falco's *Black and Blue*.





## WAKAKO ASANO

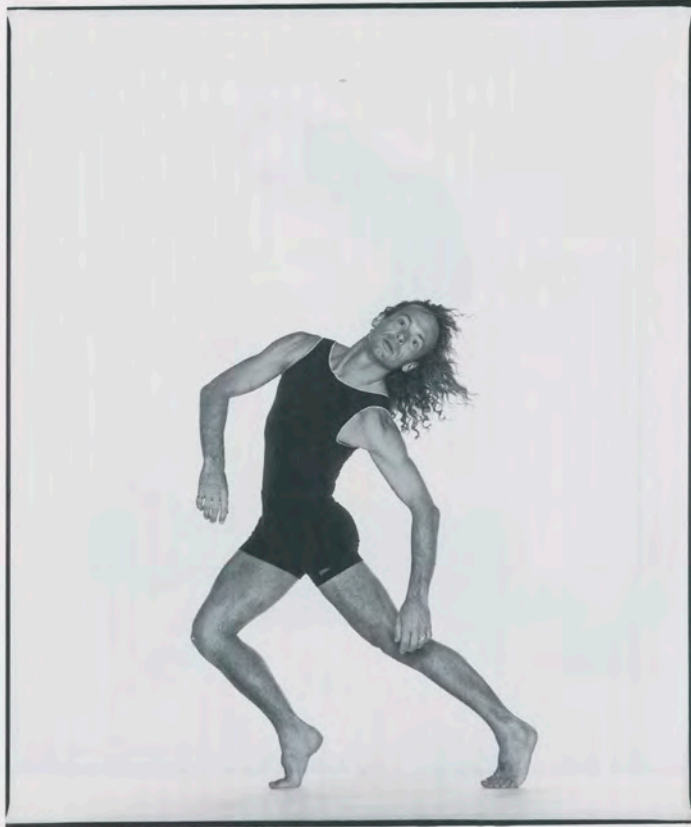
Wakako was born in Tokyo and studied at The Australian Ballet School in Melbourne. She danced first with Sydney Dance Company in Graeme Murphy's *King Roger* in 1990 before returning to Japan. Wakako was then invited to join Sydney Dance Company at the end of 1991 through a sponsorship made possible by the Daikyo Face of Australia quest. She has since travelled extensively with the company including tours to France, Venezuela, Colombia, Japan and Taiwan. Wakako has danced in Graeme Murphy's *Bard Bits*, *Some Rooms*, *Nearly Beloved*, *Viridian*, *Afterworlds*, *Synergy with Synergy*, *Beauty and the Beast*, *Viridian*, *The Protecting Veil*, *Piano Sonata*, and most recently in *Fornicon*. Wakako has also worked with a number of visiting choreographers at Sydney Dance Company, dancing several roles in the choreographic season of *Chomp*, and in Kim Walker's *Monkey See*, Douglas Wright's *Gloria*, Gideon Obarzanek's *Saccharin Suite*, and as Killer Katumbo in Louis Falco's *Black and Blue*.



## 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 Graeme Murphy's *Bard Bits*, *Poppy*, *Some Rooms*, *Nearly Beloved*, *Afterworlds*, *Viridian*, *The Protecting Veil*, *Synergy with Synergy*, *Beauty and the Beast* and most recently as Eros in *Fornicon*. Bradley has performed throughout Australia with the company and on tours to France, Venezuela, Colombia, Japan and Taiwan. He has danced in a variety of works by visiting choreographers including those in the choreographic seasons - *Raw and Chomp* and in Stephen Page's *Mooggrah*, Alfred Williams' *Lucrece*, Kim Walker's *Monkey See*, Douglas Wright's *Gloria* and as Duke Youngblood in Louis Falco's *Black and Blue*.





## STEFAN KARLSSON Guest Artist

Stefan Karlsson was born in Sweden and was educated in Stockholm, New York, Madrid and at Mudra Performing Arts School directed by Maurice Béjart in Brussels. Since 1979-86, Stefan danced as a soloist and principal with Cullberg Ballet Company in Stockholm, directed by Mats Ek, and as a guest artist with Tanz Forum, Cologne directed by Jochen Ulrich in 1983. He has toured extensively around the world in works by renowned choreographers such as Mats Ek, Brigit Cullberg, Jiri Kylian, Christopher Bruce, Hans Van Manen, Per Jonsson, Kurt Jooss and Jochen Ulrich. Stefan danced the lead role in the dance film *The Dream is Over*, directed by Christopher Bruce, screened in Australia by ABC-TV in 1986.

He joined The West Australian Ballet as a principal dancer in 1986 under the artistic direction of Barry Moreland. Whilst at WA Ballet, he first worked with Graeme Murphy in *VAST*, the Bicentennial Dance Event involving the four states dance companies. In 1989, he was invited by Graeme Murphy to join Sydney Dance Company and danced that year in Murphy's *Song of the Night* and *Kraanerg*, Ohad Naharin's *Arbos* and *Tabula Rasa* and in Ralph Lemon's *Happy Trails*. In 1990, he returned to Perth as a founding member of the Chrissie Parrott Dance Company, and danced in works by William Forsythe, Stephen Petronio, Per Jonsson, Rhys Martin, Douglas Wright, Leigh Warren and Chrissie Parrott. He danced with the company in its Sydney season at the Enmore Theatre of *Enemy*, a collaboration between Chrissie Parrott Dance Company and Leigh Warren and Dancers.

