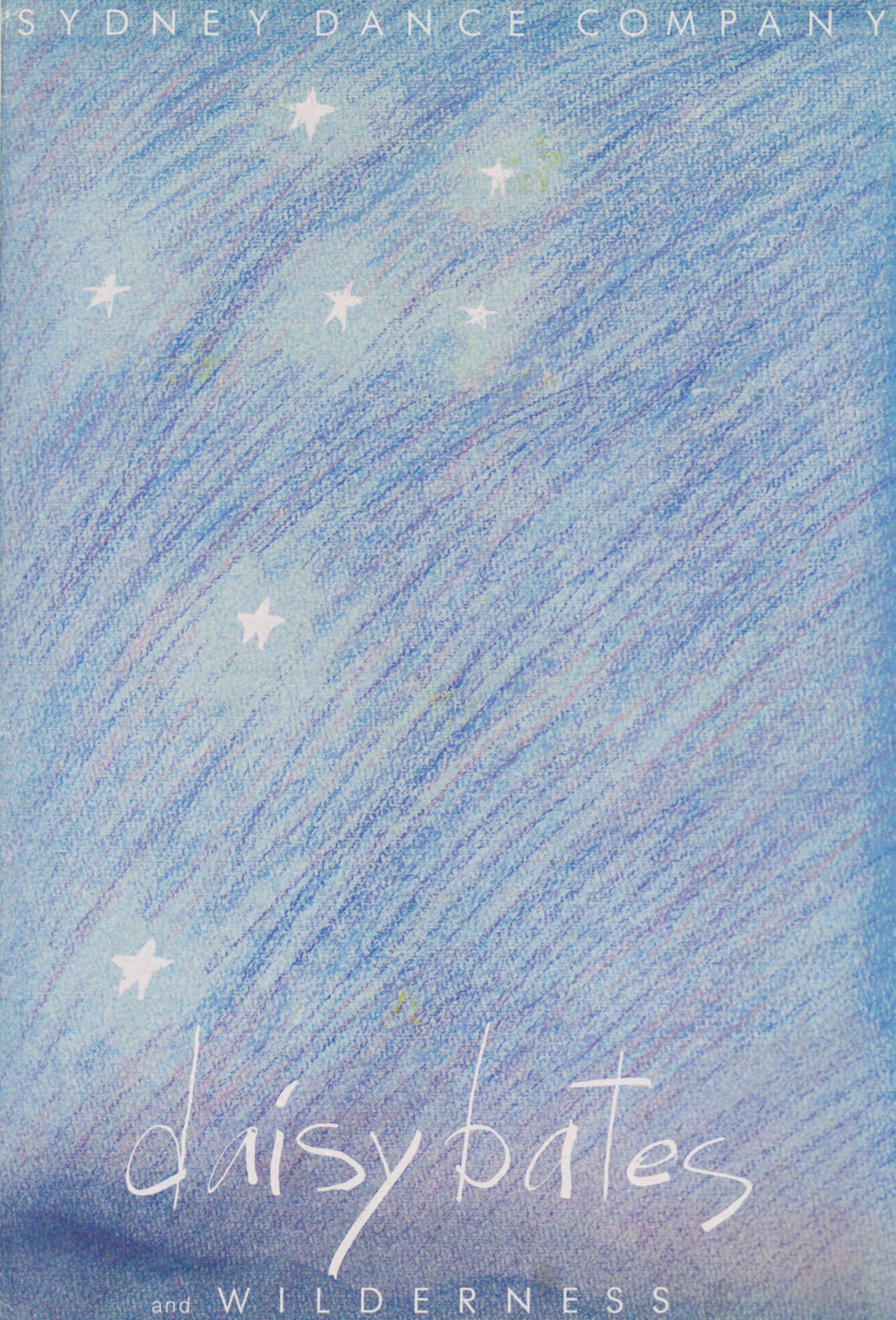


SYDNEY DANCE COMPANY

The background is a deep blue with a fine, woven texture. Scattered across the upper and middle sections are several white, five-pointed stars of varying sizes. A series of thin, parallel diagonal lines in shades of blue and purple run from the top left towards the bottom right, creating a sense of movement and depth.

daisy bates

and W I L D E R N E S S



daisy bates

SYDNEY DANCE COMPANY

'Surely the world we live in is but the world that lives in us'

Daisy Bates

D

aisy Bates is not an historical narrative, it is the journey of a soul. I have employed the technique used in Aboriginal art which is to represent through myth and symbol the shade or spirit within the creature or object represented.

Daisy Bates, a well educated Irish woman, travelled for years in the most distant parts of Western Australia. Eventually she went to live alone with the remnants of the tribes in the loneliest, most forbidding regions of the whole continent. Living in the arid bush, surrounded by a primitive people who possessed the oldest known culture on earth, she recorded by lamp, candle and fire light, a knowledge as old as the world. She woke each morning to a life which she understood and loved and did not want to alter.

Her life was ultimately a spiritual journey of transformation and transfiguration. Her tent became a house of dreams. The Dreamtime did not just come to her, she was *in* the Dreamtime. From the Aboriginal people she learnt to recognise the universal, truer, more eternal man dwelling in the darkness of the primordial night. There man is still whole and the whole is within him, indistinguishable from nature and bare of all egohood.

Barry Moreland

The following are excerpts from the choreographer's reference notes:

The one great fault in our attempts to Christianise the Australian Aborigines lies in our violent snapping of their own traditional beliefs . . .

Daisy Bates

The Dreaming, however, is not just a heroic period in the past; it is timeless . . . they do not choose it; it comes to them and enters the depths of their minds.

A. P. Elkin *Australian Aboriginal Art*

Myth is the explanatory counterpart of real life, and in its ritual manifestation it is a part of real life . . . above all they (mythical creatures) left the spiritual essence which makes the land alive.

