



**AFTER
VENICE**



Sydney Dance Company

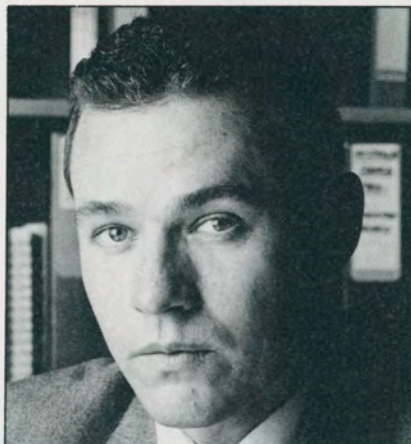
Under Artistic Director Graeme Murphy, the Sydney Dance Company has long provided a forum to which many Australian choreographers have turned for development and expression of their ideas, resulting in an ongoing demand for a constantly evolving, original repertoire. An enduring aspect of this evolution has also been 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.

The current season at the Sydney Opera House climaxes what has been artistically and financially for the Company its most successful year ever. The Company has appeared for a record 20 weeks of performances in Sydney alone during 1984; commencing with *Some Rooms*, followed by an extended season of *Deadly Sins* at Kinselas and, finally, this very exciting two-programme event, again in the Sydney Opera House.

In 1985, the Sydney Dance Company is poised to repeat and to build upon the successes of 1984. Australian creative artists will continue to be encouraged; the audience base in the Sydney region will continue to be expanded upon. Significantly, the Company is also working on a longer range plan to establish viable markets in the major population centres of the Western Pacific region — the U.S. west coast, Japan and the east coast of Australia.

The current strength of the Company could not have been achieved, nor can it continue to be maintained, without the support of a vigorous Board of Directors, a healthy corporate, government and private support programme, and not least of all the dedicated team of artists, production and administrative staff that is the Sydney Dance Company.

For tonight's performance, we thank all of our friends who have contributed so generously to bring this most recent of Graeme Murphy's works to the stage of the Drama Theatre. In particular, we thank the sponsor of this Sydney Opera House season, Wang Computer.



Greg Spice
Administrator

GRAEME MURPHY *Artistic Director*

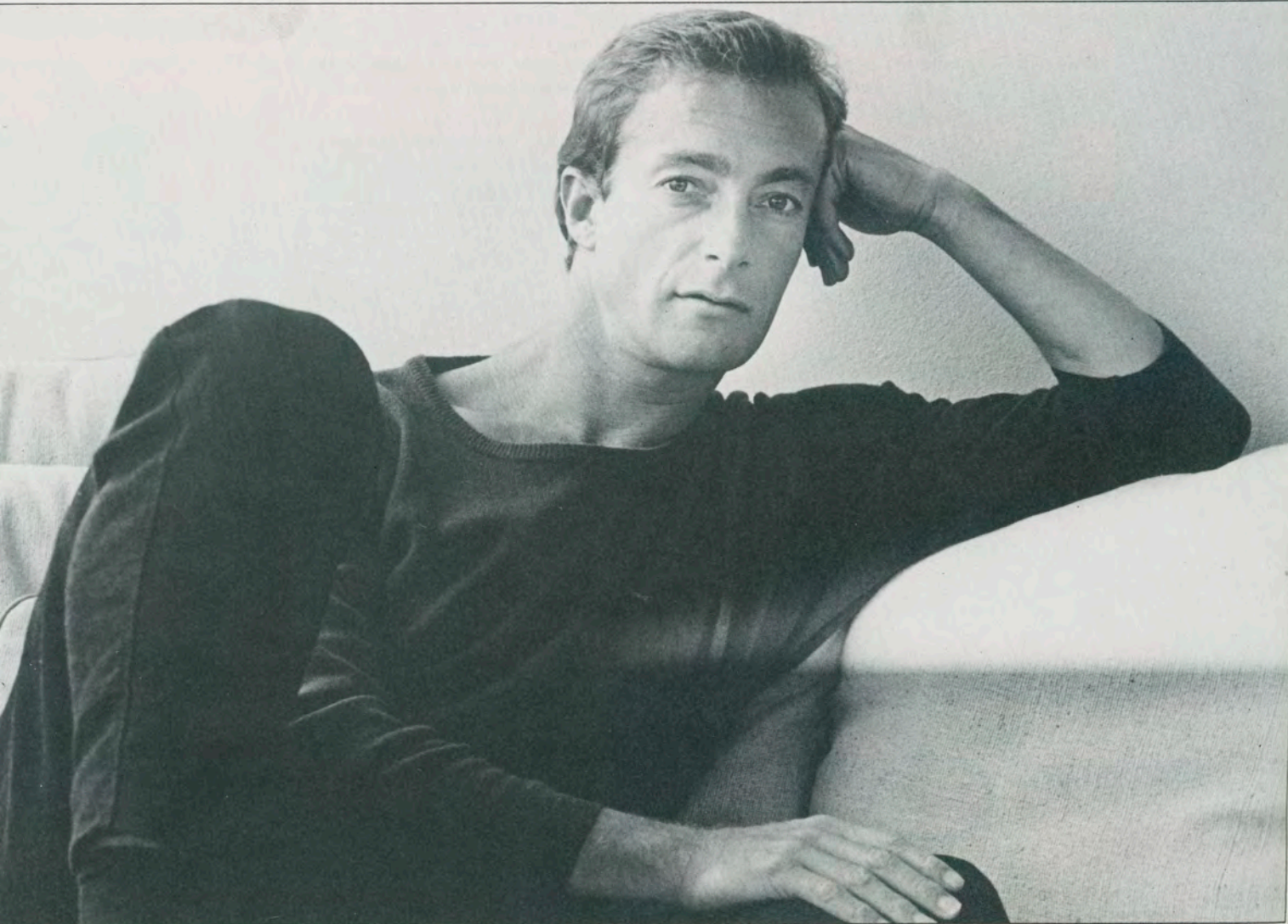
Australian choreographer Graeme Murphy was appointed Artistic Director of the Sydney Dance Company (then called The Dance Company N.S.W.) late in 1976. He acted quickly to ensure that Janet Vernon, at the time contracted as a soloist with The Australian Ballet, would join him at the helm of the Company to assist in its artistic direction and, significantly, to dance in the repertoire that has now become an important part of the history of Australian contemporary dance.