Stefan is currently a freelance dancer, actor and teacher. His varied credits include a current development project around Nijinsky directed by Sally Richardson; *Fragments of an Unfinished Opera* for the Fieldworks Performance

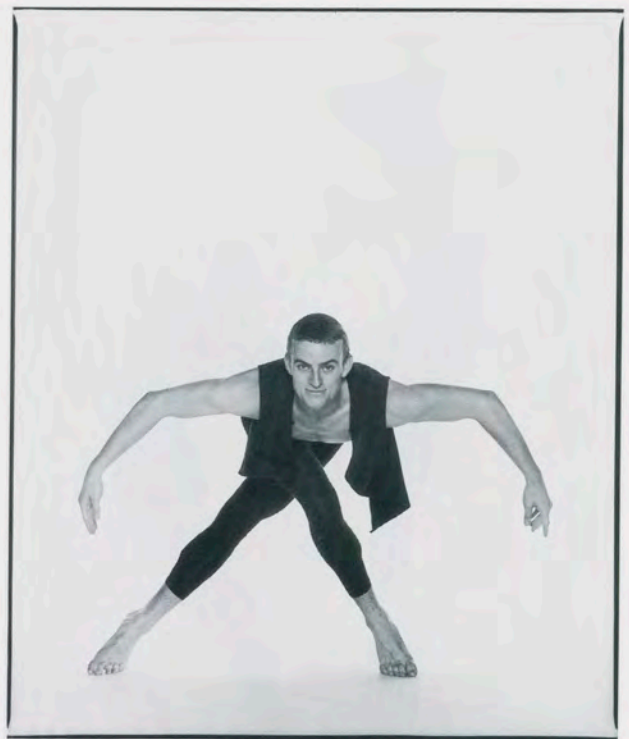
Group directed by Jim Hughes; *The Velocity of Sex*, choreographed by Garry Stewart for a season in Sydney; *Clowning Around* for Barron Films, Perth. Other credits include the writing of a monologue for the State Theatre Company's season of *Tell Tales* directed by Leith Taylor for the Festival of Perth '93 and an invitation to be a juror at the 2nd Eurovision Dance Contest in Hamburg in 1986.





## TIMOTHY HEATHCOTE

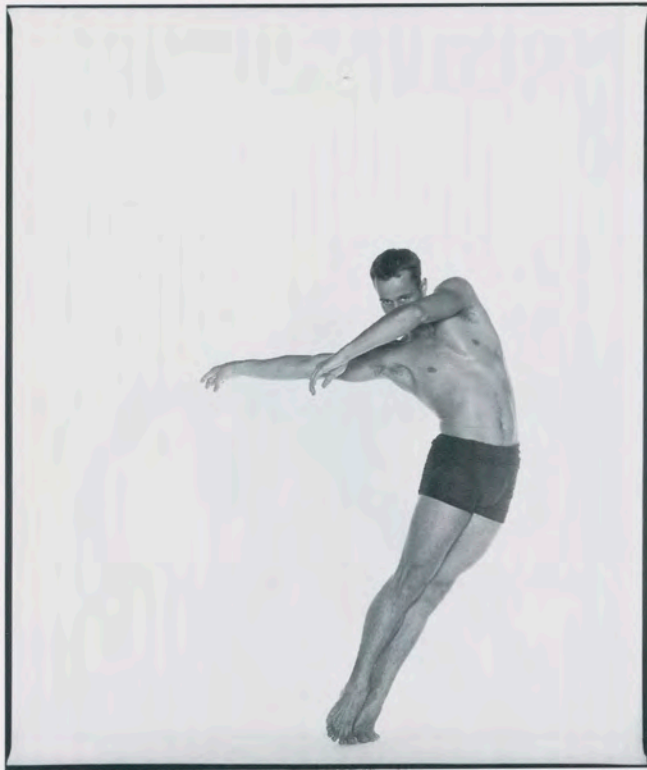
Timothy Heathcote was born in England but grew up in New Zealand and later in Australia. He studied ballet with his mother, Susan Massey, at her Ringwood Ballet School in Victoria, continuing right through to his acceptance into The Australian Ballet School where he studied from 1990-92. As a student he toured with The West Australian Ballet to the Philippines in Barry Moreland's *A Midsummer Night's Dream* and with The Dancers Company of The Australian Ballet School, 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, appearing first in Graeme Murphy's *Beauty and the Beast*, then later in *Synergy with Synergy*, *The Protecting Veil*, Douglas Wright's *Gloria*, Louis Falco's *Black and Blue*, Gideon Obarzanek's *Saccharin Suite* and his recent soloist role in Murphy's *Fornicon*. Timothy also danced several roles in the company's season of *Chomp* at The Wharf and has toured Australia with the company as well as performing on tours to Taiwan and Japan.



