

SOME ROOMS



Australian choreographer Graeme Murphy was appointed Artistic Director of the Sydney Dance Company (then called The Dance Company N.S.W.) late in 1976. His career in dance had commenced with The Australian Ballet followed by contracts with The Royal Ballet in London and Ballets Felix Blaska in Grenoble, France. He returned to Australia in 1975 together with dancer Janet Vernon. Graeme commenced work immediately as a freelance choreographer, quickly establishing a unique and very personal style of movement, vividly displayed in 'early' works such as *Sequenza VII*.

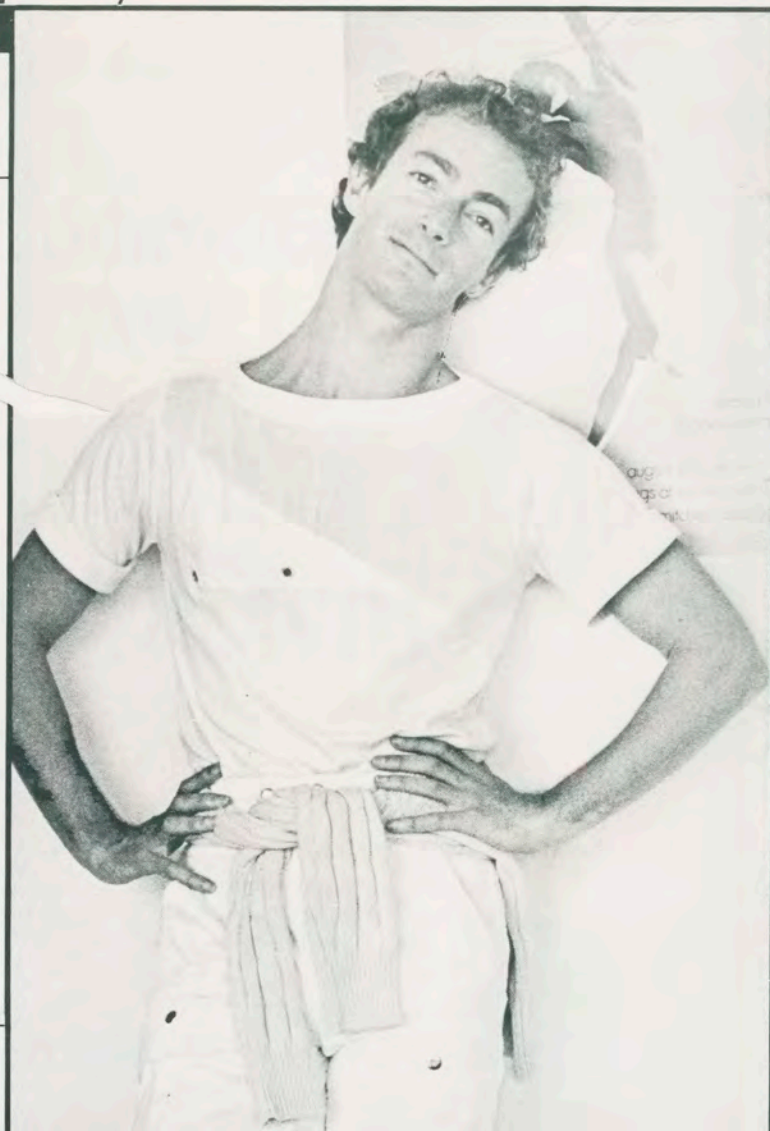
Janet and Graeme rejoined The Australian Ballet in 1976. Janet's dancing skills have now been associated with Graeme's best choreography over many fruitful years — she has been the Assistant Director since his appointment to the Sydney Dance Company more than seven years ago. But it was that year with The Australian Ballet that her future role as the catalyst for many of his finest works emerged through the creation of *Glimpses*. The ballet was based on the paintings of Australian artist Norman Lindsay and was noted for its wit and brilliant evocation of Lindsay's world of nymphs and satyrs. With Janet Vernon in the central role, *Glimpses* marked the beginning of Graeme's reputation for works of an intrinsically Australian nature.

Perhaps more than any other man of the Australian stage, Graeme Murphy has held up a mirror to our society and made us look at ourselves. Through the unlikely medium of dance, he has created an innate style of theatre that is a vivid reflection of Australian life. Examples are to be found in the trilogy *Rumours*, created in 1979 — in *Beyond Twelve* (choreographed for The Australian Ballet in 1980) and in *Homelands* in 1982.

