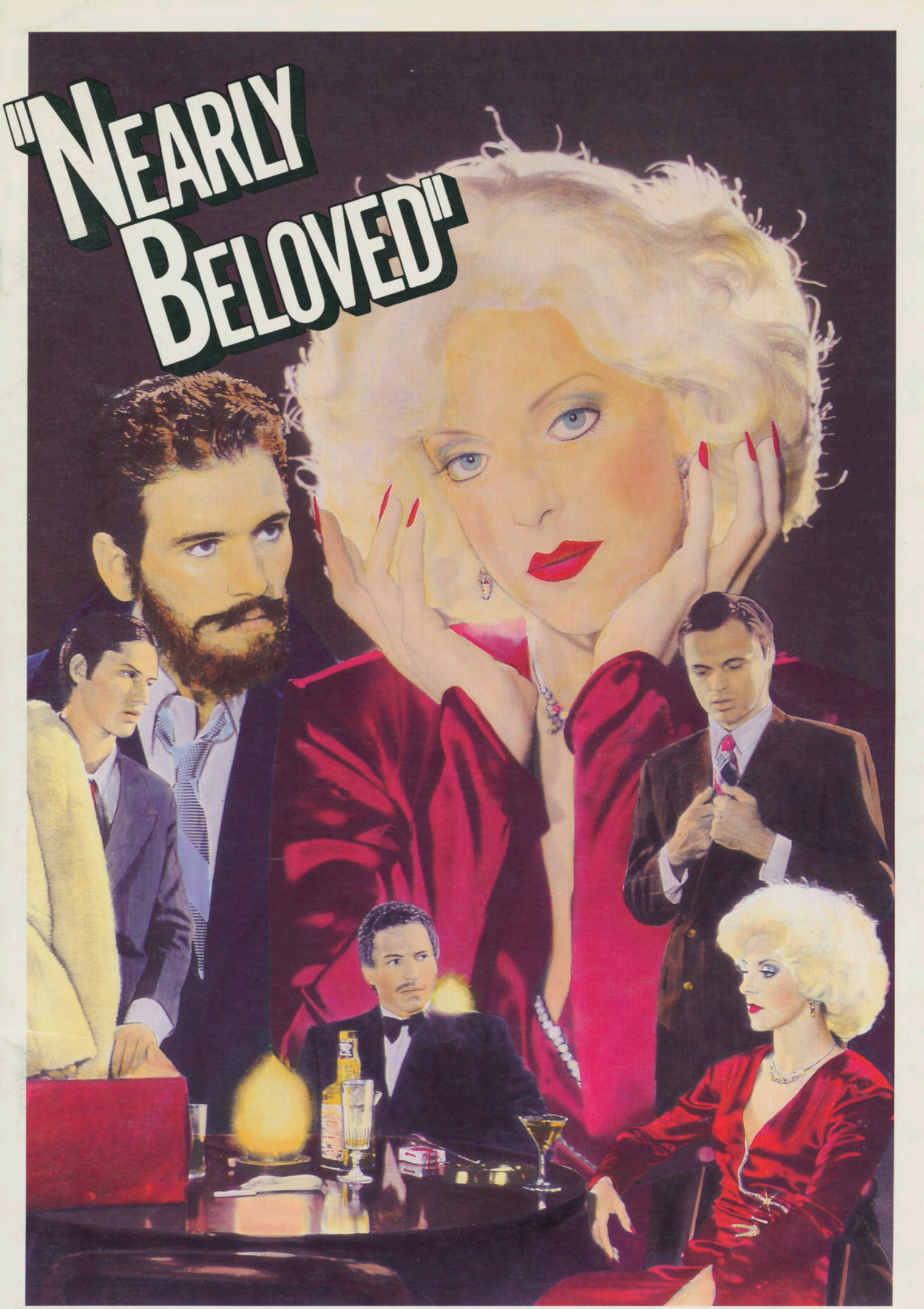


SYDNEY DANCE COMPANY

"NEARLY BELOVED"

STARRING

SYDNEY DANCE COMPANY

Choreography and Concept Graeme MURPHY Lyrics and Music Graeme KOEHNE

Set Design Stephen CURTIS Costume Design Anthony JONES

Lighting John Drummond MONTGOMERY Film Direction Philippe CHARLUET

Costumes Made by Jennifer IRWIN Sets Constructed by Jeffrey BROADFIELD Scenic Artist Cliff SIMCOX

Featuring Janet VERNON and Ross PHILIP with

Adrian BATCHELOR•Roger BENNETT•Shane CARROLL•Louise DOWLING
Lea FRANCIS•Michael HENNESSY•Tonia KELLY•Glen MURRAY•Stephen PAGE
Bill PENGELLY•Francoise PHILIPBERT•Jan PINKERTON•Darren SPOWART
Victoria TAYLOR•Andrea TOY•Nina VERETENNIKOVA•Kim WALKER
Alfred WILLIAMS•Guest Artist Robert OLUP•Special Appearance by Bill COLLINS

SYDNEY DANCE COMPANY ENSEMBLE First Violin Robert INGRAM
Piano Max LAMBERT 2nd Violin David SAFFIR Viola John GOULD
Cello Catherine FINNIS Musical Director for Acts 1 & 2 William MOTZING

"NEARLY BELOVED"

ACT 1
A Country Town in New South Wales

Scene 1 *At the Pictures* — 1954

The Audience	Janet Vernon Ross Philip *with* Michael Hennessy, Francoise Philipbert, Roger Bennett, Lea Francis, Glen Murray, Andrea Toy, Darren Spowart, Stephen Page, Tonia Kelly, Nina Veretennikova, Kim Walker, Louise Dowling, Alfred Williams, Adrian Batchelor, Shane Carroll, Victoria Taylor, Jan Pinkerton and Bill Pengelly

Scene 2 *The Night Before the Wedding* — 1955

Full Company

ACT 2
An Inner City Apartment — 1986

The Wife	Andrea Toy
The Husband	Ross Philip
The Audience	Janet Vernon *with the* Full Company

ACT 3
The Country Town Revisited

The Bride	Janet Vernon
The Groom	Ross Philip
The Best Man	Bill Pengelly
Father of the Bride	Robert Olup
Hostess	Francoise Philipbert
Bridesmaids	Tonia Kelly, Nina Veretennikova
Groomsman	Stephen Page
Minister	Glen Murray
Emcee	Michael Hennessy
Photographer	Roger Bennett
Teenagers	Louise Dowling, Kim Walker, Alfred Williams, Adrian Batchelor
Flirts	Shane Carroll, Victoria Taylor, Jan Pinkerton
The Floor Show	Andrea Toy, Darren Spowart

Choreographer's Note:

Playing with time and memory, past and present has always been a favourite choreographic pastime of mine. In *Nearly Beloved* the present arrives some thirty years late to find the past still patiently waiting. What might have been, becomes inextricably linked with what was and paths that might have entwined meet fleetingly only to be forever parted.

November 1986 marks the Tenth Anniversary of the appointments of Graeme Murphy as Artistic Director and Janet Vernon as Assistant Director of the Sydney Dance Company. The Company will celebrate with a season in the Opera Theatre of the Sydney Opera House, November 6-22, with a brand new work by choreographer Graeme Murphy — *Shining*.