## 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* and 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 of *Beauty and the Beast* at the Metro Theatre. Since that time Simon has danced in Murphy's *The Protecting Veil* and in *Synergy with Synergy*, and on tours to Taiwan and Japan. Simon has also danced in Gideon Obarzanek's *Saccharin Suite*, several works in *Chomp*, as K.O. Mohammed in Louis Falco's *Black and Blue* and most recently as Masetto in Graeme Murphy's *Fornicon*.





## 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 Frederick Ashton's *Les Patineurs*, Stanton Welch's *Passion* and as Bootface in John Cranko's *Lady and the Fool*. Christopher joined Sydney Dance Company in 1993. He has since performed a number of special roles in recent seasons including those in Graeme Murphy's *The Protecting Veil* and *Fornicon*. Christopher has also danced in Murphy's *Beauty and the Beast* and *Synergy with Synergy*; in Gideon Obarzanek's *Saccharin Suite* and as K.O. Mohammed in Louis Falco's *Black and Blue* and in several works in *Chomp*, a choreographic season staged at the company's studios at The Wharf. Christopher has toured Australia with Sydney Dance Company in 1993/94 as well as to Taiwan and Japan.



## ANNASTACIA FLEWIN

Sydney born Annastacia Flewin trained with the Prudence Bowen Academy, the Sydney Festival Ballet Academy and 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 Sydney Festival Ballet Academy, Annastacia danced in Director Hassan Sheta's productions of *Cinderella*, *The Spanish Lover*, *Paquita* and *Les Sylphides*. Annastacia joined Sydney Dance Company late in 1992. She has since danced in a variety of works by Graeme Murphy including *Synergy with Synergy*, *Beauty and the Beast*, *The Protecting Veil* and *Fornicon*. Annastacia also danced in several works in the 1995 choreographic season *Chomp* and in works by visiting choreographers such as in Douglas Wright's *Gloria*, Gideon Obarzanek's *Saccharin Suite* and as Slugger Shalom in Louis Falco's *Black and Blue*.





## 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, dancing a variety of principal roles. He then joined The National Ballet of Canada under the Artistic Direction of Lynn Wallis and Valerie Wilder and later Reid Anderson, where he danced many important 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 Ronde*, *Voluntaries*, *Daphnis and Chloé*, *Alice* and the world premiere of *Tagore*. James joined Sydney Dance Company late in 1992 and made his debut in *Beauty and the Beast* dancing the role of the Rock Beast. Since that time, James has danced in Graeme Murphy's *The Protecting Veil*, *Synergy with Synergy* and *Fornicon* and has toured with the company around Australia and to Taiwan and Japan. James has created two works for Sydney Dance Company's choreographic seasons - *The Care Factor* for RAW at The Wharf Studio and *Crème Brulée* for *Chomp*, staged in the company's own studios. Most recently, James was selected by The West Australian Ballet's Artistic Director Barry Moreland to participate in the National Choreographic Workshop staged at The Playhouse in Perth. His work, *Line Drawing*, was well received by Perth critics and audiences and has now been taken into the repertoire of The West Australian Ballet.



## LE TUAN ANH

Le Tuan Anh was born in Hanoi in Vietnam in 1969. He studied classical ballet at the Bolshoi Academy in Moscow from 1980-88. As a student of the Bolshoi School, Le Tuan Anh completed his formal education in Russia. Upon graduation he joined the Paljasvili Opera Ballet in Tiflis, Georgia, then in 1990 joined the Adychajewa Ballet in Moscow where he danced a variety of classical variations from the Russian repertoire including Blue Bird from *The Sleeping Beauty*, Acteon from *Diana and Acteon*, the Prince from the *Nutcracker*. After 1993 he danced as a Solo Artist with the Gera Ballet performing as Fritz in the *Nutcracker*, Benvolio in *Romeo and Juliet* and Cupid in *Les Liaisons Dangereuses*. Le Tuan Anh was introduced to Sydney Dance Company by Sally Davis Management, and makes his debut in *Berlin*.





## MARK STEVENS

Mark Stevens was born in Newcastle in 1970, where he studied Economics at the University of Newcastle and later worked as a professional bouncer. At 6ft 10ins, and weighing 143 kilos, Mark is currently a member of the Army Reserve. He has been training as a body-builder for seven years. Mark's first stage appearance was in 1994 in Julian Clary's Australian tour of *Sticky Moments*.

After appearing in Sydney Dance Company's *Berlin* for its premiere season and tour, Mark plans to embark on a professional wrestling career.