The creator of this remarkable repertoire is by no means self consciously flag waving. Graeme Murphy is eclectic in his tastes. His first full length work, *Poppy*, concerned the life and artistic passions of France's Jean Cocteau. Certainly the most controversial work has been his cheeky production of *Daphnis and Chloé* written by Maurice Ravel for The Diaghilev Ballet in 1912. There have been other works to French composition such as Fauré's *Ballade* and *Shéhérazade*, again by Ravel.

GRAEME MURPHY

ARTISTIC DIRECTOR



The Sydney Dance Company has established an ongoing demand for a constantly evolving, original repertoire. One enduring aspect of this evolution, apart from the works themselves, is the wealth of commissions afforded to composers, designers and painters. The Company has not only brought many young creators in these respective fields to the forefront but has provided the opportunity for established artists to make their debut in the theatre. Notable among the Australian composers whose works have been a feature of new ballets are Carl Vine (*Poppy, Daisy Bates, Hate*), Richard Meale (*Viridian, An Evening*), Barry Conyngham (*Rumours*) and Graeme Koehne (*The Selfish Giant*).

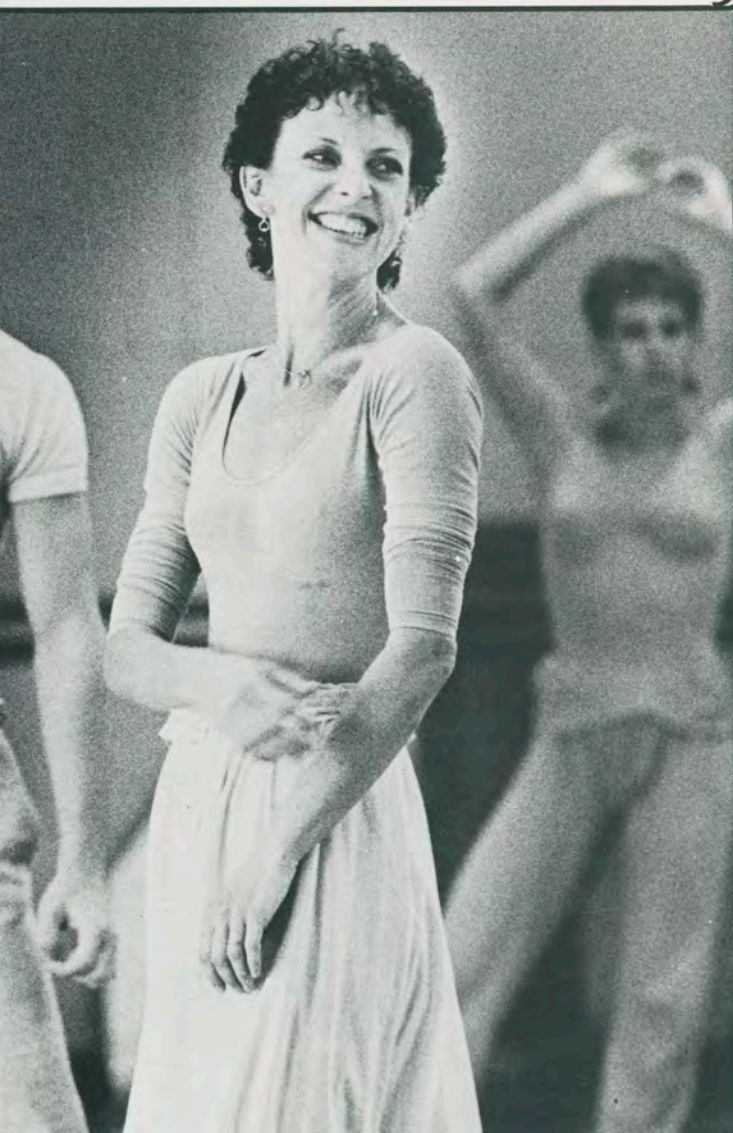
Designers for sets and costumes include Kristian Fredrikson, Alan Oldfield, Charles Blackman, Peter Tully, Kenneth Rowell, Anna French, Tony Twigg, Michael Pearce and, for *Some Rooms*, Anthony Jones and Graham Johnson.

Essentially, the Sydney Dance Company has been the organisation to which our choreographers have looked for development and expression of their ideas — Barry Moreland, Graeme Watson, Andris Toppe, Paul Saliba, Don Asker, Ian Spink, Christine Koltai and Carl Morrow have each contributed distinctive works.

In 1984 the Company will stage its most exciting seasons ever commencing with the return of *Some Rooms* in the Opera Theatre followed by seasons of this highly successful work in Hobart and Launceston. The Company will present an extended season of eight weeks at Kinselas from May. Graeme Murphy has created a new work titled *Deadly Sins* especially for the engagement. Later in the year the Sydney Dance Company will present *Risks*, its annual choreographic development project, and a two programme season in the Sydney Opera House.

