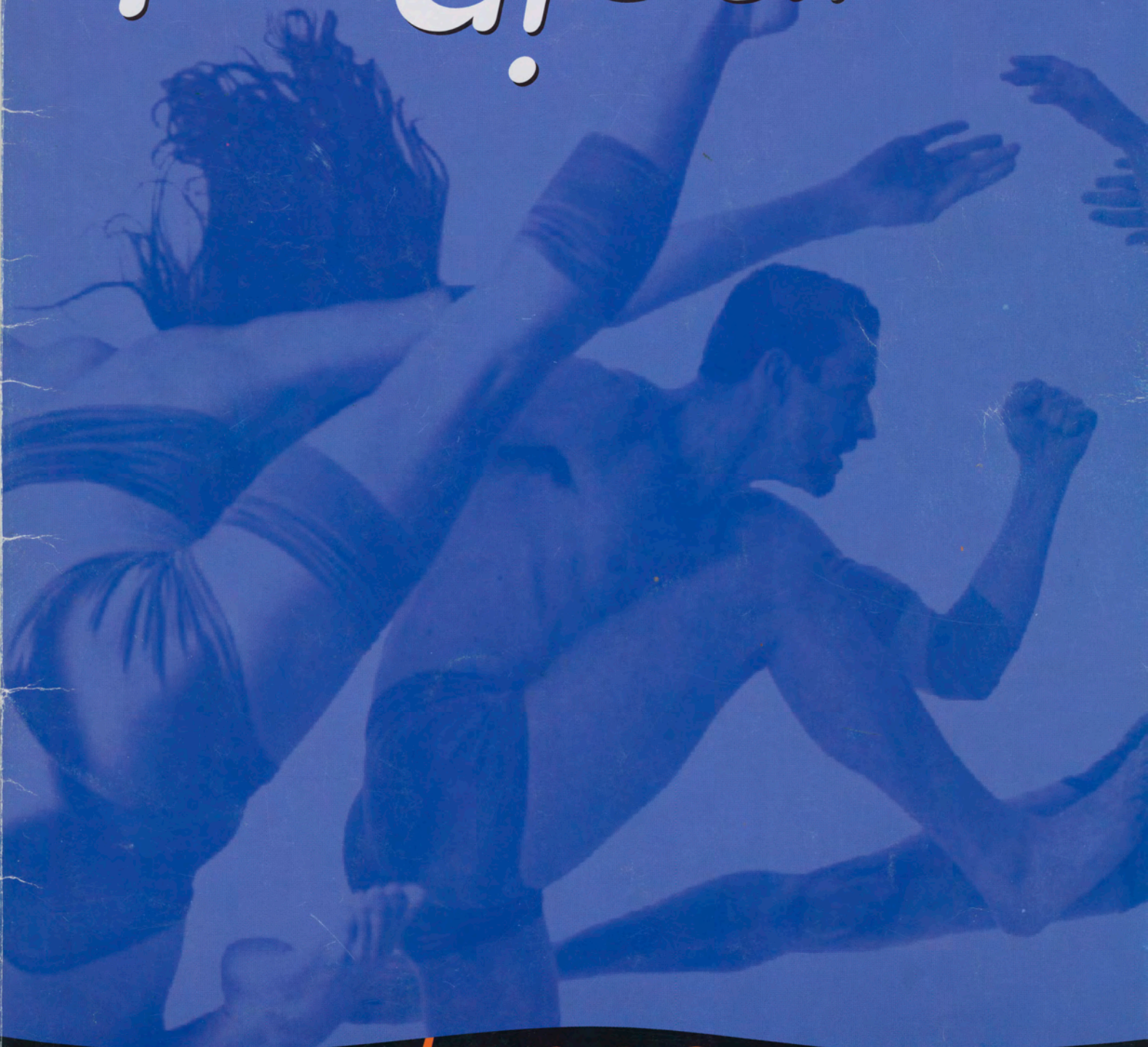


Free Radicals



sydney dance company

sydney dance company

Free Radicals

12/2/97
Theatre Royal

Choreography and Concept GRAEME MURPHY
Creative Associate JANET VERNON
Composer and Music Director MICHAEL ASKILL
Assisted by ALISON EDDINGTON and ALISON LOW CHOY
Design Concept and Co-ordination MATTHEW SERVENTY
Costumes JENNIFER IRWIN
Lighting JOHN RAYMENT