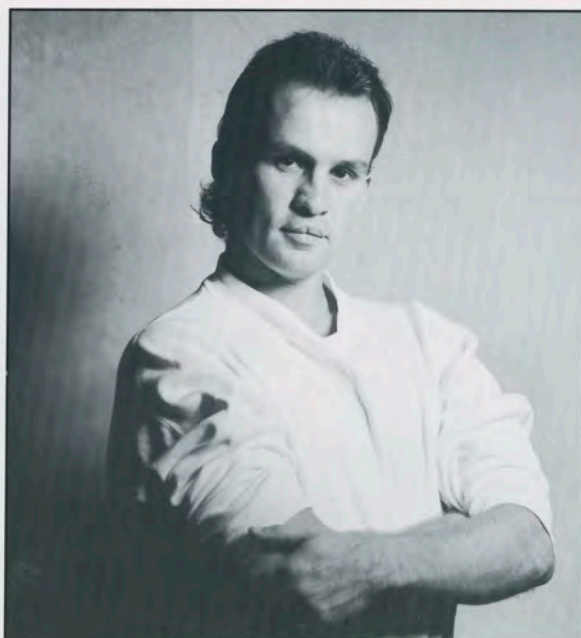


## BILL PENGELLY

Rehearsal Director

Bill Pengelly joined Sydney Dance Company as a dancer in January, 1980. He was Dance Master to the Company from 1986-1994. Bill began his dance career with The Queensland Ballet, at that time under the Artistic Direction of Harry Haythorne. After joining Sydney Dance Company, Bill performed roles in many works by Graeme Murphy, including *Daphnis and Chloé*, *Viridian*, *Rumours*, *An Evening*, *Wilderness*, as The Giant in *The Selfish Giant*, as Raymond Radiguet in *Poppy*, the Young Aschenbach in *After Venice*, the roles of Best Man and of Mrs Miller in *Nearly Beloved*, Herod in the *Salome* sequence from *Sirens*, the Priest in *Some Rooms* (The Bathroom), as Mitch in Graeme Murphy's *A Streetcar Named Desire* and in the *Bard Bits* duo *Fear No More*. Bill has also danced in the works of visiting choreographers: Barry Moreland's *Daisy Bates* and *Mansions*, Joseph Scoglio's *Animus*, Garth Welch's *Janiculum*, Louis Falco's *Black and Blue*, Stephen Page's *Mooggrah*, as the Proprietor in Paul Mercurio and Kim Walker's *Cafe*, as the Madame in Graeme Murphy and Paul Mercurio's *In the Company of Wo/Men*, and in Paul Mercurio's *Edgeing*.

Bill has toured internationally with Sydney Dance Company on fifteen foreign engagements, including three New York Seasons. He has danced in Festivals across Europe. For the 1992 tour to France and to the Festivals in Colombia and Venezuela, Bill danced in *Nearly Beloved*, *Some Rooms*, *Bard Bits* and *Mooggrah*. For the 1993/94 Seasons, Bill performed the role of Beauty's father in Graeme Murphy's production of *Beauty and the Beast*. In 1995, he was cast in the role of The Bishop in Graeme Murphy's *Fornicon*, which he performed for the premiere season at the Sydney Opera House and on a national tour. Bill has created new works for two choreographic seasons - *Birds of Passage* for RAW at The Wharf Studio in 1994 and *Disorder in the Kitchen* for Chomp at the company's own studios at The Wharf in 1995.



## BRETT MORGAN

Dance Master

Brett Morgan spent six years at The Australian Ballet dancing in a wide variety of classical and contemporary roles and in Graeme Murphy's work *Gallery*, before joining Sydney Dance Company in 1991. He has since danced in Paul Mercurio's *Edgeing*, 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 *Synergy with Synergy*. In 1993/94 Brett Morgan danced the role of The Beast in Murphy's *Beauty and the Beast* for seasons in Sydney and Melbourne. In 1995, he was appointed to the position of Dance Master. Brett's interest in choreography has led him to create for Sydney Dance Company's choreographic seasons such as *On the Run* for RAW and *Rhumba Rum 'n' Raisin* for Chomp.





## ANDREW CARTER

Set Design

Perth based artist Andrew Carter obtained his Master's Degree - Fine Arts (design) at Yale University in the United States and his Bachelor's Degree - Industrial Design at Curtin University in Western Australia. Andrew's work has been exhibited in a number of Solo Exhibitions at the Greenhill Galleries in Perth, at Perth Galleries, The Wharf in Sydney, His Majesty's Theatre Gallery in Perth and at the Carcosa Festival in Kuala Lumpur. His work is represented at Perth Galleries and at Gonyulgup Gallery in Yallingup Western Australia and in private collections in Australia, the United States, England, France, The Netherlands, and Asia. Andrew has designed extensively for the theatre, the opera and for several leading dance companies. Important productions from recent years include *Lady of the Camellias*, *Hamlet* and *Cinderella* for choreographer Barry Moreland and the West Australian Ballet; *Terra* for the Chrissie Parrott Dance Company; and *Frankenstein's Children* for the Deck Chair Theatre.

His first design commission for Graeme Murphy and Sydney Dance Company was *Shining* (1986) - a 3 Act work created by Murphy for the company's 10th Anniversary Season at the Sydney Opera House. This was followed in 1987 by an invitation to design Murphy's commissioned work for Jiri Kylian's Nederlands Dans Theatre in The Hague. The resulting work, *Song of the Night*, was later remounted for Sydney Dance Company in 1989. In 1988, Andrew was commissioned to design *VAST* - a major 3 Act work created by Graeme Murphy for a national tour mounted by the Australian Bicentennial Authority, which involved seventy dancers from Sydney Dance Company, The West Australian Ballet, Australian Dance Theatre and The Queensland Ballet.