R. C. & C. Berndt *Man, Land and Myth in Northern Australia*

When man ceases to communicate with the Dreamtime and so re-enact his mythical history, the world will disintegrate and life will wither, to disappear eventually from the surface of the earth.

Mircea Eliade *Australian Religions*

" . . . right through my thirty five years of journeying and including the twenty years in Central Australia, I was believed to be not so much a woman as an age-old spirit of Yamminga, the Dreamtime, and keeper of all the totems."

Daisy Bates

When our sacred sites are destroyed we are nothing, as it is within each sacred rock, water-hole and tree that our Spirit Ancestors dwell today.

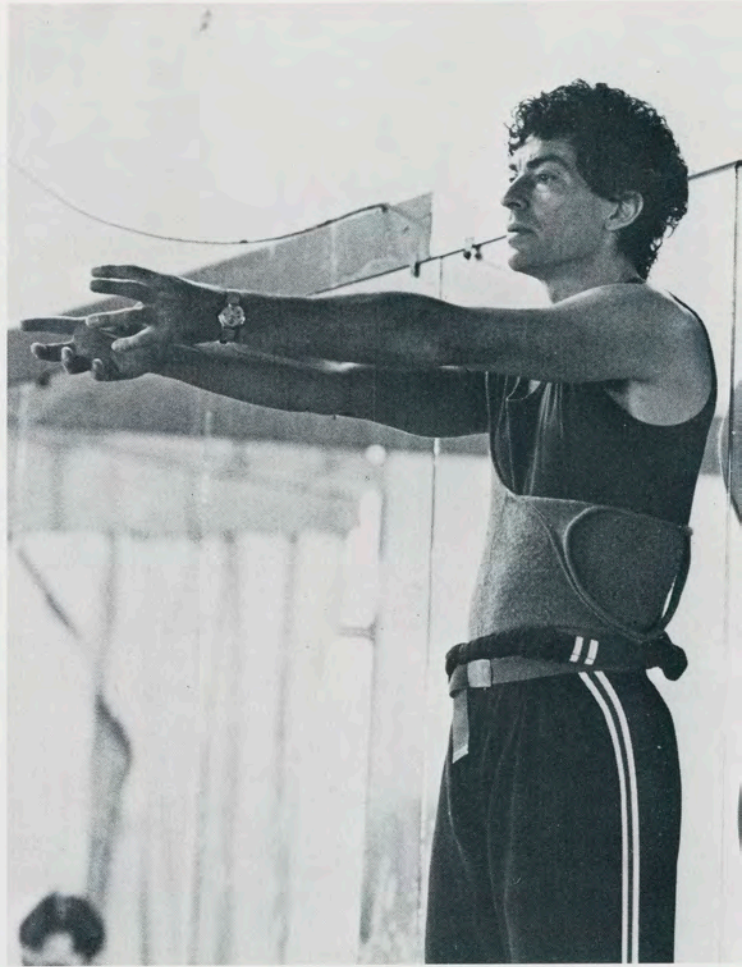
Wandjur Marika, Chairman, Aboriginal Arts Board,
Australia Council

We are the dispossessors of the original inhabitants.

Dr. H. C. Coombs

Some people have said that Australia has no history. They have in mind the historical landscape of England, going back to the Celts and to Stonehenge. They do not realise that we live in a country which has a still more ancient history — indeed, a country which possesses the original source of mythology.

Roland Robinson



Barry Moreland—Choreographer of Daisy Bates

About Daisy Bates . . .

Born in Tipperary, Ireland, in October, 1863.

Sailed to Townsville, North Queensland, arriving in February, 1884.

Married Edwin Henry Murrant (Breaker Morant) in March, 1884 at Charters Towers.

Married Jack Bates bigamously in February, 1885 at Nowra.

Son Arnold, an only child, born in August, 1886 at Bathurst.

Returned to England in 1894 and worked as a freelance journalist and London Times correspondent from 1895–1899.

Sailed to Perth, Western Australia, arriving in August, 1899.

Travelled North Western Australia in 1900 and worked at the Beagle Bay Mission in 1901.

Final break-up of her marriage to Jack Bates in 1903.

Worked for the Registrar General, Malcolm Fraser, on the first compilation of facts on the Aboriginal race in 1904.

Made an Honorary Protector of Aborigines in 1912 for the Eucla District.

Lived a tent life in one or another of the Aboriginal camps of west and south Australia from 1904–1935.

Made a Companion of the British Empire in 1934.

The publication of her book *The Passing of the Aborigines* in 1938.

Entire collection of writings on the Aboriginal culture accepted by the Canberra National Archive in 1940.

In 1944 admitted to the Port Augusta Hospital for treatment for malnutrition.

Awarded a grant from the Commonwealth Literary Fund for the publication of her collection of legends in 1945.

Died in 1951 although the legends remained unpublished until 1972.



Charles Blackman—Designer for *Daisy Bates*

ROBERT WALKER

Australia's great romantic artist Charles Blackman is making his stage debut with *Daisy Bates*. Blackman has always been interested in all the arts. He has made revealing paintings and drawings of many of the great creative figures; composers, writers and poets. He has worked with publishers, authors, printmakers, and stained glass artists but he has always had a strong desire to work in theatre.

It is not surprising that Blackman and Australian choreographer Barry Moreland should choose to collaborate. They have a great sympathy with each other's work and with the processes behind that work. Both are concerned with levels of insight and technically both are intensely concerned with form. When Moreland created a new choreography for Debussy's great score *Jeux* for the Queensland Ballet, he titled it *Lost Domains* as a tribute to Blackman's painting world which is so often concerned with dreams and emotions and the lost domains of childhood.