Janet Vernon and Graeme Murphy's career in dance had commenced with The Australian Ballet. A tour to the United States with Rudolf Nureyev's production of *Don Quixote* implanted a desire in Graeme to experience work as a dancer outside Australia. After dancing with the Royal Ballet in London he joined the Ballets Felix Blaska in Grenoble, France, for the joy of working with a choreographer who had established a unique repertoire mounted on a close knit group of talented young artists. He was joined at Blaska by Janet Vernon and together they toured Europe with the Company.

Returning to Australia in 1975, Graeme commenced work immediately as a freelance choreographer, quickly establishing a very personal style of movement, vividly displayed in early works such as *Sequenza VII* and *3rd Conversation*.

These were early days for a young Australian choreographer of contemporary dance to become self supporting. Graeme and Janet opted for the security of performing again with The Australian Ballet. Janet's dancing skills have now been long associated with Graeme's best choreography over many fruitful years. But it was that year, 1976, with The Australian Ballet that her future role as the catalyst for many of his finest works fully emerged through the creation of *Glimpses*. The ballet was based on the atmospheric paintings of 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 Murphy's reputation for works of an intrinsically Australian nature.

Perhaps more than any other man of the Australian stage, Graeme Murphy has held up



JANET VERNON

Assistant Director

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), in *Homelands* (1982) and, more recently in *Old Friends, New Friends*.

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* set to the music of Maurice Ravel. There have been other works to French composition such as Fauré's *Ballade* and *Shéhérazade*, again by Ravel. *After Venice*, Graeme's fifth full length work since 1978, draws its inspiration from Thomas Mann's *Death in Venice* making it a work truly for international consumption. In 1982 he was awarded the Order of Australia for Services to the Dance.

In those early years Graeme Murphy was seen frequently as a performer with the Company and his dancing partnership with Janet Vernon became a popular aspect of the growing repertoire. Together they have danced in *Shéhérazade*, *An Evening*, *3rd Conversation*, *Carmina Burana* and *Daphnis and Chloé*.

As a dancer with powerful interpretative skills, Janet Vernon has moulded a career which is now considered enviable for any leading female dancer. She has worked closely with a choreographer who has created roles for her which have not only put her in the forefront of her profession in Australia but afforded her the opportunity, along with her fellow dancers in the Sydney Dance Company, of bringing the best of Australian contemporary dance to foreign audiences.

In 1980 the Sydney Dance Company made its first overseas tour to Italy and, in 1981, appeared to enthusiastic audiences and glowing notices in New York. The same year they presented seasons at the Charleston Spoleto Festival, at Wolf Trap in Washington, at Sadlers Wells in London and at the Asian Arts Festival in Hong Kong.

But for Janet and Graeme the most significant and rewarding aspect of their work has been the devotion and affection they now experience from their ever expanding Sydney audiences resulting in a record twenty performing weeks in Sydney alone in 1984.





THE STRANGER G

AFTER VENICE

Choreography and Concept GRAEME MURPHY
Assistant to the Choreographer JANET VERNON

Music OLIVIER MESSIAEN
Turangalila Symphony
EMI 165-02 974/75

*Music for The Arrival and
The Departure Scenes* GUSTAV MAHLER
Adagio, Symphony No. 5
Deutsche Grammophon
2543 535

Set and Costume Design KRISTIAN FREDRIKSON

Lighting JOHN DRUMMOND MONTGOMERY

Assistant to Mr. Fredrikson CAROLINE JONES

Costumes made by JENNIFER IRWIN

*Costumes for Garth Welch and
Bill Pengelly by* ALISTAIR ROBERTS

Wardrobe Assistants JUDI PARKER
JOHN McDOWELL

Hats by BETTY VIAZUM and
MARJORIE HEAD

Sculptures executed by BILL MACMAHON
SAM MARSHALL
MICHAEL DOUGHERTY
JEREMY DONATY
DEBRA FORDHAM
JULIE GONZA
BAU STONE

*Costume designs throughout by
Kristian Fredrikson*

Cover photograph by Meredith Maisonneuve





AFTER VENICE

Cast of Characters

<i>Aschenbach</i>	GARTH WELCH
<i>Tadzio</i>	PAUL MERCURIO
<i>Mother of Tadzio</i>	JANET VERNON
<i>Aschenbach, the younger</i>	BILL PENGELLY
<i>Mme Aschenbach</i>	NINA VERETENNIKOVA
<i>Jashu, Friend of Tadzio</i>	KIM WALKER
<i>Jashu's Girl</i>	FRANCOISE PHILIPBERT
<i>Hotel Guests and Venetians</i>	THE COMPANY

