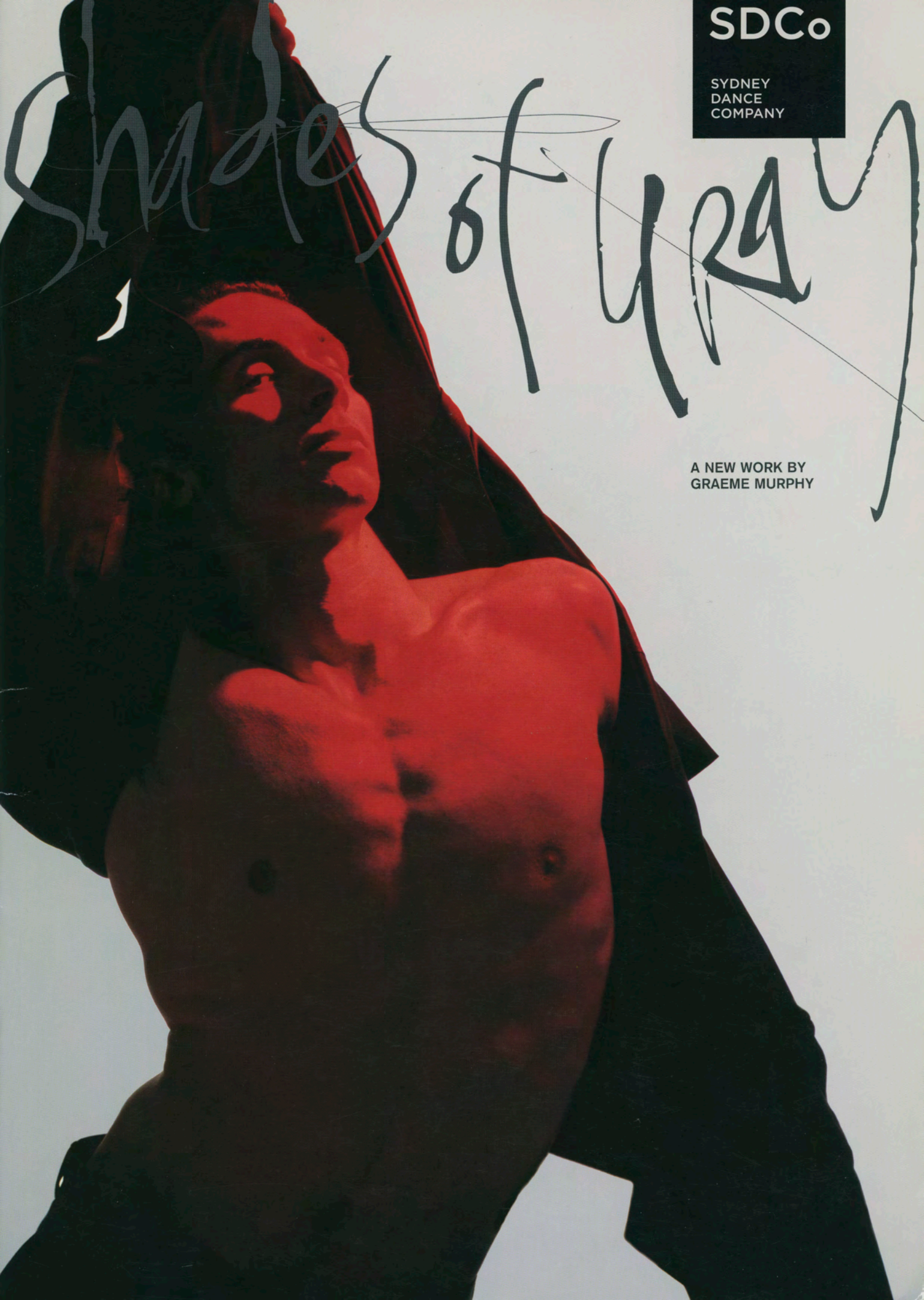


SDCo

SYDNEY  
DANCE  
COMPANY



# Shades of Gray

A NEW WORK BY  
GRAEME MURPHY

# Shades of Grey

Choreography & Concept

**Graeme Murphy**

Creative Associate

**Janet Vernon**

Music Director/Sound Design

**Paul Healy**

Set Design

**Robert Cousins**

Costume Design

**Jennifer Irwin**

Lighting Design

**Damien Cooper**

Sound System Design

**Adam Iuston**

Rehearsal Director

**Brett Morgan**

Cast, in alphabetical order

**Wakako Asano**

**Andrea Briody**

**Josef Brown**

**Tracey Carrodus**

**Bradley Chatfield**

**Joshua Consandine**

**Chylie Cooper**

**Simone Goldsmith**

**Katherine Griffiths**

**Alexa Heckmann**

**Gavin Mitford**

**Vyvian Palma**

**Simone Sault**

**Christopher Sheriff**

**Matthew Shilling**

**Andris Toppe**

**Simon Turner**

**Xue-Jun Wang**

**Jason Wilcock**

World Premiere Tour 2004

Opera Theatre

Sydney Opera House

**25 May–12 June**

Previews **22 & 24 May**

Playhouse QPAC

**16–26 June**

State Theatre

the Arts Centre

**1–10 July**

Canberra Theatre

Canberra Theatre Centre

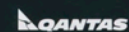
**14–17 July**

**Novell**

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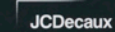
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the Arts Centre

## Program Notes

### Choreographer's Note

When a certain celebrated dancer is photographed by a famous artist, his star takes off on an extraordinary trajectory even as those around him begin to fade. Why is it then that despite his depraved and dangerous behaviour his face and body remain stunningly pristine?

In *Shades of Gray*, I have relocated Oscar Wilde's notorious *Dorian Gray* to the wildfire of the 60s, 70s, 80s – only the advent of the 90s reveals his truth – a tragic reality the Western world has chosen largely to ignore.

Not since *Poppy* (1978), based on the life and art of Jean Cocteau, or a decade later, *After Venice*, itself an early allegory on AIDS, have we at Sydney Dance Company embodied a plethora of factual characters, some treated fictionally at times, and woven them into a narrative tapestry that draws upon the power of dance to evoke, to stir and to reinforce.

The passage of time is under-scored by the changing face of dance, and is in effect an ode to the choreographic masters of three decades. In the 70s, we enjoyed the ultimate eclecticism in dance and saw it rise to new heights of popularity, remembered now as the 'dance boom'. The 80s saw it savaged by a mysterious new disease, whose victims numbered many in the dance world to devastating effect. The 90s brought with it a new complacency and now, in the new Century, only the reality of the African plight reminds us that the global battle is just beginning.

Graeme Murphy  
May 2004

### Music Note

The score for *Shades of Gray* developed in some very interesting ways as a response to the storytelling within the work.

Firstly, the idea that there would be 'performances within the performance' immediately gave the work a distinct musical through-line. These five performances mark key moments in the history of modern dance from the late 60s through to the 90s. To be true to these periods, we have used existing music from the likes of John Cage, Iannis Xenakis and Graeme Koehne.

There also needed to be a theme for the Dorian character that worked in much the same way as the picture does in Wilde's original story. We chose Schoenberg's *Transfigured Night* as the musical equivalent, and I set about creating gradually more distorted and disfigured echoes of this piece to mirror the decay of Dorian's 'Shades' and thus his internal self.

In constructing music for all the other scenes we drew upon musical works that both mark the passing of time, and have some resonance to the themes of vanity and excess. Tricky, Grandmaster Flash, Donna Summer, Joy Division, Aphex Twin and many others have found their way into the score – some as quick flashes, others in longer sections. The scenes are linked together with recurring musical sections from George Crumb and Gyorgy Ligeti, which also serve to give shape to the overall score and provide a filmic thread for the unfolding drama.

The score as a whole becomes more fractured as the story evolves – it too, grows old and decays. Hopefully the overall effect is a score which is less like a musical accompaniment to a series of events, and more like a journey through a waking dream.

Paul Healy  
May 2004

## Scenario

### The Story

Dorian, Adonis-like, performs for his reflection in 'Narcisse au Lac'. He and his partner, a famous Ballerina, take their bows. Her fame has given him wings.

Backstage he is attended by his loyal Masseur before being interrupted by a renowned Photographer. In his studio, Dorian admires the resulting portraits—they alert him to his fleeting youth. A pact is made. The in-crowd arrives to fawn. A Superstar and a Film Idol vie for his attention before the trio slips into a drugged euphoria. Enter the world of Dorian Gray.

The dance boom arrives in all its diversity. Dorian adapts, but his partner, the aging Ballerina, is less successful. Dorian's gaze shifts to a Rising Star.

Off stage Dorian's antics become more extreme, his haunts more dark and depraved. His portraits begin to change, subtly at first then less so, as his Shades reflect his deeds.

Times change, Dorian doesn't. Those around him begin to wither, or worse. The Superstar, haggard and distraught, pleads for one last fix.

The Photographer, horrified at the monster he has somehow created, attempts to destroy both art and subject. Dorian prevails and the Shades rejoice.

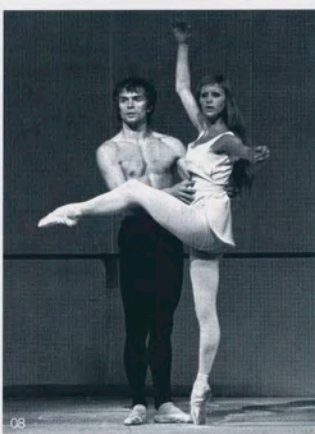
Dorian presides over an AIDS Fundraising Gala graced by a Royal Patron. In the studio the Masseur, aware of Dorian's excesses, torches the evidence.

As Dorian performs his signature role 'Narcisse', the destruction of the Shades brings on the inevitable.

