

# SYDNEY DANCE COMPANY



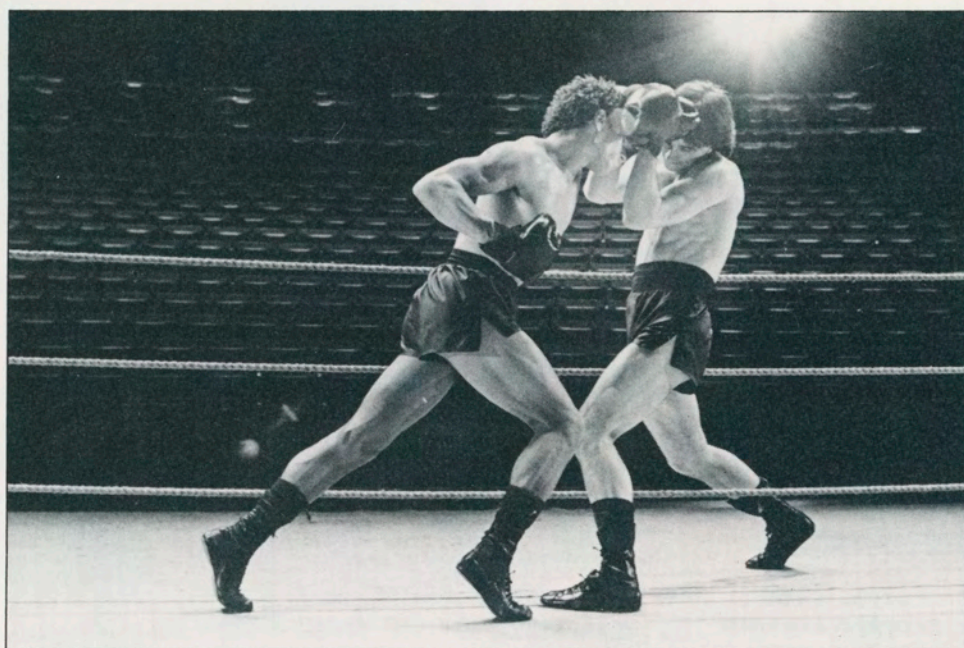
SEASON '84



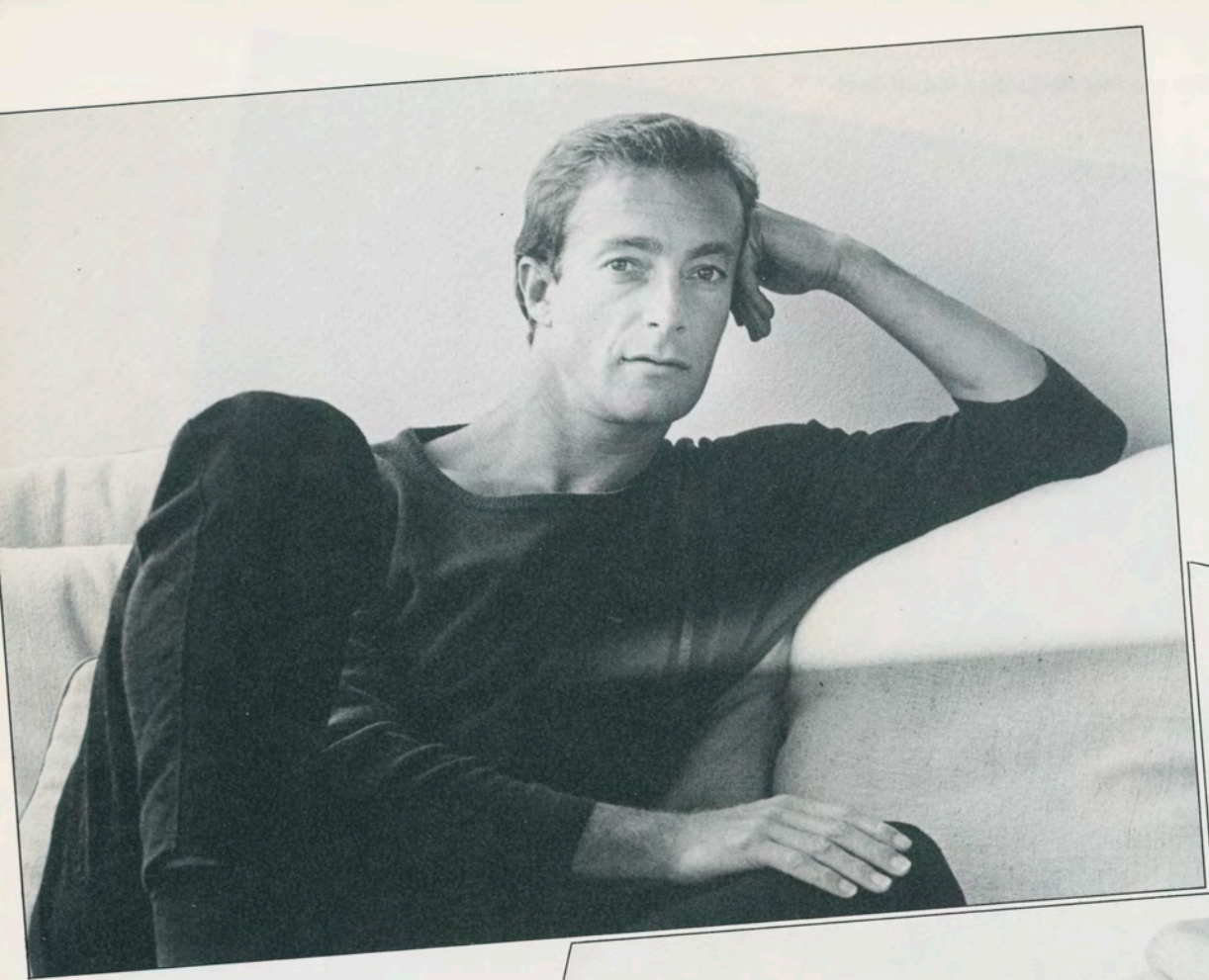
A QUADRUPLE BILL  
JANICULUM  
HOMELANDS  
BLACK AND BLUE  
OLD FRIENDS,  
NEW FRIENDS

NOVEMBER 8-24, 1984

SYDNEY  
DANCE  
COMPANY







*Graeme Murphy photographed by Branco Gaica  
Janet Vernon photographed by Greg Barrett*



# SYDNEY DANCE COMPANY

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.