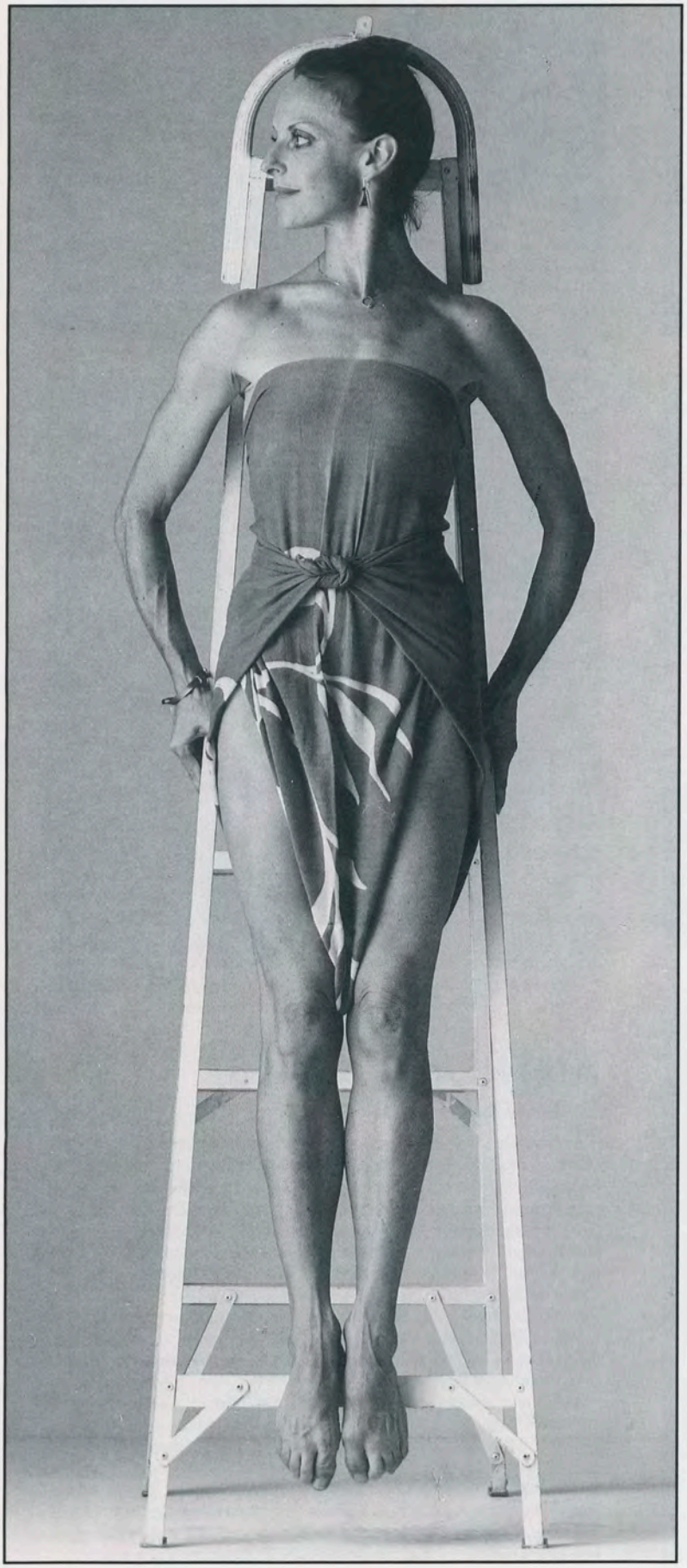
Shining will be a showcase for the talents of the Company's dancers. Set to the music of Karol Szymanowski, the work will be an exuberant expression of the style, the energy and the individuality of the Company. *Shining* will be the eleventh in a string of full-length works created by Graeme Murphy since *Poppy* was heralded as the first full evening dance work created by an Australian team of collaborators in 1978.

In all, Graeme Murphy has choreographed more than thirty-five original works for the Sydney Dance Company in his ten years as Artistic Director. The sum total of his choreographic output represents something unique in the world of dance, evidenced by the fascination that the Company's tours have engendered in the foreign press, especially the United States. At a time when the world's leading ballet and dance companies carry similar if not the same ballets in their repertoires, the Sydney Dance Company can lay claim to a totally original collection of works that are the product of a prolific and highly theatrical choreographer.

When Graeme and Janet came to the Company ten years ago they announced an artistic policy that would follow a simple yet essential plan. They would work to create a specialised repertoire that would reflect the work of the finest dancers, choreographers, set and costume designers and composers available in Australia and hope that, in time a distinctive style might emerge. The Sydney Dance Company today is recognised as perhaps the most vital force in the fast growing contemporary dance scene in Australia.

Both Janet Vernon and Graeme Murphy commenced their careers with one of Australia's leading institutions for formal dance training, The Australian Ballet School, directed by Dame Margaret Scott. They each had early success as members of The Australian Ballet but when Graeme Murphy left to study in America and London, eventually joining the Ballets Felix Blaska in France, Janet Vernon followed suit.

Photos of Graeme Murphy and Janet Vernon by Greg Barrett



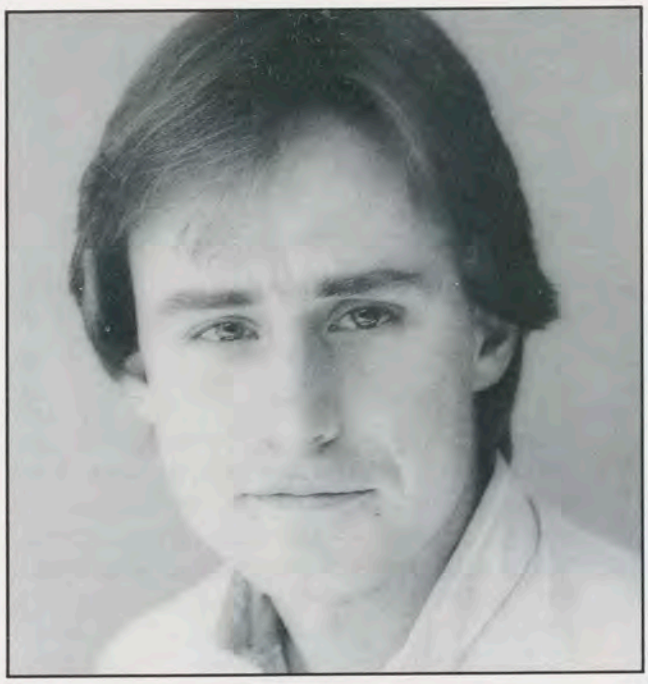
The years in Europe, 1972-75 were fruitful and helped to instil not only an understanding of the European contemporary dance traditions, but a taste for the finer modern music composers and the basis for future inspirations, as in Murphy's early passion for the art and films of Jean Cocteau, later reflected in his *Poppy*.

Returning to Australia they worked freelance for a while, choreographing and performing in Queensland, Victoria and Tasmania, before returning to The Australian Ballet in 1976 only to discover that Graeme had been successful in his application to direct the Sydney Dance Company, then called The Dance Company (N.S.W.). He acted quickly to ensure that Janet Vernon would join him at the helm of the Company, not only to assist in its direction, but to enhance the ranks with the uncompromising standards of her work as a dancer.

Janet Vernon the performer possesses powerful interpretative and technical skills that have twice won her the Female Dancer of the Year accolade at the Adams Awards in Melbourne. She has been fortunate in that she has worked closely with a choreographer who has created roles on her that have placed her in the forefront of her profession and given her the opportunity, along with her fellow dancers of the Sydney Dance Company, to share in the excitement of presenting Australian contemporary dance to foreign audiences.

The Sydney Dance Company has mounted six major overseas tours since 1980, the most recent being the tour to Greece and Italy in June-July 1986. The demands upon the Company to tour both in Australia and overseas have increased dramatically in the past two years. This has meant that in 1985-86 alone, such works as *Some Rooms, After Venice, Wilderness* and *Shimmering* have been seen not only in Sydney but in Perth, Melbourne, Adelaide, Alice Springs and Darwin as well as New York, Beijing, Shanghai, Athens, Spoleto, Syracuse and Turin.

Graeme Murphy balances his busy schedule at the Sydney Dance Company to include regular work with Torvill and Dean and their World Tour Company. He has choreographed numerous new pieces for the skaters and recently completed an hour-long ice special for London Weekend Television called *Fire and Ice*.



GRAEME KOEHNE

Composer

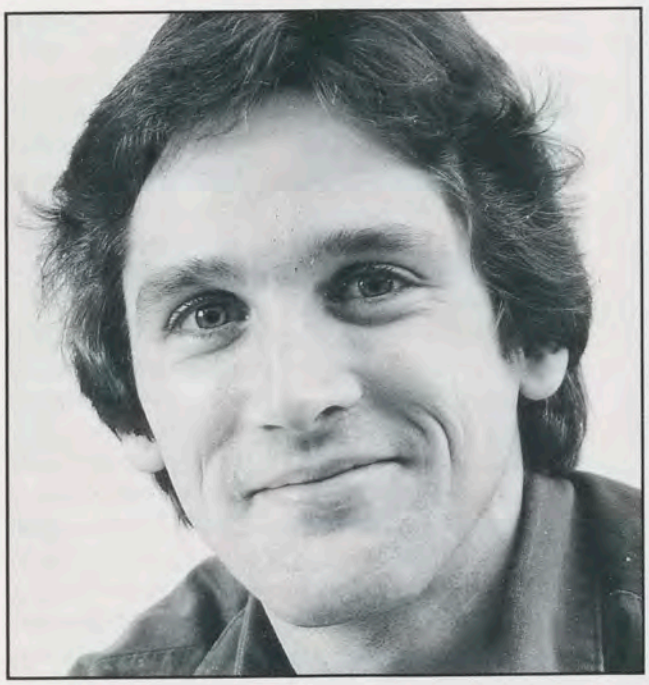
With *Nearly Beloved*, composer Graeme Koehne continues his exciting collaboration with Graeme Murphy, which began with the highly successful *The Selfish Giant*. His next work, *Old Friends, New Friends*, is heard again tonight as the final act of *Nearly Beloved*.

Graeme Koehne is one of the most brilliant of the under-thirty, younger generation of Australian composers. He leapt into national attention in 1982 when he won the Adelaide Festival's Young Composer Competition with the beautiful orchestral work, *Rain Forest*, which also gained him international notice when it was acclaimed at the UNESCO Paris Rostrum of Composers, and subsequently broadcast in more than ten countries. At the same Adelaide Festival he collected the famous John Bishop Memorial Commission.

Since then, he has received a number of commissions and awards, including the prestigious Harkness Fellowship which has taken him to the United States, and Yale University. In New York he has been working with that doyen of American composers, Virgil Thomson, who with Gertrude Stein, wrote the famous opera, *Four Saints in Three Acts*.