Incorporeal Characters

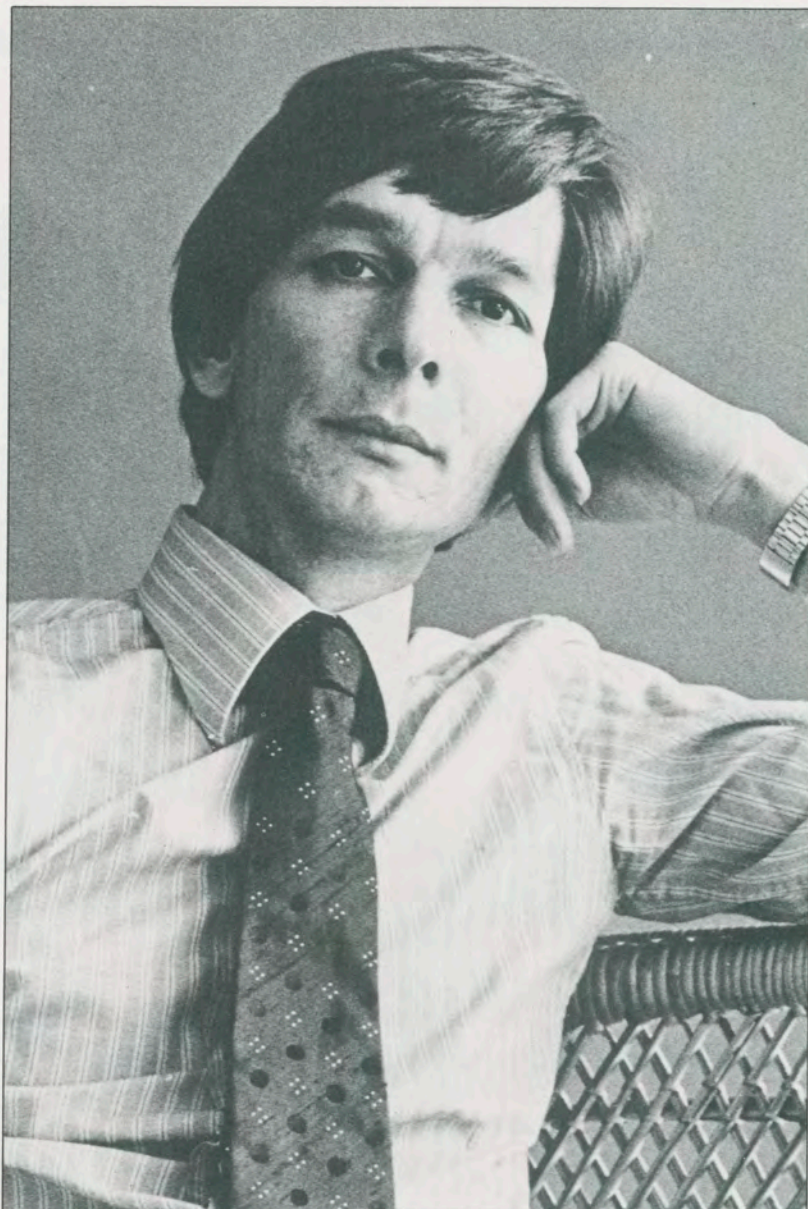
<i>Death</i>	ALFRED WILLIAMS
<i>Love</i>	SHANE CARROLL
<i>Lust</i>	MICHAEL HENNESSY

Scenes of the ballet

<i>Scene 1</i>	The Arrival
<i>Scene 2</i>	The Beach
<i>Scene 3</i>	The Garden
<i>Scene 4</i>	Jashu
<i>Scene 5</i>	The Piazza
<i>Scene 6</i>	Mother and Son
<i>Scene 7</i>	Love and Lust
<i>Scene 8</i>	The Barber Shop
<i>Scene 9</i>	The Baths
<i>Scene 10</i>	The Plague
<i>Scene 11</i>	Death in Venice
<i>Scene 12</i>	The Departure

KRISTIAN FREDRIKSON

Set and Costume Designs



Kristian Fredrikson trained at the Wellington School of Design in New Zealand. In 1966 he was appointed Resident Designer for the Melbourne Theatre Company, a position he held for eight years during which he designed over forty productions including four Erik Design awards.

Other theatre productions include *The Day After the Fair* starring Deborah Kerr, *Merry Wives of Windsor*, *No Names . . . No Pack Drill* and *You Can't Take It With You* for the Sydney Theatre Company and the Nimrod's acclaimed production of *Death of a Salesman* starring Warren Mitchell and Mel Gibson.

Kristian Fredrikson's intricate and exquisite designs have made him much in demand in the world of opera, ballet and dance. His first commission from The Australian Ballet was *Aurora's Wedding*. This was followed by *Swan Lake Act II*, Sir Frederick Ashton's *Cinderella*, John Butler's *Night Encounter* and *Les Noces* (for The Dance Company N.S.W.), Dame Peggy Van Praagh's production of *Coppelia* and *The Hunchback of Notre Dame*.

For The Australian Opera Kristian has created designs for productions of *Il Seraglio*, *Falstaff*, *Don Giovanni* (costumes only), *Manon Lescaut*, *Manon*,

and *Lucrezia Borgia*, *The Merry Widow* and *Otello*, each with Dame Joan Sutherland.

In addition he has designed *Don Carlos* for The Victoria State Opera, *Albert Herring* for The West Australian Opera and *Amahl and the Night Visitors* for The New Zealand Opera.

It is inevitable that a designer noted for an attention to detail and an immaculate sense of style and period should also be in demand within our burgeoning film industry. Kristian Fredrikson's first film was *Undercover*, directed by David Stevens, for which he was nominated as Best Costume Designer in the 1983 Australian Film Institute Awards. Subsequently he has been Production Designer for *Sky Pirates* and is currently working on design concepts and production drawings for producer John Lind's *The Magic Telescope*.