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.

More essentially, the Sydney Dance Company has been the organisation to which many Australian choreographers have turned for development and expression of their ideas.

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.

The Company is poised in 1985 to repeat and to build upon the successes of 1984. We are continuing to encourage Australian creative artists. We will continue to build upon our audiences in the Sydney market — and we are 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, of course, 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 and government support programme, and not least of all the dedicated team of artists, production and administrative staff that is the Sydney Dance Company.

Tonight we are celebrating. We thank all of the old friends and new who have contributed so generously to the staging of this programme — particularly the sponsor of our Opera House Season, Wang Computer.



Greg Spice  
Administrator



# BLACK AND BLUE

*Conception* LOUIS FALCO and ROCCO BUFANO  
*Choreography* LOUIS FALCO  
*Music* HARRY NILSSON and RANDY NEWMAN  
*Set and Costume Design* ROCCO BUFANO  
*Assistant to the Choreographer* ALAN SENER  
*Lighting* JOHN DRUMMOND MONTGOMERY  
*Premiered at the Teatro Olimpico, Rome, 1982*

BULL WASHINGTON	KIM WALKER
KID LEFTY	ALDRED WILLIAMS
BABYFACE THE THIRD	SHANE CARROLL
DUKE YOUNGBLOOD	PAUL MERCURIO
SLUGGER SHALOM	NINA VERETENNIKOVA
K.O. MOHAMMAD	BILL PENGELLY
KILLER KATUMBO	LOUISE DOWLING

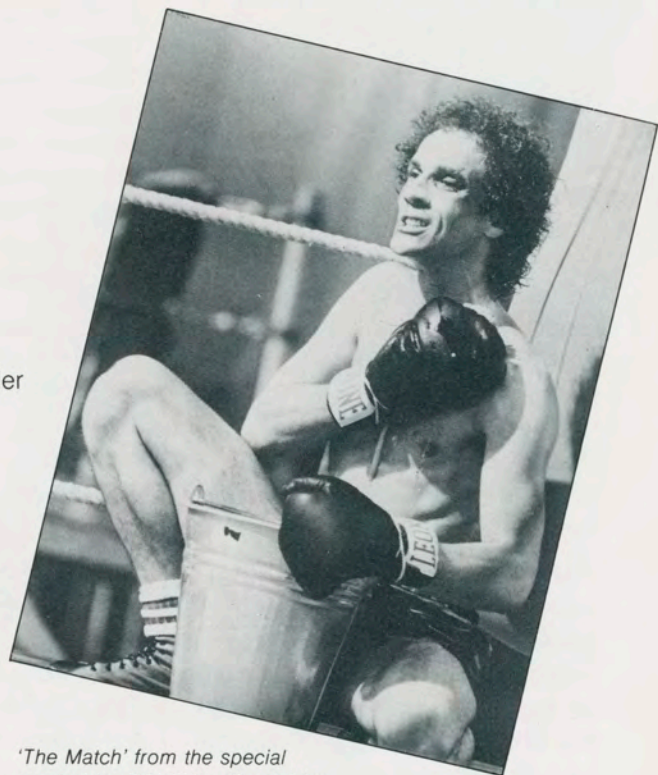
and

ADRIAN BATCHELOR JENNIFER BARRY  
MICHAEL HENNESSY TONIA KELLY  
FRANCOISE PHILIPBERT

Round 1  
THE WARM-UP — Bull, Babyface, Kid, Duke, K.O., Killer  
Round 2  
THE CONTENDER — Kid Lefty  
Round 3  
THE TRAINING — Kid, Bull, Babyface, Duke, Slugger, K.O., Killer  
Round 4  
THE FAVOURITE — Bull Washington  
Round 5  
THE CLINCH — Duke, K.O.  
Round 6  
THE MATCH — Kid, Bull, Babyface, Duke, K.O., Slugger, Killer  
Round 7  
THE DECISION — Babyface the Third  
Round 8  
THE COUNTDOWN — Duke, Slugger, K.O., Killer  
Round 9  
THE NEGOTIATION — Bull, Babyface  
Round 10  
THE DRAW — Bull, Babyface, Kid, Duke, Slugger, K.O., Killer