MADE TO MOVE NATIONAL TOUR '97

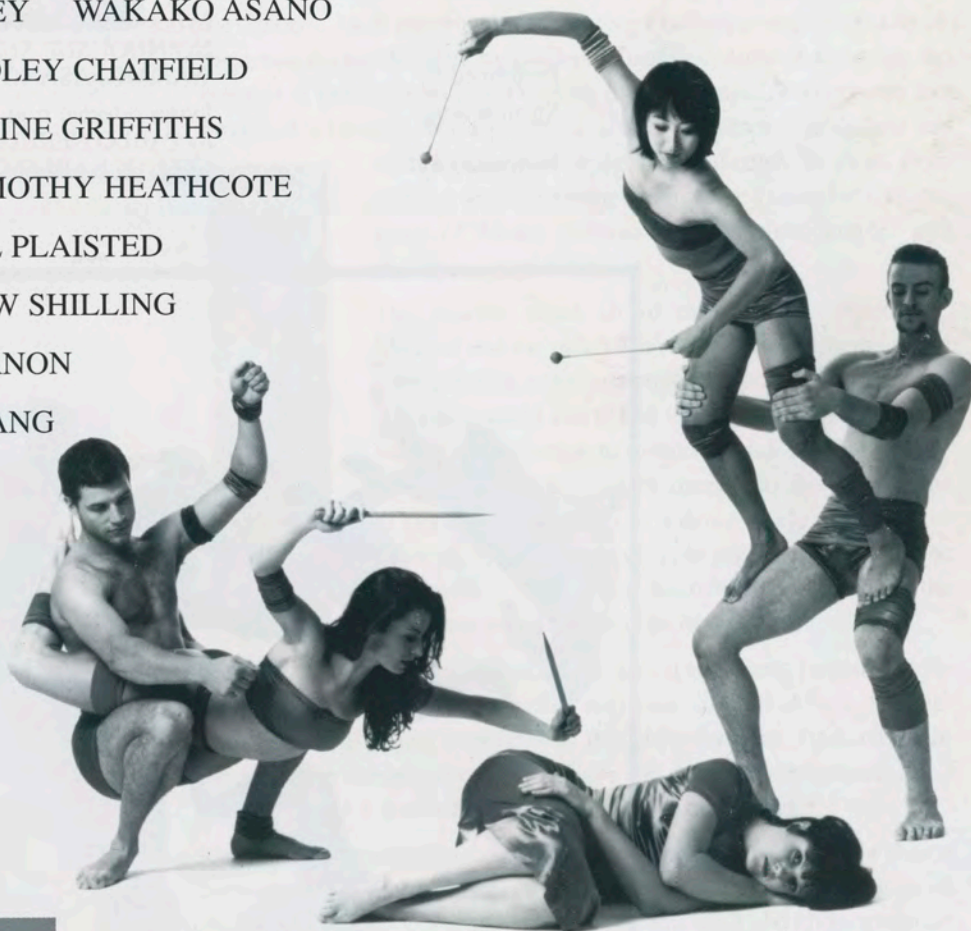
The Company (in alphabetical order)

KATHERINE ARNOLD-LINDLEY WAKAKO ASANO
TRACEY CARRODUS BRADLEY CHATFIELD
CATHERINE GOSS KATHERINE GRIFFITHS
CHRISTOPHER HARRIS TIMOTHY HEATHCOTE
STEFAN KARLSSON* CARL PLAISTED
LINDA RIDGWAY MATTHEW SHILLING
SIMON TURNER JANET VERNON
SALLY WICKS XUE-JUN WANG

* Guest Artist

Music performed by

MICHAEL ASKILL
ALISON EDDINGTON
ALISON LOW CHOY



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to
move**

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A Commonwealth Touring Program

Photo © Lois Greenfield

Choreographer's Acknowledgement:

In the construction of *Free Radicals* the creative contribution of each dancer was paramount. In addition, there were other individuals whose input was of great value.

Dale Pengelly, former member of Sydney Dance Company and celebrated cast member of *Hot Shoe Shuffle*, who took time for a thoroughly exhausting tap workshop.

Gabriel Heredia, the internationally renowned flamenco artist whose historic knowledge of flamenco coupled with a contemporary sensibility has markedly advanced his artform, honoured us with a half-day workshop.

Brett Morgan, who progressed neglected choreography, thereby allowing me to continue to shape the new.

And Janet Vernon who, as always, added clarity and insight when my own shaping of the work became bogged down in choreographic minutiae.

Each of the individuals listed below has contributed immeasurably to the final product:

Creative Associate
Rehearsal Director
Rhythmic Workshop

JANET VERNON
BRETT MORGAN
MICHAEL ASKILL
ALISON EDDINGTON,
ALISON LOW CHOY
DALE PENGELLY
GABRIEL HEREDIA
XUE-JUN WANG

Tap Workshop
Flamenco Workshop
Calligraphy and Movement
Japanese Songs

Lyrics selected from *Hyakunin Itshu* (100 songs)
NOINHOUSHI SUTOKUIN
WAKAKO ASANO

Performed by
Spanish Song

Lyrics selected from *Pastoral*
by PABLO NERUDA
STEFAN KARLSSON

Performed by



Photo © Lois Greenfield



Choreographer's Note:

Synergy with Synergy (1992) explored industrial and mechanical might to eight existing percussion scores. *Free Radicals* has the percussive link, but the work exists on a much more human scale. It would be easy to view *Free Radicals* as son-of-*Synergy with Synergy*, but the critical difference is that this work began with no score, just the musicians and the dancers. Each creative element in *Free Radicals* was generated by all the artists during the working process. Therefore, rather than having the comfort of existing music on Day One of our rehearsal, every day in fact produced a musical world premiere, a new movement vocabulary and even lighting and design experiments. In short, from nothing we have attempted to create a spare but efficient piece of theatre underscored with choreographic and rhythmic complexities.

The process taxed all of our resources incredibly. Michael and the two Alisons were constantly pressured with minimal instrumentation to produce new music at maximum speed and to find within themselves sufficient variety and invention to sustain this full evening's work. They in turn challenged the dancers to find new depths of rhythmic complexity in a dance world notorious for counting in basic units of eight regardless of true time signatures. We in turn retaliated by propelling the musicians into the avalanche of movement.

Similarly, the ever generous dancers unearthed some long forgotten skills - for example, tapping - left to gather dust since eisteddfod days; singing; and even some distant memories of flamenco rhythms. Particularly, in the solos, the dancers' own personalities and eccentricities became a foil for the process - a process both revealing and exhilarating.

The percussive pulse seemed to drive us forward and the feeling of shared ownership by the participants in this work meant no-one would let go of the necessary energy, an energy that infuses this work and I hope enthuses you, its audience.