Blackman was the artist who might best affirm Moreland's symbolic and mythic approach to the creative vision of Daisy Bates.

Born in Sydney in 1928 Blackman has by now had close to a hundred exhibitions over the years throughout Australia and has exhibited in New Zealand, India, France, South Africa, Canada, USA and England.

In recent years he has held two important exhibitions in Japan. His paintings hang in major galleries both here and abroad.

Many of his images such as his *Schoolgirls*, his *Alice* paintings and his gardens have become as much a part of the legend and history of Australian art as Nolan's Ned Kelly paintings.

Blackman has recently had published through A. H. & A. W. Reeds, two large-scale volumes devoted to his art. *The Lost Domains* looks at 30 years of his painting and *Paris Dreaming* features the hundred drawings from his Paris collection. Both these books appeared in limited editions, trade editions and American editions. Texts were by Nadine Amadio.

This month also sees the launching of a new edition of *Alice's Adventures in Wonderland* featuring all of Blackman's famous *Alice* paintings.

Early next year a new book *Orpheus* is scheduled for production by The Craftsman's Press, a newly formed limited edition press for top quality publishing.

Orpheus is a modern fairy tale by Nadine Amadio with images by Charles Blackman.



Choreography Barry Moreland
Music Carl Vine
Design Charles Blackman
Lighting Michael Ryan



Cast of Characters

The Early Years

In County Tipperary — Ireland

Daisy Bates Janet Vernon
Jim, her brother Paul Mercurio
Guests at a County Ball Artists of the Sydney Dance Company
The Voyage and the Arrival — Townsville — 1884

Daisy Bates Janet Vernon
Settlers Artists of the Sydney Dance Company
Breaker Morant: Encounter — Wedding — Departure

Daisy Bates Janet Vernon
Edwin Henry Murrant (Breaker Morant) Michael Hennessy
The Reverend Bill Pengelly
Wedding Guests Artists of the Sydney Dance Company

Travelling the Outback

Daisy Bates Janet Vernon
The Bishop Bill Pengelly

The Missions

The Clergy Kee Juan Han Neil Grigg
The Christians Artists of the Sydney Dance Company
The Aborigines Paul Saliba Richard Talonga
*The Shaman** Kim Walker

The Tent in the Desert and the Initiation

Daisy Bates Janet Vernon
The Shaman Kim Walker
The Spirit People Artists of the Sydney Dance Company

The Dreamtime

Spirit Woman of the Dreaming (Dhoogur Dhuga) Jennifer Barry
The Shaman Kim Walker
The Rainbow Serpent/ Mythical Ancestors— Spirits of the Landscape Susan Barling, Louise Dowling, Neil Grigg, Kee Juan Han, Michael Hennessy, Tonia Kelly, Josephine Meagher, Paul Mercurio, Bill Pengelly, Francoise Philipbert, Nina Veretennikova
The Spirit Dog Paul Saliba

The Final Transformation and Transfiguration of Daisy Bates

Kabbarli (Grandmother) Mary Duchesne
The Shaman Kim Walker

The Passing of the Aborigines

The Dispossessed Paul Saliba Paul Mercurio
 Michael Hennessy Bill Pengelly
The Usurpers Susan Barling Louise Dowling Trevor Green
 Kee Juan Han Josephine Meagher Nina Veretennikova

*The Shaman is a visionary who has access to other dimensions of experience. He is a traveller in time. A Shaman acts as an intermediary between the sacred and profane worlds between mankind and the realms of gods and spirits.



Tony Twigg was commissioned by the Sydney Dance Company to work with celebrated artist Charles Blackman as a sculptural consultant for the design of *Daisy Bates*. In his work Tony Twigg has become known for subject matter that deals with ambiguous two-dimensional spacial arrangements but are realised as sculptural installations, drawings and paintings as in his recent exhibition at Roslyn Oxley's Gallery in Paddington as well as his 1982 designs for Moreland's *Mansions* (Sydney Dance Company) as well as Moreland's productions of *Le Renard* and *The Rainbow Serpent* for The Seymour Group.



Carl Vine—Composer of Daisy Bates

Carl Vine was born in 1954 and studied composition with Barry Conyngham and John Exton at the University of Western Australia. He has composed extensively for dance both in Australia and England, notably for London Contemporary Dance Theatre, Sydney Dance Company, Australian Dance Theatre, The Queensland Ballet, Spink Inc (London) and Basic Space (Edinburgh). A specialist in electronic music he currently holds the post of Lecturer in Electronic Music Composition at the Queensland Conservatorium of Music. As a performer he has premiered several Australian compositions for piano, was highly active in the Environmental Music Series at the Sydney Opera House and is a founding member of the Australian contemporary music group Flederman. He has written several scores for the theatre and has recently completed music for a television series for the Australian Broadcasting Commission. His collaboration with choreographer Graeme Murphy commenced in 1977 with *Tip*, followed in 1978 by the full length ballet *Poppy*. Early in 1982 he completed a commissioned score for Graeme Murphy's *Hate*, premiered at the Sydney Opera House, as well as for Patrick White's play *Signal Driver* for the Adelaide Festival of the Arts. In The Seymour Group's recent presentation of five compositions by Australian contemporary music composers, Carl Vine's *Sinfonia* was singled out by music critics for particularly high praise.