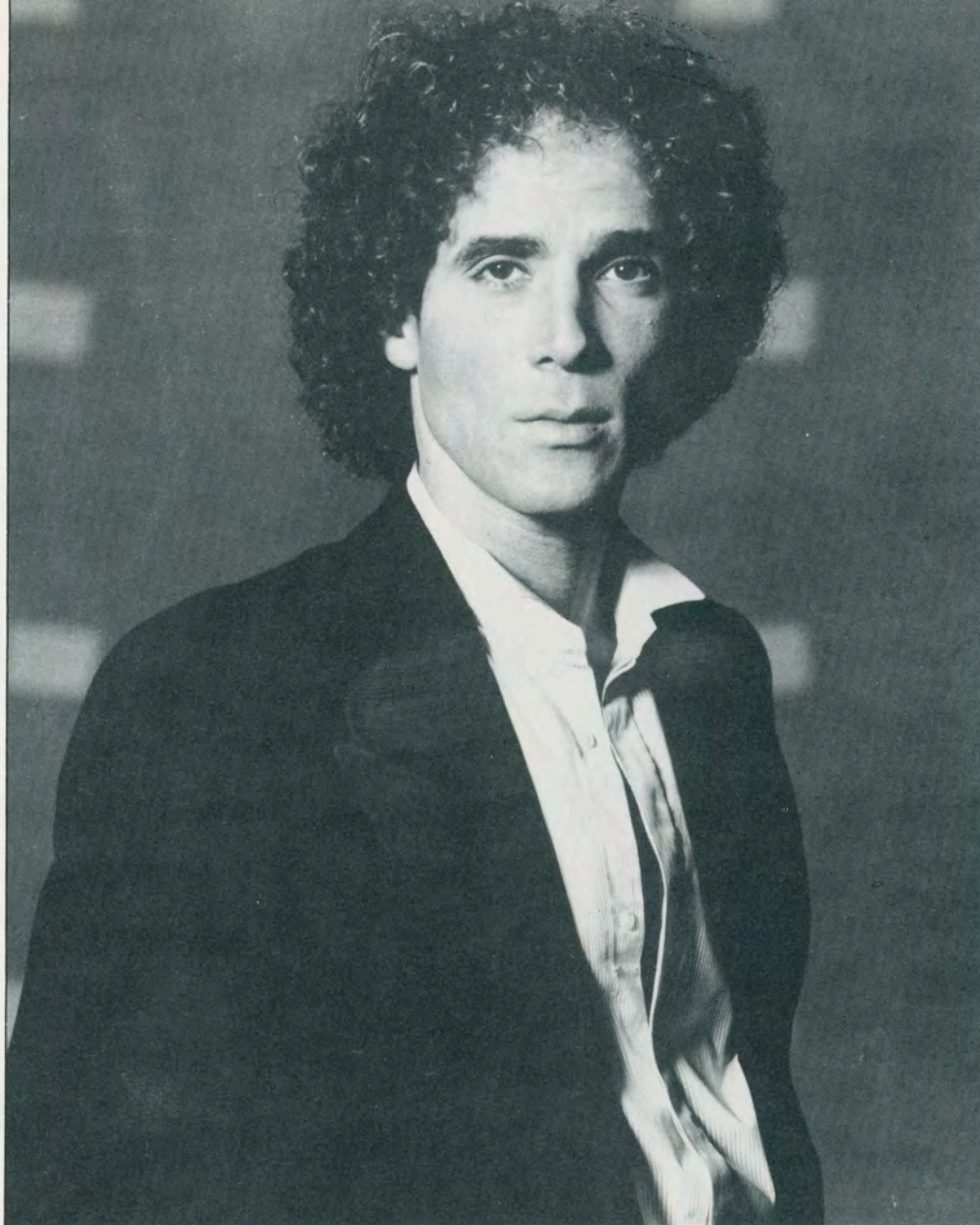
*Choreographer's Note:*

The dance vocabulary used in this work has been developed to dramatise the lives of the characters who are individually attempting to deal with the internal and external aggression that not only affects their present but will determine their future. In *Black and Blue* the world is reduced to a single boxing ring. It is in this setting that the principal characters attempt to gain control of each other through physical and manipulative aggression. What the audience becomes aware of throughout this work is that it is no longer important how you play the game as the weapons to aid our aggression have become so sophisticated that winning or losing is one and the same.



*'The Match' from the special  
created for RAI TV — Superfalco.*





**L**ouis Falco has enjoyed celebrity throughout his professional career both as a dancer and as a choreographer. He was principal male dancer with the Jose Limon Dance Company for ten years before forming his own company. He created the Louis Falco Dance Company in 1967 and began choreographing works of unusual theatricality in which music, dance and decor were combined to shape a choreographic landscape with a provocative sense of style. For fifteen years the Louis Falco Dance Company performed throughout the world and in every major arts festival in the United States and Europe. Falco continued to dance with his company and in 1979 was awarded the Harkness Award as outstanding male modern dancer.

Early acclaimed works include *Huescape*, *Timewright* and *Argot*. Louis Falco has created numerous works for other companies, among them *The Eagle's Nest* for La Scala Opera Ballet, *Caravan* for the Alvin Ailey American Dance Theatre (and subsequently for The Australian Ballet), *Caterpillar*, *Journal*, *Lobster Quadrille* and *Huescape* for the Nederlands Dans Theater, *Gamete Garden* for The Boston Ballet, *Cooking French* for the Ballet Theatre Contemporain de Nancy, *Hero* for the Gulbenkian Ballet and *Tutti Frutti* for Ballet Rambert.

As a photographer, Louis Falco's photographs have appeared in exhibitions in New York galleries. He has continued to explore new directions with dance and the camera. In addition to video work in Holland and the United States, he choreographed the MGM feature film *Fame*. More recently he created a series of six programmes for RAI-TV Channel 1, the Italian national network, culminating in an award winning hour and a half special entitled *Superfalco*.

In 1983 the Louis Falco Dance Company changed from a repertory company to a production company. The first major undertaking was a co-production with the City of Milan, resulting in the staging of a full length work entitled *Leonardo's Room*, celebrating the 400th anniversary of da Vinci's work in Milan. *Leonardo's Room* featured thirty men and one woman, Luciana Savignano of La Scala Opera Ballet.

Since that time Louis Falco has created an original work for the Gulbenkian Ballet, *Reunion in Portugal*, set to music by Kurt Weill; he has guested at La Scala, performing in a revival of *The Eagle's Nest*; worked extensively in Los Angeles on the development of a new film project and staged *Black and Blue* for the Paris Opera Ballet for which Rudolf Nureyev took the role of Bull Washington.





Choreography GARTH WELCH  
Music VINCENT PERSICETTI  
*Sinfonia Janiculum (Symphony No. 9)*  
Set and Costume Design MICHAEL PEARCE  
Lighting JOHN DRUMMOND MONTGOMERY

Cast

LOUISE DOWLING BILL PENGELLY  
NINA VERETENNIKOVA  
KIM WALKER PAUL MERCURIO  
and  
ADRIAN BATCHELOR JENNIFER BARRY  
SHANE CARROLL TREVOR GREEN  
MICHAEL HENNESSY TONIA KELLY  
FRANCOISE PHILIPBERT KATRINA TODD  
ALFRED WILLIAMS

*Janus, the Roman deity, was the ancient 'god of the gateway'. He is depicted as having two faces, looking in opposite directions. Facing two ways Janus symbolises every beginning and every ending. Looking to right and left he faces the male and female principles.*

*What is the beginning and what is the end?  
Is the door opening or closing?*

# JANICULUM

## MICHAEL PEARCE

### Set and Costume Designer

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 for the South Australian Theatre Company, under Artistic Director George Ogilvie, from 1972-75. In 1976 he spent two years as assistant designer for The National Theatre in London.