Photos Greg Barrett

GRAEME MURPHY

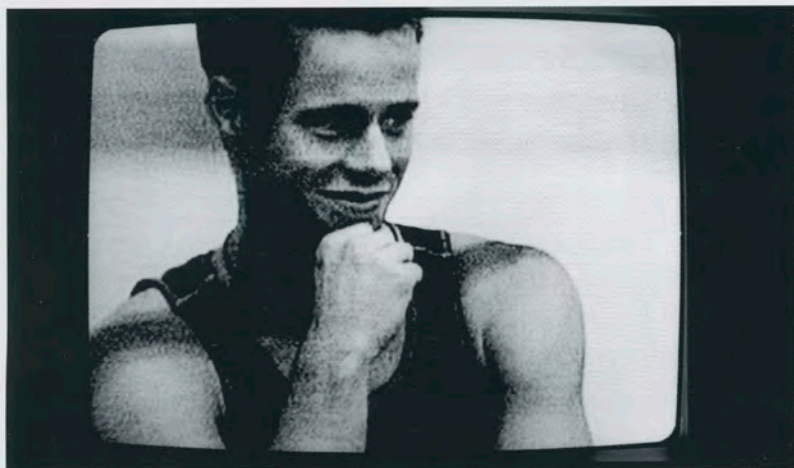




Photo © Lois Greenfield

Photos Greg Barrett





Photo Greg Barrett

BRETT MORGAN

Dance Master

Brett Morgan spent six years at The Australian Ballet from 1984 to 1990, dancing in a wide variety of roles in seasons throughout Australia and for overseas tours. More contemporary roles at The Australian Ballet included those in Graeme Murphy's work *Gallery*, and in Glen Tetley's *Orpheus*, Jiri Kylian's *Symphony in D* and *Transfigured Night*, Maurice Béjart's *Gaité Parisienne* and *Le Concours*, Robert Ray's *Sentimental Bloke*, Timothy Gordon's *Sonata for 7* and *My Name is Edward Kelly*.

Brett's roles from the classical repertoire included those in David Lichine's *Graduation Ball*, Leading Gypsy Boy in *Don Quixote*, Alain in Frederick Ashton's *La Fille Mal Gardée*, Jesters in Anne Woolliams' production of *Swan Lake*, Crixus in Lazslo Seregi's *Spartacus*, Pontevedrian Solo in Ronald Hynd's *The Merry Widow* and Ivan in Petipa's *The Sleeping Beauty*.

Brett joined Sydney Dance Company as a dancer in 1991. He 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 1995, he was appointed to the position of Dance Master at Sydney Dance Company. Brett's interests in choreography have led him to create pieces for two of Sydney Dance Company's choreographic seasons - *On the Run* for RAW and *Rhumba Rum 'n' Raisin* for *Chomp*.

Outstanding roles for Brett in the works of Graeme Murphy include the Beast in *Beauty and the Beast* which he again performs during the '97 season.

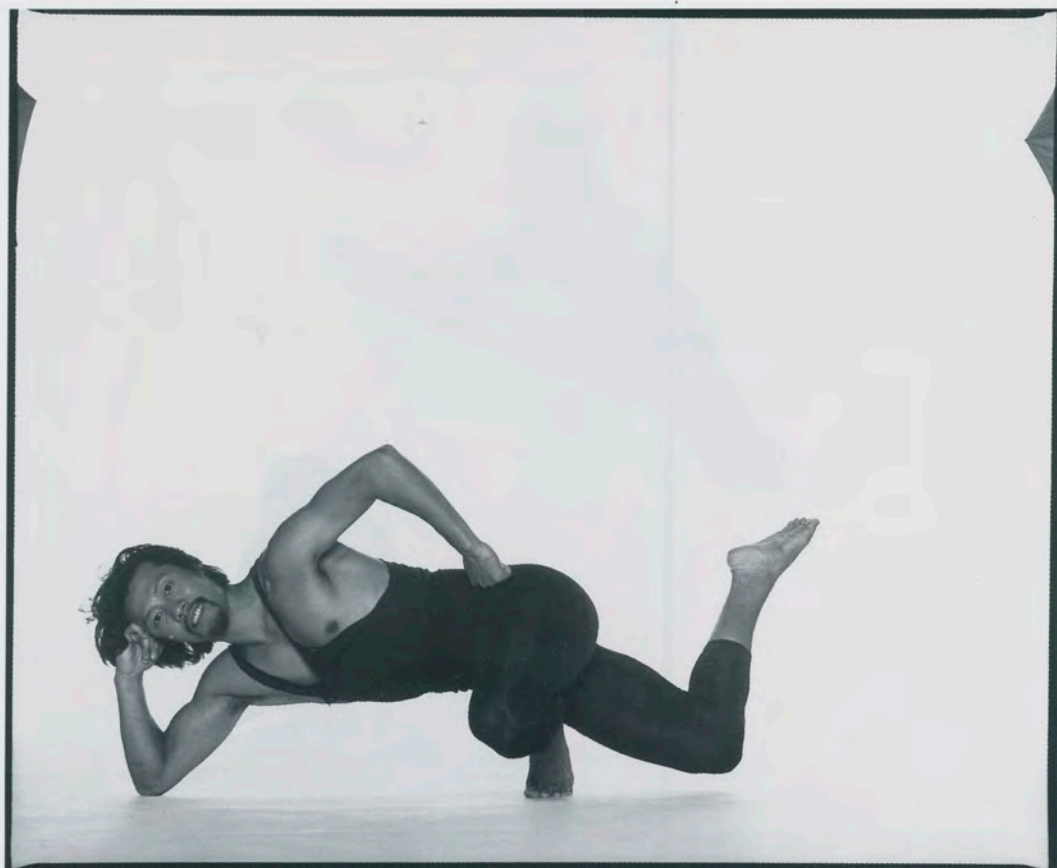
THE COMPANY



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 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*, 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, he danced a pivotal role in Graeme Murphy's production of Berlioz' *The Trojans* for The Australian Opera, as well as the lead role in Murphy's short dance film *Sensing*. In recent seasons, Carl has danced in Graeme Murphy's *Free Radicals*, *Berlin*, *Fornicon* and *Beauty and the Beast*. For the 20th Anniversary season at the Sydney Opera House, Carl danced in Murphy's *The Protecting Veil* and a solo work, *Table Talk*, by U.S. choreographer Moses Pendleton. In addition, Carl choreographed *Kyu*, a new solo work for Janet Vernon for the 20th Anniversary Season presented at the Sydney Opera House and at the Brisbane International Festival's Dance Gala.