T

he year 1982 marked the beginning of Graeme Murphy's sixth year as Artistic Director of the Sydney Dance Company. His appointment in November 1976, together with Janet Vernon as Assistant to the Director, commenced a partnership that has thrust the company into national status and stimulated international interest in Australian contemporary dance. Thus also, commenced a flow of dance works of such originality, such theatricality, that the Sydney Dance Company's repertoire is now recognised as the start of a distinctively Australian tradition in dance-theatre. The Sydney Dance Company has worked with a stream of Australian artists in the design of its works — George Gittoes, Alan Oldfield, Kristian Fredrikson, Robert Owen, Anna French, Tony Twigg, Kenneth Rowell, Peter Tully and now Charles Blackman and Michael Pearce. Australian composers have been used for many of its scores — Carl Vine, Barry Conyngham, Richard Meale, David Adams, Judy Bailey, Cameron Allan, Ian Farr, Michael Carlos and Graeme Koehne. It is the company to which a new generation of Australian choreographers have looked for development and expression of their ideas — Graeme Watson, Andris Toppe, Paul Saliba, Christine Koltai, Ian Spink, Don Asker, Carl Morrow, Barry Moreland and Graeme Murphy. In its current season the Sydney Dance Company continues to pursue its aims to encourage and present the best of Australia's talent in all the related areas of dance-theatre.

In 1980-1981 the Sydney Dance Company made three international tours, commencing with a tour of Italy in November 1980 and followed in May 1981 by appearances at the New York City Center, the Spoleto Festival U.S.A., and at Wolf Trap Farm Park for the Performing Arts near Washington D.C. Graeme Murphy and his dancers presented a wide spectrum of Australian works which drew enormous interest and considerable acclaim from both the Italians and the Americans and established the company as one of international standard.

In September 1981 the Company was invited by the Sadlers Wells Theatre, London, to give a two week season which was immediately followed by appearances at the Festival of Asian Arts, Hong Kong.

The Sydney Dance Company presented the first full-length Australian dance works — *Poppy*, a multi-dimensional probe into the life of Jean Cocteau; *Rumours*, an exploration of Sydney and its lifestyles; and *An Evening*, which looked at dance in its many forms. *Daisy Bates* now takes its place among these major works. The Company has also produced a wide variety of short works, among them *Glimpses*, *Sequenza VII*, *Dialogues*, *Daphnis and Chloé*, *LM514*, *Shéhérazade*, *Mansions*, *Homelands* — exploring humour, romance and drama, and inspired its audiences to look ahead to the evolving dance styles of the future.

The Company is currently preparing for its first venture into major dance-theatre specifically devised for children in the 1983 production of Oscar Wilde's *The Selfish Giant*.

This then is the Sydney Dance Company — formed in 1965 by Suzanne Musitz as an educational dance group it grew, in 1971, into a full-time professional company. In 1975-76 under the directorship of Jaap Flier, it began to concentrate on a contemporary repertoire open to international influence, which led to the directorship of Graeme Murphy who has continued the tradition of growth, given the company its intrinsically Australian stamp and opened up endless possibilities for the future.

SYDNEY DANCE COMPANY

Artistic Director Graeme Murphy A.M.

Assistant to the Director Janet Vernon

Ballet Master Robert Olup

Music Advisor Richard Meale M.B.E.

Design Advisor James Mollison, Director
Australian National Gallery

Pianist Max Lambert

Administrator Kenneth Southgate

Assistant Administrator Christine Lenton

Secretary Lee Kirkland

Publicity and Marketing Janine Kyle

Stage Director Michael Ryan

Acting Stage Manager Frances Macken

Head Mechanist Rick Dodds

Wardrobe Ivy Johnson

Wardrobe Assistant Jennifer Irwin

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Valentin Proczynski, Rome

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Shaw Concerts Inc

Foreign Press Representative Tom Kerrigan

Sydney Dance Company

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THE THEATRE AND MUSIC BOARDS OF THE
AUSTRALIA COUNCIL

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THE PREMIER'S DEPARTMENT, DIVISION OF
CULTURAL ACTIVITIES;

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*The Sydney Dance Company gratefully acknowledges
the assistance of the Sydney Dance Company Friends,
Phillips Exhaust Systems, Fays Shoes Pty. Ltd.,
Leichner Theatrical Make-up, Electrosonic A.V.
Systems, Strand Hatters, Suzanne Holman and Robert
Walker in the presentation of Daisy Bates.*

Stephen Brown Esq.; R. Ellis Esq.;
E. Angus Jones C.M.C.; Dr. J. Miller;
Mr. & Mrs. W. Philip.

We also thank the following for their participation in
our presentations: The Australian Broadcasting
Commission; The Australian Film and Television
School; The National Institute of Dramatic Art;
The New South Wales Conservatorium of Music.

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The Hon. Mr. Justice Rae Else-Mitchell
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Deputy Chairman Gordon Stewart, B.A., LL.B.

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Musik für Saiteninstrumente,
Schlagzeug und Celesta (in 4 Sätzen)

Musique pour instruments à cordes,
percussion et célesta (en 4 parties)

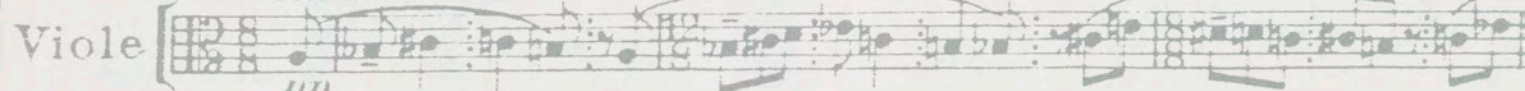
Alle Rechte vorbehalten
L'exécution réservée

I.

Béla Bartók

Andante tranquillo, ♩ ca 116-112

con sord.



pp

5

con sord.