### Cast of Characters

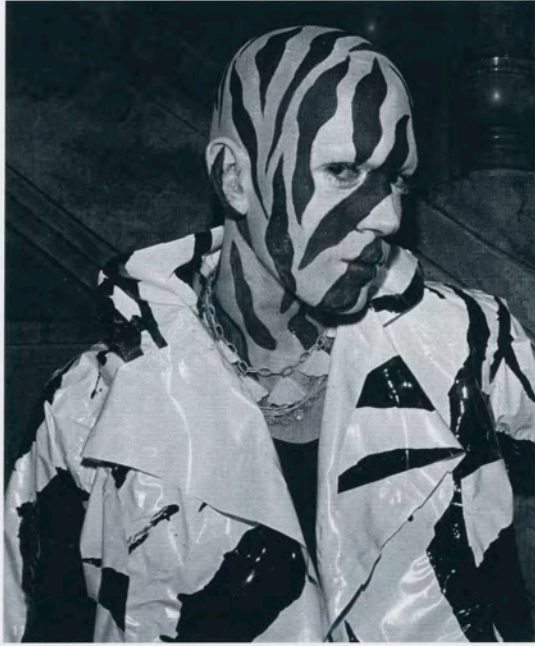
Dorian  
Shade #1  
Shade #2  
Shade #3  
Ballerina  
Rising Star  
Photographer  
Superstar  
Film Idol  
Dorian's Masseur  
Dorian's Tormentor  
Royal Patron  
Celebrity  
Art Critic  
Waiter  
Nymphs  
Men  
Orderly  
Stagehands







10



12



13



14



15



16



18



17

- 01 Andy Warhol and Edie Sedgwick/Getty
- 02 Trixie/William Yang
- 03 Margot Fonteyn and Rudolf Nureyev/Getty
- 04 In Costume/William Yang
- 05 The Midnight Shift/William Yang
- 06 The Synthetics/William Yang
- 07 The Beautiful People/William Yang
- 08 Rudolf Nureyev and Jennifer Penney/Lesley E. Spatt
- 09 Diana, Princess of Wales and Graeme Murphy
- 10 Joe Dallesandro, Jane Firth, Andy Warhol/Getty
- 11 Ricky/William Yang
- 12 Nell and Gael/William Yang
- 13 Rudolf Nureyev and Graeme Murphy
- 14 Margot Fonteyn and Rudolf Nureyev/Getty
- 15 Gerard Malanga and Andy Warhol/Getty
- 16 Margot Fonteyn, Angus Lugsdin, Janet Vernon and Graeme Murphy
- 17 Andy Warhol and the in-crowd, Studio 54/Getty
- 18 Jackie Kennedy/Getty

# The Dorian Myth

By Caroline Baum

In the era of botox injections and cautionary photographs of American society catwoman Jocelyn Wildenstein taking her quest for ageless beauty to disturbing extremes, what could be more relevant than the story of Dorian Gray?

To age naturally these days seems to be to commit a crime: it is, it seems, preferable to admit to vanity than to allow time to do its work. The Photoshopped perfection of cellulite-free bodies and the constant barrage of slimmed down celebrities prompts the question what would you trade in your quest to look perfect? If greed was the sin of the nineteen eighties, then surely vanity is the sin of the noughties. And now reality television is cashing in on the act, feasting on our insecurities and inadequacies, through programs like **Extreme Makeover**.

Indeed, every aspect of modern life can be renewed, from your home to your body, while relationships can be endlessly refreshed through self help courses and books; a career can be re-invigorated with a dose of corporate coaching. It's easy to believe that if Dorian Gray and Lord Henry Wotton were alive today, they would be dispensing advice on wrinkle creams and how to host the perfect cocktail party in an episode of **Queer Eye for the Straight Guy**.

When *The Picture of Dorian Gray* was first published in 1890, it was condemned as immoral. More than a hundred years on, it continues to exert its fascination over successive generations – there are over fifty versions for the stage and screen, (most of them forgettable) including more than a dozen film versions. These include the 1945 film starring Hurd Hatfield as Dorian, George Sanders, Peter Lawford (that peripheral member of the Kennedy clan and the Rat Pack implicated in skulduggery around the death of Marilyn Monroe) and Angela Lansbury; a soft porn movie made in 1978 called **Take Off**; a stage

play adapted by Philip Prowse for the Glasgow Citizens Theatre starring the perfectly cast Rupert Everett as Lord Henry Wotton, and a play by John Osborne written in 1975. Last year in Britain, Australian expat Elijah Moshinsky (best known here for his work with Opera Australia) directed a stage production starring Robert Powell. There's also a BBC television adaptation starring John Gielgud and Peter Firth as Dorian. Composer Carl Davis composed the music for a ballet version created for Sadlers Well's while another American, Lowell Liebermann created an operatic version of Dorian – and there are no less than six stage musicals based on Wilde's story – the list goes on and on, proof, ironically, that this is indeed an ageless fable destined never to fade or wither in our collective consciousness.

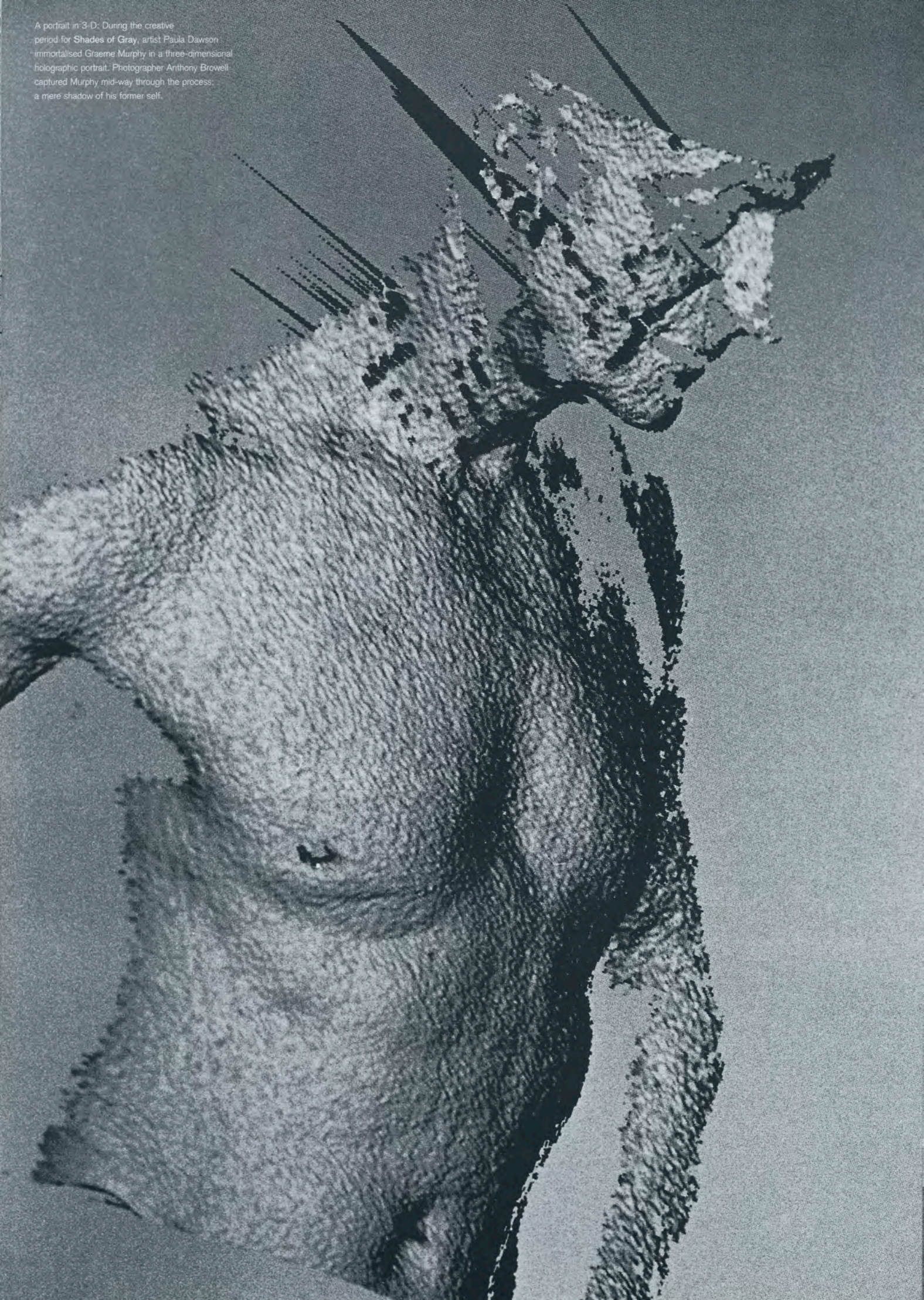
Its central theme, the supremacy of youth and beauty, has been embraced by every aspect of contemporary popular culture, while its secondary theme, that the nature of society is basically superficial, is also validated by our apparently insatiable appetite for celebrity gossip.

Part of its grip must be its echo of other stories that explore the darker recesses of the human psyche; if one were to draw Dorian Gray's family tree, he would surely be related to Robert Louis Stevenson's **Dr Jekyll and Mr Hyde**, and further back, to Goethe's **Faust** who made a pact with the devil to win the heart of Marguerite. Let's face it, the appeal of Gray's story is that all of us, at some stage, have in our minds, not only desired eternal youth, but have also made our own deals, negotiating with an invisible, omnipotent force that we hope might be listening. If ever there was a moral to the story of Dorian Gray it's be careful what you wish for.



Caroline Baum presents 'Caroline Baum Talks 2...' on Ovation, and is a regular contributor to the Sydney Morning Herald.