He has designed many notable dance productions. For Australian Dance Theatre — *Womb Walk*, *Winter by Spring*, *Fools Dream*, *Inner Circles* and more recently the widely applauded *Revelation and Fall*. For the Human Veins Dance Theatre — *Under the Skin*, *In the Distance* *Someone Singing*, and *Alice Underground*. For the Tasmanian Dance Company — *Moon Caves* and for The Queensland Ballet — *Diversions*. His theatre credits include *Lady of the Camellias* for the Sydney Theatre Company, *Bullie's House* and *Cain's Hand* for the Nimrod, *Labour of Hercules* for Circus Oz and *Song and Dance* for The Adelaide Festival Centre Trust.

His 'environmental' performances with Tony Strachan and Paul Adolphus under the name of *Chrome* have brought Michael notoriety as a performer in his own right. *Chrome* toured to Canada, the United States and Europe in 1983 and were invited to return to Europe again in 1984. Since his return Michael has been commissioned by the Nimrod to design their 1984 Clark Island production.

*Janiculum* is Michael Pearce's second commission for the Sydney Dance Company, following the success of Graeme Murphy's *Wilderness* in 1982.





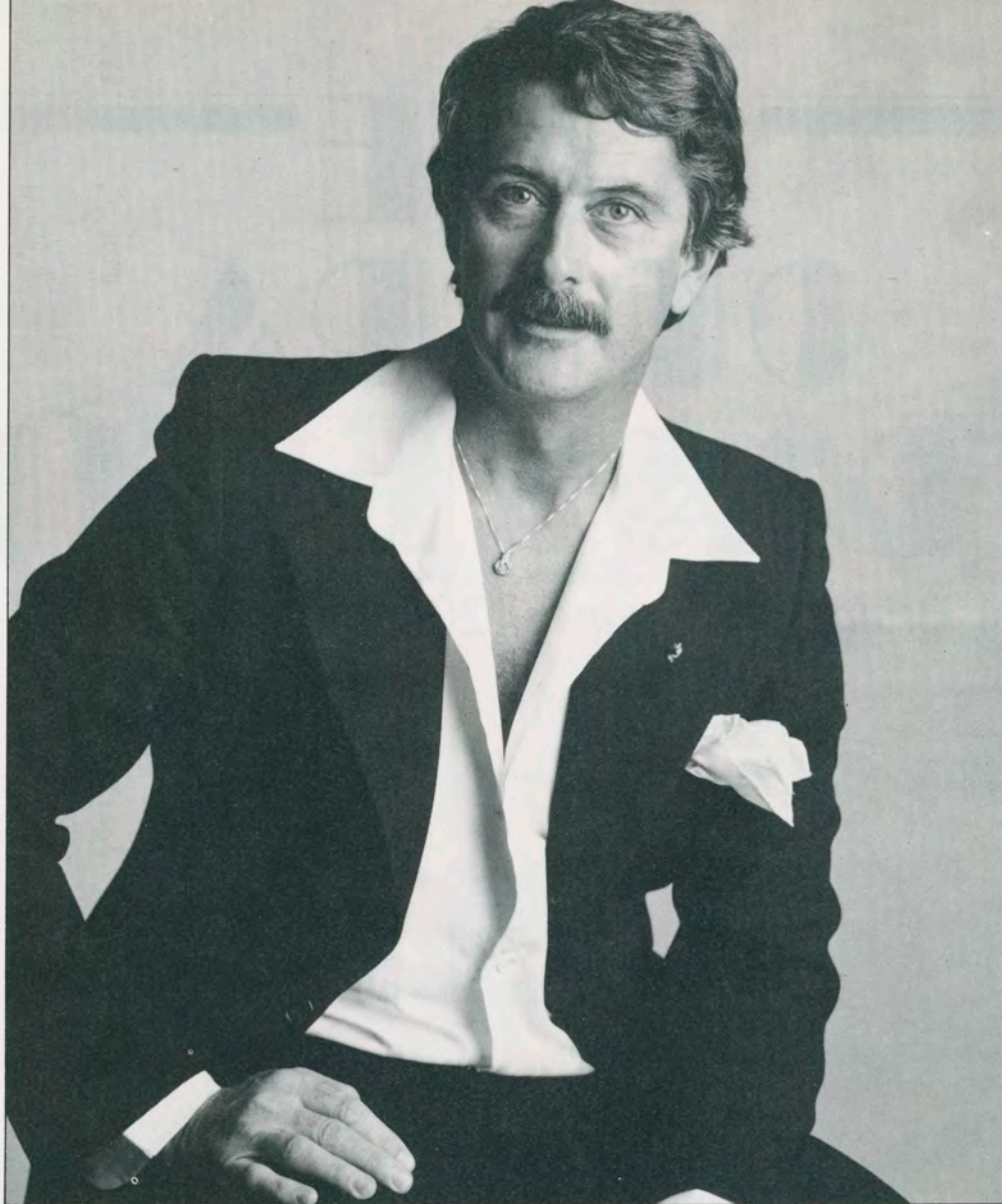


Photo by Illustrations

**G**arth 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* in the Sydney Opera House Drama Theatre next month and at the Perth Festival next February.



# HOMELANDS



*Choreography* GRAEME MURPHY  
*Music* LEOS JANACEK *Intimate Pages*  
*Players* THE SYDNEY DANCE COMPANY  
STRING QUARTET

*Set and Costume Design* KENNETH ROWELL  
*Costumes hand-painted by* VICTORIA ROWELL  
*Lighting* JOHN DRUMMOND MONTGOMERY

## Cast

JANET VERNON KELVIN COE  
MARILYN JONES KIM WALKER

and

ADRIAN BATCHELOR TREVOR GREEN  
NEIL GRIGG MICHAEL HENNESSY  
PAUL MERCURIO BILL PENGELLY  
ALFRED WILLIAMS

## *Choreographer's Note:*

A woman, at last in harmony with the harsh Australian environment, remembers her youth in gentler surrounds, and the longing she felt before recognising and accepting the strange beauty of her new homeland.