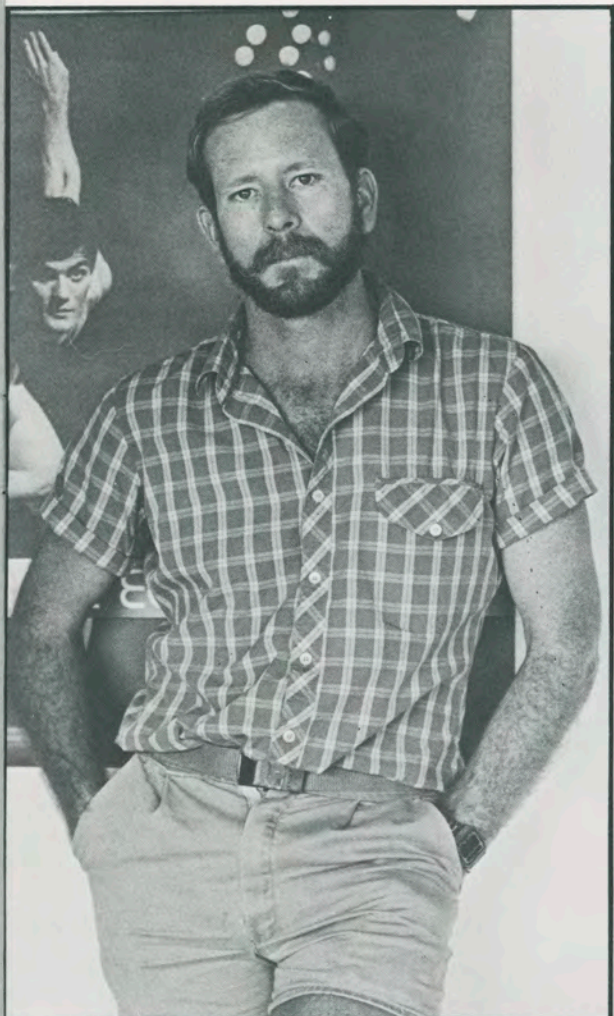
JANET VERNON

ASSISTANT DIRECTOR





"Some Rooms" Anthony Jones 83



GRAHAM JOHNSON

SET DESIGNER

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elbourne born designer Graham Johnson studied at the Seven Hills College of Art in Brisbane. He was designer with Staging Consultants in Sydney for three years before travelling to New Zealand. In Auckland, he was appointed Resident Designer to the Mercury Theatre and worked there throughout 1982, designing such productions as *She Stoops to Conquer*, *The Matchmaker*, *Einstein*, *Hot Water* and *Fresh Revolving Pleasures*. On Graham's return from New Zealand he joined the Sydney Theatre Company as Assistant Production Manager and most recently collaborated with director Rodney Fisher on the design for *The Cherry Orchard* which was presented in the Drama Theatre of the Sydney Opera House.

In 1984 Graham will design Dorothy Hewett's *The Zoo*, a commissioned play, for the Australian Theatre for Young People. *Some Rooms* is his first design for dance.



ANTHONY JONES

COSTUME DESIGNER

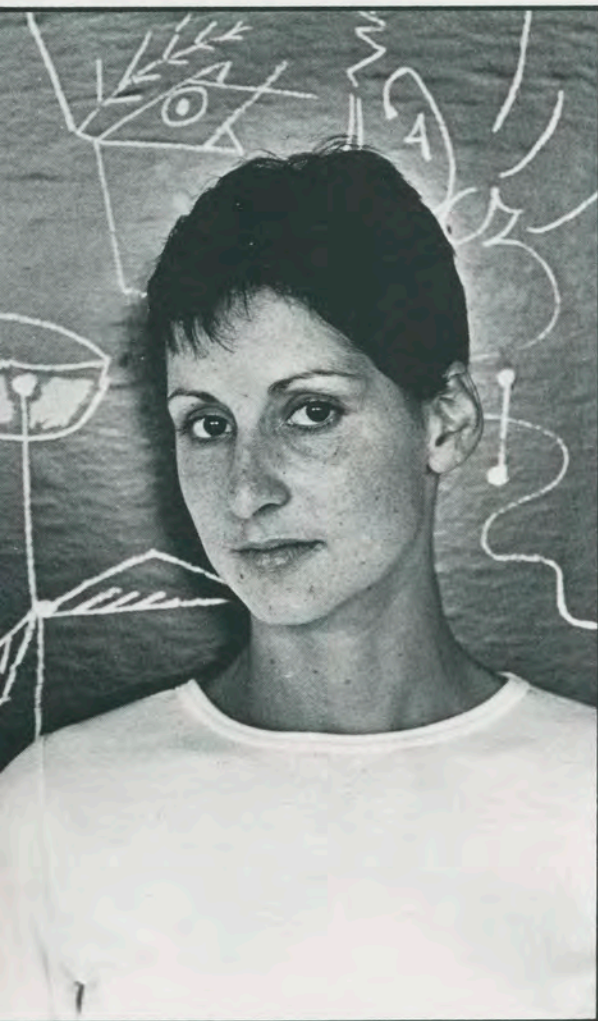
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nthony Jones studied Fine Art and Fashion Design at the Royal Melbourne Institute of Technology and followed this with two years experience as a fashion designer in Melbourne.