In 1990, Andrew was commissioned to design *Catalyst* for choreographer Stephen Baynes and The Australian Ballet. This year he has completed his second design for Baynes - the highly acclaimed work *Beyond Bach*, which premiered at the Victorian Arts Centre in September. In addition he has recently undertaken his first collaboration with *Chunky Move*, designing choreographer/director Gideon Obarzanek's new work *Fast Idol* and Garry Stewart's *Spectre in the Covert Memory*.



## JENNIFER IRWIN

Costume Design

Sydney born designer Jennifer Irwin has worked regularly at Sydney Dance Company since 1982 as both a designer in her own right and as a costumes supervisor, working alongside Australia's top designers who have been commissioned to design productions for Graeme Murphy, such as Kristian Fredrikson, Andrew Carter, Anthony Jones, Alan Oldfield and Kenneth Rowell. In 1984 Jennifer studied with the scenic artists at La Scala, in Milan, Italy.

Her first costume design commission was for Sydney Dance Company's *Sirens at Kinselas* in 1986. Later that same year she designed costumes for *Shining* for the Sydney Dance Company's 10th Anniversary Season. In 1988 she worked with scenic designer Andrew Carter on Graeme Murphy's Bicentennial Dance Event, *VAST*, designing over two hundred costumes for seventy dancers. Since that time she has designed costumes for Graeme Murphy's *Kraanerg* and *soft bruising*, both productions in collaboration with set designer George Freedman. In 1991, Jennifer worked with set designer/dancer, Ross Philip, to create costumes for *The Shakespeare Dances*, a series of short works on themes from Shakespeare choreographed by six artists for a season at the Seymour Centre. Murphy's *Bard Bits* from *The Shakespeare Dances* remains one of her favourite projects along with her 1992 design success - *Piano Sonata*, a new Murphy work which premiered at the Sydney Opera House Drama Theatre. *Synergy with Synergy* was Jennifer's first collaboration with Production Designer Brian Thomson. In 1993 she supervised the making of Kristian Fredrikson's costumes for *Beauty and the Beast* and, later that year, designed costumes for Graeme Murphy's *The Protecting Veil*. Most recently, Jennifer has designed costumes for Bangarra Dance Theatre's *Ochres* and for Graeme Murphy's *Fornicon*.



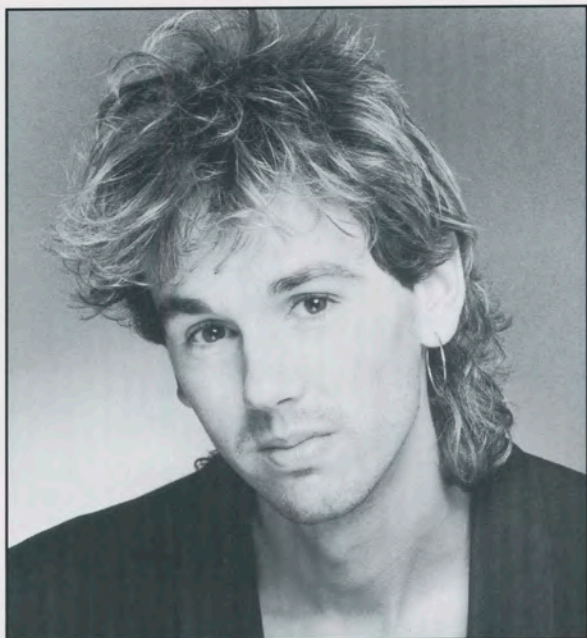


## JOHN RAYMENT

Lighting Design

John Rayment's work spans all disciplines and virtually all the major companies in the country. For Sydney Dance he has lit over thirty works including the premiere stagings of *Poppy*, *Rumours*, *Viridian*, *Shéhérazade*, *Daphnis* and *Chloé* 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* among twenty-one designs for the Sydney Theatre Company; *Norma*, *Aida*, *The Mikado* for The Australian Opera; and shows such as *A Star is Torn*, *Rocky Horror Show*, *An Imaginary Life*, *Steaming*, *Sweet Bird of Youth*, *My Fair Lady* 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 and in 1990 lit Graeme Murphy's *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 *Edgeing*. In June of 1992, John was invited to return to Sydney Dance Company on a full-time basis as Technical Director and Lighting Designer. John has since overseen the production of the company's seasons and tours and has created lighting designs for Graeme Murphy's *Synergy with Synergy*, *Beauty and the Beast* and *The Protecting Veil*. Other projects include lighting designs for Graeme Murphy's production of *Les Troyens* for The Australian Opera; *Death of an Anarchist* for The State Theatre Company of South Australia; *No Sugar* and *The Cars That Ate Paris* for the Northern Rivers Performing Arts. Most recently, John designed lighting for Graeme Murphy's *Fornicon*.





## PAUL WHEELER

Drums

Paul has been drumming with the Australian band Icehouse for more than nine years. During this time he has completed three major tours overseas, travelling to the USA, Canada and most parts of Western Europe, performing in venues ranging from riverboats on the Mississippi to Madison Square Garden in New York City, and including a major stadium tour with The Cars. Paul has performed live on the Johnny Carson Show in Los Angeles before a T.V. audience of over 20 million and at the prestigious Montreux Pop Festival in Switzerland, broadcast to the whole of Western Europe.