A born theatre composer, for *Nearly Beloved* Koehne has produced an eclectic score. His accessible, tuneful music employs elements of jazz, blues, Latin-American, even Rock, in the most telling and theatrical way.

This year Graeme Koehne has completed a huge work for large chorus and orchestra for the South Australian Sesquicentenary, and now begins work on specially commissioned scores for both the Queensland and Western Australian Ballet Companies, as well as a Piano Concerto for the Australian Chamber Orchestra.

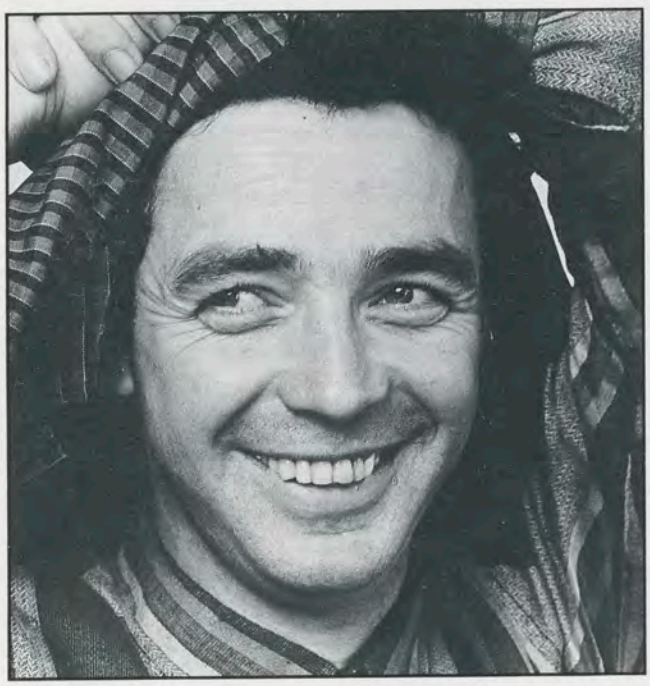


STEPHEN CURTIS

Set Designer

Since graduating from the theatre design course at N.I.D.A. in 1978, Stephen Curtis has worked constantly for Australia's leading theatre companies. He designed sets for the immensely successful John Bell production of *The Venetian Twins* in 1979, followed by *Backyard, Sexual Perversion in Chicago* and *Accidental Death of an Anarchist* for the Nimrod Theatre. In 1981 he commenced a string of projects for the State Theatre Company of South Australia, under the direction of Jim Sharman, designing for *Squirts, No End of Blame, Sad Songs of Annie Sando, Signal Driver, Silver Lining, Royal Show, Twelfth Night, Blood Wedding, Pal Joey* and, under the direction of Neil Armfield, *The Blind Giant is Dancing, Romeo and Juliet, The Conquest of Carmen Miranda, A Season at Sarsaparilla* and *Dreams in an Empty City* for the 1986 Adelaide Festival.

In 1985 he designed for the Sydney Theatre Company's production of *Heartbreak House* and the 1986 production of *The Seagull*. Earlier this year he commenced working with the Ensemble Theatre in Canberra designing *Bartholomew Fair* for director Carl Woodrow. After creating his first ballet design for Graeme Murphy's *Old Friends, New Friends* in 1984 he was commissioned to complete additional set designs to extend the work into *Nearly Beloved* for the Sydney Dance Company's 1986 season in Sydney and at the Spoleto Melbourne Festival.



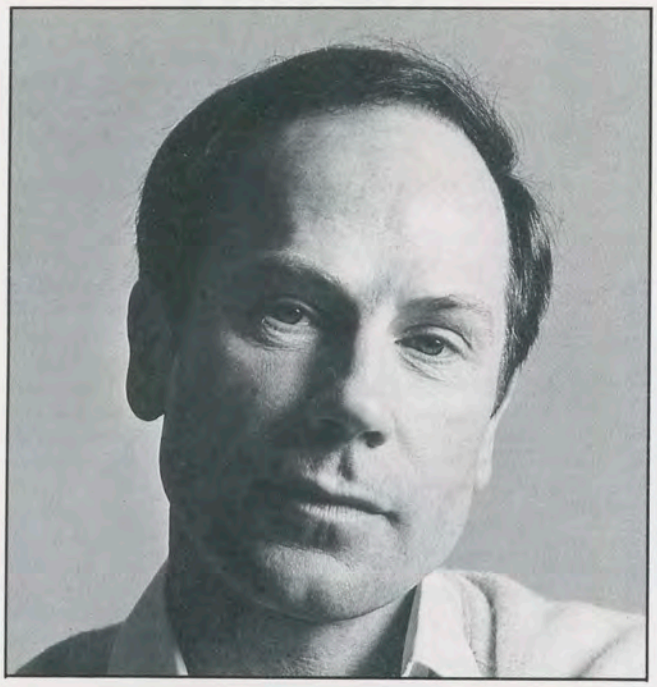
ANTHONY JONES

Costume Designer

Anthony Jones studied fine art and fashion design at the Royal Melbourne Institute of Technology. His work in the film industry began as a Wardrobe Assistant on *Gallipoli* followed by assignments as Assistant Costume Designer for *Heatwave, Starstruck* and *The Year of Living Dangerously*. Anthony worked as Costume Co-ordinator on *Undercover* before starting his career as a Costume Designer in his own right for two films, *The City's Edge* and *The Disappearance of Azaria Chamberlain*.

In the last two years Anthony has been in constant demand as a Costume Designer for film and television. His credits include *Cowra, Emoh Ruo, Twelfth Night, Dead End Drive-in, Joe Wilson, The Movers* and, more recently, *Cassandra* and *Warm Nights on a Slow Train*.

Anthony's innate understanding of the special needs of ballet costumes was obvious from his first collaboration with Graeme Murphy, *Some Rooms*. Since 1983, Anthony has worked regularly as a Costume Designer for many of Graeme Murphy's most important productions — *Deadly Sins, Old Friends, New Friends, Boxes, Metamorphosis* (Murphy's production for The Australian Opera). Earlier this year, Graeme Murphy presented Anthony with the challenge of his first set design for the theatre — *Sirens* at Kinselas.

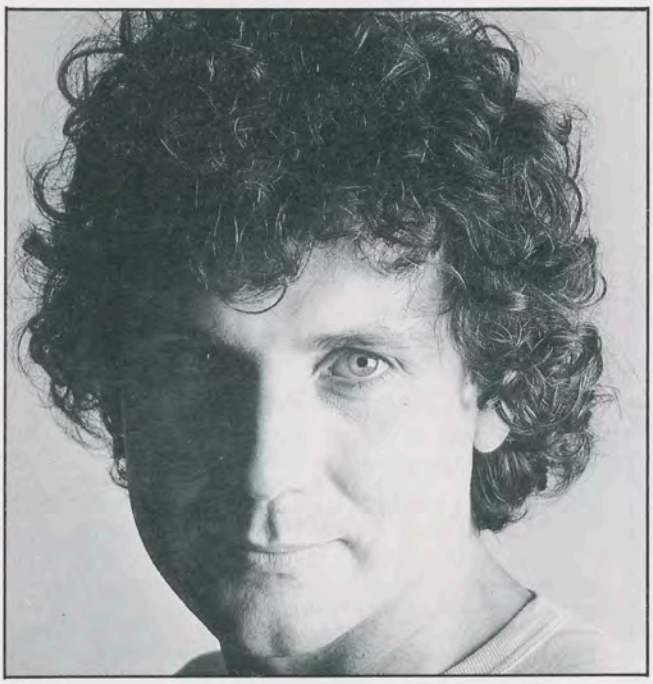


ROBERT OLUP

Guest Artist

Robert Olup was a foundation member of The Australian Ballet, remaining with that company until 1976 when, as a senior soloist, he retired from classical dance. Robert's association with the Sydney Dance Company commenced with guest appearances in works by Graeme Murphy such as *Glimpses* and *Poppy*. He was invited to join the Company full-time in 1978 and danced in Murphy's *Signatures* and the full-length production of *Rumours* — each role capitalising on his extraordinary range and versatility as a performer.

Robert was appointed Ballet Master to the Sydney Dance Company in 1980, a demanding position which he ably balanced with regular performing in specialist roles choreographed for him by Graeme Murphy. In 1984 he made a tremendous impact in *Deadly Sins* at Kinselas. Later that year he portrayed the Father of the Bride in *Old Friends, New Friends*, an essential cameo which Robert made his own, as with all of his roles. Earlier this year he decided to relinquish his full-time involvement with dance in order to manage the Paul Wright Ballet Shop in Sydney, together with his wife, Heather MacRae. He was invited to return to the Company for the season of *Nearly Beloved* to recreate his role of Father in *Old Friends, New Friends*, which has been absorbed into the three act work.