XUE-JUN WANG

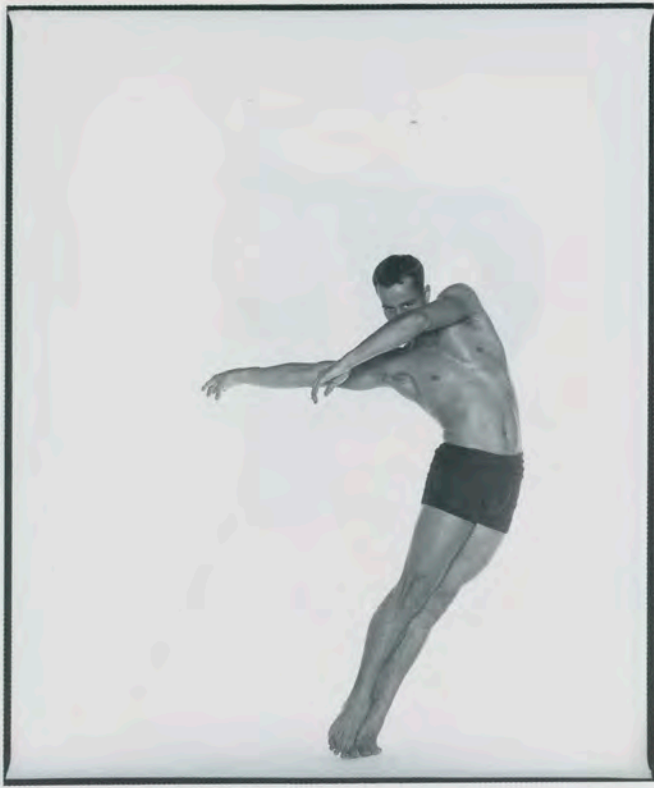
Xue-Jun was born in Beijing in the People's Republic of China. At age twelve he was selected to study ballet in Canton. After only six months he returned to Beijing to further his studies at The Institute of Nationalities, where he remained for four years. He then studied at The School of Ballet at The 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 appearing at Sydney's Glen Street Theatre and on tour throughout New South Wales 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 dancing in Graeme Murphy's *The Protecting Veil*, *Piano Sonata*, and *Beauty and the Beast*. In 1994, Xue-Jun danced the role of Kid Lefty in Louis Falco's *Black and Blue*. In 1994/95, he danced in several new works created by company choreographers for the workshop/seasons of *RAW* and *Chomp* at The Wharf. For recent Sydney Opera House seasons and on tour throughout Australasia, Xue-Jun has danced in Graeme Murphy's *Free Radicals*, *Fornicon*, *Berlin*, *The Protecting Veil* and as the Rock Beast in *Beauty and the Beast*.



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 Camellias*, *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. In her first year, she danced several roles in works by Graeme Murphy including those in *Synergy with Synergy*, *Beauty and the Beast* and *The Protecting Veil*. She also danced in the works of guest choreographers including Douglas Wright's *Gloria*, as Killer Katumbo in Louis Falco's *Black and Blue* and in several works by company choreographers in the workshop/season of *Chomp* at The Wharf. In recent major seasons, Katherine has danced special roles in Graeme Murphy's *Free Radicals*, *Fornicon*, *The Protecting Veil*, *Berlin*, and as Beauty in *Beauty and the Beast*, which she will perform during its 1997 season. In 1996/97 Katherine is currently featured in a series of commercials promoting Rexona's newest range of products.



CHRISTOPHER HARRIS

Christopher Harris was born in Nelson Bay in New South Wales and studied ballet first with Robyn Yvette Dance School and later with the Robyn Turner School in Newcastle before studying at The Australian Ballet School from 1990-92. 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*, *Fornicon* and *Berlin*. 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*. In 1995 he danced in several works in *Chomp*, a choreographic season staged at the company's studios at The Wharf. Christopher has toured internationally with Sydney Dance Company performing *Synergy with Synergy* in Taiwan and Japan in 1994 and *Berlin* in Auckland in 1996. He has toured Australia with the company performing in Graeme Murphy's *Free Radicals*, *Fornicon* and *Berlin*. For the 20th Anniversary season in the Opera Theatre of the Sydney Opera House in May, Christopher once again danced the role created for him by Graeme Murphy in *The Protecting Veil*. In addition, he danced a solo work, *Master Plan*, choreographed for him by Paul Mercurio.



SALLY WICKS

Canadian born Sally Wicks trained at The Queensland Ballet School under Mary Heath, and then with Prudence Bowen at Ecole Classique. She graduated with an Associate Degree in Arts-Dance from the Queensland University of Technology in 1995, immediately joining Sydney Dance Company. In that year she was awarded a prize for the "Best Contemporary Dancer" at the Sanlam International Ballet Competition, Pretoria, South Africa.