Farms, granges, doubled up among  
the hills,  
*A land of sweeping plains,*  
and cattle grazing in the watered vales,  
*Of ragged mountain ranges,*  
And cottage-chimneys smoking from  
the woods,  
*Of droughts and flooding rains,*  
And cottage-gardens smelling  
everywhere,  
*Her beauty and her terror,*  
Confused with smell of orchards.  
*A wide brown land for me.*

Extracts from *The Sweetness of England* by  
Elizabeth Barret Browning and *My Country* by  
Dorothea Mackellar





## KELVIN COE OBE

Guest Artist • *Homelands*

Kelvin Coe was a foundation member of The Australian Ballet, joining that company under the direction of Dame Peggy van Praagh, in 1962.

His long, prestigious career with that company spanned almost 20 years and among his many notable roles in The Australian Ballet's classical repertoire were Basilio in Rudolf Nureyev's production of *Don Quixote*, the Fool in Gillian Lynne's *Fool on the Hill*, Albrecht in *Giselle*, the Poet in *Les Sylphides*, the Artist in *The Two Pigeons*, the Prince in *The Sleeping Beauty*, Romeo in John Cranko's *Romeo and Juliet*, Lensky in John Cranko's *Onegin*, D'Artagnan in Andre Prokofsky's *The Three Musketeers* and the special role created for him, Graeme Murphy's *Beyond Twelve*.

In 1973 Kelvin Coe competed with Marilyn Rowe at the Moscow Ballet Competition, winning the Silver Medal. He was awarded the OBE for his services to dance in 1980.

During his career with The Australian Ballet Kelvin Coe worked with the leading choreographers and producers from the world of ballet. In 1974 he spent one year as Principal Artist with London Festival Ballet and has worked as a Guest Artist with American Ballet Theater. In 1978 he was invited with Marilyn Rowe to perform in Special Guest Performances with the Bolshoi Ballet in Moscow.

His final role with The Australian Ballet was as Frolo in *The Hunchback of Notre Dame*. Kelvin Coe joined the Sydney Dance Company at the beginning of 1982 to work further with choreographer Graeme Murphy and to broaden his performing experience in the contemporary dance style. The first work created by Murphy especially for Kelvin Coe was the highly successful *Homelands*. He has subsequently danced in other major works in the company's repertoire including *Mansions*, *Viridian* and *Hate*.

In 1982 Kelvin commenced an association with The Australian Opera, dancing the pas de deux from *Don Quixote* in *Die Fledermaus* and an original pas de deux to Offenbach's *Papillon* as part of *An Evening with Gilbert, Offenbach and Sullivan*.

In 1984 Kelvin was invited by The West Australian Ballet to partner French ballerina Evelyn Desutter in Beryl Grey's production of *Giselle*. This was followed by further guest appearances with The Australian Ballet, appearing in Domy Reiter Sofer's *Equus* and in Graeme Murphy's *Meander*.

## KENNETH ROWELL

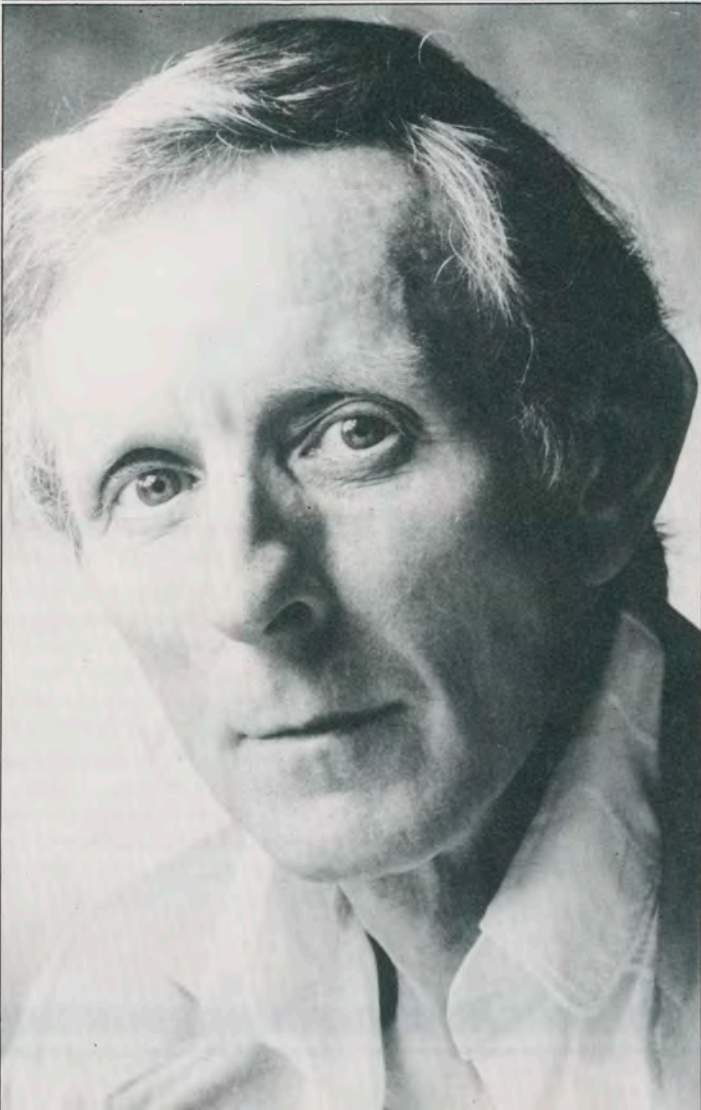
Set and Costume Design • *Homelands*

Kenneth Rowell is an Australian painter and designer who has for many years been prominent in the theatre in both England and Australia. Kenneth has designed productions for numerous theatre companies including the Old Vic, The Shakespeare Memorial Company, Stratford, Sadlers Wells Opera, Ballet Rambert, London Festival Ballet and the Royal Ballet at Covent Garden.

Throughout his career in the theatre, Kenneth Rowell has maintained continual links with Australia working frequently with The Australian Ballet — *Giselle*, *The Sleeping Beauty*, *Ballet Imperial*, *Sun Music*, *Sebastian* and *Threshold*. His association with The Australian Opera commenced in 1956 with *The Marriage of Figaro*, the company's first production. Since that time he has created sets and costumes for *Tannhauser*, *The Rites of Passage*, *Ba-ta-clan*, *Rosina*, *Romeo and Juliette*, *Trial by Jury*, *Papillon*, *An Evening with Gilbert, Offenbach and Sullivan* and the new production of *Aida*.