His exceptional talent led him into the film industry commencing as a Wardrobe Assistant on *Gallipoli*. This was followed by assignments as Assistant Costume Designer for *Heatwave*, *Starstruck* and *The Year of Living Dangerously*. In 1982 Anthony was Costume Co-ordinator for the film *Undercover*. More recently, he has worked as Costume Designer in his own right for two new films yet to be released in Australia — Ken Quinnet's *The City's Edge* and Judy Rymer's *The Disappearance of Azaria Chamberlain*.

Some Rooms is Anthony's first design commission for the stage.

In 1984 he will design costumes for Graeme Murphy's *Deadly Sins* to be presented at Kinselas.



MICHELLE MAHRER

FILM & SLIDE ENVIRONMENT

After completing the design course at NIDA Michelle Mahrer attended The Australian Film and Television School. She majored in film direction and has since worked as art director, director of photography, film editor and director on a number of projects. In September this year, Michelle created a black and white film based on Dorothy Hewett's *Rapunzel in Suburbia* called *Psyche's Husband*.

Whilst still at The Australian Film and Television School she received a scholarship to study in Japan.

Michelle has been involved with the Sydney Dance Company for several years and has made impressive archival films for a number of the Company's major works including *Poppy*. Early in 1983 Michelle was invited to create the special effect film footage for Graeme Murphy's production of *The Selfish Giant* which successfully gave the illusion of the "giant" figure in relation to the children depicted in the live action.

In 1982 she was actively involved in the staging of *Limited Edition* for the Sydney Dance Company. An experimental work, it courageously blended dance with film in a unique form and was, in many ways, a forerunner to many of the effects now used in *Some Rooms*. Michelle is currently preparing to make a special film of Graeme Murphy's *Wilderness*.



BRETT CABOT

FILM & SLIDE ENVIRONMENT

Artist Brett Cabot has worked in extremely varied fields of creative endeavour. Following two years in the art department of an advertising agency Brett went on to become an assistant to environmental artist Frank Eidlitz presenting exhibitions in Budapest, Berlin, New York, Melbourne and Sydney.

In 1979 he presented his own solo Multimedia Exposition at the Timewinds Gallery in Sydney, reflecting his interests in graphics, installations, film and sound. As a graphic artist he has contributed to *Playboy*, *Omega* (cover design 1981) and created poster and promotional art for *Midnight Oil*, the *Pointer Sisters*, *Georgy Fame* and *Lauries Vegetarian Diner*.

Brett has worked as art director on several short films including *Jigsaw Room* with Michelle Mahrer in 1982 for which he was also co-writer and lead actor! He has composed soundtracks for film shorts and features such as Tim Cowan's *Sweet Dreamers* in 1981 and was music supervisor for the Sydney Dance Company's *Limited Edition* at the Sydney Opera House in 1982.



DAVID MALACARI

LIGHTING DESIGNER

David began his theatrical career as a stage manager, actor and barman at Perth's Hole in the Wall Theatre in 1976. In 1978 he toured to Sydney as technical stage manager of the *Bugs Bunny Follies* and to North-Western Australia as stage manager for the Western Australian Ballet Company. Moving east in 1979, he worked as an electrician at the Sydney Opera House before heading north to be stage manager and lighting designer at the Twelfth Night Theatre in Brisbane. David returned to Sydney in mid-1980 as stage manager for the Sydney Dance Company.

He toured Australia and Italy with the company, returning to Australia in mid-1981 to a position as head electrician at the S.G.I.O. Theatre in Brisbane. In November 1981, David designed the lighting for the Queensland Theatre Company's production of *On Our Selection*. He returned to the Sydney Dance Company as lighting director for a national tour in 1982 and was engaged as the Production Manager at the end of that year, a position he currently holds.