In Australia, as part of more than a dozen club and Entertainment Centre tours, Paul has appeared live in two separate MTV Specials, including a performance before an audience of 25,000 at the Melbourne Showground simulcast to the American Music Awards. Paul has also appeared on countless television shows such as *Countdown*, *Hey Hey It's Saturday* and *Tonight Live*.

Recording with Icehouse resulted in the albums *Measure for Measure* and *Man of Colours*, the second highest selling Australian album of all time which included two top-ten chart hits in the USA Billboard Charts for Chrysalis Records. The following album, *Code Blue*, added another three top twenty hits to the collection. Between the hectic pace of touring and recording Paul has lived in Los Angeles working with various American artists; and in Australia has toured and recorded with top twenty bands Maybe Dolls, Living Daylights, Vincent Stone and Max Sharam.



## DAVID CHAPMAN

Acoustic Guitar

David Chapman has been co-writing and performing with the band Icehouse for the past four years. Prior to this he was involved with various bands of dubious repute and style. David is co-owner of the recording studio Zig Zag Lane in Crows Nest, Sydney. Through this facility he passes his time writing and producing for film and television as well as his own material.





## STEVE BULL

Bass Guitar

Steve's musical life is spent moving from live performance to songwriting to producing to composition. His previous performance/recording credits include Icehouse, Jenny Morris, Wendy Matthews, Vincent Stone, Ana Christensen, Penny Flanagan and the New Moon, John Schuman, Jan Preston, Living Daylight and the Venetians. He has worked in theatre production with Reg Livermore and Doug Parkinson.

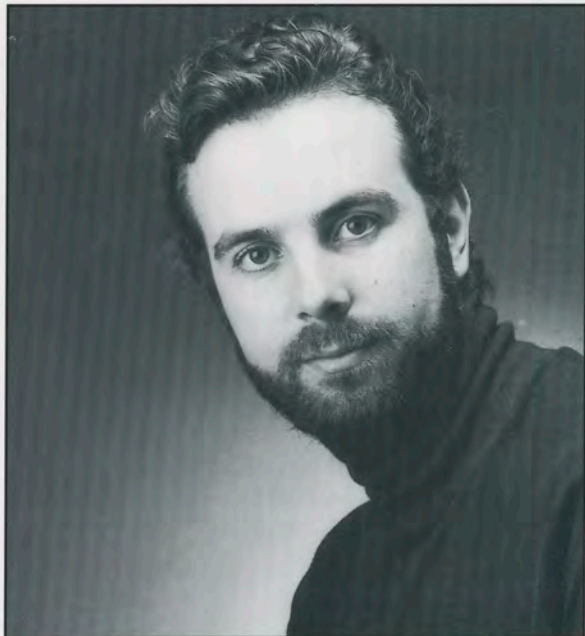
Steve has had his original songs recorded by artists such as Daryl Braithwaite, Penny Flanagan, Ana Christensen and Jan Preston. He is signed to Sony Music Publishing and has had songs recorded in Germany and Denmark. As a composer, he has had works commissioned and performed by Synergy Elision, the Sydney Mandolin Quartet, Magpie Musicians and the Minerva Duo. Steve completed a Bachelor of Music in 1987, receiving the composition prize upon graduation.

As a producer Steve has worked on recordings by New Zealand composer/song writer Jan Preston, Ana Christensen, Vincent Stone and Penny Flanagan. He has been heavily involved in the "Sounds of the Street" music program for homeless and unemployed young people since 1993.

## RACHEL VALENTINE

Cello

Rachel Valentine commenced her cello studies with Dorothy Sumner and then moved on to study with Georg Pederson at the Sydney Conservatorium of Music. Rachel completed her Bachelor of Music Degree in 1991, gaining a High Distinction for her final recital. She then travelled to Europe, attending music festivals and performing throughout Denmark and Germany.



## ADRIAN WALLIS

Cello

Adrian Wallis graduated from the Sydney Conservatorium of Music in 1988 and undertook post-graduate studies in Europe and the United Kingdom before returning to Sydney where he now works as a freelance cellist in addition to his current contract with the Sydney Symphony Orchestra. He has worked regularly with The Australian Opera and Ballet Orchestra and the Australian Chamber Orchestra. Adrian also played cello for the Bolshoi Ballet's seasons in Sydney and Perth.

Adrian's most recent theatre work has been as cellist for the Sydney Theatre Company's production of *Death and the Maiden* and the Belvoir Street Theatre's *Scenes from an Execution*. His extensive experience in the commercial field includes playing on the soundtrack for *Priscilla, Queen of the Desert* and, more recently, the ABC-TV mini-series *Bordertown*.