In previous years, Sally was a finalist and prize winner at the 4th Asian Pacific Ballet Competition, Tokyo and the GIO Australia Ballet Scholarship. She travelled to New Zealand in 1994 as the Australian International Exchange Student for the Royal Academy of Dancing. Sally has performed with The Royal Ballet (London), The Queensland Ballet Company, the QUT Academy of Dance's Touring Company, and the Australian Youth Ballet Company. She has worked with a variety of choreographers including John Meehan, Harold Collins, Natalie Weir and Brian Lucas.

Sally made her debut with Sydney Dance Company in *The Protecting Veil* during the 20th Anniversary Season at the Opera Theatre in May. The recent season of *Free Radicals* was Sally's first opportunity to work first hand with choreographer Graeme Murphy in the creation of a new work. Since that time she has danced with the company at the Brisbane International Festival and on tour to Adelaide, Perth and Auckland.



CATHERINE GOSS

Australian dancer Catherine Goss commenced her dance training with the Bryan Lawrence School of Ballet in Canberra where she studied for ten years. She then studied at the Victorian College of the Arts under the direction of Anne Woolliams, completing its three year tertiary course and graduating with a Diploma in Performing Arts in 1986. During her studies, Catherine was awarded a scholarship to the Matsuyama Ballet Company in Tokyo where she performed in that company's production of *Coppélia*.

In 1987 she joined the Royal New Zealand Ballet under the direction of Harry Haythorne where she created roles for numerous guest choreographers and producers of classical repertoire including Gray Veredon, Jonothan Taylor and Galina Samsova. She was promoted to Soloist in 1988 and toured to Australia, Europe and the United States with the company.

Catherine first worked with Sydney Dance Company for its 1991-92 seasons. She danced in established works as diverse as Graeme Murphy's *Nearly Beloved*, *Some Rooms*, *Viridian* and *Afterworlds* for seasons at the Sydney Opera House and on international tours to France, Venezuela and Columbia. Roles created especially for Catherine by Graeme Murphy include those in *Bard Bits* (1991) and *Piano Sonata* (1992).

Since that time Catherine has worked extensively in Europe, dancing in England with Moana Napier and Dancers, *Toute Femme* for Dance City, *Conference of the Birds* for Dance House and an International Choreographers and Composers course, directed by US choreographer Jennifer Muller. Catherine also worked in Holland, dancing with Reflex Dansgezelschap under the direction of choreographer Patrizia van Roessel. Finishing her year in Groningen, Catherine then worked with Gideon Obarzanek on his project *Sirens* for 'Floating Amsterdam'. More recently Catherine performed in Eric Languet's *Les Noces* for Eric Languet and Dancers during the 1996 Wellington International Arts Festival.

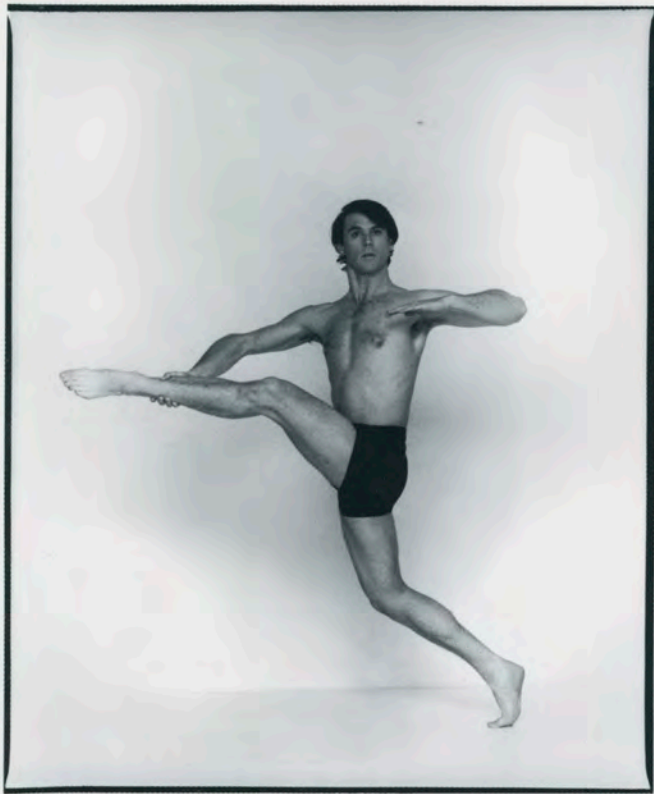


She returned to Sydney Dance Company for its 20th Anniversary season in the Sydney Opera House last May, dancing in *The Protecting Veil* and in a solo work, *Radical Study*, created for her by Graeme Murphy. Since that time, Catherine has danced in *Free Radicals*, both in Sydney and at the Brisbane International Festival and in *Berlin* on tour to Adelaide and Perth.

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*. In 1994 he toured to Japan and Taiwan with Sydney Dance Company, dancing in *Synergy with Synergy*. In 1995, Timothy danced several roles in the company's season of *Chomp* at The Wharf.

During the 20th Anniversary Season at the Sydney Opera House last May, Timothy danced in Murphy's *The Protecting Veil*. Timothy has also danced pivotal roles in Graeme Murphy's *Fornicon*, *Berlin* and *Free Radicals*, for the premiere seasons and national tours of each production.



MATTHEW SHILLING

Born in Taree in New South Wales, dancer Matthew Shilling commenced his training in Port Macquarie, then later at the Glen Street Academy of the Performing Arts (now known as Sydney Festival Ballet Academy). After commencing his professional dance career in Australia, Matthew appeared with Sydney Festival Ballet and The Australian Ballet. In 1989, he travelled to Alberta, Canada to study at the Banff Centre for the Performing Arts. He was later awarded a scholarship to study at the Ecole Supérieure de Danse du Quebec Montreal. He made his professional debut with Les Grands Ballets Canadiens in 1990 and danced as a member of the corps de ballet until 1993.