In 1983 David created lighting for two major productions at the Marian St. Theatre — *Morning's at Seven* and *Blithe Spirit*.



ROBERT OLUP

BALLET MASTER

In the Australian dance community Robert Olup is among those most highly regarded by his peers. A foundation member of The Australian Ballet, Robert remained a senior soloist up to the time he left that company in 1976. His many roles ranged from those that make demands on classical technique to a mastery of mime and character, in which he excels.

In 1977 he began to make regular guest appearances with the Sydney Dance Company, becoming a full time member in 1978. Robert danced in the original presentations of Graeme Murphy's *Glimpses*, *Signatures*, *Poppy* and *Rumours* — each role capitalising on an extraordinary range and versatility in performance.

He was appointed Ballet Master in 1980 and has accompanied the Sydney Dance Company on each of its overseas tours. For seasons in New York and London he continued to appear in the original role of Barquette in *Poppy*. In 1982 he appeared as guest artist with the Sydney City Ballet in the role of Dr. Coppelius in *Coppelia* with Yoko Ichino and Danilo Radojevic in the principal roles.



A voyage through . . . **SOME ROOMS**

The first room, the bedroom, is a dwelling place of youthful dreams where the voyager creates his fantasy of idealised love.

The second — the bathroom — belongs to a harsher, more sophisticated world where he in turn becomes the object of another's fantasy.

In the confusion of the changing room the voyager encounters confusions of sexuality and persona — and in the reading room there is a feeling of calm as the physical gives way to the spiritual.

The voyager gains a perspective of his own tenuous world.

Graeme Murphy



CAST

The Voyager PAUL MERCURIO

bedroom

Music KEITH JARRETT *Hymns and Spheres 1st Movement*
ECM 1086/87

CANTELOUPE *Songs of the Auvergne/Bailèro*
KIRI TE KANAWA/DECCA SDXL7604

KEITH JARRETT *Hymns and Spheres 7th Movement*
Tonia Kelly

Jennifer Barry Françoise Philipbert or Nina Veretennikova
Louise Dowling Alfred Williams
Bill Pengelly or Michael Hennessy Adrian Batchelor

INTERVAL

bathroom

Music FRANCIS POULENC *Concerto for Organ*
ERATO Gravune Universelle STU70637

Janet Vernon Ross Philip

Michael Hennessy Bill Pengelly Adrian Batchelor

INTERVAL

changingroom

Music BENJAMIN BRITTEN *Sea Interludes*
Moonlight/Dawn/Storm
CBS 76640

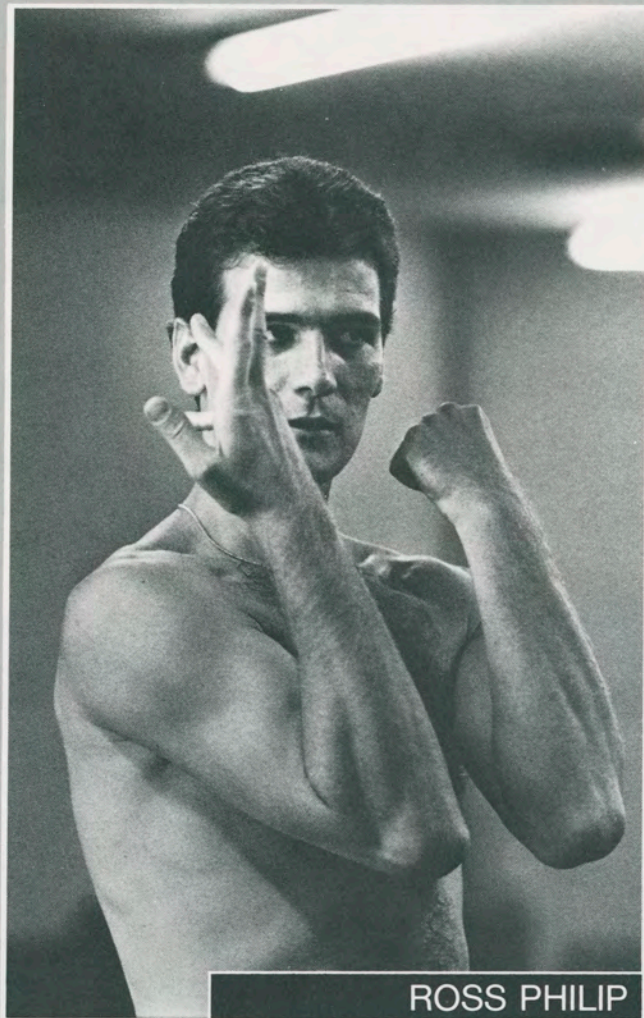
Susan Barling

Jennifer Barry Adrian Batchelor Shane Carroll
Louise Dowling Michael Hennessy Tonia Kelly
Josephine Meagher Bill Pengelly Ross Philip
Françoise Philipbert Alfred Williams Kim Walker