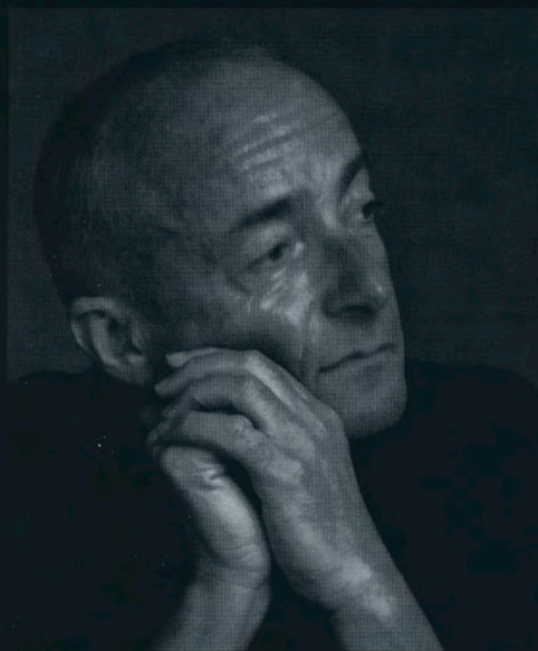
A portrait in 3-D: During the creative period for *Shades of Gray*, artist Paula Dawson immortalised Graeme Murphy in a three-dimensional holographic portrait. Photographer Anthony Browell captured Murphy mid-way through the process: a mere shadow of his former self.





## Artistic Directors

Graeme Murphy & Janet Vernon



### Graeme Murphy AM Artistic Director/Choreographer

Following an eight month sabbatical (taken together with Associate Director Janet Vernon in 2003), Graeme Murphy returned to Sydney Dance Company's Pier 4 Studios to prepare for a ten city, North American tour of his full length work *Ellipse*. It was the Company's eighth tour to the United States and the sixth time that Sydney Dance Company has presented seasons in the long recognised dance capital, New York. The tour was a triumphant success, *Ellipse* receiving the highest of praise everywhere it was performed and especially from the seen-it-all New York dance critics.

When the Company returned to Sydney in mid-March 2004, work began immediately on the creation of *Shades of Gray*, Murphy's 27th full evening production for Sydney Dance Company. His remarkable career as Australia's most prominent choreographer has been paved with awards and generous recognition from his peers. There have been many landmark achievements and quantifiable contributions to the industry, along with the international success that helped put Australian contemporary dance on the map. Importantly, there are still the challenges that come with every new work for this prolific artist.

Choreographer Graeme Murphy was appointed Artistic Director to Sydney Dance Company (then known as The Dance Company N.S.W.) in 1976. His body of work reflects a discerning interest in music from a variety of 20th Century composers: from Maurice Ravel's *Shéhérazade* and *Daphnis and Chloé* to Iannis Xenakis' *Kraanerg*; Karol Szymanowski's *Mythes Opus 30*, *Song of the Night* and *King Roger* to Olivier Messaien's *Turangalila Symphony*, Steve Martland's *Drill* and Istvan Marta's *A Doll's House Story*, to name only a few. Yet Graeme Murphy remains particularly noted for his work with Australian music, including many commissioned scores. Australian composers who have inspired Murphy include Barry Conyngham (*Rumours*,

*VAST*), Richard Meale (*Viridian*), Graeme Koehne (*The Selfish Giant*, *Nearly Beloved*, *Tivoli*), Martin Armiger (*Fornicon*), Ross Edwards (*Sensing*), Iva Davies (*Boxes*, *Berlin*), Max Lambert (*Deadly Sins*, *Berlin*), Michael Askill (*Free Radicals*, *Air and Other Invisible Forces*, *Salome*), Matthew Hindson (*Ellipse*) and Carl Vine (*Tip*, *Poppy*, *Piano Sonata*, *Beauty and the Beast*, *Mythologia*).

Additionally, he has created works for The Australian Ballet, (*Tekton*, *Beyond Twelve*, *Meander*, *Gallery*, *Nutcracker*, *Tivoli* – a joint production with Sydney Dance Company – and most recently *Swan Lake*); for Nederlands Dans Theater (*Song of the Night*); for the Royal New Zealand Ballet (*Orpheus*) and a solo work for Mikhail Baryshnikov (*Embodied*). He has choreographed for the Canadian Opera Company (*Death in Venice*) and The Metropolitan Opera, New York (*Samson and Dallia*). He has also choreographed for the skaters Torvill and Dean, creating their World Tour Company's production as well as the TV Special *Fire and Ice*.

He began directing for The Australian Opera in 1984 with Brian Howard's *Metamorphosis*, subsequently directing an acclaimed production of Giacomo Puccini's *Turandot*, followed by Richard Strauss' *Salome* and Hector Berlioz' *The Trojans*, the latter bringing The Australian Opera together with Sydney Dance Company in a lavish spectacle.

In 2000, Graeme Murphy and his Associate Director and long-time muse Janet Vernon, celebrated the new century with a retrospective at the Sydney Opera House. The season began with a Gala Performance followed by *Body of Work – A Retrospective*, a production that ingeniously recalled the best of Murphy in a series of judiciously selected excerpts from repertoire.

Throughout his career, Graeme Murphy has been invited to create work to celebrate milestones in Australian

cultural life. He was commissioned by the Australian Bicentennial Authority in 1988 to create a national dance event, **VAST**, involving seventy dancers from four state dance companies – Australian Dance Theatre, West Australian Ballet, The Queensland Ballet and Sydney Dance Company. In 2000, he created **Mythologia**, for the Olympic Arts Festival and Brisbane Festival. **Mythologia**, a highly theatrical treatise on Ancient Greek heroism, was the most successful new dance work at both festivals.

In 2001 he created **Tivoli** – a dance musical which pays tribute to the history of the Tivoli theatres in Australia – to mark for the occasion of the Centenary of Federation. **Tivoli** was a notable commercial success, at the same time recognised as an historic co-production between The Australian Ballet and Sydney Dance Company. **Tivoli** toured to Melbourne, Adelaide, Sydney, Brisbane and Canberra, becoming one of the most talked about theatrical events of the year as well as one of its

biggest box office successes, winning four Australian Dance Awards including Outstanding Achievement in Choreography. Notably, in early 2003, Sydney Dance Company independently brought **Tivoli** back to Sydney's Capitol Theatre, this time with exciting new dancers swelling the ranks to replace those from The Australian Ballet.

In preparation for their sabbatical, Graeme Murphy and Janet Vernon commissioned US choreographer Stephen Petronio to create a new work, **Underland**, for Sydney Dance Company's 2003 Australian seasons. Petronio's outstanding success was testament to their keen insight and generosity of spirit.

Later that year, Sydney Dance Company produced **Random Play** at the Parade Theatre, in association with NIDA, one of many seasons of choreographic development initiated by Graeme and Janet over three decades.

Graeme Murphy was awarded an AM for services to dance in 1982. He is the recipient of three honorary doctorates – Hon. D Litt Tas (1990), Hon. D Phil Qld (1992), Hon. D Litt UNSW (1999). He was honoured, along with Janet Vernon, at the Inaugural Sydney Opera House Honours in 1998 and was named by the National Trust of Australia as a National Living Treasure in 1999. In 2001, he was presented with the Helpmann Award for Best Choreography for **Bddy of Work – A Retrospective**, Gala Performance. In 2002, he was honoured with the prestigious James Cassius Award, in recognition of his many career achievements. In 2003, he was awarded the Australian Government's Centenary Medal for services to the development of dance in Australia. In 2003 he received a Green Room Award for Concept and Realisation for his **Swan Lake** (in collaboration with Janet Vernon and Kristian Fredrikson) and the Australian Dance Award for Outstanding Achievement in Choreography, again for **Swan Lake**.

**Janet Vernon AM**  
**Associate Artistic Director/  
Creative Associate**

Janet Vernon has danced with The Australian Ballet, Ballets Felix Blaska in France and Sydney Dance Company. In 1976 she was appointed, along with Graeme Murphy, to the artistic helm of The Dance Company (N.S.W.), changing its name to Sydney Dance Company in 1979. Immediately, Graeme and Janet set about shaping a repertoire of genuine originality and a company built on strong technical standards.

At that time, Janet had already danced in new works choreographed by Graeme Murphy at The Australian Ballet, including **Ecco Le Diavole** and the award winning **Glimpses**. Once at Sydney Dance Company, her artistry as a performer was destined to become inextricably linked to his remarkable choreographic achievements over a quarter of a century. Her mastery of his distinctive style, along with Janet's widely admired technique and





stagecraft, has left an indelible imprint on Australian dance. Images of her work are now synonymous with the best of Murphy throughout an abundant period of creativity. In the early years they frequently danced together in a now legendary partnership. Later, Janet formed new dance partnerships with Ross Philip, Kim Walker, Paul Mercurio, Kelvin Coe and Carl Plaisted.

Over the course of her career Janet has performed with Sydney Dance Company throughout the world. Outstanding roles include those in *Shéhérazade*, *Homelands*, *Daphnis and Chloé*, *Some Rooms (The Bathroom)*, *After Venice*, *Nearly Beloved*, *Kraanerg*, as Blanche in *A Streetcar Named Desire*, as Queen Roxana in *King Roger*, *The Protecting Veil*, *Fornicon*, *Berlin*, *Air and Other Invisible Forces*, *Sensing* (a dance-film created by Graeme Murphy for ABC TV), as Andromaque in *The Trojans* (a collaboration with Opera Australia), and as Herodias in *Salome*.

In addition to balancing her performing career with the demands of her role as Associate Artistic Director, Janet has always been closely involved with the evolution of every new Murphy work. From concept, to creation and then to staging, she is an integral part of this delicate and exacting process. In preparation for *Body of Work – A Retrospective* (2000), Janet spent more than a year reviewing Sydney Dance Company's repertory history before compiling and editing segments of Graeme Murphy's choreography into a seamless performance. *Body of Work* is recognised not just as a showcase of Murphy's choreographic career, but as a celebration of Janet and Graeme's achievements together at Sydney Dance Company.

In 2001, Janet worked with Graeme Murphy on the creation of *Tivoli*, produced for the Centenary of Federation and performed by the combined forces of Sydney Dance Company and The Australian Ballet.

The multi-award winning *Tivoli*, a dance musical, was born out of an original scenario devised by Janet and Graeme, capturing the spirit of the *Tivoli* theatre circuit in a period traversing the early to mid 20th Century.