GRAEME MURPHY A.M. Artistic Director  
JANET VERNON A.M. Associate Artistic Director  
THOMAS E. (TED) BLAMEY General Manager

*The Company*

BILL PENGELLY Rehearsal Director  
BRETT MORGAN Dance Master  
WAKAKO ASANO  
BRADLEY CHATFIELD  
ANNASTACIA FLEWIN  
LEA FRANCIS  
KATHERINE GRIFFITHS  
CHRISTOPHER HARRIS  
STEFAN KARLSSON Guest Artist  
TIMOTHY HEATHCOTE  
LE TUAN ANH  
CARL PLAISTED  
JAMES TAYLOR  
SIMON TURNER  
JANET VERNON  
XUE-JUN WANG

and  
NATASHA MIDDLETON Understudy for  
Janet Vernon and Katherine Griffiths in *Berlin*

*Production*

JOHN RAYMENT Technical Director  
MELINDA FEDOROW Stage Manager  
MATTHEW SERVENTY Head Mechanist  
JENNIFER IRWIN Wardrobe Supervisor  
MARTIN SMITH Head Electrician  
JOHN COLVIN Deputy Stage Manager

*Administration*

CATHERINE WILLIAMS Director of Operations  
GERALD McAFEE Accountant  
FIONA TAYLOR Commercial Services Manager  
PAM KING Administration Manager  
KAREN BOUDAKIAN Administrative Assistant

*Marketing and Publicity*

JANINE KYLE Creative Manager  
RUBINEE SATHIANATHAN Publicist

*Sponsorship Consultants*

CHANCE COMMUNICATIONS Steve Chambers  
Brian Twomey

*Board of Directors*

ROWAN ROSS Chairman  
ROBERT CAMPBELL  
NICHOLAS CARSON  
DEREK DENTON  
JOANNA KALOWSKI  
JULIA KING  
BRIAN NEBENZAHL  
STEVE ORMANDY

*Sydney Dance Friends Committee*

KAREN BOUDAKIAN  
JENI CAVANAGH  
BRADLEY CHATFIELD  
DAVE CLARK  
DIANA DWYER  
DANIELLE HEIDBRINK  
CAROLYN KILLEN  
ANGELA MIALL  
JAMES TAYLOR  
TIM WILLIAMS

*Sydney Dance Company gratefully acknowledges the support of both Federal and NSW Governments.*

**Major Organisations Board of the Australia Council**  
*The Australian Government's Arts Funding and Advisory Body*

**New South Wales Government through the Ministry for the Arts**

**Playing Australia** *The Federal Government's Performing Arts Touring Program.*



*Sydney Dance Company acknowledges the valued contribution of its Sponsors, Patrons and Supporters.*

#### **SPONSORS**

##### **Principal Sponsors**

**KYOCERA Electronics Australia** *Principal Season Sponsor of Berlin\**  
**TELSTRA** *Principal Company Patron*

##### **Major Sponsors**

**QANTAS** the Australian Airline *Official international and domestic airline*  
**CHANNEL 7 SYDNEY**

##### **Company Sponsors**

Sidat Security Services *Premises security and monitoring*  
NetComm Limited *Modem and Internet Services*

#### **PATRONS**

BMW Australia Limited  
Stratus Computer Pty. Ltd.  
Berlin Tourismus Marketing / Berlin Economic Development Corporation  
S. D. Ratner & Co. *Solicitors for Sydney Dance Company*  
The Boston Consulting Group *Strategy consulting*  
Oberon Systems Pty. Ltd. *Computer consultation and training*  
Mann Judd *Accountancy consulting*  
Amrop International *Executive search*  
Clark Hatch Fitness Centre ANA Hotel *Company fitness training*

#### **SUPPORTERS**

Wang Australia Pty. Ltd. *Computer hardware and servicing*  
Pine Ridge *Premium Australian Heritage Wines*  
Beck's Bier *for Sydney Dance Friends functions*  
Milton Park, Bowral *Country retreat and conference venue*  
Kayt Raymond & Associates *Corporate strategy development*  
UTS School of Marketing *Market research*  
Barth Trade Consulting *Berlin business links*

#### **\* KYOCERA'S DISTRIBUTORS IN AUSTRALIA:**

ATI  
Alfatron  
Canberra Strategic Marketing (CSM)  
Copispec (Australia)  
IPC (Corporation) Australia  
Tower Australia  
Tasco (Australian distributor of Kyocera's Yashica  
and Contax camera products)  
Teco (New Zealand distributor of Kyocera printers)

#### **PARTNERS**

*Sydney Dance Partners assist in the continuing growth and development of the company. We thank them sincerely for their contribution.*

##### **Principal Partners (\$2000+)**

Nicholas Carson  
Peter Chadwick  
Ferris, Skrzyński & Associates  
George Patterson Bates  
David Millons  
Minet Australia Limited  
Brian and Jocelyn Nebenzahl and  
PLAYBILL Pty Ltd  
Lynn Ralph  
Ritchie Thorburn Design  
Carla Zampatti

##### **Leading Partners (\$1000+)**

Ken and Judy Done  
Kathleen Farrell  
Mr and Mrs Bruce Fink  
David S. Grotorex AO  
Ezekiel Solomon

##### **Partners (\$250+)**

ACMN Advertising  
Annabelle Bennett  
Michael and Helen Nugent



# BERLIN

## SYDNEY DANCE COMPANY Production Credits

*Choreography* GRAEME MURPHY AM  
*Creative Associate* JANET VERNON AM  
*Rehearsal Director* BILL PENGELLY  
*Dance Master* BRETT MORGAN