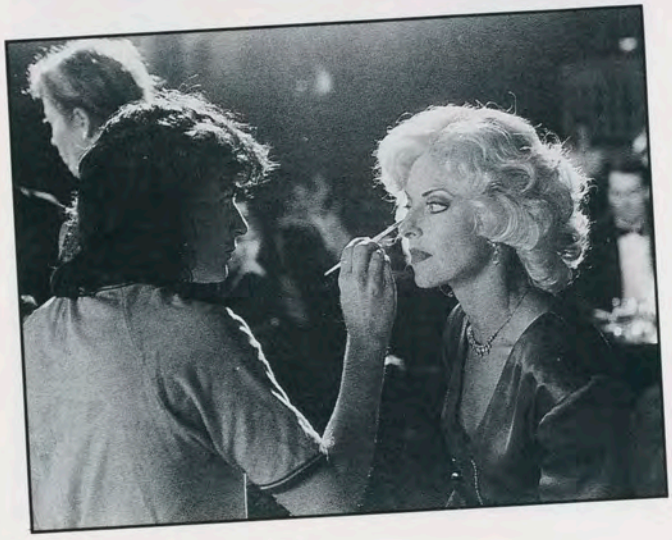
JOHN DRUMMOND MONTGOMERY

Lighting Designer and Production Manager

After obtaining his Bachelor of Arts at Flinders University in South Australia, John Montgomery was appointed Stage Manager to The Dance Company (N.S.W.) in 1974. In his early years in the theatre, he worked with the N.S.W. Theatre of the Deaf, the Conservatorium of Music in Sydney and as Technical Director of the Bondi Pavilion Theatre.

In 1979 he was appointed Technical Stage Manager to the Australian Dance Theatre and soon began lighting ballets. With ADT he toured extensively within Australia and overseas. In 1981 he formed a production and tour management company and returned to Europe. He worked with the English National Opera North and an unusual variety of theatre, opera and dance groups in production management and lighting design.

In 1983 John was appointed Production Manager of the Bat Dor Dance Company, a contemporary company based in Israel. He toured with Bat Dor to Zaire, Kenya, New York and Los Angeles before returning to Australia in early 1984. He commenced work immediately as Production Manager and Lighting Designer in Residence for the Sydney Dance Company after meeting with Graeme Murphy and the Company's management. Since that time John has lit each of the Company's productions and has overseen the mounting of the repertoire in theatres throughout Australia and on each of the Sydney Dance Company's overseas tours. In 1985 he designed lighting for Graeme Murphy's production of *Metamorphosis* for The Australian Opera and in 1986 lit a season of premieres for The Royal New Zealand Ballet. Outstanding achievements for the Sydney Dance Company include the lighting for *After Venice* and *Boxes*.



"NEARLY BELOVED"

THE MOVIE

Director	Philippe Charluet
Assistant Director	Louise Meek
Producer	Lynn Ralph
Screen Writer	David R. Young
Lighting	Wayne Taylor
Cinematography	Philippe Charluet
Camera Assistant	Michael Kelly
Sound Recordist	Leo Sullivan
Sound Mixer	George Heart
Film and Sound Editor	Duncan Sinclair
Props	Jeffrey Broadfield John Montgomery Angus Denton
Wardrobe	Roger Monk Jennifer Irwin
Make-up	Caroline Lette
Continuity	Paul Mercurio
Grip	Paul Thompson Terry Jacklin
Gaffer	Douglas Wood
Club Lighting Operator	Brian Jones
Production Assistants	Claire Stonier-Kipen Rivka Ashkenazi
Catering	Penryn Charluet
Special Assistant to the Director	Lambchop
Extras	Carolyn Bowra, Savvas Panas, Joe O'Dwyer, Glenda Hughes, Pamela Smith, Tania Rees, Don Hayes, Joanne Haines, Terry Tetai, Moira McConnell, Kalo Cocker, Stephanie Charles, Jenny Neil, David Young, Robert Hudson, Anna Crossam, Sonja Baumann

Sydney Dance Company would like to extend very special thanks to the following:—

Mr. Bill Collins, who appears in Act 2 by arrangement with Harry M. Miller & Company Management

The Greater Union Organisation Pty. Ltd. and Cinesound Movietone Productions Pty. Ltd. for the sponsorship of the *Movietone News* footage

Sydney Maritime Museum Limited for access to the *Lady Hopetoun*

Jamison Street Cabaret Restaurant — especially Lola Nelson

Australian Film, Television and Radio School for the kind use of their facilities

Sydney City Council

Sydney Theatre Company

Fim Australia

Musical Director for Nearly Beloved The Movie
WILLIAM MOTZING

Lana's Song (Lyrics and Music by Graeme Koehne) Sung by
KRISTAN KEAM

PHILIPPE CHARLUET

Film Director and Cinematographer

Philippe Charluet was born in Paris, France in 1958. After working as a still photographer in Europe he travelled to A.F.I. Awards and entered the Film and Television School in 1983, graduating in 1985, specialising in cinematography and direction. The short film, *The Moon Calf*, for which he was co-writer and cinematographer, is a finalist in the 1986 Australian Film Awards in the Short Fiction Category. Philippe has worked on several short films including *So Pale*, scheduled to be shown on ABC-TV in 1987. Recently, Philippe directed and photographed the film segments for Kim Carpenter's stage adaptation of *An Imaginary Life* for the Australian Elizabethan Theatre Trust.

In 1984 Philippe directed an archival film of Graeme Murphy's *Some Rooms*. Later that year he conceived a documentary tracing the development of Graeme Murphy's *Old Friends, New Friends* from the early stages of choreography to its final staging in the Sydney Opera House. The finished documentary brilliantly illuminated the process of a choreographer at work and captured the dancers both on stage and off throughout this busy creative period. Simultaneously, Philippe filmed Murphy's *Homelands* and Louis Falco's *Black and Blue* for the archives. Soon after he was given permission to film Murphy's *After Venice* in its entirety, achieving astounding results with limited resources. His films of the Company's works are now considered invaluable.

The success of these projects resulted in an invitation from Graeme Murphy to direct and photograph the special film segment for *Nearly Beloved*, and the likelihood of a future collaboration on the filming of other works for television. Philippe is currently working on plans for a children's film together with Kim Carpenter. In addition, Philippe enjoys working on the creation of video clips for rock bands.