In 2002 Janet and Graeme worked alongside production designer Kristian Fredrikson on a new *Swan Lake*, commissioned by The Australian Ballet for its 40th Anniversary year of celebrations. *Swan Lake*, described as a "powerful re-imagining" of the great classic, quickly emerged as a major milestone in Janet and Graeme's celebrated creative partnership. Widely acknowledged as one of the most successful full length commissions in the history of The Australian Ballet, *Swan Lake* returned by overwhelming public demand in 2004 for seasons in Sydney and Melbourne.

In 1989 Janet was awarded an AM for Services to Dance. In 1993, she was honoured at the Inaugural Sydney

Opera House Honours, acknowledging twenty years of superlative performers at the House. In 1996, Janet Vernon was named in *Dance Australia* magazine's Dance Greats Survey as one of Australia's five greatest ever female dancers, alongside ballerinas Marilyn Jones, Marilyn Rowe, Kathleen Gorham and Lucette Aldous. In 2003 she received the Green Room Award for Concept and Realisation (*Swan Lake*) and the Centenary Medal from the Australian Government for services to society and dance.

Previous page: Janet Vernon and Graeme Murphy in *An Evening Part 3* (1981). Top left to right: Graeme Murphy and Janet Vernon in *Shéhérazade* (1979); Janet Vernon in *Kraanerg* (1988); Graeme Murphy in *Shining* (1987). Photos Branco Gaica

## Music Director and Sound Design

Paul Healy



Paul Healy is a composer and sound-designer working at Supersonic in Sydney. Supersonic is a music production house combining the talents of three composers of whom Paul is one. Paul completed a BA in Sound at the Australian Film Television & Radio School in 1994 and during his studies spent 1993 in Paris at the Ecole National Louis Lumière.

*Shades of Gray* follows Paul's collaboration with Sydney Dance Company in 2003 on Stephen Petronio's *Underland*. Other dance credits include Lucy Guerin's *Plastercine Park* for the Melbourne Festival and *Bonehead* for Chunky Move; as well as several performances of works by Dance Exchange.

Paul has worked extensively in theatre in both Sydney and Melbourne with directors such as Barrie Kosky, Wayne Harrison, Neil Armfield and Marion Potts. In 2002 he composed the music for Barrie Kosky's *Macbeth* at the Schauspielhaus in Vienna. In 2001 Paul's compositions were performed by the Australian Chamber Orchestra in collaboration with Neil Finn and Brett Dean on the 'Parables' tour of Australia.

Paul's surround sound installation works have been presented at several galleries including the Queensland National Gallery. Paul's feature film work has included *Dirty Deeds*, *Mullet*, *Kabarrli* and *Idiot Box*. His work for television includes *Always Greener*, *The Mad Century*, *Eat Carpet*, *Alchemy*, *Men and their Sheds* as well as numerous commercials.

Recordings of his compositions are featured on several CD's including *coco*, *Dirty Deeds*, *Soft Fruit* and *Mullet* soundtracks and *EScape*.

Awards include two Golden Reel nominations in the USA, the Sound Design Award and Best Music in a Short Film from the Australian Guild of Screen Composers, and two AFI nominations.

## Set Design

Robert Cousins



Robert has designed for State Theatre Company of South Australia the sets and costumes for *House Among the Stars*, *The Merchant of Venice* and *Drowning in my Ocean of You*.

Robert also designed the sets for the original production of Company B's *Cloudstreet* for the 1998 Sydney and Perth Festivals and the 1991 and 2001 national and international tours, including seasons at the Zuercher Theatre Spektakel, Riverside Studios (London), Dublin Festival, National Theatre (London) and the New Wave Festival (New York). Robert has also designed sets for Company B productions of *As You Like It*, *Twelfth Night*, *Aliwa*, the Sydney Festival production of *Waiting for Godot*, and most recently *The Threepenny Opera*.

Other productions include the opera *The Eternity Man* as part of the Genesis project for the Almeida Theatre in London, *The Dreamed Life* for *Comeout01* and *Worry Warts* for Monkey Baa Theatre Company. He has also worked as a designer on the 2002 and 2003 Adelaide Cabaret Festivals. In addition to *Shades of Gray*, Robert is currently working on *Gulpiiii* for Company B and the 2004 Adelaide Festival.

## Costume Design

Jennifer Irwin



Jennifer Irwin has designed some of the most memorable costumes for Australian dance and theatre. For Sydney Dance Company she has designed costumes for over 25 of Graeme Murphy's works, including: *Sirens* (1985), *Shining* (1986), *Kraanerg* (1988), *Arbos* (1989), *Soft bruising* (1990), *Shakespeare Dances* (1991), *Piano Sonata* (1992), *Synergy with Synergy* (1992), *Protecting Veil* (1993), *Saccharine Suite* (1994), *Fornicon* (1995), *Berlin* (1996), *Free Radicals* (1999), *Body of Work* (2000) and *Vast* (1988) for the Bicentenary of Australia. Jennifer's other dance credits include: *Alchemy* (1996), *Rites* (1998), *X* (1999), *Subtle Sequence of Revelation* (2002), and *Totem* (2002) for The Australian Ballet; and *Ochres* (1994), *Fish* (1995), *Skin* (2000), *Corroboree* (2001), *Walkabout* (2002) and *Bush* (2003) for Stephen Page's Bangarra Dance Theatre.

For Stephen Page Jennifer also designed the Festival of the Dreaming Opening Ceremony (1998), *Tubowgule*, the Olympic Arts Festival Opening Ceremony, and *Awakening*, the indigenous component of the Sydney 2000 Olympic Games Opening Ceremony. Jennifer also designed Cathy Freeman's outfit for the lighting

of the Olympic cauldron, and co-designed all the costumes for the Sydney 2000 Olympic Games Closing Ceremony. In 2001 Jennifer designed the costumes for the Official Ceremony for the Centenary of Federation on 1 January in Centennial Park.

Jennifer was awarded a Theatre Board (subsequently the Australia Council for the Arts) grant to study scenic art with La Scala Opera (Milan 1984). Her theatre credits include *David Williamson's Up for Grabs* (2000), *Soulmates* (2002) directed by Gale Edwards, *Cyrano de Bergerac* (1999) and *The Virgin Mim* (2002) for Sydney Theatre Company; and *The Laramie Project* (2001) and *My Zinc Bed* (2002) directed by Neil Armfield for Company B Belvoir.

Jennifer cut all the costumes for the *Matrix I* (1998) as well as *Mission Impossible II* (1999) and *Farscape* (2004). In 2003 Jennifer worked on *The Life of Natalie Wood*, a film directed by Peter Bogdanovich, and *Dreaming Transportations* for Sydney Festival. Jennifer's costumes have been seen on stage in thirty-five countries and before a worldwide television audience estimated at 3.4 billion. Jennifer has been awarded the Centenary of Federation Medal.

## Lighting Design

Damien Cooper



Damien graduated from the NIDA Technical Production Course in 1996. He has since worked extensively lighting dance, theatre and opera. This year Damien received a Mike Walsh fellowship which enabled him to travel to America and work with Robert Wilson.

Shades of Gray is the 7th production Damien has lit for Graeme Murphy, following *Ellipse*, *Air and Other Invisible Forces* (which received a Green Room nomination for best lighting design), *Body of Work*, *Mythologia*, *Tivoli* and *Swan Lake* (for The Australian Ballet). Damien's lighting design for dance also includes: *The Age of Unbeauty*, *Plastic Space*, *Birdbrain* and *Attention Deficit Theory* for Garry Stewart and Australian Dance Theatre; *Spectre in the Covert Memory*, *Corrupted 1+2*, *Fleshmeet*, *Bodyparts* (Chunky Move); *Heavy*, *Remote* (Lucy Guerin Dancers); *Under the Influence*, *Homelands* (Legs on the Wall); *Skippping on Stars*, *The Gift and Fusion* (Flying Fruit Fly Circus).

Damien's lighting design for the theatre includes *Morph*, *The Shape of Things*, *These People*, *King Lear* (Sydney Theatre Company); *Ten Unknowns*, *Old Times* (The Ensemble Theatre); *Underpants*, *The Cosmonauts-Last*

*Message to the Women he Loved in the Former Soviet Union*, *The Ham Funeral*, *In Our Name* (Company B, Belvoir St Theatre); *Theft of Sita* (Performing Lines); *The Happy Prince*, *Gypsy Boy*, *Hansel and Gretel*, *Exotic Pleasures* (Theatre of Image); *Sonket*, *What a Piece of Work*, *Monkey Trap*, (Griffin Theatre Company); *Kinderspiel* and *Skate* (Australian Theatre for Young People); and *Universal Playground* (Adelaide Festival 2004).

Damien's musical credits include *Frank the Sinatra Story In Song* (Tom Burlinson); *The Revolution will not be Televised* (Revolutionary Productions); and *Red Square* which featured the Whirling Dervishes from Turkey, *The Bauls of Bengal*, *The Throat Singers of Tuva*, *Tito Puente*, *Pablo Percusso*, and the *Dragon Drummers of Japan* (Barrie Kosky's 1996 Adelaide Festival). Damien's designs for opera include *Flamma Flamma* (opening of the Adelaide Festival in association with South Australia Opera); *Penelope* (Opera UNSW) and *Grandma's Shoes* (Theatre of Image in association with Opera Australia).

Damien lectures in Lighting Design and tutors at the National Institute of Dramatic Art.

## Rehearsal Director

Brett Morgan

Born in Sydney, Brett Morgan commenced his training as a classical dancer at the age of eleven and later moved to Melbourne as a student of The Australian Ballet School. Whilst still a student, he performed on numerous occasions with The Australian Ballet, and in 1984, when he was still in his third year of studies with The Australian Ballet School, he entered The Australian Ballet as a full-time member.