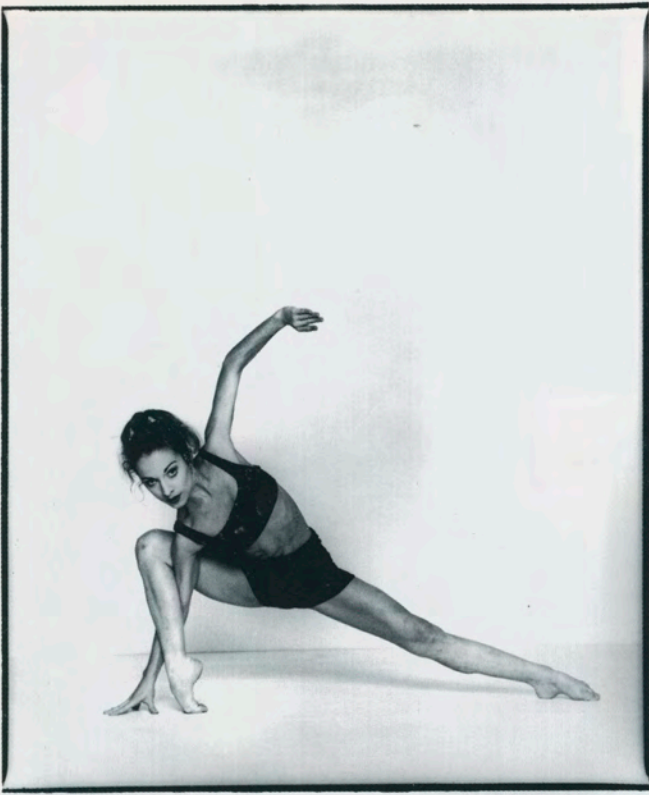
Matthew returned to Australia in 1993 to dance with The Australian Opera, where he performed in numerous productions, including Graeme Murphy's *Turandot* and *The Trojans*.

Matthew made his debut with Sydney Dance Company performing in an excerpt from Graeme Murphy's *Berlin* for the spectacular contemporary Dance Gala staged at the Lyric Theatre during the 1996 Brisbane International Festival. Since that time he has also danced in *Berlin* for tours to Adelaide and Perth and in *Beauty and the Beast* for its recent Auckland season.



KATHERINE ARNOLD LINDLEY

Born in London, Katherine trained with Betsy Sawers in Canberra, before moving to Perth to study with Lucette Aldous at the W.A. Academy of Performing Arts. She danced with The West Australian Ballet in 1991 for seasons in Perth, Melbourne, Manila and on tour through regional W.A. She joined Paul Mercurio's ACE in 1992 as a founding member. In 1994 Katherine joined the dancers of The Australian Opera performing in a variety of works including *The Pearl Fishers*, *Julius Caesar*, *Aida*, *The Eighth Wonder*, *Rigoletto*, *Alcina*, *Otello*, *Lucia di Lammermoor* and Graeme Murphy's *Turandot* and *The Trojans*. Katherine made her debut with Sydney Dance Company in the '97 Auckland season of *Beauty and the Beast*, dancing the role of the Rose.

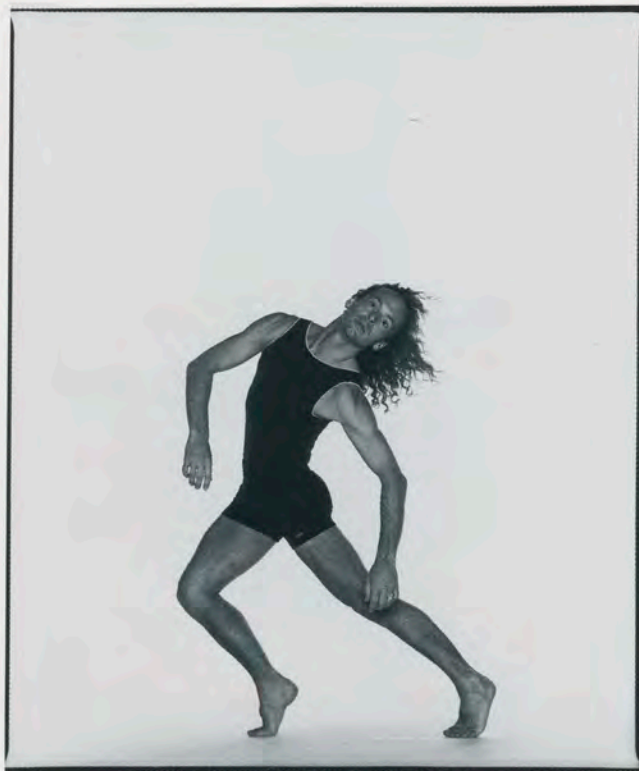


TRACEY CARRODUS

Born and trained in Queensland, Tracey graduated from the Queensland University of Technology gaining her Associate Diploma of Dance in 1991. During her studies in Queensland, Tracey travelled overseas to take classes with various companies in England, Europe and Japan, and to compete in a number of international ballet competitions, including the prestigious Genée Awards and the Prix de Lausanne.

In 1991 Tracey joined Expressions, a dance company based in North Queensland, under the direction of choreographer Maggi Siestma. During her six year stay with the company Tracey had the opportunity to dance throughout Australia and internationally, performing in Germany, India and Papua New Guinea.