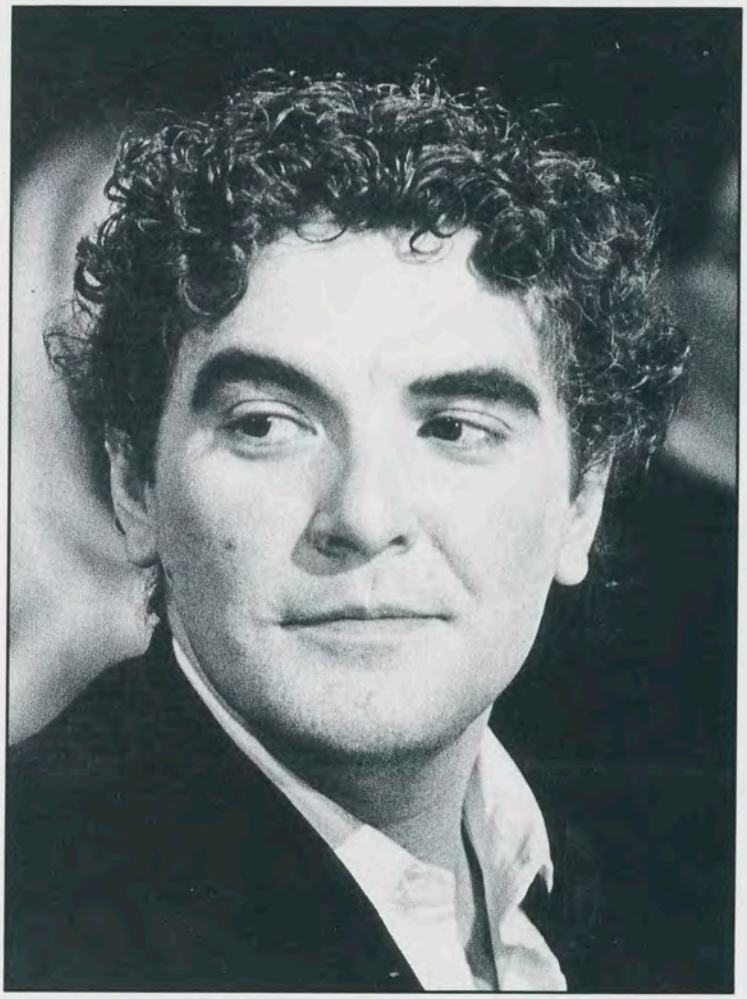
DAVID R. YOUNG

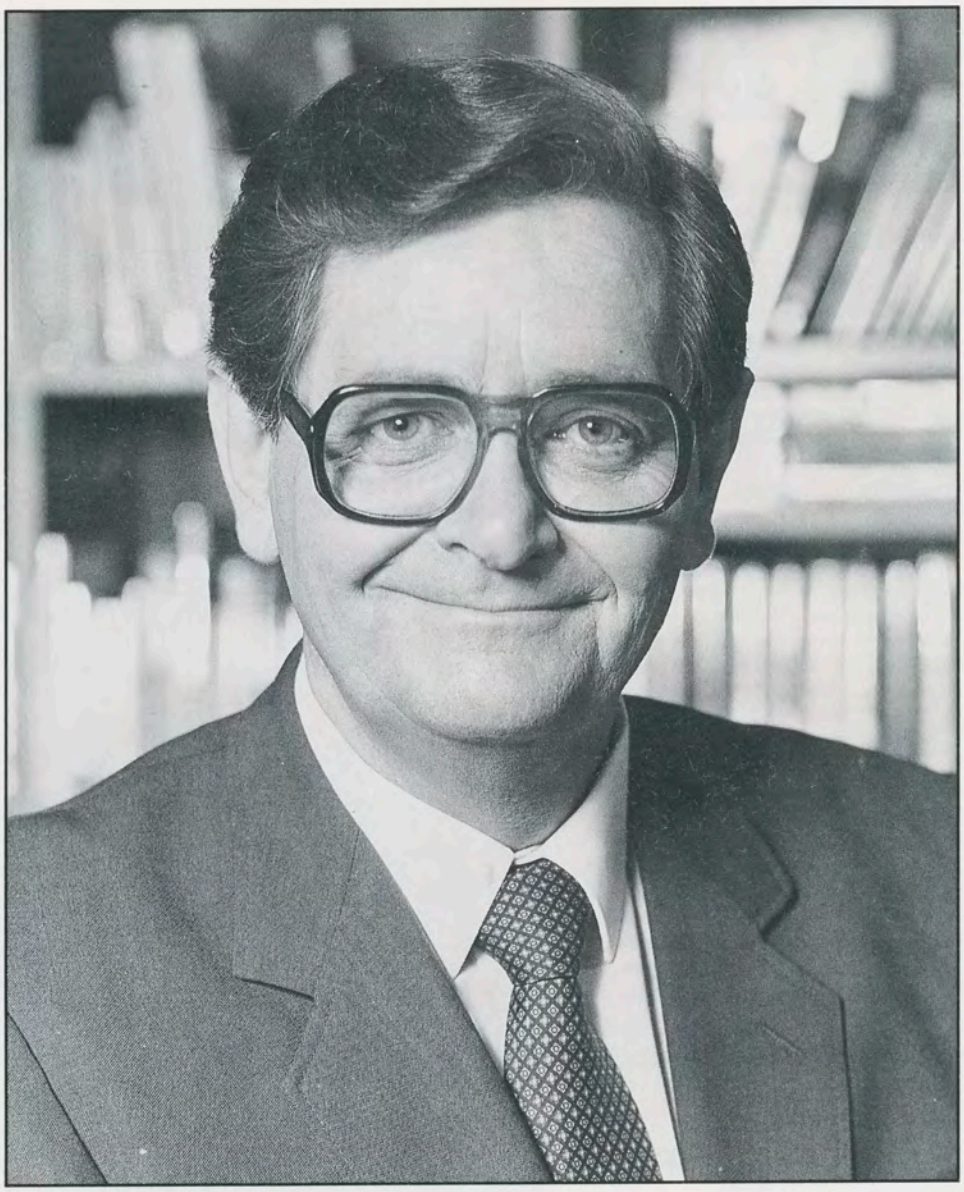
Screen Writer

David R. Young received his Bachelor of Arts studying Professional Writing at the Canberra College of Advanced Education in 1979. He has worked extensively as a freelance writer and in 1980 edited Sonics magazine. He has been the recipient of two grants from the Australian Film Commission to compose screenplays and has written two promotional documentaries for the Sydney Film Festival in 1983 and '84.

Since that time David has written numerous screenplays including *Whitefire* and *Threshold* as well as a special documentary for *Beyond 2000*.

In 1985 he wrote, produced and directed a science fiction drama, *Clutch*, working with Philippe Charluet as Director of Photography. David's interest in directing was consolidated with the completion of his B.A. from the Australian Film and Television School in 1986.





BILL COLLINS

Bill Collins is undisputedly one of Australia's most popular celebrities. His long career as a television and print media journalist has established Bill as Australia's leading film reviewer.

From childhood, Bill Collins has loved the movies. His extended studies of the cinema progressed from primary school through high school to university and on to teachers' college. He completed post-graduate studies at the University of Sydney, writing his Master of Education thesis on film appreciation in schools.

During his sixteen years as a lecturer at Sydney Teachers' College Bill became increasingly well known in film circles. It was with the release of *Ben Hur* that he was invited by MGM to compile a study guide for schools throughout Australia. Since that time, Bill Collins has written hundreds of such studies of the cinema for schools.

As well as his regular appearances on Network TEN and his regular contributions to T.V. Week, the Daily Mirror and Sunday Telegraph, Bill fulfils constant requests to speak at clubs, women's organisations, institutions and even to open art galleries. As well as introducing and reviewing films he has interviewed numerous actors and directors for television including Gregory Peck, Barbra Streisand, Peter Sellers, Dame Edith Evans, Francis Ford Coppola, Jack Nicholson, Milos Forman and many, many more.

''I am lucky,'' says Bill, ''to work at what I love. It's not the money or being a celebrity. It is more important to really care about what you're doing and share the joy with others. That is the main thrill for me. It is a question of communication — I am a teacher.''

Francoise Philipbert in Spoleto

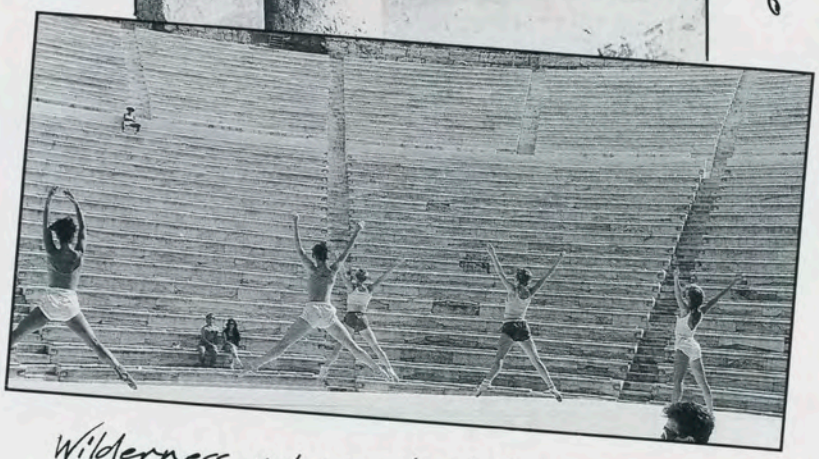
Nina at the Nuovo

Alfred at Atticus

Photos by Janine Kyle

A TOUR OF GREECE AND ITALY

Graeme outside the Romano



Wilderness rehearsal at 9.a.m.

Proudly sponsored by QANTAS
THE SPIRIT OF AUSTRALIA

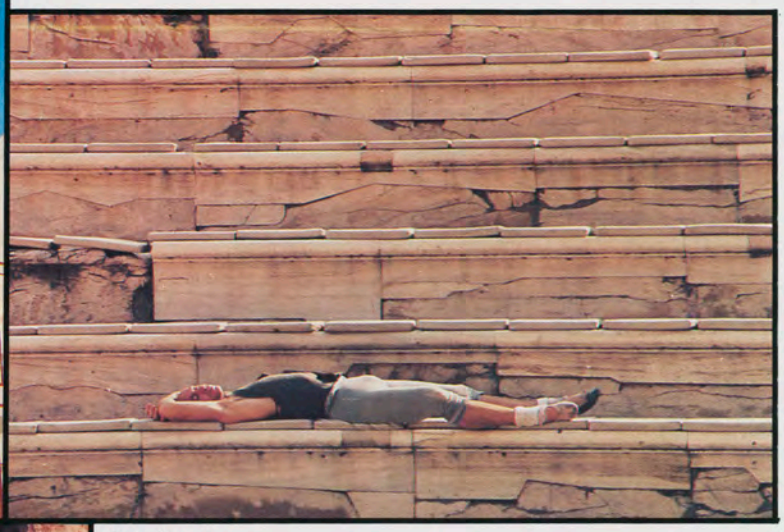
GREECE

Rehearsing at Herod Atticus

Janine Kyle

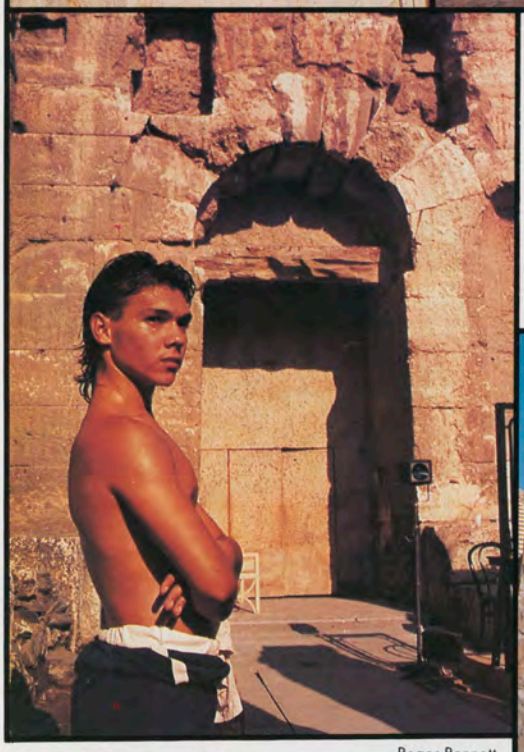
Darren Spowart

Jan Pinkerton



Michael Hennessy

Roger Bennett



Stephen Page

Roger Bennett

Sydney Dance Company opened the Athens Festival on June 12, performing in the Odeon of the Herod Atticus Theatre. The dancers rehearsed in the early morning to avoid the seering heat in the middle of the day. At night they performed under the stars, in full view of the Acropolis, giving *After Venice, Wilderness, Some Rooms duo, Shimmering, An Evening duo* and *Black and Blue*. The audiences were hushed and attentive, giving rapturous applause at the end of each programme. *After Venice*, with its Kristian Fredrikson sets, had never looked better.