As a dancer with The Australian Ballet, Brett performed in a number of traditional and contemporary ballets including Timothy Gordon's *Sonata for 7* and *My Name is Edward Kelly*, Graeme Murphy's *Gallery*, and *Sleeping Beauty* (which he performed at Convent Garden in London before Queen Elizabeth II).

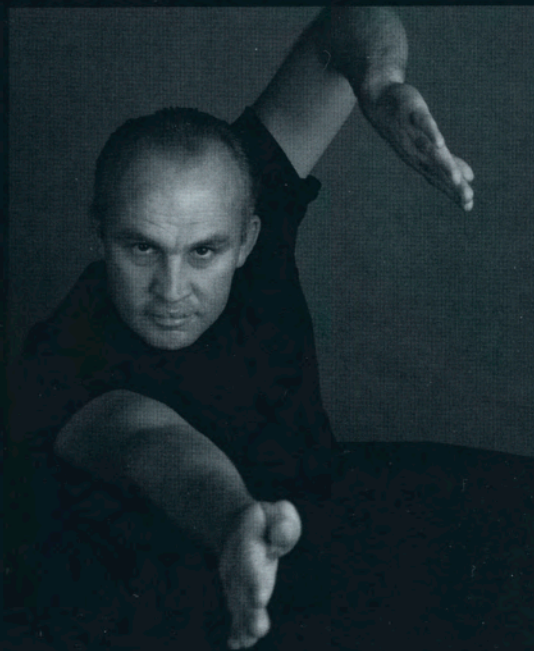
Memorable roles whilst at the Ballet included the role of Alain in *La Fille mal Gardée*; Crixus in *Spartacus* (which he performed at the Lincoln Centre in New York); *Gypsy Boy* in *Don Quixote*, and Ginger Mick in Robert Ray's *Sentimental Bloke* (which he performed at the Maryinsky Theatre, Leningrad).

In January 1991, after six years of dancing with The Australian Ballet, Brett joined Sydney Dance Company. As a dancer with the Company, Brett has performed roles in a variety of works including the piano solo from *Synergy with Synergy*; the Gothic Beast in *Beauty and the Beast*; Nijinski in *Poppy*, and a featured role in *Lucrece*, choreographed by Alfred Taahi for *The Shakespeare Dances*.

In 1995, Brett was appointed Dance Master of Sydney Dance Company, coaching the Company's dancers in a range of works including *Berlin*, *Fornicon* and *Free Radicals*. He was subsequently promoted to the role of Rehearsal Director, assisting Graeme and Janet with the artistic management of the Company and the preservation of past repertoire.

In 2002, whilst Graeme and Janet were in Melbourne working on a commission for The Australian Ballet, Brett held the position of Acting Associate Artistic Director, touring the Company around Australia and to Europe. In December 2002, during Christmas break, he worked as Creative Consultant in Shanghai for the *Wild Zebra* project, which toured to Australia in early 2003.

In 2003, Brett held the position of acting Artistic Director during Graeme and Janet's sabbatical period, leading the Company whilst guest choreographer Stephen Petronio created *Underland* on the Company.

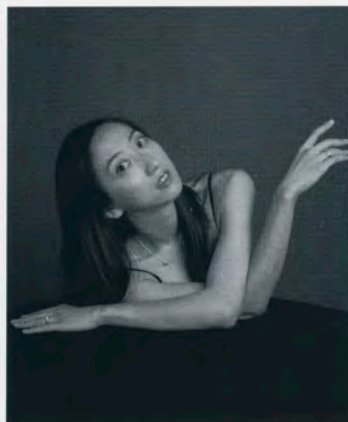


## The Company

Katherine Arnold-Lindley

Wakako Asano

Andrea Briody



Born in London, Katherine Arnold-Lindley moved to Canberra at the age of four, where she trained at the Betsy Sawers School of Dancing before moving to Perth to complete her Diploma in Dance at West Australian Academy of Performing Arts. Katherine started her career with West Australian Ballet in 1991, before joining Paul Mercurio's Australian Choreographic Ensemble as a founding member. Katherine then worked with The Australian Opera before joining Sydney Dance Company in 1996 for the Auckland season of *Beauty and the Beast*. Katherine has since toured with the Company throughout Australia, Europe, Asia, North America and Mexico.

Sydney Dance Company repertoire: *Beauty and the Beast*, *Free Radicals*, *Berlin*, *Protecting Veil*, *Mythologia*, *Air and Other Invisible Forces*, *Body of Work*, *Salome*, *Underland*, *Tivoli*, *Ellipse* and the choreographic workshops *New Blood*, *Freefall* and *Random Play*.

Other credits: West Australian Ballet: *A Midsummer Nights Dream*, *The Nutcracker*, *Don Quixote*; A.C.E.: *Contact*, *Inside Out*; Opera Australia: *The Trojans*, *Julius Caesar*, *The Pearlfishers*, *Aida*, *Turandot*, *Alcina* and *Rigoletto*, *Medea*.

Born in Tokyo, Wakako Asano trained in Japan at the Sasamoto Ballet Studio with Kimie Sasamoto and Iwao Nagae. She later moved to Melbourne as a student of The Australian Ballet School. In 1990, while still a student, Wakako danced with Sydney Dance Company in Graeme Murphy's *King Roger*. Wakako joined the Company in 1991 for the Sydney season of *Poppy*.

During her 13 years with the Company, she has performed in more than fifteen of Graeme Murphy's works and choreographed 3 works: *Unwitting Sight* in 1998 for the *New Blood* choreographic season, *Cradle Song* for the *Freefall* choreographic season in 2001, and *Know End* for the *Random Play* season at NIDA's Parade Theatre in 2003.

Sydney Dance Company repertoire: *King Roger*, *Poppy*, *Synergy with Synergy*, *Free Radicals*, *Protecting Veil*, *Air and Other Invisible Forces*, *Ellipse*, *Tivoli* and *Underland*.

Awards: 3rd Prize in Japan Ballet Competition in 1986. Recently nominated for 2003 Helpmann Award for Best Female Dancer in a dance work for her performance in *Ellipse*.

Born in Ballarat, Victoria, Andrea Briody commenced her training at the Carole Oliver School of Ballet and later attended The Australian Ballet School during which time she performed with The Dancers Company. Her first professional engagement was with Victoria State Opera and later with Opera Australia. Andrea then travelled overseas, dancing in London and Germany for six years, where she worked for three separate dance companies, including the State Theatre of Saarbrücken.

Andrea joined Sydney Dance Company in 2000, and has since toured internationally with the Company to Mexico, Germany, Austria, South-East Asia, USA and New Zealand.

Sydney Dance Company repertoire: *Body of Work*, *Salome*, *Air and Other Invisible Forces*, *Free Radicals*, *Ellipse*, *Tivoli* and *Underland*. Andrea has also appeared in the choreographic workshops *Freefall* and *Random Play*.

Other credits: *Swan Lake*, *Midsummer's Night Dream*, *Requiem*, *Don Quixote*, *Faust*, *Sacre du Printemps*, *Blue Beard*, *Cassandra*, *Monochrome*, *Janis Joplin – Sturm im Mund* and the musical *Hair*.

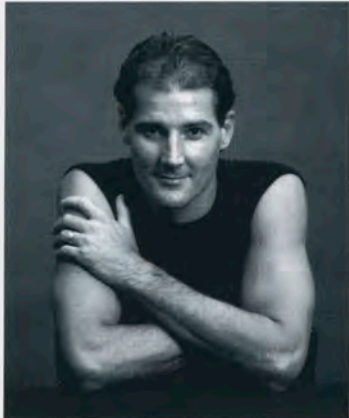


## The Company

Josef Brown

Tracey Carrodus

Bradley Chatfield



Trained at the McDonald College and The Australian Ballet School, Josef joined The Australian Ballet in 1991 and was promoted to soloist in 1994. In 1996 he joined Modern Dans Topluluguu in Turkey before joining Sydney Dance Company in 1997.

Josef has created 3+ *Distraction*, *Hala* and *Emancipate* for The Australian Ballet and Sydney Dance Company choreographic seasons; *The Step Beyond Dreaming* for the J.G. Jung Society; *Proclamation no.1: Darksee for Bodies 2000*; a children's dance/movement workshop for the Sydney Opera House's Primary Proms series and most recently *Shifted for Random Play*. In 2003 Josef travelled to Palestine as part of a Skills and Development grant from the Australia Council. In 2004 he co-created *CINEMOVES*, a forum for the exhibition of dance and movement on film. Josef critiques for Dance Europe and has written articles for Dance Australia, Dance Europe and *Brolga*.

Sydney Dance Company repertoire: Full repertoire since 1997; highlights include John the Baptist in *Salome*, *Underland*.

Other credits: The Australian Ballet: Pinkerton in *Madam Butterfly*, Danilo in *The Merry Widow*, Soldier/Lover in *Nutcracker*, Onegin in *Onegin*, Lescaut in *Manon*, Vronsky in *Anna Karenina*, Jardi Tancat, *In the Middle Somewhat Elevated*, Las Hermanas and *Forgotten Land*; Nomad Dance: *In the Body of the Son*; and the musical *Man of La Mancha*.

Brisbane born Tracey Carrodus trained with the Queensland Ballet School and received an Associate Diploma in Dance from the Queensland University of Technology. She spent six years dancing with Brisbane-based Expressions Dance Company before joining Sydney Dance Company in 1996.

In 1998 Graeme Murphy created the title role of *Salome* and the 'Throwing Dance' in *Tivoli* for Tracey, both highly successful and popular works. Tracey also choreographed *Flight* for the *Freefall* choreographic season in 2001. Tracey is currently completing a Bachelor of Business degree, majoring in Marketing and Public Relations, through the University of Southern Queensland.

Sydney Dance Company repertoire: title role in *Salome*, *Tivoli*, *Ellipse*, *Air and Other Invisible Forces*, *Underland*, *Beauty and the Beast*, *Free Radicals*, *Body of Work* and *The Protecting Veil*.