Kristian Fredrikson's association with the Sydney Dance Company commenced in 1979 when he was commissioned by Graeme Murphy to create a sensuous and exotic world befitting Ravel's *Shéhérazade*. Since that time Kristian has been prominently associated with a number of Graeme's most successful works. Notably *Daphnis and Chloé*, *An Evening*, *Poppy* (for the 1981 tour to the United States and London) and *Orpheus*, created for the New Zealand Ballet.

SOUFFLE NECK BAND
LACE APPLIQUE

FLESH SOUFFLE A. L.
APPLIQUE WITH L.

HE
MUST NEEDS
BE WANTON
MUST NEEDS LOVE
AT LARGE IN THE
REALM OF FEELING

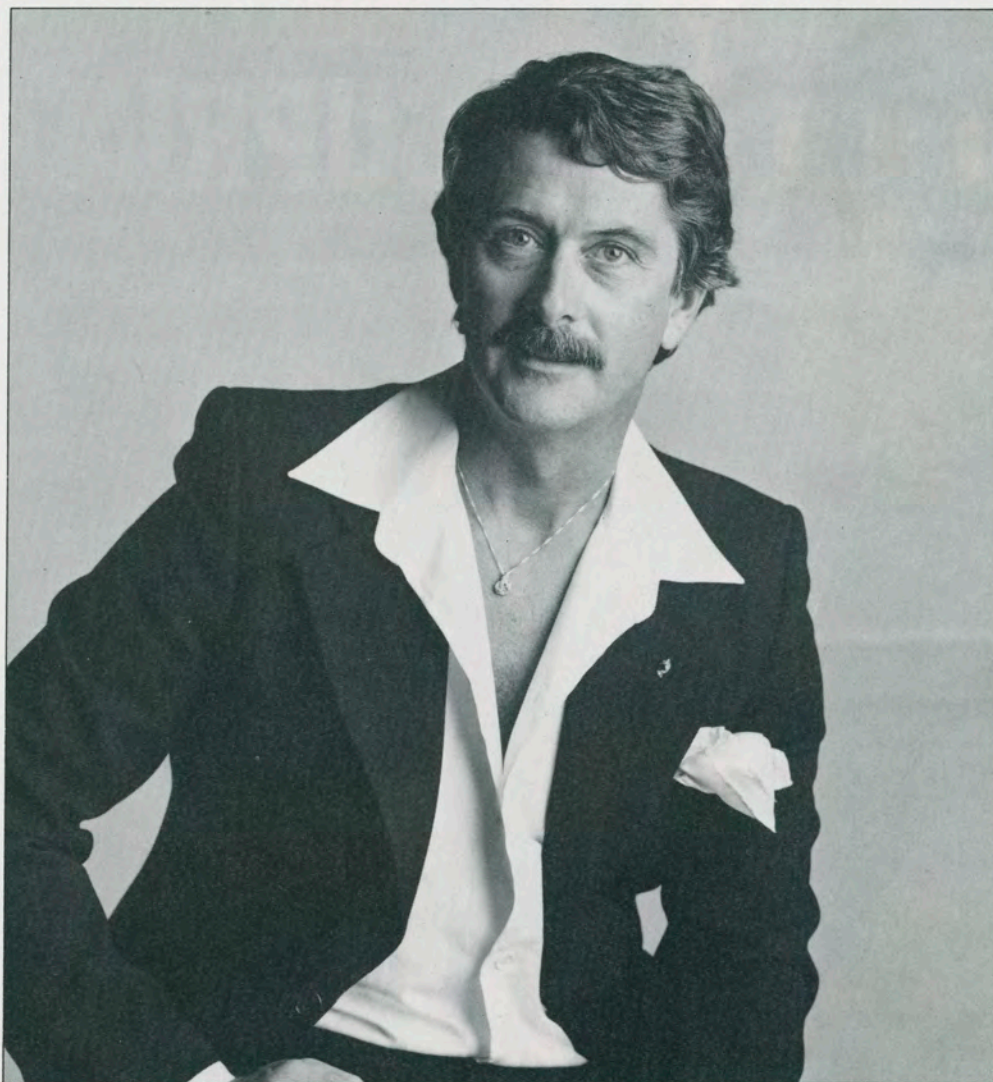
THE MOTHER
OF TABZIO —
DREAM EOS, GODDESS,
RAVISHER OF YOUTH

AFTER VENICE

frederick



GARTH WELCH as Aschenbach



Garth Welch is widely considered among the finest premier danseurs in the history of Australian classical dance. A principal dancer with Borovansky before the age of 21, he worked with Western Theatre Ballet (now Scottish Ballet) and the Grand Ballet du Marquis de Cuevas in Paris before returning to Australia in 1962 as premier danseur of The Australian Ballet.

Garth danced the leading roles in each of the great classics produced by The Australian Ballet up to 1973 as well as working with international choreographers in the creation of roles — *The Display* and *Yugen* with Sir Robert Helpmann and *Threshold* with John Butler.