Darren Spowart

Lia Kelly and Paul Mercurio

SYDNEY DANCE COMPANY EUROPEAN TOUR 1986

Proudly sponsored by QANTAS
THE SPIRIT OF AUSTRALIA

John Montgomery in Syracuse

Roger Bennett

Graeme Murphy in Spoleto

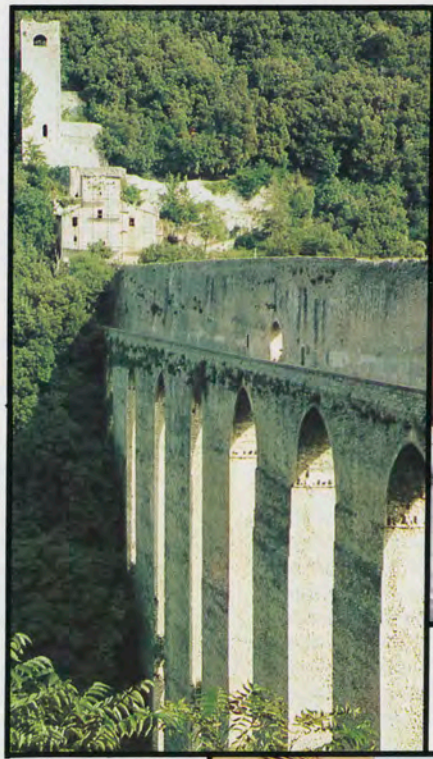
Janine Kyle

ITALY

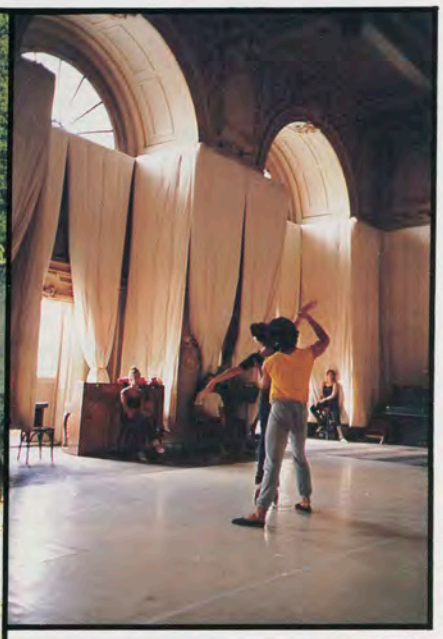
Roger Bennett

Spoleto is a small town in the Umbrian Hills, just north of Rome. Its annual arts festival, directed by Gian Carlo Menotti, turns Spoleto into a centre of creative activity for three weeks every European summer. The Sydney Dance Company appeared as the major dance event of the 1986 Festival, appearing in two of Spoleto's main venues. At the Teatro Nuovo, the Company presented *Some Rooms*, alternating daily with Menotti's opera *The Saint of Bleeker Street*. The Teatro Romano is the town's historic amphitheatre. With a seating capacity of around 1,500, the Teatro Romano was like a tiny Herod Atticus Theatre. As we were to do *After Venice* at the Romano, such immediate comparisons with the enormous Atticus were inevitable. Nevertheless, *After Venice* still worked marvellously in an outdoor setting and John Montgomery's lighting transformed the space into a watery Venetian world.

At the conclusion of the two week season in Spoleto, the Company toured to Lecce, Syracuse, Turin, Vignale and Tirrennia, giving one night stands as part of the Summer Dance Festival circuit, which springs to life all over Italy in the summer months. Performances were given in piazzas, in ancient Roman theatres and in leafy parks — all outdoor stages. For easy set-up and bump-out, the Company chose to present a mixed bill comprising *Wilderness, Shimmering, An Evening duo* and *Black and Blue*. The dancers had to defeat every unforeseen obstacle which nature could find to confront them; the heavy mists, which follow hot weather after darkness falls, creating slippery moisture on the dance surface and mosquitos attacking every inch of exposed flesh throughout the performance. It was still an unforgettable and enriching experience for everyone. Each audience we met gave off a different atmosphere yet all were warm and enthusiastic, rushing the stage at the final curtain calls.



Spoleto



Darren Spowart

Shimmering rehearsal

Rehearsing in Syracuse

Roger Bennett

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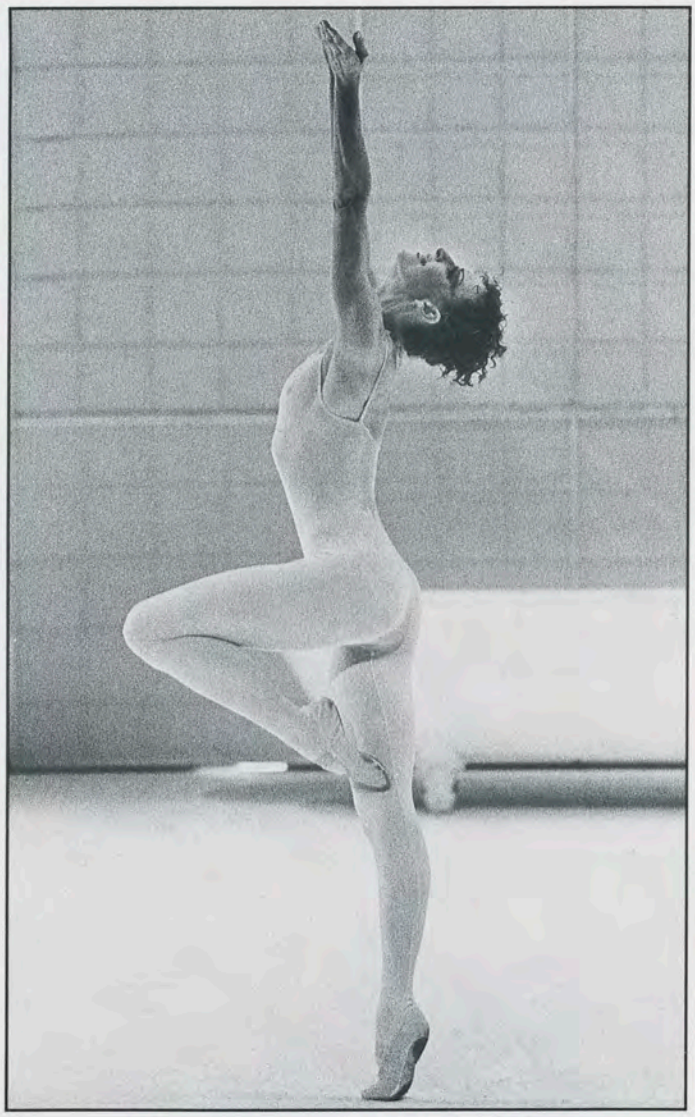
THE SPIRIT OF AUSTRALIA