Awards: Queensland University of Technology Alumni Award for Performing Arts in 1998; Mo Awards: Dance Performer of the Year in the 2002, along with a 2nd nomination in 2003. Australian Dance Awards: Outstanding Performance in a Stage Musical for *Tivoli*, 2001; Sun Herald Critics Choice Award: Best Female Dancer of the Year in 2001 for *Tivoli*.

Bradley Chatfield was born in Mordialloc, Victoria. He trained at The Australian Ballet School and later danced with Hong Kong Ballet. He also performed in the Worldwide Tour Company's production of *Aida*.

Bradley joined Sydney Dance Company in 1991 and has performed, to great acclaim, in the full company repertoire. He has toured with the Company to the US, Europe, Asia, New Zealand and South America.

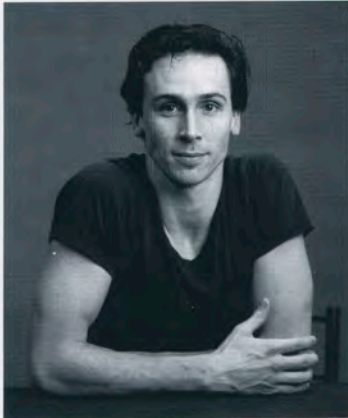
In 2001 Bradley reproduced Graeme Murphy's *Sequenza VII* for New Zealand's School of Dance. He recently starred in the *Really Useful Group* and *Seol & Co* touring production of *Cats* in South Korea as Mr Mistoffelees.

Sydney Dance Company repertoire: *Nearly Beloved*, *Poppy*, *Some Rooms*, *Shakespeare Dances*, *Berlin*, *Synergy with Synergy*, *Fornicon*, *Free Radicals*, *Beauty and the Beast*, *King Herod* in *Salome*, *Ellipse*, *Air and Other Invisible Forces*, *Mythologia*, *Tivoli* and *Underland*.

Other credits: Hong Kong Ballet: *Paquita*, *Spectre de la Rose*, *Troy Games* and *Tales of Hoffmann*; Garry Stewart's *THWACK*.

Awards: Best Male Dancer Nominations: Australian Dance Awards 1998, 1999, 2000; Green Room Awards 1998, 2000; and Helpmann Awards 2003. Best Male Dancer awards: Green Room Awards 2003; and Australian Dance Awards 2003.

## Joshua Consandine



Joshua Consandine began his training at the Glen Street Academy before joining The Australian Ballet School where he studied for three years. He danced with West Australian Ballet for one year prior to joining The Australian Ballet in 1994. Joshua was promoted to Senior Artist in 2000 and Principal Artist in 2003. At The Australian Ballet he performed featured roles in many contemporary and classical works. Joshua joined Sydney Dance Company in 2004.

Sydney Dance Company repertoire:  
**Ellipse.**

Other credits: The Australian Ballet: full classical and contemporary repertoire including the featured roles of Prince Siegfried in *Swan Lake*, Benvolio in *Romeo and Juliet*, Basilio in *Don Quixote*, Des Grieux and Lescaut in *Manon*, Lensky in *Onegin*, Danilo in *The Merry Widow*, D'Artagnan in *The Three Musketeers*, Bronze Idol in *La Bayadere*, Crassus in *Spartacus*, Graeme Murphy's *Nutcracker*, Jiri Kylian's *Bella Figura*, Jordi Tancat, *Por vos Muero* and *Stepping Stones*, William Forysth's *The Vertiginous Thrill of Exactitude*, Adrian Burnett's *Subtle Sequence of Revelation* and *Mercuial Manoeuvres*, Balanchine's *Theme and Variations* and *Other Dances*, Stephen Page's *Alchemy* and *Rites*, Stephen Baynes' *Requiem* and *1914*.

## Chylie Cooper



Born in Thailand, Chylie Cooper grew up in Adelaide and trained in Perth at the West Australian Academy of Performing Arts.

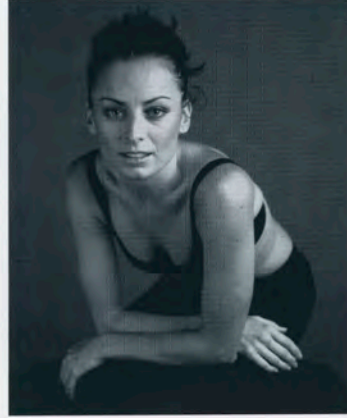
In 1996 she worked with Rex Reid at Dance Theatre Victoria, then joined David Prudham's Australian Dancers Company in Perth during the 1998/99 seasons. Chylie also worked with West Australian Ballet during their 1999 season. Later in 1999 Chylie joined Australian Dance Theatre in Adelaide under Garry Stewart.

Chylie joined Sydney Dance Company in 2000. She has toured with the Company throughout Australia, United States, Mexico, Germany, Austria and China.

Sydney Dance Company repertoire:  
**Salome, Air and Other Invisible Forces, Ellipse, Tivoli, Underland and Random Play.**

Other credits: West Australian Ballet: *Coppelia*, Australian Dance Theatre: *Plastic Space, Bird Brain*, David Prudham's Australian Dance Theatre: *Virtuosity, Split*.

## Katherine Griffiths



Katherine began her training with Janece Graeme, Tanya Pearson and Hassan Sheta at the Glen Street Academy. After travelling overseas and competing in the finals of the Adeline Genée Awards, Katherine returned to Australia to continue her training at the Dynamite Dance Studios under the direction of David Atkins. In 1991 she began her professional career with The West Australian Ballet.

Katherine joined Sydney Dance Company in 1993 and has since danced many roles performing in Australia, Europe, South-East Asia, New Zealand, China, Japan, North America and Mexico. In recent years she has been a guest adjudicator for the Warringah Eisteddfod and the City of Sydney Cultural Council, McDonald's Performing Arts Challenge. Katherine is currently being featured by Qantas in their Spirit of Flight campaign.

Sydney Dance Company repertoire:  
Title role in *Beauty and the Beast*, Angel in *Berlin*, Herodias in *Salome*, *Mythologia*, *Tivoli*, *Synergy with Synergy*, *Protecting Veil*, *Fornicon*, *Black and Blue*, *Saccharin Suite*, *The Trojans* (with Opera Australia), *Free Radicals*, the *Pas de deux* from *Shéhérazade* in *Body of Work*, *Ellipse*, *Underland* and *Random Play*.

Other credits: *A Midsummer Nights Dream*, *Lady of the Camellias*, *Alice in Wonderland* and *Flower Festival Pas de deux* from *Napoli* at West Australian Ballet.

## The Company

Cassandra Grove

Gavin Mitford

Shane Placentino



Cassandra Grove was born in Perth and commenced her training with Jody Marshall Dance School as well as Barbara Thomas. She began full-time study with the Graduate College of Dance at the age of fourteen. After completing high school, Cassandra won a scholarship to study at the John Cranko School in Stuttgart, Germany in 2001.

In 2002, Cassandra was accepted as a trainee dancer at Sydney Dance Company and was promoted to a full-time member of the Company in 2003.

Sydney Dance Company repertoire: *Ellipse*, *Free Radicals*, *Tivoli* and *Random Play*.

Awards: Australian Institute of Classical Dance in 1999 and 2001.

Born in Sydney, Gavin Mitford trained at the Denise Little Academy in Carlton, New South Wales before moving to Melbourne as a student of The Australian Ballet School where he won the Kathleen Gorham Scholarship.

Gavin has danced with The Dancers Company of The Australian Ballet, Opera Australia and The Royal New Zealand Ballet. Gavin returned to Sydney in 1998 when he joined Sydney Dance Company. He has since toured to the US, Europe and Asia.

Gavin has choreographed *Grace*, *Soul Effect* and *Emotor* for Sydney Dance Company's choreographic seasons. He also devised the choreography for the musical *Story of Abbey*.

Sydney Dance Company repertoire: *Ellipse*, *Underland*, *Tivoli*, *Salome*, *Free Radicals*, *Air and Other Invisible Forces*, *Body of Work*, *Mythologia*, *Random Play*.

Other credits: Royal New Zealand Ballet: title role in *Petrouchka*, Prince in *The Nutcracker*, *Cinderella*, *Rite of Spring*, *Agon*, *The Four Temperaments*, *Troy Games*, *Mercutio* in *Romeo and Juliet*, *Puck* in *A Midsummer Nights Dream*, *Flute boy* in *La Fille mal Gardée*, *Swan Lake*, *The Firebird*, *A Servant of Two Masters*, *1001 Nights*; Opera Australia: *Death in Venice*; student member of The Australian Ballet: *The Nutcracker*, *Romeo and Juliet*, *Swan Lake*, *The Merry Widow*.

Adelaide born Shane Placentino graduated from The Australian Ballet School in 1990 and was accepted into the Australian Ballet in 1991. Whilst with The Australian Ballet, Shane danced in all the classical and contemporary repertoire as well as working with Graeme Murphy and Janet Vernon in *Nutcracker* and *Beyond 12*.

After ten years with The Australian Ballet, Shane left in 2000. He joined Sydney Dance Company in 2002.

Sydney Dance Company repertoire: *Ellipse*, *Air and Other Invisible Forces*, *Free Radicals*, *Salome*, *Jack* in *Tivoli* and *Underland* as well as the choreographic season *Random Play*.

Other credits: The Australian Ballet: full classical and contemporary repertoire including *Swan Lake*, *Sleeping Beauty*, *Giselle*, *The Merry Widow*, *Jiri Kylian's Sinfonietta*, *Nacho Duato's Jordi Tarnat*, *Stanton Welch's Red Earth*, *John Cranko's Romeo and Juliet* and *Kenneth MacMillan's Manon*.

## Katie Ripley



Katie Ripley was born in Perth and trained with Sandra Tyler, The Graduate College of Dance and Diana Waldron. Katie completed her formal training at The Australian Ballet School. She joined The Australian Ballet in 1994 and was promoted to soloist in 1998.

In 2002, Katie joined Sydney Dance Company. She has toured with both companies throughout Australia, Asia, United States, Germany, New Zealand and New Caledonia.