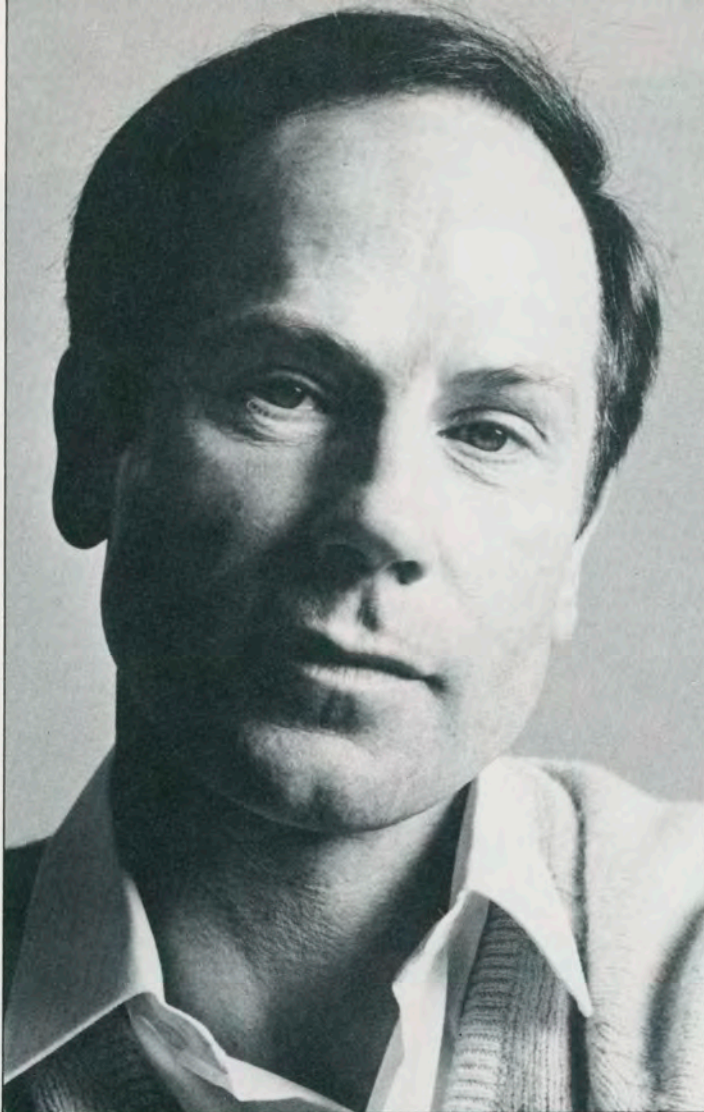
In the field of choreography, his rise to notoriety was meteoric. His first original work was *Arensky Variations* for the 10th Anniversary Gala of The Australian Elizabethan Theatre Trust, followed by a commission from The Australian Ballet for the 1966 Adelaide Festival, *Illyria*. Garth was subsequently awarded the prestigious Harkness Foundation Grant to study in America. On his return he created a string of works including the highly acclaimed *Othello*, initially for The Australian Ballet School but soon absorbed into The Australian Ballet's repertoire where it became an Australian contemporary classic.

He has created for all of the major state companies including *Images* for the now defunct

Ballet Victoria of which he was appointed Associate Director in 1974. With Ballet Victoria Garth danced Albrecht to Natalia Makarova's *Giselle* and the Blackamoor in George Golovine's *Petrouchka* with Galina and Valery Panov. Garth followed this with extraordinary performances in the lead role in the premiere staging of *A Chorus Line* in Australia — and an invitation to stage works for the Dance Company of the Cultural Center of the Philippines.

Since that time Garth Welch has choreographed extensively in Australia — *The Visitor* for The Queensland Ballet, *Woman of Andros* and *Five Spanish Dances* for The West Australian Ballet. Following his appointment as Associate Director of WA Ballet in 1979 he choreographed *Sur Le Balcon* and his first full length work *KAL*. In 1980 he was appointed Artistic Director and during his three year tenure created *The Tempest*, *Cinderella*, *Peter Pan* and *The Nutcracker*.

In 1981 he was awarded the Order of Australia for Services to the Dance. Together with Marilyn Jones, O.B.E. he launched a ballet school in Sydney in 1983 while continuing to choreograph — *Love Sonnet* for The New Zealand Ballet and *Janiculum* for the Sydney Dance Company. Garth Welch will appear in the role of Gustav von Aschenbach in Graeme Murphy's *After Venice* at the Perth Festival next February.



ROBERT OLUP

Ballet Master

In the widespread community of Australian ballet and dance, Robert Olup is among those most highly regarded by his peers. A foundation member of The Australian Ballet, Robert remained a senior soloist up until the time he left the Company in 1976. His many roles ranged from those which 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 productions of Graeme Murphy's *Glimpses*, *Poppy*, *Rumours* and *Signatures* — 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 role of Barbette in *Poppy*. In 1982 he was invited to perform as guest artist in the role of Dr. Coppelius in the Sydney City Ballet production of *Coppelia* with Yoko Ichino and Danilo Radojevic in the principal roles.

In 1984 Robert scored another personal triumph in his dual roles as the Maitre D' and the Devil in Graeme Murphy's *Deadly Sins* at Kinselas.

In the 1984 Sydney Opera House season Robert appeared in *Old Friends*, *New Friends* as the Father of the Bride.



JOHN MONTGOMERY

Lighting Designer and Production Manager

John Drummond Montgomery's interest in the theatre began at university. Upon receiving his Bachelor of Arts from Flinders University in South Australia he began freelance work, commencing as Stage Manager for The Dance Company (N.S.W.) in 1974. In those early years, John worked with the N.S.W. Theatre of the Deaf, the Conservatorium of Music in Sydney and the Bondi Pavilion Theatre as Technical Director.

In 1979 he was appointed Technical Stage Manager for Australian Dance Theatre in Adelaide and soon began lighting ballets. With A.D.T. John toured extensively within Australia as well as to the United Kingdom for the Edinburgh Festival presentation of *Wildstars* and a tour of Holland and Poland.