In her spare time, Tracey is currently studying for her Bachelor of Business in Public Relations. She made her debut with Sydney Dance Company during the '97 Auckland season of *Beauty and the Beast*.



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 Verich. 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; his role as an actor in Graham Pitt's play *The Edge*, directed by Angela Chapman for the Deck Chair Theatre Company; *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 Leigh Taylor for the Festival of Perth '93 and an invitation to be a juror at the 2nd Eurovision Dance Contest in Hamburg in 1986.

In 1995, he was invited by Graeme Murphy and Janet Vernon to dance as a guest artist in Murphy's new full length work *Berlin*, for the premiere season at the Sydney Opera House and on tour to Auckland, Canberra and Melbourne. He has returned as a guest artist for the Sydney premiere and Brisbane Festival seasons of *Free Radicals* and for seasons of *Berlin* in Adelaide and Perth. In 1996, he was commissioned by the Brisbane Festival to create and perform in a new solo work for the Dance Gala in the Lyric Theatre on Sunday September 1.

Earlier this year Stefan starred in *I Nijinsky* a collaborative dance theatre work with writer Sally Richardson and Perth's Deckchair Theatre. In February 1997 he performed with The West Australian Ballet in their production of Elizabeth Hill's *Perpetwn Mobile* at the Quarry Amphitheatre.

Following his performance with Sydney Dance Company, Stefan will choreograph a solo work at the Perth Institute of Contemporary Art as part of a showcase season of works by seven Australian choreographers.



Lois Greenfield behind the lens, working with choreographer Graeme Murphy and dancers Wakako Asano, Simon Turner and Bradley Chatfield.

CREATING THE SHOT

On April 22, US dance photographer Lois Greenfield, renowned for her 'Precision Movements' campaign for Raymond Weil watches, and for a book of extraordinary dance photography, arrived in Sydney for a professional photographic seminar at Photographis studios in Artarmon. During the day, Lois worked with Graeme Murphy and Sydney Dance Company's Wakako Asano, Katherine Griffiths, Carl Plaisted, Simon Turner and Bradley Chatfield, along with percussionist Alison Eddington, to create a series of dynamic dance portraits, crafted by Graeme Murphy to capture the spirit - for marketing purposes - of his new work *Free Radicals*. That evening, when the audience arrived for the seminar - the shoot continued so that the very physical process could be witnessed first hand. The images captured by Lois Greenfield are the product of the discipline, stamina and invention of Graeme and the dancers and a document of a special collaboration.

Photo Branco Gaica



MICHAEL ASKILL

Composer and Musical Director Free Radicals

Michael Askill's early percussion studies were in Adelaide with the late Richard Smith, in Strasbourg with Jean Batigne and later in New York as a recipient of an International Fellowship from the Australia Council.

He has held principal positions with the Sydney and Melbourne Symphony Orchestras and the Australian Chamber Orchestra. He is a founding member of Synergy, one of Australia's most successful contemporary music ensembles. With Synergy and Southern Crossings, Michael has performed throughout Australia, the USA, India, the Philippines, Mexico, Taiwan, France, Japan, the UK, Indonesia, Hong Kong and Italy.

Recently released CDs on the Black Sun and Celestial Harmonies labels include *Australian Percussion* - featuring music by Nigel Westlake, Ross Edwards, Martin Wesley-Smith and Peter Sculthorpe; *Shoalhaven Rise* - with Michael Atherton and Riley Lee; and *Fata Morgana* - with the Turkish musician Omar Faruk Tekbilek.

As a producer Michael has recently worked in Buenos Aires with the Daniel Binalli septet on the Black Sun CD entitled *Tango*.

He was Music Advisor to Sydney Dance Company for the production *Synergy with Synergy* in 1992, and, in April 1995, was the Artistic Advisor for the Global Diversity Conference at Darling Harbour attended by the then Prime Minister Mr. Paul Keating and the Director General of the United Nations, Boutros Boutros Gali. Michael is currently Head of the Percussion Department at the Canberra School of Music and Artistic Director of Synergy.



ALISON EDDINGTON

Percussionist

Alison Eddington graduated from the W. A. Conservatorium of Music in 1991, completing her Bachelor of Music Performance degree, majoring in percussion. She completed a Graduate Diploma in Performance at the Sydney Conservatorium of Music in 1995, studying under Richard Miller.

Alison's professional work includes percussionist for the West Australian Symphony Orchestra, Sydney Symphony Orchestra, Sydney Opera House Orchestra, Australian Chamber Orchestra, Hunter Orchestra, Sydney Alpha Ensemble, Synergy, Perth's Nova Ensemble and the orchestras for *The Phantom of the Opera* and *Miss Saigon*.

Alison was Associate Artist with Australia's premier percussion ensemble Synergy in 1994, performing in Sydney, Melbourne, Adelaide and Perth. She performed a solo - *Rebonds* by Iannis Xenakis - for Synergy's October concert. That same year she performed Richard Mills' *Soundscape*s for Percussion and Orchestra with the Sydney Symphony Orchestra for an Elective Schools' Concert. She performed the same work with the West Australian Symphony Orchestra in the ABC Young Performers Competition in June 1995. Alison went on to win the Grand Final of the ABC Young Performers Competition playing the same piece, this time with the Queensland Symphony Orchestra.

She has recently worked as principal percussionist of the Sydney Symphony Orchestra and in 1995 toured with them to Europe. That same year, she was nominated for the West Australian Department of the Arts Young Australian of the Year Award.



ALISON LOW CHOY

Percussionist

Alison Low Choy first began studying percussion at the Canberra School of Music (CSM) in 1985 with Daryl Pratt. Holding full single studies Scholarships from 1985 to 1989 and completing the Preparatory Course in 1991, Alison completed her Bachelor of Music degree in 1995 studying under Michael Askill. She received the Friends of Canberra School of Music prize on graduation.