Sydney Dance Company repertoire:  
*Air and Other Invisible Forces*,  
*Tivoli*, *Underland*, *Ellipse*.

Other credits: The Australian Ballet:  
*Swan Lake*, *Gamzatti in La Bayadere*,  
*Lilac Fairy in Sleeping Beauty*, *Ada*  
in Maurice Bejart's *Le Concours*,  
*Don Quixote*, *Onegin*, *Manon*, *Anna*  
*Karenina*, *Romeo and Juliet*, *The*  
*Merry Widow*, *Giselle*, *La Fille Mal*  
*Gardée*, *La Sylphide*, *Coppelia*,  
Graeme Murphy's *Nutcracker*,  
Balanchine's *Theme and Variations*,  
Stanton Welch's *Red Earth* and  
*Divergence*, Stephen Bayne's  
*Beyond Bach* and *1914*, Jiri Kylian's  
*Bella Figura* and *Stepping Stones*,  
Nacho Duato's *Por vos Muero*,  
William Forysthe's *In the Middle*,  
*Somewhat Elevated*, Twyla Tharp's  
*In the Upper Room*.

Awards: In 2003 Katie was nominated for 'Best Female Dancer' at the Australian Dance Awards.

## Simone Sault



Melbourne born Simone Sault trained at the National Theatre Ballet School in St Kilda. In 1991 she joined Opera Australia. From 1992 to 1998 she was a member of the Australian cast of Andrew Lloyd Webber's *The Phantom of the Opera*, performing the role of Meg and touring throughout Australia and New Zealand.

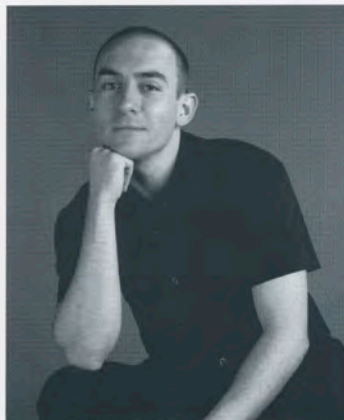
In 1996, Simone travelled to Cape Town and was offered a soloist contract with CAPAB Ballet. In 1998 she was offered the role of Demeter for the Australian touring production of *Cats*.

Simone joined Sydney Dance Company in 1999 and has toured with the Company throughout Europe, China and America.

Sydney Dance Company repertoire:  
*Party*, *Free Radicals*, *Synergy with*  
*Synergy*, *Salome*, *Air and Other*  
*Invisible Forces*, the duo in *Soft*  
*Bruising* and *Sequenza VII* in *Body of*  
*Work*, *Mythologia*, *Tivoli* and *Ellipse*,  
as well as the choreographic seasons  
*Freefall* and *Random Play*.

Other credits: Opera Australia: *Street*  
*Dancer in Romeo and Juliet*, *Turandot*,  
*Alcina*, *Rigoletto* and *Carmen*.

## Christopher Sheriff



Born in Toowoomba, Queensland, Christopher Sheriff began his training at the Adele Wilson Academy of Dancing in Rockhampton. He later joined the Queensland Dance School of Excellence before moving to Melbourne as a student of The Australian Ballet School.

In 1997, while still a student, Christopher danced in Sydney Dance Company's production of *Beauty and the Beast*. He became a full-time member the following year. He has toured with the Company throughout Australia and to Asia, Europe, and North America. In 2001 Christopher choreographed *Synchronicity* for the *Freefall* choreographic season.

Sydney Dance Company repertoire:  
*Free Radicals*, *Salome*, *Party*, *Body*  
*of Work*, *Air and Other Invisible*  
*Forces*, *Mythologia*, *Beauty and the*  
*Beast*, *Tivoli*, *Ellipse* and *Underland*.

## The Company

Matthew Shilling

Simon Turner

Xue-Jun Wang

Jason Wilcock



Born in Taree, New South Wales, Matthew Shilling trained at the Glen Street Academy in Sydney before gaining a scholarship to study at Ecole Superieure de Danse de Quebec, in Montreal, Canada.

He was a member of Les Grands Ballets Canadiens from 1990 to 1993, where he worked with choreographers such as Nacho Duato and Mark Morris. On returning to Australia he danced with the Australian Opera, where he first worked with Graeme Murphy in his production of *The Trojans*.

Matthew joined Sydney Dance Company in 1996. He has since toured with the Company to the United States, Europe, Singapore and China.

Sydney Dance Company repertoire: *Beauty and the Beast*, *Berlin*, *Body of Work*, *Tivoli*, *Ellipse*, *Air and Other Invisible Forces* and *Salome* as well as the choreographic seasons of *New Blood*, *Freefall* and *Random Play*.

Other credits: Les Grand Ballets Canadiens: *The Nutcracker*, *Jardi Tancat*, *Three Cornered Hat*, *Les Sylphides*, *Swan Lake*, *Palleenschlag*; Opera Australia: *The Trojans*, *The Pearlfishers*, *Alcina*, *Turandot*, *Medea*, *The Gondoliers*.

Simon Turner was born in Yorkshire, United Kingdom and migrated to Australia in 1977. He grew up in Queensland where he trained at the Daphne Sapsford School of Dance and later at the Queensland Ballet School. He completed his training at The Australian Ballet School in Melbourne.

Simon joined Sydney Dance Company in 1992. As a choreographer he created *Inner Piece* for the New Blood choreographic season in 1988, *Nomad* for the *Freefall* choreographic season in 2001 and *Urst* for the *Random Play* season. Simon is currently studying for a Masters degree in Arts and Entertainment Management at Deakin University.

Sydney Dance Company repertoire: *Berlin*, *Fornicon*, *Synergy with Synergy*, *Protecting Veil*, *Saccharine Suite*, *Black and Blue*, *Love and Devotion*, *Beauty and the Beast*, *Free Radicals*, *Body of Work*, *Salome*, *Mythologia*, *Air and Other Invisible Forces*, *Tivoli*, *Ellipse* and *Underland* as well as the choreographic workshops *New Blood*, *Freefall* and *Random Play*.

Other credits: The Australian Ballet: *Romeo and Juliet*; The Australian Ballet Dancers Company: *Sketches*, *Lady and the Fool*, *Les Patineurs* and *City Dances*.

Born in Beijing in the People's Republic of China, Xue-Jun Wang trained at The Institute of Nationalities, Beijing. He performed Chinese dance and drama with the Guangzhou Dance Troupe as a principal dancer between 1978 and 1984, and attained a Bachelor of Arts from the Beijing Academy of Dance. From 1988 to 1991 he was a principal artist with Guangdong Dance Theatre.

He came to Australia in 1991, performing first with Sydney Festival Ballet before joining Sydney Dance Company in 1992. Xue has toured with Sydney Dance Company to Europe, North America, Mexico and Singapore performing the full company repertoire.

Sydney Dance Company repertoire: *Synergy with Synergy*, *Black and Blue*, *Berlin*, *Protecting Veil*, *Beauty and the Beast*, *Fornicon*, *Salome*, *Mythologia*, *Tivoli*, *Free Radicals*, *Body of Work*, *Ellipse* and *Underland*.

Born in Wollongong, Jason trained with Beverley Rowles before entering The Australian Ballet School. He graduated in 1995 and was a member of Hong Kong Ballet between 1996 and 2000, during which time he worked with some of the world's leading choreographers. After leaving Hong Kong, Jason returned to Australia to work with Opera Australia.

In 2003 Jason joined Sydney Dance Company as a member of the *Tivoli* cast for its return season, and has since joined the Company as a full time member. Jason is also an accomplished acrobat.

Sydney Dance Company repertoire: *Tivoli*, *Ellipse* and *Underland*.

Other credits: Hong Kong Ballet: *Sleeping Beauty*, *Peter Pan*, *Still Life at the Penguin Café*, *The Nutcracker*; Opera Australia: *Eighth Wonder*, *La Traviata* and *Tales of Hoffman*.

## Season Guests

Simone Goldsmith

Andris Toppe

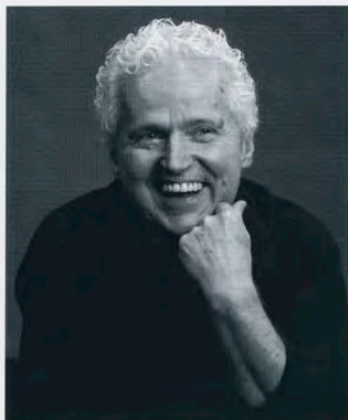


Born in Adelaide, Simone Goldsmith trained with Karen Stephens in Melbourne before attending The Australian Ballet School. In 1993 she received the Gold Medal at the prestigious Adeline Genée Awards in London before joining The Australian Ballet the same year.

Simone has had many career highlights dancing the full classical and contemporary repertoire of The Australian Ballet, including the title roles in many major classical works. She has also had numerous roles created on her by Stephen Baynes and Stanton Welch, resident choreographers of The Australian Ballet. She has also performed in works by Kylián, Forsythe, Duato and Tharp. In 2002 Simone had the role of Odette choreographed on her by Graeme Murphy for his highly acclaimed *Swan Lake* and was then promoted to Principal Artist after its world premiere in September 2002.

Credits: The Australian Ballet: full contemporary and classical repertoire including title roles in *Swan Lake*, *Giselle*, *Cinderella*, *Manon*, *Cio-Cio San* in *Madame Butterfly*, *Queen of the Dryads* in *Don Quixote*. Roles created on her include Stanton Welch's *X* and *Red Earth*, Stephen Baynes' *On the edge of night*, *Beyond Bach* and *Requiem*.

Awards: Adeline Genée Gold Medal Award, 1993; Best Female Dancer Awards: Green Room Award 2003; Helpmann Award 2003.



As a dancer, choreographer and teacher, Andris Toppe has travelled the world in a career encompassing classical ballet, contemporary dance, cabaret, films, opera, puppetry, television, theatre and ice-skating.