In 1981 John formed a production and tour management company and returned to Europe. He worked with the English National Opera North, and the Inner London Education Authority. His association with Nigel Triffitt on A.D.T.'s *Wildstars* led to an invitation to act as tour manager and Technical Director on Triffitt's production of *Momma's Little Horror Show*. The show was a great hit in European countries from Rotterdam to Brussels culminating in a month-long season at the Palais du Glace in Paris. Following this engagement John found extensive work in Europe in production management and lighting design with an unusual variety of theatre, opera and dance groups.

In 1983 he was appointed Production Manager for the Bat Dor Dance Company, a contemporary dance company based in Israel. He toured with Bat Dor to Zaire, Kenya, New York and Los Angeles before returning to Australia in 1984 whereupon he commenced work immediately as Production Manager and Lighting Designer in residence for the Sydney Dance Company. Earlier this year John staged and lit *Deadly Sins* at Kinselas. In January he will create lighting designs for Graeme Murphy's production of *Metamorphosis* for The Australian Opera.



DEATH
STEO VENCE

frédéric

DANCERS

Photos Branco Gaica



BILL PENGELLY

Born in Townsville, Bill Pengelly studied classical ballet with Ann Roberts before joining The Queensland Ballet in 1976. He went on to dance a wide range of roles in the Company's classical and contemporary repertoire including Franz in *Coppelia* and in Don Asker's *Clowns*. Bill first worked with Graeme Murphy on the original production of *3 Conversations* created for The Queensland Ballet. Bill was invited to join the Sydney Dance Company in January, 1980. Roles choreographed especially for him include the principal male in *Wilderness*, Dorkon in *Daphnis and Chloé* and The Giant in *The Selfish Giant*. In the Sydney Dance Company's New York Debut Season his interpretation of the role of Raymond Radiguet in *Poppy* was singled out for special praise by the New York Times ballet critic. In 1984 Bill was appointed Ballet Master in Training — a responsibility he balances capably with that of strenuous performing. Principal roles this season include those in *Janiculum* and as the young Aschenbach in *After Venice*.



ROSS PHILIP

A former member of Ballet Victoria, Ross Philip came to the Sydney Dance Company in 1977 after a year with the Bat Dor Dance Company in Israel. His distinctive performing qualities were quickly discovered by Graeme Murphy in the Ballet *Tip*, and a dancing partnership with Janet Vernon was launched, continuing to this day. Ross has left an indelible impression in many original roles in the Company's repertoire — most notably in *Poppy* (Dargelos and Oedipus), *Viridian*, *Daphnis and Chloé* (Bryaxis), *Shéhérazade* and, more recently, in the Bathroom in *Some Rooms*. Following the Company's tour of Italy in 1980, Ross spent two years studying fine arts at the University of Tasmania, returning to the Company as a Guest Artist for two foreign tours in 1981. Ross resumed his position in the Sydney Dance Company on a full-time contract in 1983. He maintains an interest in choreography, creating *Cockyrot* for the 1983 *Risks* season. Due to gradual recovery from an injury this season, Ross appeared only in *Old Friends*, *New Friends* this season.



PAUL MERCURIO

Paul was born in Swan Hill, Western Australia and commenced his dance training on a scholarship with The West Australian Ballet in 1979. In 1981 he entered The Australian Ballet School. After only a year with the school he was offered a position in the Sydney Dance Company commencing in 1982 with the *New Additions* programme of works by Australian choreographers. Paul has choreographed two short pieces for workshop — *Just Another Poor Boy* for The West Australian Ballet and *Still Life* for the Sydney Dance Company's *Risks*. In 1982–83 Paul worked with choreographer Barry Moreland (*Daisy Bates*) and took the role of The Child in Graeme Murphy's *The Selfish Giant*. Soon after he was cast by Murphy as The Voyager in *Some Rooms* for which he achieved a notable success. Paul appeared in soloist roles in the company's recent Quadruple Bill in *Janiculum*, *Black and Blue* and *Old Friends*, *New Friends*. In Graeme Murphy's new full length work, *After Venice*, Paul will perform the pivotal role of Tazio.

KIM WALKER

Sydney born Kim Walker commenced his dance training with his mother, well known Sydney teacher Margaret Walker. In 1977 he enrolled in the three year graduate course with The Aboriginal Islander Dance Theatre under the direction of Carol Johnson. As a student with A.I.D.T. he performed throughout Australia and in New Guinea. In 1979 he travelled to the United States to further his interest in jazz and modern dance training. Kim joined the Sydney Dance Company in January, 1980. His first principal role was as the skateboarding Cupid in Graeme Murphy's *Daphnis and Chloé*, creating an image which symbolised the Sydney Dance Company's seasons in New York and London the following year. Kim's performing strength and individual style have kept him in the forefront of the Company's repertoire ever since. He has left his special stamp on many roles including those in *Daisy Bates*, *Homelands*, *An Evening* and, more recently, *Deadly Sins* at Kinselas. Principal roles this season include those in *Homelands*, *Black and Blue* and Jashu in *After Venice*.



SHANE CARROLL

Sydney born Shane Carroll entered The Australian Ballet School in 1973, completing the two year course. Immediately after graduation, Shane travelled to Europe and within two months secured a contract with the prestigious Nederlands Dans Theater. During her seven years with Nederlands, Shane worked with the foremost international contemporary choreographers — Jiri Kylian, Hans Van Manen, Margot Sappington and Glen Tetley to name a few. She danced in at least sixty works in the Company's vast repertoire although she holds fond memories particularly for her role in Kylian's *Symphony of Psalms*. Shane returned to settle in Australia in 1982. She joined the Sydney Dance Company in 1983 and has appeared in *Some Rooms* and *Deadly Sins* at Kinselas. Principal roles this season include those in *Black and Blue* and as Love in *After Venice*.