Kenneth's long list of credits continues with The Victoria State Opera, The Royal Danish Ballet and the Norwegian State Ballet. His theatre work has always been paralleled with his painting seen recently in an exhibition at the Tolarno Galleries in Melbourne. His comprehensive work in the theatre is represented in a collection acquired by The Australian National Gallery.

*Homelands*, created early in 1982, is Kenneth Rowell's first collaboration with the Sydney Dance Company.







## MARILYN JONES OBE

### *Guest Artist*

Marilyn Jones is without doubt one of the great Australian ballerinas of any generation. Her performances in roles such as Odette/Odile in *Swan Lake*, Aurora in *The Sleeping Beauty*, Juliet in *Romeo and Juliet* and the title role in *Giselle* are legendary.

Born in Newcastle, Marilyn Jones won a scholarship at the age of fifteen to study at The Royal Ballet School in London. Her first professional engagement was with The Royal Ballet. Miss Jones returned to Australia in 1958 and joined The Borovansky Ballet. Edouard Borovansky soon promoted her to the status of principal ballerina. She has danced with the Marquis de Cuevas company, partnered by Rudolf Nureyev and London Festival Ballet with the English danseur noble, John Gilpin. Marilyn Jones enjoyed a long and fruitful association with The Australian Ballet. Her dancing partnerships with Garth Welch, John Meehan and Jonathan Kelly are a part of Australian ballet history and her interpretations of many roles are still considered definitive. *La Capriciosa* in Cranko's *Lady and the Fool* is one supreme example.

Marilyn Jones was appointed Artistic Director of The Australian Ballet in 1979, a position she held until 1982. She is currently director of her own ballet school in Sydney. In 1972, she was awarded an OBE for services to Ballet. In 1983 she was invited to co-produce, with Ray Powell, *Giselle* for the Sydney City Ballet. Later that year she was invited to take on the responsibilities of Artistic Director to this Company and set out immediately to build a repertoire of originality and diversity in the classical tradition. Marilyn Jones' appearances in Graeme Murphy's *Homelands* and *Old Friends, New Friends* are her first with Sydney Dance Company.

# HOMELANDS



# OLD FRIENDS, NEW FRIENDS

## borrowed friends, blue friends

*Choreography* GRAEME MURPHY  
*Music* GRAEME KOEHNE (Commissioned Score)  
*Players* DENNIS HENNIG and the  
SYDNEY DANCE COMPANY QUARTET  
*Set Design* STEPHEN CURTIS  
*Costume Design* ANTHONY JONES  
*Lighting* JOHN DRUMMOND MONTGOMERY

### Cast

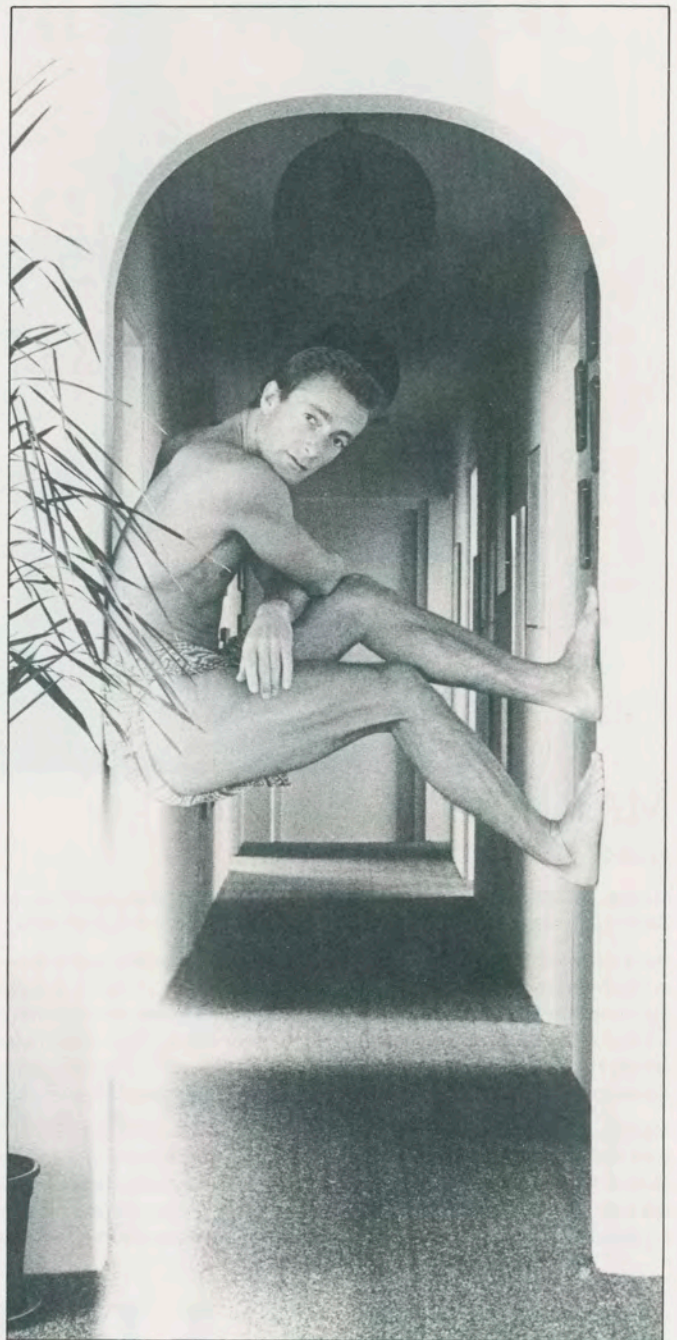
<i>The Bride</i>	Janet Vernon
<i>The Groom</i>	Ross Philip
<i>The Best Man</i>	Bill Pengelly
<i>The Groomsman</i>	Paul Saliba
<i>The Hostess</i>	Francoise Philipbert
<i>Young Locals</i>	Louise Dowling Kim Walker Alfred Williams Adrian Batchelor
<i>The Old Flames</i>	Jennifer Barry Shane Carroll Katrina Todd
<i>Father of the Bride</i>	Robert Olup
<i>The Minister</i>	Paul Mercurio
<i>The Emcee</i>	Michael Hennessy
<i>The Photographer</i>	Trevor Green
and	
<i>The Floor-Show</i>	Marilyn Jones and Kelvin Coe

### *Choreographer's Note:*

Playing with time and memory, past and present has always been a favourite choreographic pastime of mine. In *Old Friends, New Friends* the present arrives some thirty years late to find the past still patiently waiting. This briefest of encounters takes place in a Coronation Hall in a country town. What might have been, becomes inextricably linked with what was and paths that should have entwined meet fleetingly only to be forever parted.