W I L D E R N E S S



con sord.

pp

10

12

12

8

12

8

Choreography Graeme Murphy

Music Bela Bartok *Music for Strings,
Percussion and Celesta**

Design Michael Pearce

Lighting Michael Ryan

*A Columbia Masterworks Recording STEREO MS7206

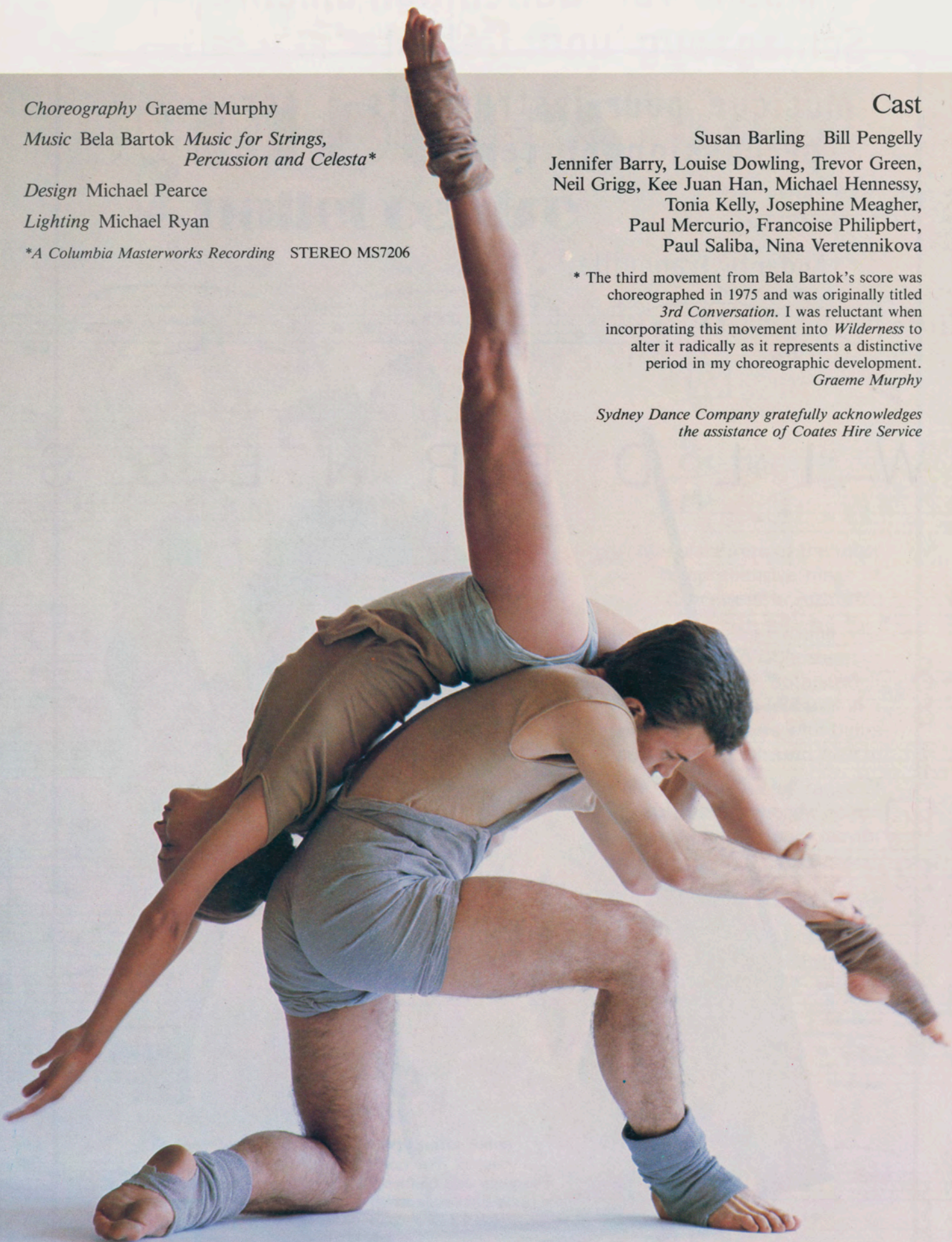
Cast

Susan Barling Bill Pengelly

Jennifer Barry, Louise Dowling, Trevor Green,
Neil Grigg, Kee Juan Han, Michael Hennessy,
Tonia Kelly, Josephine Meagher,
Paul Mercurio, Francoise Philipbert,
Paul Saliba, Nina Veretennikova

* The third movement from Bela Bartok's score was choreographed in 1975 and was originally titled *3rd Conversation*. I was reluctant when incorporating this movement into *Wilderness* to alter it radically as it represents a distinctive period in my choreographic development.
Graeme Murphy

*Sydney Dance Company gratefully acknowledges
the assistance of Coates Hire Service*



W I L D E R N E S S

Wilderness . . . a wild place. Dance in desolation.

Graeme Murphy has peopled a bleak and barren world with figures windblown as the landscape. Their master; the external elements—the music.

The choreography, matching the enormous complexity of Bartok's score, sweeps the company up into a whirlwind of sound.

"Often I feel overpowered, submerged by the music. It is a piece of such monumental force, it has its own drive, it drives the ballet on, pushing everything before it.

There was never a time when I felt I could dominate, compete. It is uncontrollable—which is why I chose it."

"When the last step was choreographed I felt dismissed, empty. The music vanishes so abruptly—the dancers disappear already a memory."

What would the world be, once bereft
Of wet and of wildness? Let them be left,
O let them be left, wildness and wet;
Long live the weeds and the wilderness yet.

G.M.H.

W

West Australian born designer Michael Pearce received his Diploma of Art in South Australia and his B.A. from the University of Adelaide. He worked as Resident Designer with the South Australian Theatre Company, under Artistic Director George Ogilvie, from 1972-75.

In 1976 he worked for two years as assistant designer for The National Theatre in London.

He has designed many notable dance productions. For the Australian Dance Theatre — *Womb Walk*, *Broken Head*, *Winter by Spring*, *Fools Dream* and *In a Circle*. For the Human Veins Dance Theatre — *Under the Skin*. For the Tasmanian Dance Company — *Moon Caves*.