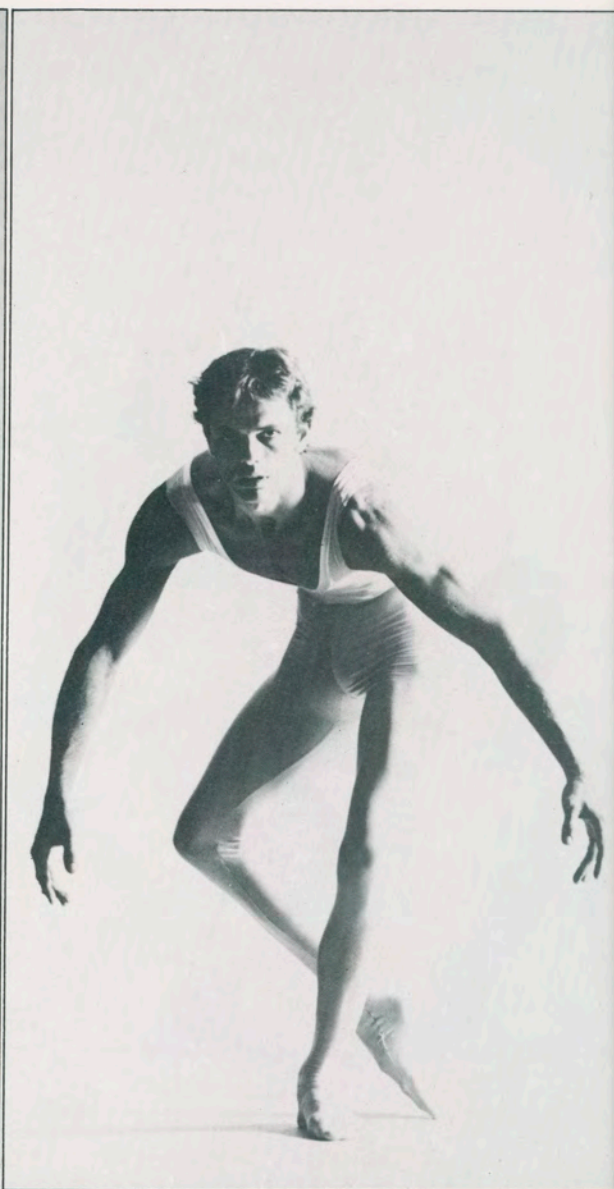
NINA VERETENNIKOVA

Nina Veretennikova was invited to join the Sydney Dance Company by Graeme Murphy in 1977, his first year with the Company. She had studied first with Valerie Hansen in Rockhampton before entering The Australian Ballet School for its specialised two year course in 1975. Nina's versatile performing qualities have been recognised by the leading choreographers in Australia. She has created original roles for Graeme Watson (*White Women, Regale, LM514*), Garth Welch (*Janiculum*), Andris Toppe (*Toccata*), Don Asker (*Everyman's Troth*), Barry Moreland (*Mansions*) and, of course, Graeme Murphy (*Fire, Earth Air, Water, The Selfish Giant, Rumours, Poppy, An Evening, Wilderness*) and, most recently, *Deadly Sins* at Kinselas. In 1980 Nina was awarded an Australia Council grant to study in Europe. She returned to the Sydney Dance Company the following year and toured with the Company to the United States, London and Hong Kong. Special roles this season include those in *Janiculum, Black and Blue* and as Mme Aschenbach in *After Venice*.



ALFRED WILLIAMS

Born in New Zealand, Alfred Williams commenced his dance training with Corrina Gee in Auckland at the age of ten. He spent his interim training with Alan Hooper in England before being accepted into The Royal Ballet School in 1978. Alfred spent eight months working with Frankfurt Theatre Ballet under the direction of Fred Howald before returning to New Zealand in 1980. He joined Limbs Dance Company and toured with them to Japan, Australia, Hong Kong and the United States. Early in 1983 he was invited to join the Sydney Dance Company making his debut in *The Selfish Giant*. Since then Alfred has created memorable roles in *Some Rooms* (The Changing Room) and as Boris in *Deadly Sins* at Kinselas. Principal roles this season include those in *Black and Blue* and as Death in *After Venice*.



ADRIAN BATCHELOR

Auckland born Adrian Batchelor was a competitive surfer before commencing his dance training with Dorothy Ashbridge. In 1976 he performed with a small group known as Movement Theatre especially to tour to schools. Adrian joined the Limbs Dance Company in 1977 and toured with them to Japan, Hong Kong, Australia, Papua New Guinea and the United States of America. During his time with Limbs, Adrian choreographed six short works for repertoire. In 1982, he took a six month leave of absence to study with various teachers in New York. He was invited by Graeme Murphy to join the Sydney Dance Company in 1983. Since that time Adrian has appeared in *Some Rooms* and *Deadly Sins* at Kinselas.



MICHAEL HENNESSY

Michael was born in Rutherglen, Victoria. He graduated with a Degree in Physical Education from the Footscray Institute of Technology in 1976. An inborn interest and natural facility for dance led him to work with the Melbourne State Dance Theatre during 1977-78. He commenced formal dance training with Anne Woolliams at the Victorian College of the Arts in 1979. Michael completed his Diploma of Dance in 1981. During his time at the College he took the opportunity to perform with Don Asker's Human Veins Dance Theatre and toured to Brisbane and Canberra as well as performances in Melbourne. He was invited to join the Sydney Dance Company in 1982. Since that time Michael has danced in all of the Company's important repertoire. Special roles include Breaker Morant in *Daisy Bates* and Lust in Graeme Murphy's *After Venice*.