JANET VERNON

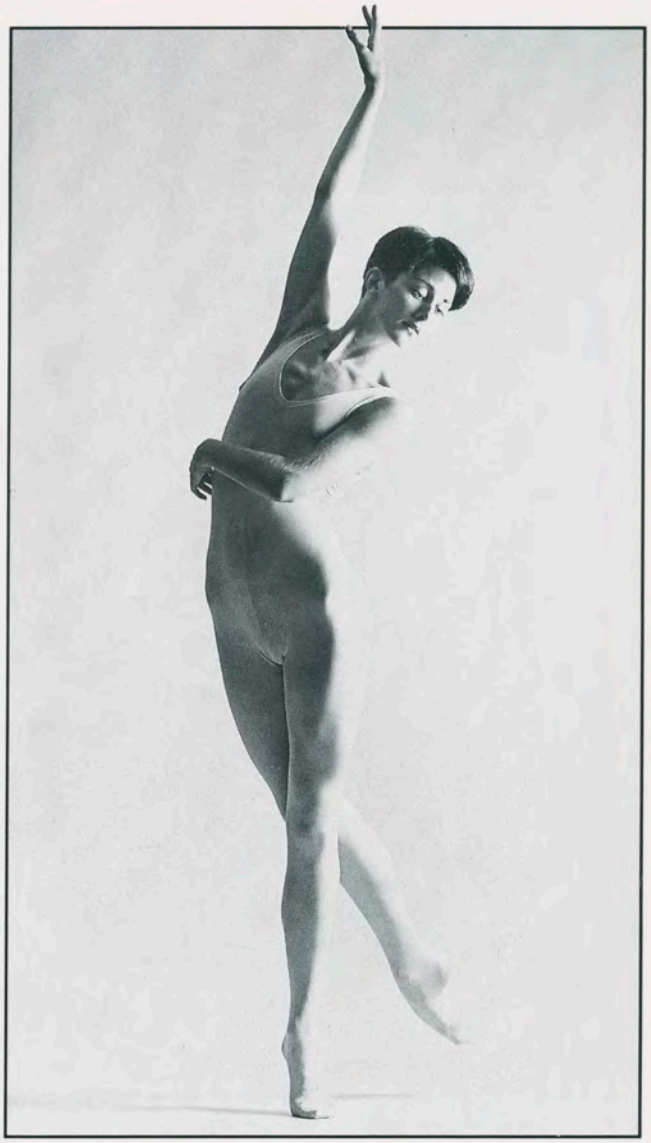
Assistant Director

Adelaide born Janet Vernon was appointed Assistant Director of the Sydney Dance Company in late 1976. She had previously danced as a senior soloist with The Australian Ballet and with the Ballets Felix Blaska, a contemporary dance company based in Grenoble, France. Without doubt the most crucial ingredient in the recipe for Graeme Murphy's success has been his long association with Janet Vernon. It is for her that he has created many of his finest works at the Sydney Dance Company. Among the early works are *Glimpses, Tip, Fire Earth Air Water, 3rd Conversation, Sequenza VII* as well as her roles in *Rumours*, as Jocasta/Isadora in *Poppy*, as Lykanion in *Daphnis and Chloé*, and as Hail in *The Selfish Giant*. Janet has worked with visiting choreographers as well, including Graeme Watson for whom she danced Pauline in the *Perils of Pauline* and Barry Moreland in his *Dialogues* and as Daisy in *Daisy Bates*. Her roles encapculate the mainstay of the Company's repertoire but it may be appropriate to give special mention to those in *Some Rooms, The Bathroom*, partnered by Ross Philip; *Homelands*, partnered by Kelvin Coe and Kim Walker, as Blanche in *A Streetcar Named Desire*, with Ross Philip; as the Mother of Tadzio in *After Venice*, with Paul Mercurio; in *Boxes* with Kim Walker and in *Shéhérazade* and *An Evening*, partnered by Graeme Murphy.

NINA VERETENNIKOVA

Nina was invited to join the Sydney Dance Company by Graeme Murphy in 1977, his first year with the Company. She had studied first in Rockhampton with Valerie Hansen before entering The Australian Ballet School for its specialised two year training course in 1975. Nina's versatile performing qualities are reflected in the large number of roles created for her by Australia's leading choreographers during her ten years with the Sydney Dance Company. They include those by Barry Moreland (*Mansions*), Graeme Watson (*White Women, Regale, LM514*), Garth Welch (*Janiculum*), Andris Toppe (*Toccata*), Don Asker (*Everyman's Troth*), and of course those choreographed by Grame Murphy. In the early years *Fire Earth Air, Water*, Poppy, Scintillation, Rumours, An Evening and, more recently, *The Selfish Giant, Wilderness, Some Rooms, Deadly Sins, Old Friends, New Friends* and as Annie Lennox in *Sirens*, for which she contributed choreography, Mme Aschenbach in *After Venice*, The Outsider in *Boxes*. During the Company's recent tour of Greece and Italy Nina made her debut in the pas de deux from *An Evening Part 3*.

Photos Branco Gaica

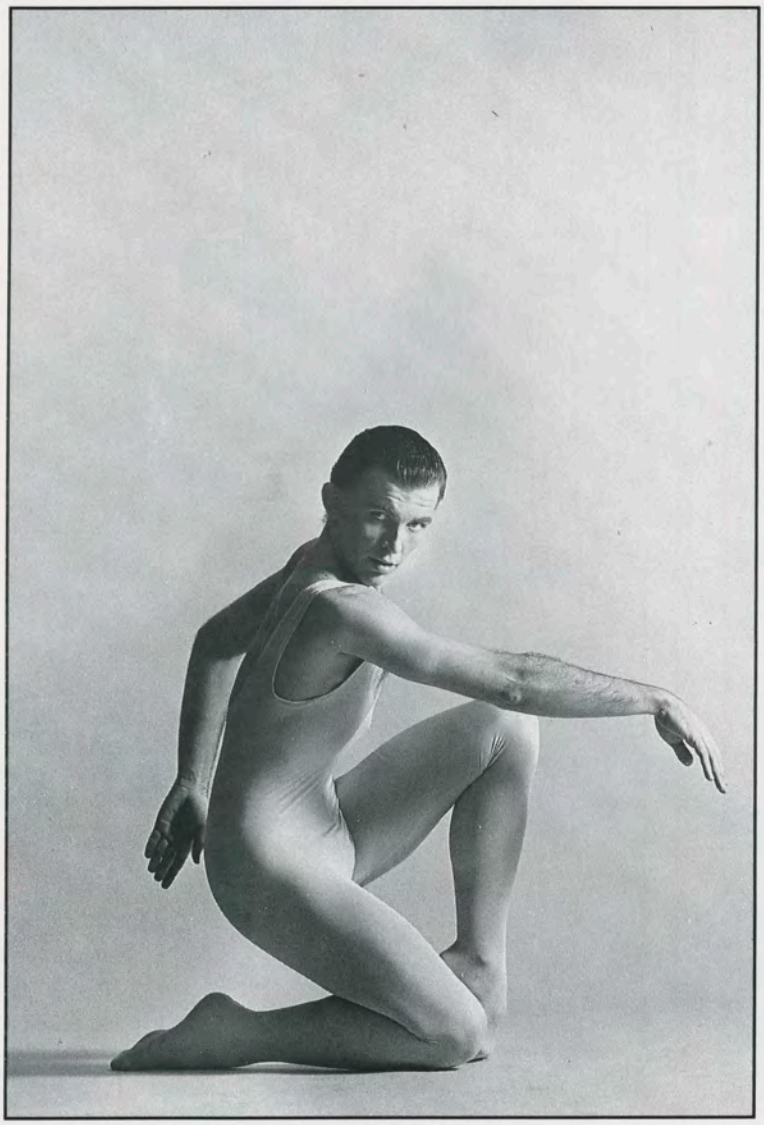


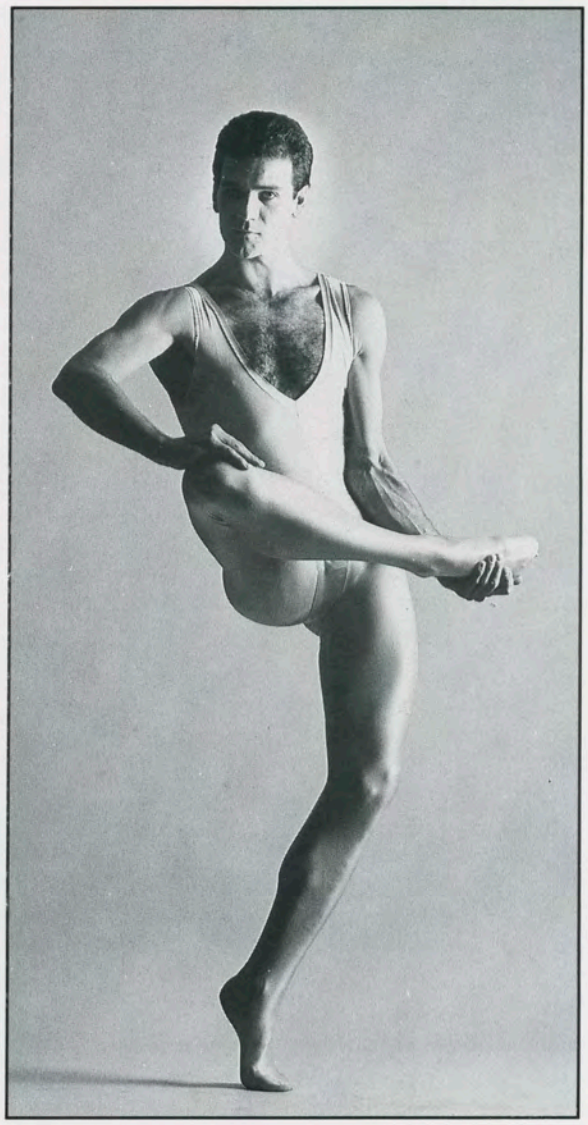
SHANE CARROLL

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 Europe's leading contemporary dance company — Nederlands Dans Theater. During her two years with Nederlands, Shane worked with simply the finest choreographers from Europe and the United States, including Hans Van Manen, Margot Sappington, Glen Tetley and, of course, Jiri Kylian. She danced in as many as sixty works in NDT's large repertoire and performed with the company in major European and U.S. capitals. Shane returned to settle in Australia in 1982, joining the Sydney Dance Company in 1983. She has enhanced the Company's ranks considerably with her maturity and broad experience. When Louis Falco mounted *Black and Blue* in 1984 he chose Shane for the lead role of *Babyface the Third*. It is a role Shane has performed not only in Sydney at the premiere but on the Sydney Dance Company's tours to New York, Beijing, Shanghai and very recently in Athens, and at festivals in Syracuse, Lecce, Tirrennia and Turin in Italy. Special roles in Graeme Murphy's repertoire include those in *Deadly Sins, Sirens, Old Friends, New Friends* and as Love in *After Venice*.