READINGROOM

Music SAMUEL BARBER *Adagio for Strings*
Argo ZRG845

Full Company



ROSS PHILIP



SUSAN BARLING

PAUL MERCURIO



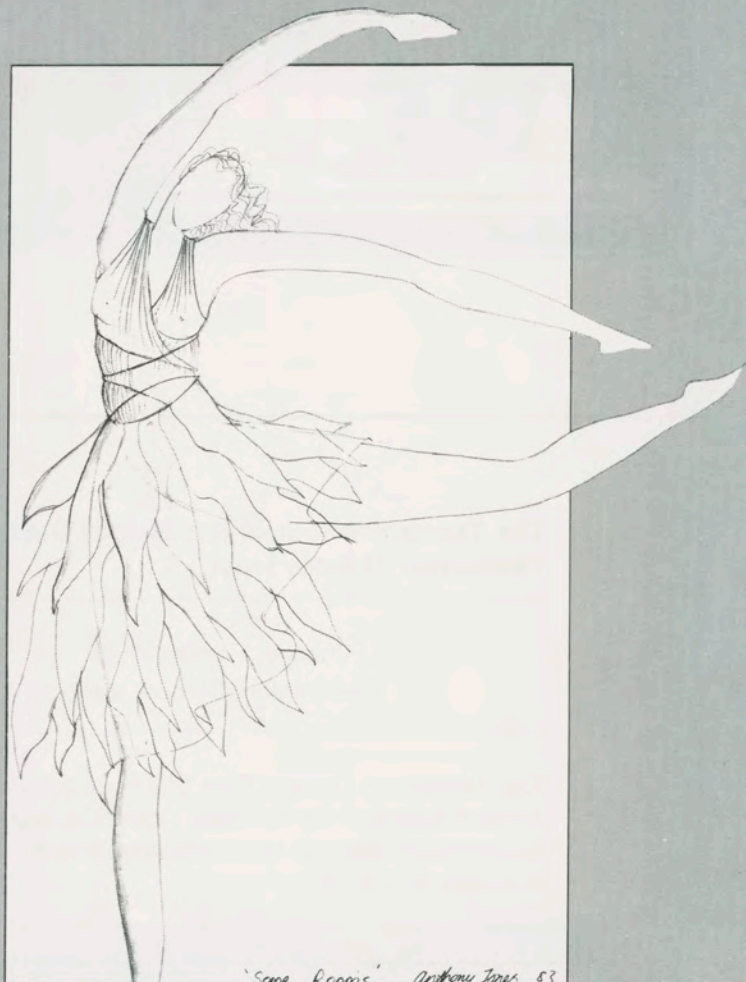


NINA VERETENNIKOVA



KIM WALKER

BILL PENGELLY



'Some Rooms' Anthony Jones 83

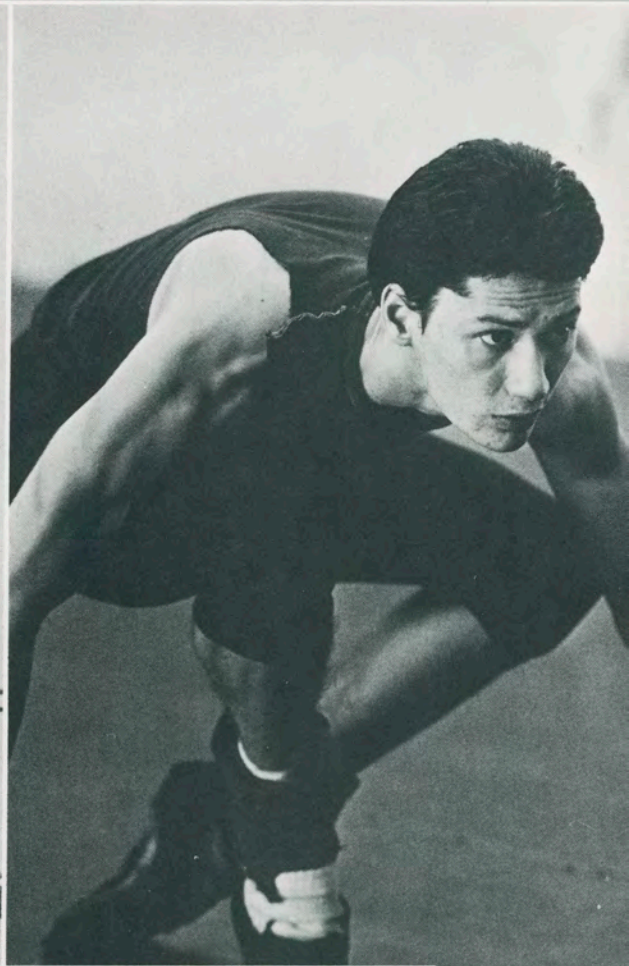