TREVOR GREEN

Trevor joined The Queensland Ballet in 1978. He worked with many Australian choreographers in the variety of dance styles incorporated in The Queensland Ballet's large repertoire. They include: Jacquie Carroll, Don Asker, Rex Reid, Harold Collins, Andris Toppe, Walter Gore and Barry Moreland. In 1982 he was invited to join the Sydney Dance Company and took part in the Australian tour of *New Additions* — six new ballets by Australian choreographers. Later that year, Trevor appeared in Barry Moreland's *Daisy Bates* and Murphy's *Wilderness* before joining the North Queensland Ballet, based in Townsville. In 1983 he was appointed co-director of North Queensland Ballet touring with the Company throughout Northern and Western Queensland. Trevor rejoined the Sydney Dance Company in August especially to take part in the current season.



LOUISE DOWLING

Born in Adelaide in 1964, Louise Dowling is the youngest member of the Sydney Dance Company. She studied in South Australia with Sheila Lang before successfully auditioning to enter the Victorian College of the Arts. Louise completed the three year course, studying with Anne Woolliams and Jan Stripling and received her Diploma of Dance in 1981. Immediately after graduation, she joined the Sydney Dance Company making her debut during the New Additions season of contemporary Australian works in 1982. Since that time Louise has danced in *Wilderness*, *An Evening*, *Daphnis and Chloé*, *Some Rooms* and *Deadly Sins* at Kinselas. In the Company's Quadruple Bill in the Opera Theatre Louise performed the principal role in Garth Welch's *Janiculum* and soloist roles in *Black and Blue* and *Old Friends*, *New Friends*.



KATRINA TODD

Katrina Todd is a graduate of The New Zealand Ballet School. She studied with The Royal Ballet School, 1974-75 and with a variety of dance teachers in New York in 1979. She was a member of London Festival Ballet from 1975-78 and appeared in its staging of *L'Après-Midi d'un Faun*, featured in the film *Nijinsky*. She joined The Washington Ballet in 1979. Upon her return to New Zealand she joined the Limbs Dance Company and toured with them to Japan and Papua New Guinea. In 1984 Katrina settled in Australia, joining the dancers of The Australian Opera. She was invited by Graeme Murphy to dance in the current season at the conclusion of her performances in the Opera's winter programme.



TONIA KELLY

Tonia Kelly was born in Penang, Malaysia. She entered The Australian Ballet School in 1978 and, upon graduation, was invited by Graeme Murphy to join the Sydney Dance Company. In her first year with the Company Tonia danced in all of the Company's new repertoire including the premiere seasons of Murphy's *Viridian* and *Daphnis and Chloé* in which she appeared as a roller skating Grecian nymph. Other roles include the Secretary on the nude beach in *Rumours II*, and a tap dancer in *An Evening*. In the 1983/84 seasons of Graeme Murphy's *Some Rooms* Tonia danced the role of Ideal Love in the Bedroom scene in Act 1. More recently she has appeared in *Deadly Sins*, *Janiculum*, *Old Friends*, *New Friends* and *Black and Blue*.

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FRANCES MACKEN
Stage Manager

JENNIFER IRWIN
Wardrobe Supervisor





The Sydney Dance Company Friends

Rena Barnum, *President*

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the future of the
brilliant and
innovative
contemporary dance
company that is
Sydney's very
own.



GRAEME MURPHY A.M.
Artistic Director

Sydney Dance Company Archives

Items relating to the Sydney Dance Company (formerly
the Dance Company of New South Wales) are being
brought together to form the Sydney Dance Company
Archives.

Early programmes, photographs and designs are
especially needed to add to the collection.

If you have any items you feel may be of interest please
contact, in the first instance:

The Honorary Archivist,
Andrew Paterson
Sydney Dance Company
P.O.Box KX 303
KINGS CROSS 2011

We believe our Friends will benefit greatly.

Membership of the Sydney Dance Company
Friends has many exciting benefits.

- ★ You can meet Graeme Murphy, now acknowledged as one of the world's leading and most creative choreographers, and his dancers, following special performances for the Friends, or at special parties for the Friends.
- ★ Your official membership card entitles you to generous discounts on any tickets purchased for our performances. And you can save even more with a family membership.
- ★ You will receive regular in-depth Newsletters about the Company, and information on all performances, and other information on contemporary dance.
- ★ You can attend special theatre, workshop and studio performances for the Friends.
- ★ You will be invited to special parties for the Company and the Friends. And you will have the opportunity to join special tours by the Company.
- ★ You will be able to keep a close contact with the world of contemporary dance.
- ★ And you will be a registered, regularly contacted and good friend of possibly the most exciting contemporary dance company in the world.

And we know that our Company will benefit greatly.

Right now, the Sydney Dance Company
has several hundred dear
friends, and ever increasing
audiences, who have kept
us on our feet.

But we need several
thousand dear friends
to "keep us on our
toes".

A dramatic increase
in the membership of
our friends will enable
the Company to do
many things.

For instance, we
could pay the dancers
a better wage, one
more worthy of their
talents.

We could train new
dancers, conduct

additional workshops, try out
new works, and even tour at
home and abroad.

And we would be able to stage
the very best contemporary
dance in the very best way for
our audiences.

Many more Friends will also
mean that Sydney people will
have ensured the success and future fame of their
very own contemporary dance company.



GRAEME
MURPHY
with
Janet Vernon
Assistant
Director



Sydney Dance Company

Studios and Head Office at 36 Bourke Street, Woolloomooloo 2011
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Assistant Director JANET VERNON
Ballet Master ROBERT OLUP
Assistant Ballet Master BILL PENGELLY
Production Manager
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