*Production Publicity* RUBINEE SATHIANATHAN  
*Photography* GREG BARRETT  
BRANCO GAICA  
*Berlin Logo & Graphics* RITCHIE THORBURN DESIGN

*Technical Director* JOHN RAYMENT  
*Stage Manager* MELINDA FEDOROW  
*Head Mechanist* MATTHEW SERVENTY  
*Wardrobe Supervisor* JENNIFER IRWIN  
*Head Electrician* MARTIN SMITH  
*Deputy Stage Manager* JOHN COLVIN  
*Sound Consultants* PHILLIP MURPHY and  
JOHN HESSEY  
Coda Audio

*Costumes made by* JENNIFER IRWIN  
TAMMY HALL

*Props made by* TRALEEN RYAN

*Sets made by* MATTHEW SERVENTY  
ROHAN WILSON  
JAMES POWDITCH  
CHRIS PICOTT  
RICK HARRISON  
SIMON COMBE  
MATTHEW DOYLE

*Scenic Artist* E. JANE FULLER

*Design Secondment* KATIE UTHER  
*U.T.S. Interior Design*

*Program Devised and Edited by* JANINE KYLE  
*Cover Design* RITCHIE THORBURN DESIGN



## SYDNEY OPERA HOUSE TRUST

Bennelong Point, Sydney  
Box 4274, G.P.O. Sydney 2001 NSW Australia  
Telegraphic Address: SYDOPHOUSE  
Telephone (02) 250 7111 Fax (02) 221 8072

*Chairman* ELIZABETH BUTCHER AM  
*Trustees* DOMINIQUE COLLINS  
DAVID HOARE  
JOHN PASCOE AM  
PETER RITCHIE  
ROSS TZANNES  
MICHAEL WALSH OBE  
DAVID WILLIAMSON AO  
ROBERT WHYTE

*General Manager* LLOYD MARTIN AM  
*Deputy General Manager*  
*Technical and Corporate Services* IAN STEPHENS  
*Deputy General Manager,*  
*Theatre and Commercial Operations* RODNEY PHILLIPS  
*Box Office Manager* KEITH DOBINSON  
*Manager, Engineering Services* JOHN ZADARICCHIO  
*Director, Finance and Systems* JOHN BOOTH  
*House Manager* PAUL CREEVEY  
*Marketing Manager* LEIGH SMALL  
*Programming Manager* BARRY BENSON  
*Head of Public Affairs* DAVID BROWN  
*Technical Director* EDWARD FARDELL  
*Manager Venues and Client Services* KRISTINA VINGIS

This publication is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published.

Additional copies of this publication are available by post from the publisher listed below; please write for details.

This is a **PLAYBILL** publication.  
PUBLISHER Playbill Proprietary Limited  
1017 Pacific Highway, Pymble 2073.  
Telephone: (02) 449 6433 Fax: (02) 449 6053  
Managing Director and Advertisement Director Brian Nebenzahl RFD  
Editorial Director Jocelyn Nebenzahl  
Director—Production Chris Breeze  
Director—Merchandising Michael Nebenzahl

Playbill Proprietary Limited, 1017 Pacific Highway, Pymble 2073, (02) 449 6433. Melbourne Offices: 2nd Floor, 157 Spring Street, Melbourne Victoria 3000, (03) 9663 6433, (03) 9663 6133, (03) 9663 6144; Fax: (03) 9663 6466; Hughes Fincher, 14th Floor, 607 Bourke Street, Melbourne 3000, (03) 9614 4444; Fax: (03) 9629 5716. Canberra Office: 12th Floor, National Mutual Centre, Darwin Place, Canberra 2600, (06) 248 8177. Brisbane Office: C/- Heiser, Bayly & Mortensen, Toowong Tower, Level 4, 9 Sherwood Road, Toowong 4066, (07) 3371 1066; Fax: (07) 3371 7803. Adelaide Office: Playbill Proprietary Limited, Adelaide Convention Centre, GPO Box 2669, North Terrace, S.A. 5000, (08) 231 4700; Fax: (08) 231 3681. Perth Office: C/- Ernst & Young, 34th Floor, 152-158 St. Georges Terrace, Perth, (09) 429 2222; Fax: (09) 429 2436. Hobart Office: C/- Page, Seager, Level 3, Savings Bank of Tasmania Building, 39 Murray Street, Hobart 7000, (002) 34 9111. Darwin Office: C/- Ernst & Young, 9-11 Cavanagh Street, Darwin, (089) 43 4200; Fax: (089) 43 4290. New Zealand Registered Office: Playbill (N.Z.) Limited, Floor 2, Walsh Wrightson Tower, 94 Dixon St. P.O. Box 11755, Wellington, New Zealand; (ISD 64-4) 385 8893; Fax: (64-4) 385 8899. Auckland Office: Ericsson Stadium, Maurice Road, Penrose, Auckland; Phone/Fax: (09) 571 1607; Mobile: 025 74 1148. All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title "Playbill" is the registered title of Playbill Proprietary Limited.

1/171195