JENNIFER BARRY
TONIA KELLY



MICHAEL HENNESSY



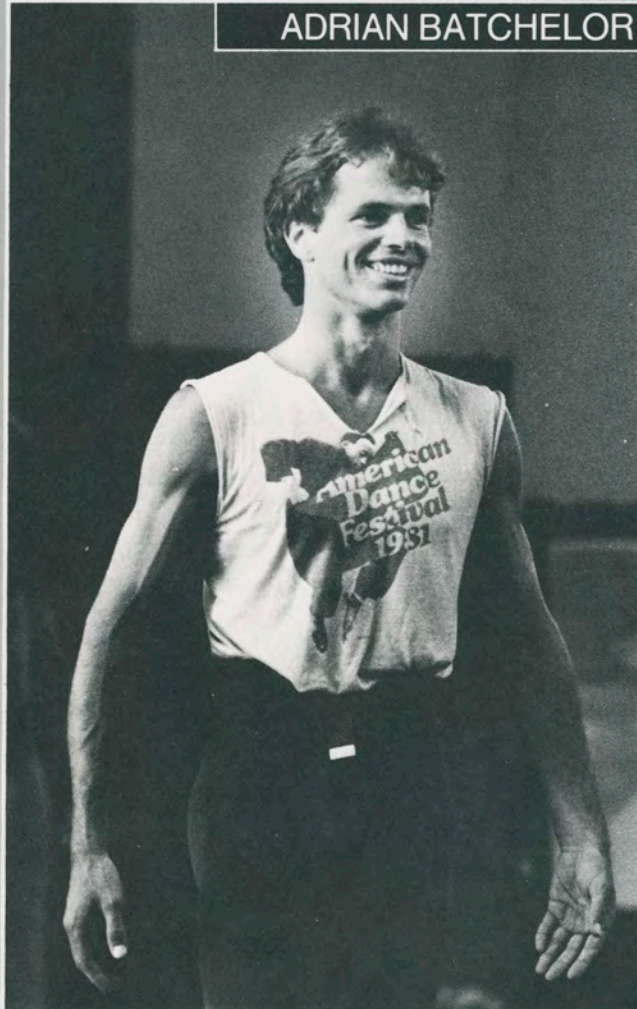


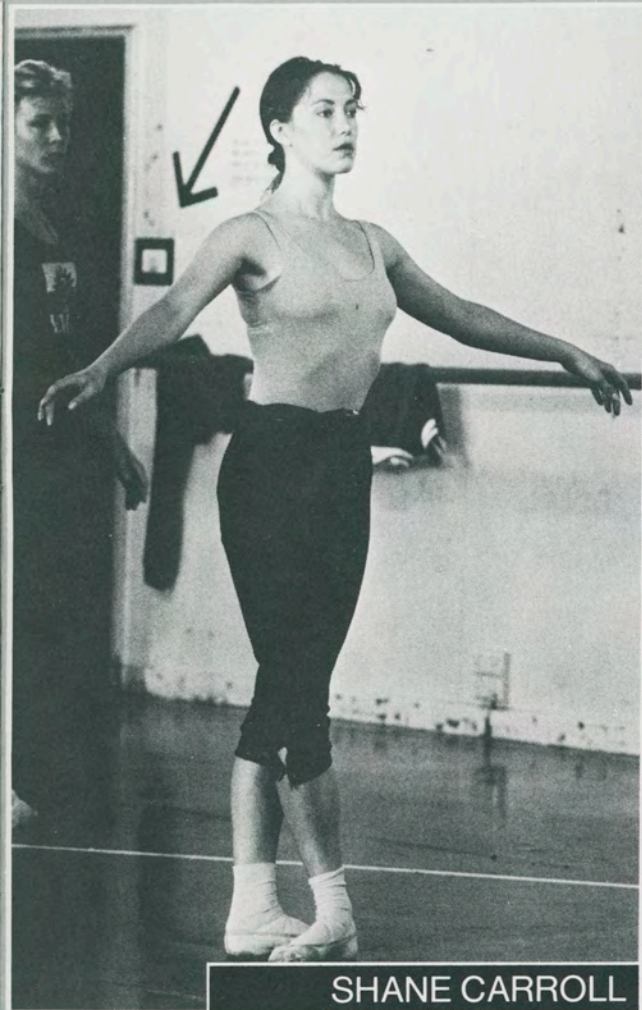
FRANCOISE PHILIPBERT

ALFRED WILLIAMS

ADRIAN BATCHELOR

JOSEPHINE MEAGHER

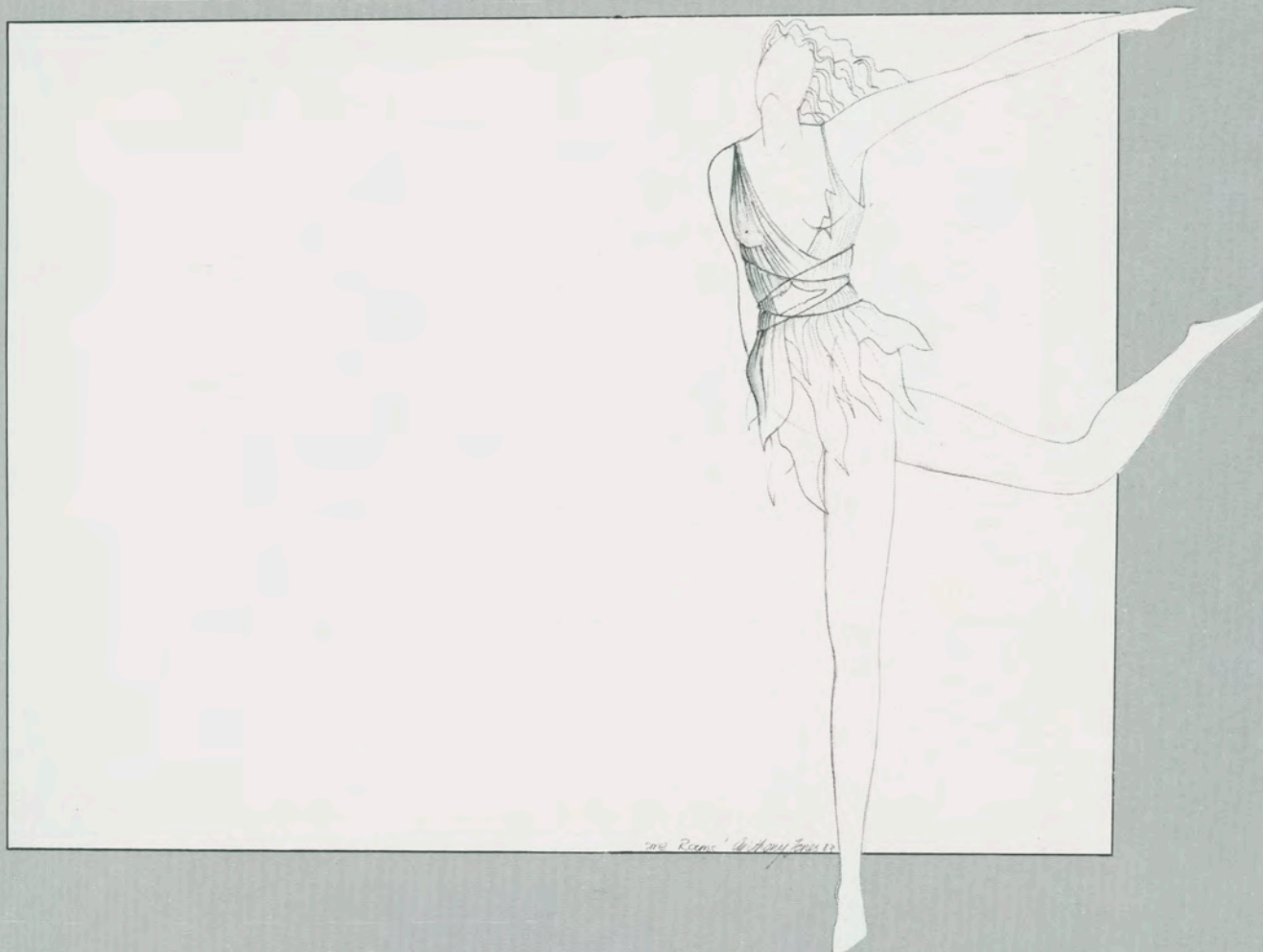




SHANE CARROLL



LOUISE DOWLING



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Assistant Director Janet Vernon

Ballet Master Robert Olup

Music Advisor Richard Meale, M.B.E.

Design Advisor James Mollison

Production Manager John Montgomery

Stage Manager Francis Macken

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