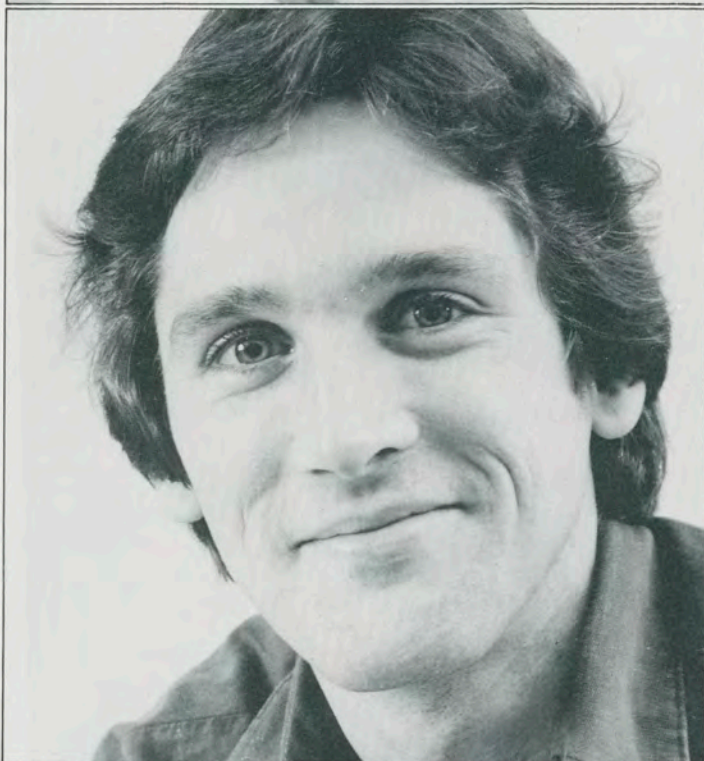
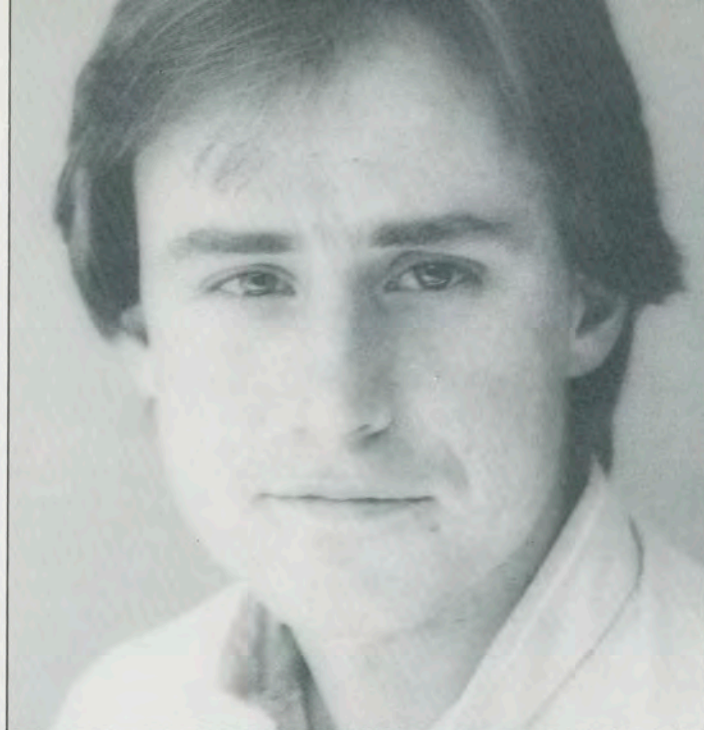
\* \* \* \*

This work, as always with the Sydney Dance Company, is the result of a collaboration between all members of the cast together with the composer, Graeme Koehne, the set designer, Stephen Curtis, the costume designer, Anthony Jones and my assistant Janet Vernon. Ross Philip, who dances the role of the Groom, returned to this work after a knee operation and has assisted me actively with nuance and characterisation for all the roles.



*Choreographer Graeme Murphy*  
*Photo by Branco Gaica*





## GRAEME KOEHNE

### Composer

Graeme Koehne was born in Adelaide, South Australia, in 1956. He gained a Bachelor of Music degree with First Class Honours at Adelaide University studying composition with Richard Meale. He won the H. Brewster-Jones prize for composition in 1975 and the Alex Burnard Scholarship in 1976. In 1982 he was awarded the Major Orchestral Section prize in the Young Composers Awards (held in conjunction with the 1982 Adelaide Festival of Arts) for his work *Rain Forest*. His orchestral work *Riverrun . . .* was also premiered at the 1982 Festival as the John Bishop Memorial Commission.

Graeme Koehne is currently tutor in piano and composition at the University of New England, Armidale.

Other works include a piano sonata (1976), *Cantilene* for chamber ensemble (1977), *Toccata* (1981) and *First Blue Hours* (1980) for orchestra, *Twilight Rain* for piano (1979) and a String Trio (1984, commissioned by Musica Viva). Previous work for the Sydney Dance Company includes: musical director for *Limited Edition*, from which he has fully recovered, and *The Selfish Giant*, a children's ballet premiered at the 1983 Sydney Festival.

## STEPHEN CURTIS

### Set Designer

Following his graduation from N.I.D.A. in 1978, Stephen designed *The Venetian Twins* which later toured Australia. With the aid of a Designer's Development Grant, he went on to design *Backyard*, *Sexual Perversity in Chicago* and *Accidental Death of an Anarchist* for the Nimrod and *Henry IV Part 1* for the Hunter Valley Theatre Company. Since 1981 Stephen has worked mostly with the State Theatre Company of South Australia, also known as Lighthouse, designing for productions such as *No End of Blame*, *Signal Driver* (1982 Adelaide Festival of the Arts), *Silver Lining*, *Royal Show*, *Twelfth Night*, *Pal Joey*, *The Blind Giant is Dancing*, *Romeo and Juliet* and *The Conquest of Carmen Miranda*.