Alison's orchestral experience began in the Canberra Symphony Orchestra in 1986. She is currently Principal Timpanist with this orchestra and performed as soloist in one of their 1993 Subscription Series concerts. She was a member of the Canberra Youth Orchestra from 1987-1990, including their participation in the award winning 1990 European tour.

Alison has also held the position of Principal Timpanist with the Australian Youth Orchestra for three years. Other orchestras she has performed with include the Tasmanian Symphony Orchestra, the Hunter Orchestra and whilst attending the Pacific Music Festival in Japan, she was guest percussionist with the Bavarian Radio Symphony Orchestra from Munich.

In 1992 Alison was invited to perform with Synergy, Australia's premier percussion ensemble. She appeared in performances of Graeme Murphy's *Synergy with Synergy* in association with the Sydney Dance Company and also appeared in Synergy's birthday celebration concert *20 Years of Synergy*.

As a soloist, Alison has recorded numerous recitals for the ABC including *Sunday Live* and *Young Australia* broadcasts. In September 1995, she was one of four final year students chosen to perform a concerto with the CSM orchestra. She has appeared frequently in senior and staff recitals at the CSM and has recorded for the ASM Anthology of Australian Music on Disc which has recently been released.

In 1995 Alison was nominated for the title of Young Canberran of the Year. She was also awarded a Big Brother Movement scholarship for further study in the United Kingdom, and returned from there just prior to beginning the premiere season and tour of *Free Radicals*.



Photo: Greg Barrett

JOHN RAYMENT

Lighting Designer - Technical Director

For Sydney Dance Company John has lit over forty 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 Stage 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.

John designed the lighting for Graeme Murphy's three most recent full length productions *Fornicon*, *Berlin* and *Free Radicals*. In addition, John lit a variety of works for Sydney Dance Company's 20th Anniversary Season at the Sydney Opera House; the Dance

Gala for the Brisbane International Festival; *Merrily We Roll Along* for Sydney Theatre Company; Stanton Welch's *Red Earth* for The Australian Ballet; and Graeme Murphy's *Embodied* for Baryshnikov's White Oak Dance Project. Current design commissions include Stanton Welch's new full length *Cinderella* for The Australian Ballet and *Alice* for The Royal New Zealand Ballet. John was the Entech '96 Stage Lighting Designer of the Year.



Photos: Branco Gaica

JENNIFER IRWIN

Costume Designer

Free Radicals is another major addition to the list of works that designer Jennifer Irwin has created for Graeme Murphy's Sydney Dance Company. She has worked with the company since 1982, as both a designer in her own right and as a costumes supervisor, which requires her to work alongside Australia's top theatre designers to produce the results of their commissions from Graeme Murphy, or to combine her own costume design skills with their scenic concepts - designers such as Kristian Fredrikson, Andrew Carter, Anthony Jones, Alan Oldfield, George Gittoes, Charles Blackman, Kenneth Rowell and Brian Thomson.

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 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. In the period 1988-90, she 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 unique Murphy work which premiered at the Sydney Opera House Drama Theatre. *Synergy with Synergy* was Jennifer's first collaboration with Production Designer Brian Thomson, then in 1995, she worked again with Thomson on Murphy's *Fornicon*. 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*.

Jennifer's most recent achievements include costumes for Graeme Murphy's two full length works, *Berlin*, *Fornicon* and *Free Radicals*. She also created costumes for Bangarra Dance Theatre's *Ochres*. Recent projects include her acclaimed costume designs for Stephen Page's work *Alchemy*, her first design commission for The Australian Ballet.

MATTHEW SERVENTY

Design Concept and Co-Ordination

Mathew has been with Sydney Dance Company since the time of its season of Graeme Murphy's *King Roger* in 1990. Since then he has designed *Chomp*, a season of new works staged at The Wharf, and Gideon Obarzanek's *Saccharin Suite* for the Drama Theatre in 1994. He has co-ordinated the design and construction of all Sydney Dance Company productions including *The Shakespeare Dances* and Graeme Murphy's *Synergy*, *Beauty and the Beast*, *Fornicon*, *Berlin* and *Free Radicals*.

Previously he had been a freelance lighting and stage designer for a number of dance and theatre companies around Australia. Matthew is currently a Project Manager with Sydney Dance Company.

Free Radicals



Photo © Lois Greenfield

Production Acknowledgements:

Technical Director JOHN RAYMENT
Stage Manager DAVINA WARE
Head Technician GREG "POSS" NOWLAN
Wardrobe Supervisor JENNIFER IRWIN
Design Assistant to the Choreographer and
Workshop Supervisor MATTHEW SERVENTY
Sound Consultants PHILIP MURPHY - CODA AUDIO
LEIGH WILLIAMS - CODA AUDIO

Sound Operator DECLAN COONEY

Costumes Made by JENNIFER IRWIN
TAMMY HALL

Construction by ROHAN WILSON
JAMES POWDITCH
MARK RHODES

Secondment

Stage Management KEVIN DeZILVA - NIDA

Music Acknowledgement: JONATHON MILLS for his Waterbowls
constructed at RMIT, Melbourne

BILLY HYDE'S DRUM CLINIC for their
assistance with percussion instruments

Free Radicals Logo and Cover Design

RITCHIE THORBURN DESIGN

Photography

LOIS GREENFIELD
GREG BARRETT
BRANCO GAICA

Program devised and edited by

JANINE KYLE

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PUBLISHER Playbill Proprietary Limited
1017 Pacific Highway, Pymble 2073.
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