He lived in Canada and the United States for five years, studying and performing with the American Ballet Theatre school and the Juilliard School, Royal Winnipeg Ballet and Les Grands Ballets Canadiens, including three seasons in New York of their hit production of *Tommy*.

On his return to Australia he joined Ballet Victoria, with which he enjoyed many solo and lead roles, and toured with international guest artists Natalia Makarova and Mikhail Baryshnikov.

Andris has had a lengthy association with Janet Vernon and Graeme Murphy. They were colleagues in The Australian Ballet before meeting again at Sydney Dance Company, where Andris was as a dancer in the inaugural seasons of the Company and later a teacher and choreographer, creating the ballets *Toccata* and *Suite For A Lonely Child*.

Their working association continued with *Torvill and Dean*, after Graeme choreographed the first show for the ice-skaters. Until their retirement from performing, Andris was personal coach and rehearsal director for the pair, working on all their world tours and shows between 1985 and 1998, choreographing and directing a number of these shows and assisting with their TV and video specials.

Upon returning to Australia, Andris had successful engagements as choreographer of the hit musicals *A Funny Thing Happened on the Way to the Forum* and *The Merry Widow* for Simon Gallaher and Essgee Entertainment. He also enjoyed a happy re-aquaintance with Graeme Murphy performing in his production of *The Nutcracker* for The Australian Ballet.

He is very happy to again renew artistic collaboration with Janet and Graeme in *Shades of Gray*.

## Season Guests

Alexa Heckmann

Vyvian Palma



Alexa was born in Russelsheim, Germany in 1975. She trained at The McDonald College of Performing Arts in Sydney before being accepted into The Australian Ballet School, where she studied for three years. Whilst at the School Alexa danced the role of the Spanish Princess in The Australian Ballet Company's production of Anne Woolliam's *Swan Lake*. She also featured in the book, 'Becoming a Dancer', which was based on her life at The Australian Ballet School.

Alexa has worked as a freelance dancer in the commercial industry in Sydney and Melbourne. She has featured in numerous TV series including 'Above the Law' and 'Heartbreak High'.

Credits: The Australian Ballet: Graeme Murphy's *Swan Lake*, Meryl Tankard's *Wild Swans*, John Cranko's *Romeo and Juliet*, Anne Woolliam's *Swan Lake*; Opera Australia: *Gypsy Princess*, *Rigoletto*, *Capriccio* and *Death in Venice*.



Vyvian Palma was 11 when she saw the Royal Ballet perform *Swan Lake*, featuring Rudolf Nureyev and Margot Fonteyn, at Covent Garden. She was awe-struck. After the performance she waited at Stage Door. Wrapped in furs the glamorous pair eventually appeared and Vyvian was lucky enough to shake their hands. From that moment she was going to be a ballerina.

Vyvian studied classical, contemporary and Indonesian dance from the age of 5 at various schools in Sydney, including Prudence Bowen, Halliday Dance Centre and Bodenweiser Dance Centre. However, at the age of 18 she turned her attention to the visual arts, and gave up her dream to be a dancer.

Vyvian has a Bachelor of Arts in Fine Arts from Sydney University and has exhibited as a visual artist. More recently she has worked behind the scenes in the arts industry at the Australia Council and currently as the Administrator at Sydney Dance Company.

It is with great excitement that Vyvian makes her professional stage debut in *Shades of Gray*.

Artistic Director

**Graeme Murphy AM**

Associate Artistic Director

**Janet Vernon AM**

Executive Director

Leigh Small

## Board of Directors

Chair **Tom Dery**

**Tony Bancroft**

**Professor Derek Denton**

**Vivienne James**

**Tony Jones**

**Scott Kershaw**

## The Company

Rehearsal Director

**Brett Morgan**

**Katherine Arnold-Lindley**

**Wakako Asano**

**Andrea Briody**

**Josef Brown**

**Tracey Carrodus**

**Bradley Chatfield**

**Joshua Consandine**

**Chylie Cooper**

**Katherine Griffiths**

**Cassandra Grove**

**Gavin Mitford**

**Shane Placentino**

**Katie Ripley**

**Simone Sault**

**Christopher Sheriff**

**Matthew Shilling**

**Simon Turner**

**Xue-Jun Wang**

**Jason Wilcock**

## Production

Production Manager

**John Henderson**

Stage Manager

**Dominic Chang**

Head Electrician

**Adrian Sterritt**

Head Mechanist/Rigger

**John Shedden**

Wardrobe Supervisor

**Fiona Holley**

## Administration

International Business Manager

**Janine Kyle**

Administrator

**Vyivian Palma**

Financial Controller

**Geoff Seton**

Marketing Manager

**Antonia Seymour**

Development Manager

**Nick Broun**

Company Manager/

Asst. to Artistic Directors

**Andris Toppe**

Marketing/Development Co-ordinator

**Claire Vince**

Accounts Co-ordinator

**Liz Gallagher**

Receptionist

**Tammy Wheeler**

Director, Dance Classes

**Ramon Doringo**

Co-ordinator, Dance Classes

**Kristy Masters**

Guest Teachers

**Vicki Attard**

**Narelle Benjamin**

**Craig Procter**

**Catherine Goss**

Pianists

**Faiye Adler**

**Alister Grant**

**Jennifer Pickering**

**Sally Whitwell**

Medical Consultant

**Dr David Millons AM**

Osteopath

**Ross Partington**

## Sydney Dance Company Friends

Sydney Dance Company Friends is a diverse group of people with a special interest – Sydney Dance Company.

Sydney Dance Company Friends aims to enrich your experience of the Company and the world of contemporary dance through a range of benefits.

Becoming a Friend keeps you in close contact with the Company, up to date with our activities, and behind the scenes to gain insight into the creation of choreography.

## Benefits

Friends discount price (up to 20% off full ticket prices) on two tickets to Sydney Dance Company performances.

Access to special ticket offers from other performing arts companies.

Advance notification of seasons and priority booking period.

Sydney Dance Company Magazine, mailed half yearly to your home – includes articles about Sydney Dance Company's activities as well as broader articles on contemporary dance.

Friends email newsletter, sent more frequently to keep you informed with the latest activities of the Company as they unfold.

Invitations to work in progress evenings for every new work.

Invitations to other behind the scenes and social events, giving you the opportunity to mix with the Company and each other.

## Join Now

Membership costs \$50 per year, \$35 if you are a student or senior/pensioner.

You can find more information and download a booking form on our website, [sydneydancecompany.com](http://sydneydancecompany.com) or call us on 02 9221 4811.



# Production Acknowledgments

## Production

Production Manager

John Henderson

Stage Manager

Dominic Chang

Deputy Stage Manager

Phoebe Collier

Head Electrician

Adrian Sterritt

Head Mechanist/Rigger

John Shedden

Audio Engineer

Tim O'Neill

Wardrobe Supervisor

Fiona Holley

Costumes made by

Michelle Brown

Gloria Bava

Kerry Snow

Emma Kate Wallace

Wig Maker

Kylie Clarke

Milliner

Phillip Rhodes

Leatherwear

Adam Bowden

Scenic Construction by

Sydney Dance Company Workshop

Ken Villa

Nicholas Day

Traleen Ryan

John Grimau

Malcolm Lamb

Karl Avery

Will Neave

Melanie Young

Scott Fitzimmons

Lyton Blessington

Simon Gregory

Shane Hodges

Adonis Video-clock

Art Director

Felicity Coonan

Technical Director

Ian Roberts

Thanks to

Coda Audio Services Pty Ltd

Chameleon Touring Systems P/LC

## Music

The following pieces of music are used with the permission of APRA/AMCOS and PPCA: **Giselle: Finale du 1er Acte et Scène de folie** written by Adolphe Adam performed by the Royal Opera House Covent Garden Orchestra; **Come to Daddy** written by Richard D. James and performed by Aphex Twin; **I Feel Love** written by Bellotte, Moroder and Summer, and performed by Donna Summer; **God Music** written and performed by George Crumb; **Nocturne 2** written by Graeme Koehne performed by the Adelaide Symphony Orchestra; **The Message** written and performed by Grandmaster Flash; **Kammerkonzert, Calmo** written by Gyorgy Ligeti performed by Ensemble Dier Eihe-Wien; **Ramifications** written by Gyorgy Ligeti performed by the Chamber Orchestra of Saarlandischen Rundfunks Saarbrücken; **Atmospheres** written by Gyorgy Ligeti performed by the Symphony Orchestra South West Funks Baden Baden; **Kammerkonzert, preciso e meccanico** written by Gyorgy Ligeti performed by Ensemble Dier Eihe-Wien; **Credo in Us** written by John Cage performed by Quatuor Helios; **Atrocity Exhibition** written and performed by Joy Division; **Styx** written by Giya Kancheli performed by The Musicians of the Mariinski Theatre; **Verklarte Nichte** Schoenberg performed by the Orchester Berlin Philharmoniker; **Seen & not Seen** written and performed by Talking Heads; **Aftermath** written by Adrian Thaws and performed by Tricky; **Ata** written by Xenakis performed by the Symphony Orchestra South West Funks Baden Baden; original compositions written by Paul Healy.

## Program Credits

SDCo Portrait Photography

Hugh Hamilton

Faces of an Era (pgs 8 & 9)

Sydney Dance Company is grateful to William Yang for taking the time to source these photographs (published in his book, 'Sydney Diary, 1974 - 1984') and for generously allowing us to reproduce them in this program.

## Imaging

Campaign & Program

Art Direction and Design

Wishart Design

Campaign Photography

Tim Richardson

## Publicity

Sydney/Melbourne Publicity

Carli Ratcliff, Publicité

Brisbane Publicity

Cinnamon Watson, QPAC

## Season Presenters & Sponsors

The Brisbane season is co-presented by Sydney Dance Company and

QPAC



The Canberra season is co-presented by Sydney Dance Company and



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The Melbourne season is presented with the assistance of

the Arts Centre

The World Premiere Tour is supported by