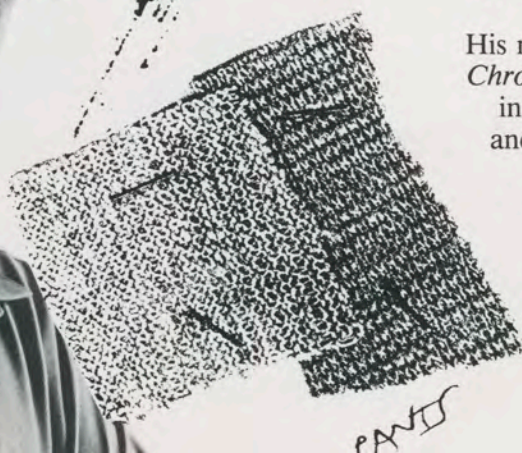
His theatre credits include *Lady of the Camellias* for the Sydney Theatre Company, *Bullie's House* and *Cain's Hand* for the Nimrod Theatre and *Habeas Corpus* for the Adelaide Festival Centre.

His most recent work includes the creation of *Chrome* — an environmental performance — in which he performed with Tony Strachan and Paul Adolphus at the Sydney, Adelaide and Canberra Festivals as well as at Festival '82 in Brisbane and at Kinsela's Theatre in Sydney. *Chrome* will soon be presented in the newly opened Victorian Arts Centre Concert Hall.

Wilderness is Michael Pearce's first design commission for the Sydney Dance Company.



WILDERNESS





JANET VERNON

JENNIFER BARRY

MARY DUCHESNE

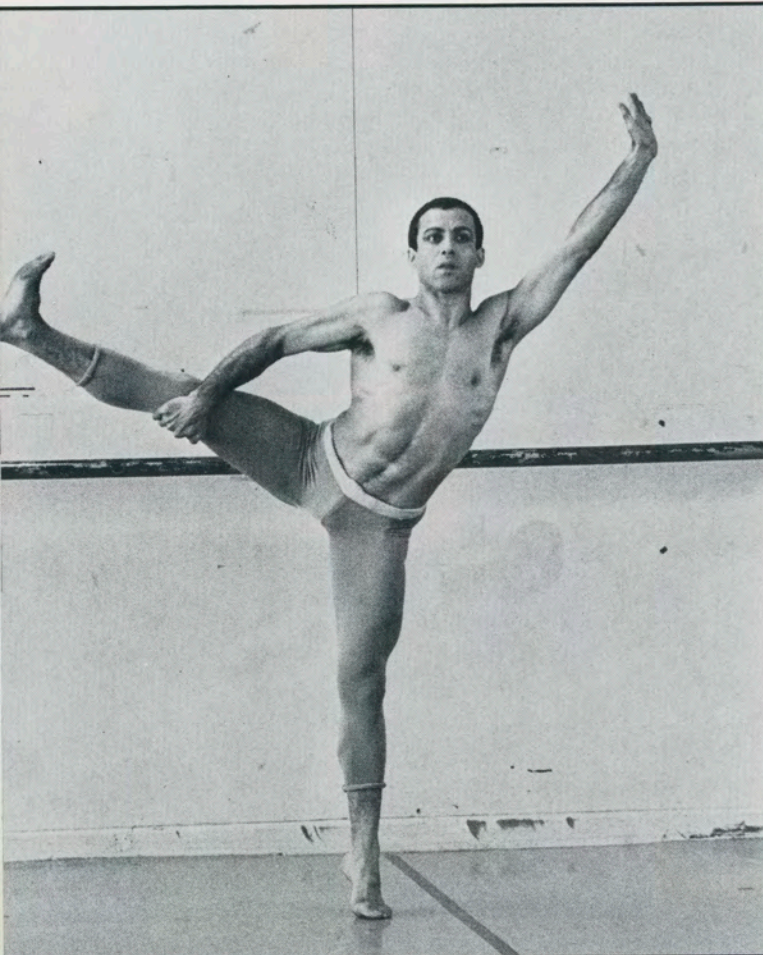
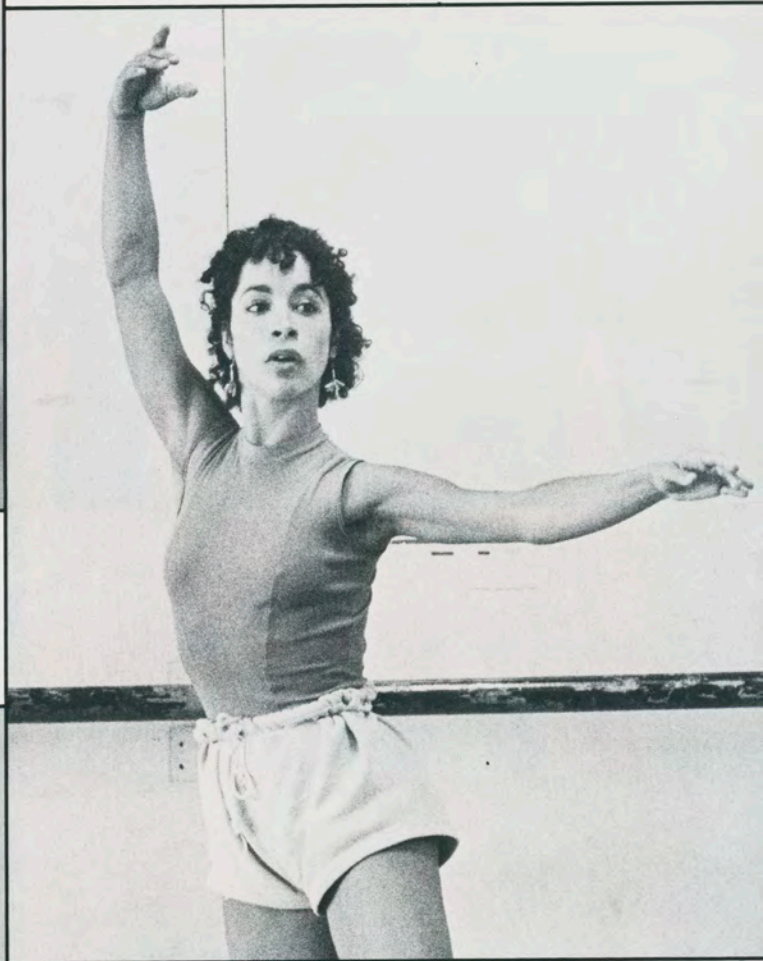
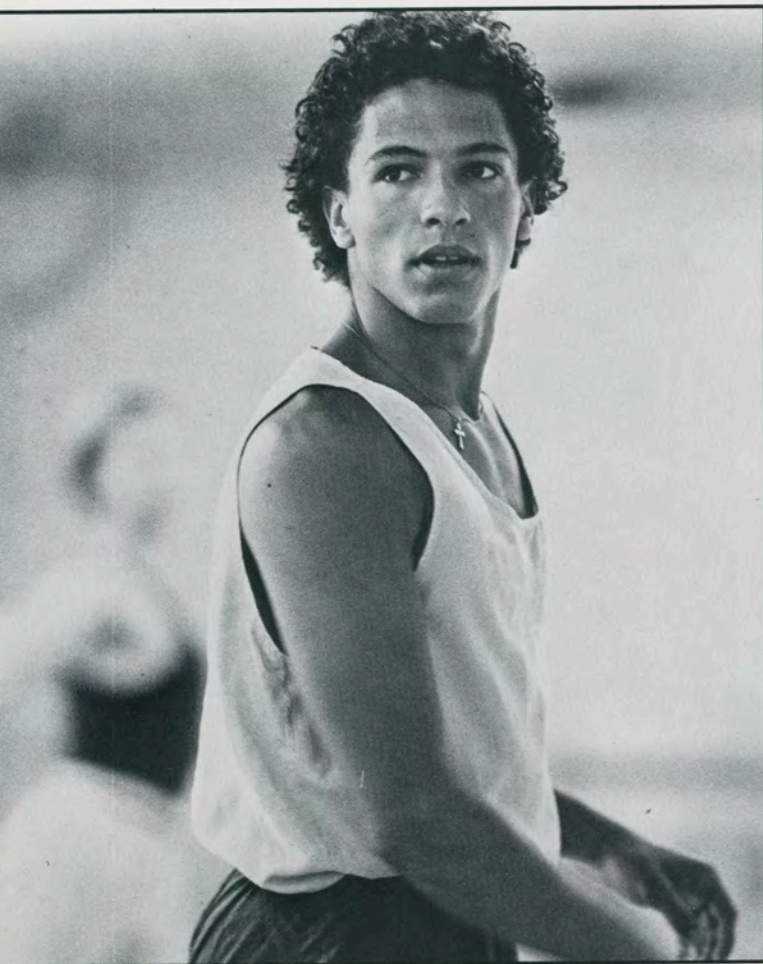
Guest Artist