Stephen is currently working on a production of *Season at Sarsaparilla* in Adelaide and *Heartbreak House* for the Sydney Theatre Company.

*Old Friends, New Friends* is Stephen's first work for the Sydney Dance Company.

## ANTHONY JONES

### Costume Designer

Anthony Jones studied fine art and fashion design at the Royal Melbourne Institute of Technology followed by two years working as a fashion designer in Melbourne. His work in the film industry commenced as a Wardrobe Assistant on *Gallipoli* followed by assignments as Assistant Costume Designer for *Heatwave*, *Starstruck*, and *The Year of Living Dangerously*. In 1982 he was Costume Co-ordinator for the film *Undercover* and, soon after, Costume Designer in his own right for two new films — *The City's Edge* and *The Disappearance of Azaria Chamberlain*.

Anthony's innate understanding of the special requirements of ballet costumes was revealed in his first collaboration with Graeme Murphy *Some Rooms* and, subsequently, *Deadly Sins* at Kinselas. During the completion of designs for *Old Friends*, *New Friends*, Anthony worked simultaneously on Kennedy Miller's *Cowra*. He is currently working on the feature film *Emoh Ruo* for producer David Elphick.

In 1985 he will create costumes for The Australian Opera's production of Brian Howard's *Metamorphosis*.





## 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.



## PAUL SALIBA

### *Guest Artist • Old Friends, New Friends*

Paul Saliba commenced his notable career as a member of The Australian Ballet. A senior soloist after 1972, Paul danced in a wide spectrum of classical, demi-character and modern roles in The Australian Ballet's repertoire. Outstanding among them are Bootface in *The Lady and the Fool*, Barber in *Mamzelle Angot*, Puck in *The Dream*, Mercutio in *Romeo and Juliet*, Gypsy Boy in both *Two Pigeons* and *Don Quixote*, Bluebird in *The Sleeping Beauty*, Jester in *Swan Lake*, Pickpocket in *Carmen* and Alter Ego in *The Fool on the Hill*.

Paul established his name as a choreographer in the early seventies and took the opportunity to create numerous works for The Australian Ballet workshops including *Rapid Transit* in 1977. An Australia Council grant enabled him to study at The Martha Graham School of Contemporary Dance in New York in 1978-79. He returned to Australia in 1980 on the invitation of Graeme Murphy to join the Sydney Dance Company. He created *Interiors* for the Company that year and a short work called *One*. Paul toured with the Company to Italy before returning to New York for further study. He was invited to take part in the Company's New York, Washington, Charleston-Spoleto and London seasons, performing as Pan in *Daphnis and Chloé* and in *One*, *Viridian*, *An Evening* and *Poppy*. Paul settled back in Sydney in late 1982. A second Australia Council grant was awarded so that Paul could join the faculty of the Aboriginal Islander Dance Theatre as a teacher and choreographer.

Paul has established an enormous public following as a part-time teacher for Sydney Dance Company Open Classes. Simultaneously Paul's work as a clothing designer of exquisite hand-painted garments is in demand through select boutiques in Sydney and Melbourne. In 1985 he plans a one-man exhibition of clothing and dance.



# 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 will appear only in *Old Friends*, *New Friends* in tonight's programme.





## 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 will appear as Tadzio in Murphy's new full length work *After Venice* in the Drama Theatre this month.

## 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 *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 two 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 was chosen by Merce Cunningham to perform in his choreographic workshop in London. Nina returned to the Sydney Dance Company the following year and toured with the Company to the United States, London and Hong Kong.





## FRANCOISE PHILIPBERT

Francoise was born in Kayes, Mali. She studied dance in Darkar, Senegal and later in several European countries, especially France where she was a pupil of the legendary Mme Bresobarsova. Francoise worked with the Opera Ballet in Monte Carlo before setting off to make her home in Australia in 1975. Her professional work in Australia commenced with the Sydney based Kinetic Energy Dance Company where her work was brought to the notice of Graeme Murphy. She joined the Sydney Dance Company in 1979 and has danced with them throughout Australia and on three overseas tours. Special roles created for Francoise include those in *Rumours*, *Poppy*, *An Evening*, and *Deadly Sins* in which a multitude of roles included her solo debut as a sensuous torch singer.



## JENNIFER BARRY

Jennifer commenced her formal training in Adelaide as a student of Cecil Bates and Elizabeth Dalman. She was a foundation member of Australian Dance Theatre under Ms. Dalman's direction. Soon after she joined the Eleo Pomare Dance Company in New York and toured with them throughout the United States 1971-77. Jennifer has taught at the Alvin Ailey School in New York and was a member of the faculty of the Martha Graham School of Contemporary Dance. She returned to Australia and joined the Sydney Dance Company under Graeme Murphy in 1977. Jennifer has worked with many leading Australian choreographers on roles choreographed on her special talents — Barry Moreland (*Dialogues*, *Mansions*), Graeme Watson (*White Women*) and Graeme Murphy (*Fire Earth Air Water*, *Rumours*, *Poppy* and *Daphnis and Chloé*).





## 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.



## 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 and in 1980 performed with the Olive and Raisin Dance Company in New York. 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. Since that time Tonia has appeared in roles that encompass the major works in the Company's repertoire, including *Poppy*, *Viridian*, *Wilderness*, *Rumours*, *Daphnis and Chloé*, *The Bedroom* in the full length *Some Rooms* and, more recently, *Deadly Sins* at Kinselas.





## JOHN MONTGOMERY

*Lighting Designer*

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 Triffit on A.D.T.'s *Wildstars* led to an invitation to act as tour manager and Technical Director on Triffit'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 the return season of *Some Rooms* at the Sydney Opera House and *Deadly Sins* at Kinselas. In January he will create lighting designs for Graeme Murphy's production of *Metamorphosis* for The Australian Opera.

FRANCES MACKEN   
*Stage Manager*

JENNIFER IRWIN  
*Wardrobe Supervisor*







# Sydney Dance Company

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Dennis Hennig *Piano*  
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