SUSAN BARLING

BILL PENGELLY

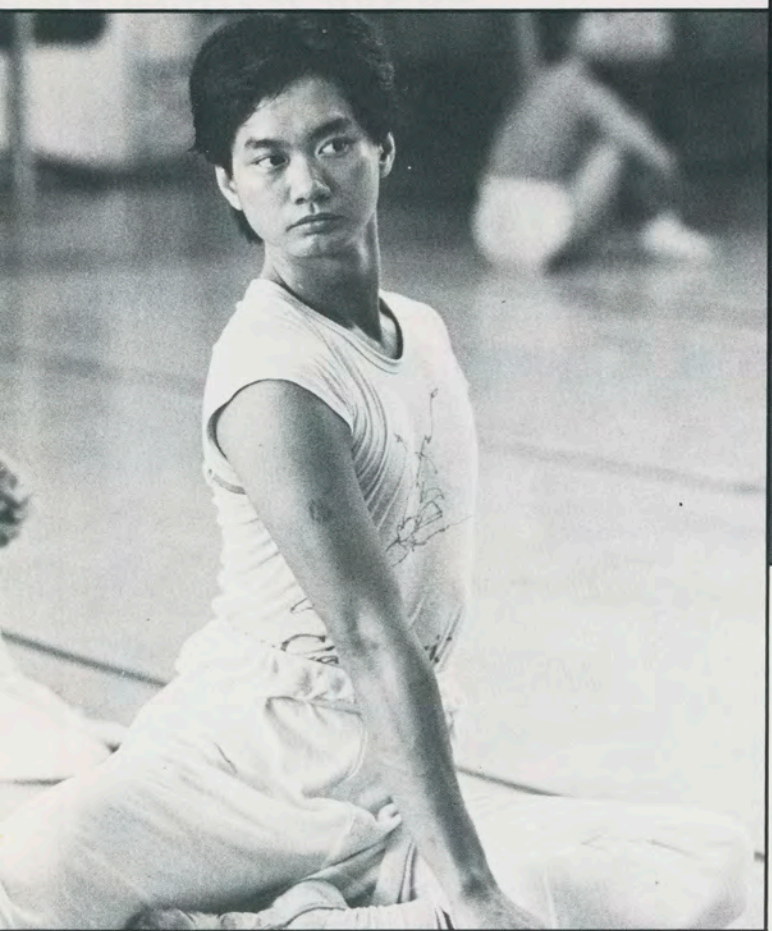
NINA VERETENNIKOVA



KIM WALKER
FRANCOISE PHILIPBERT
PAUL SALIBA



PAUL MERCURIO
JOSEPHINE MEAGHER
KEE JUAN HAN

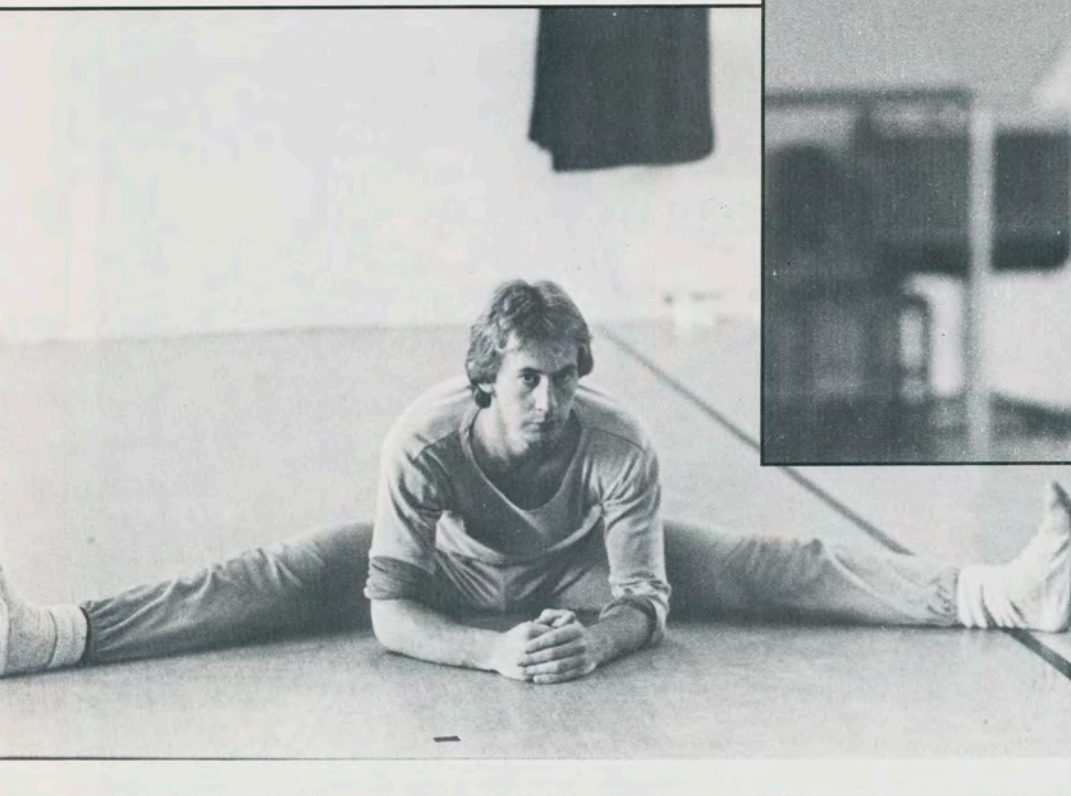
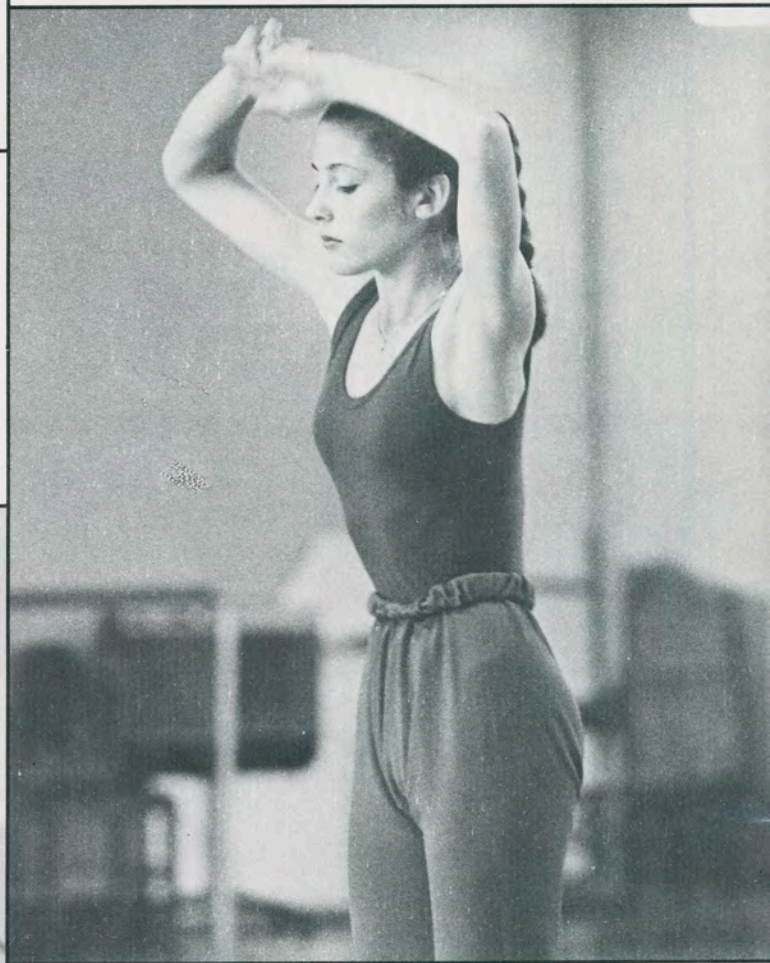




NEIL GRIGG

TONIA KELLY

MICHAEL HENNESSY





TREVOR GREEN

LOUISE DOWLING

RICHARD TALONGA

*By special arrangement with
the Aboriginal Islander
Dance Theatre*

ROBERT OLUP

Ballet Master