ANDREA TOY

Andrea Toy was born in Darwin, commencing her dance training in Melbourne with legendary ballerina Kathleen Gorham. She graduated from The Australian Ballet School and was accepted into The Australian Ballet in 1978. Andrea was promoted to coryphee in 1979 and to soloist in 1983 before being made a Senior Artist of The Australian Ballet in 1984. She had danced a large number of principal roles in that company's classical and contemporary repertoire before she was invited by Graeme Murphy to consider joining the Sydney Dance Company at the beginning of its 1985 season. After joining, Andrea toured with the company to New York, Beijing, Shanghai and Suzhou performing the principal role in Murphy's *Wilderness* as well as appearing in *Some Rooms* and *After Venice*. For the closing season of 1985 in the Opera Theatre, Graeme Murphy choreographed a new work especially for Andrea Toy and Alfred Williams called *Shimmering*. Early in 1986, Andrea portrayed Anna Pavlova in Graeme Murphy's celebration of womanhood — *Sirens*. During the recent tour to Greece and Italy Andrea danced both *Wilderness* and *Shimmering*.





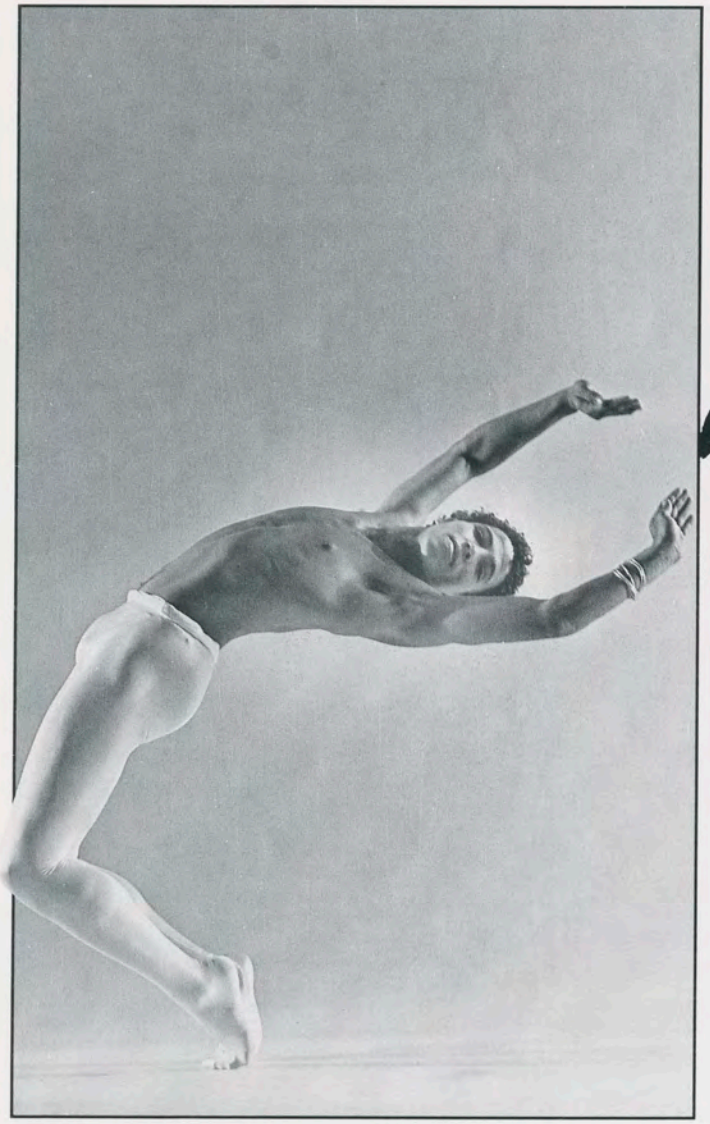
BILL PENGELLY

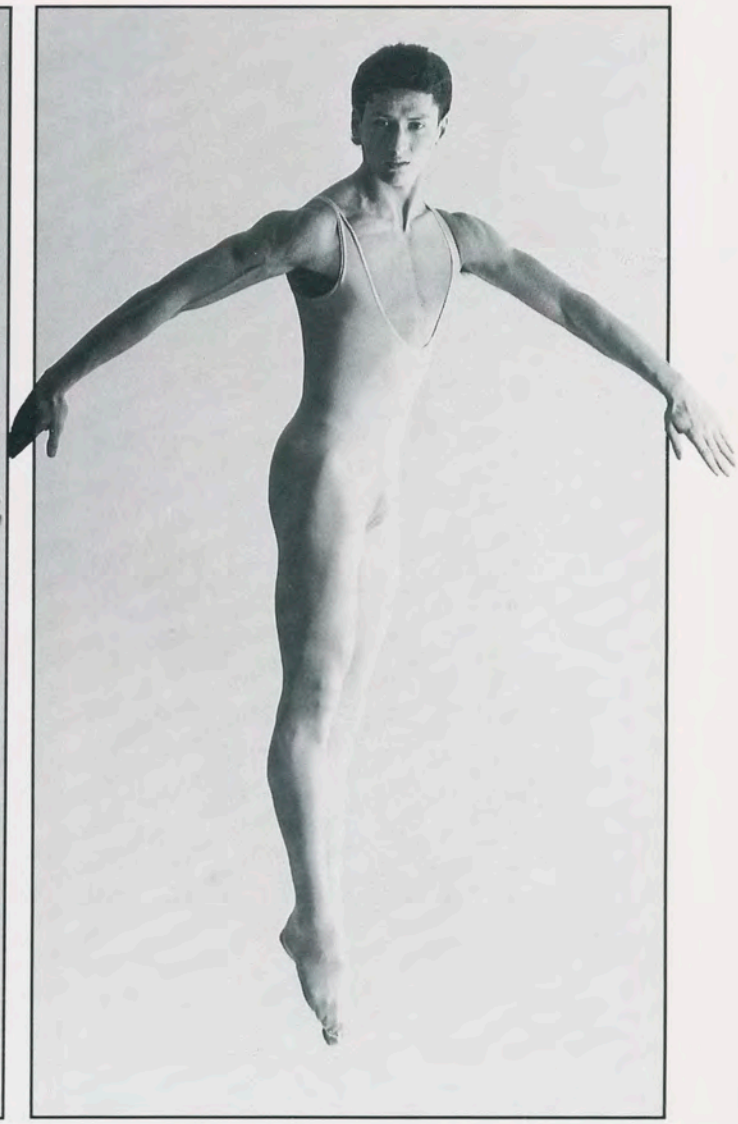
Dance Master

Born in Townsville, Bill Pengelly joined The Queensland Ballet in 1976 dancing a wide range of roles in that company's classical and contemporary repertoire. Bill first worked with Graeme Murphy on the original production of *3 Conservations* choreographed for The Queensland Ballet. He joined the Sydney Dance Company in 1980. Roles choreoraphed especially for Bill include those in Graeme Murphy's *Wilderness*, as Dorkon in *Daphnis and Chloé*, as the young Aschenbach in *After Venice*, the Priest in *Some Rooms* and as the Giant in *The Selfish Giant*. During his time with the Sydney Dance Company Bill has worked with choreographer Barry Moreland for *Mansions* and with Louis Falco for *Black and Blue*. In 1981 he enjoyed particular success for his interpretation of the role of Raymond Radiguet in *Poppy* for the New York season. Recent roles for Bill include those in Garth Welch's *Janiculum*, Graeme Murphy's *Boxes* and as King Herod in *Sirens* at Kinselas. In 1985 he began teaching company classes on a regular basis as well as remounting the ballets of Graeme Murphy on other companies. Later this year he will mount *The Selfish Giant* for The West Australian Ballet. Bill was appointed Dance Master to the Sydney Dance Company at the commencement of 1986.

ROSS PHILIP

Ross Philip danced with Ballet Victoria before joining the Bat Dor Dance Company in 1976. He returned to Australia and was invited to join the Sydney Dance Company early in 1977. 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. Together they have danced in *Tip, Rumours, Poppy, Daphnis and Chloé, Some Rooms, Deadly Sins* (Purgatory) and *Sirens* to name a few. Ross has left an indelible impression through many of the roles in the Company's large original repertoire — most notably in *Poppy* (Dargelos and Oedipus), *Shéhérazade, Some Rooms* (*The Bathroom*), *Old Friends, New Friends*, as The Outsider in *Boxes* and, more recently, as Stanley Kowalski in Murphy's adaptation of *A Streetcar Named Desire* for *Sirens* at Kinselas. During 1982-82 Ross was absent from the Company, studying Fine Arts at the University of Tasmania, rejoining in 1983. He maintains an interest in choreography and is an active painter and sculptor despite his busy schedule.



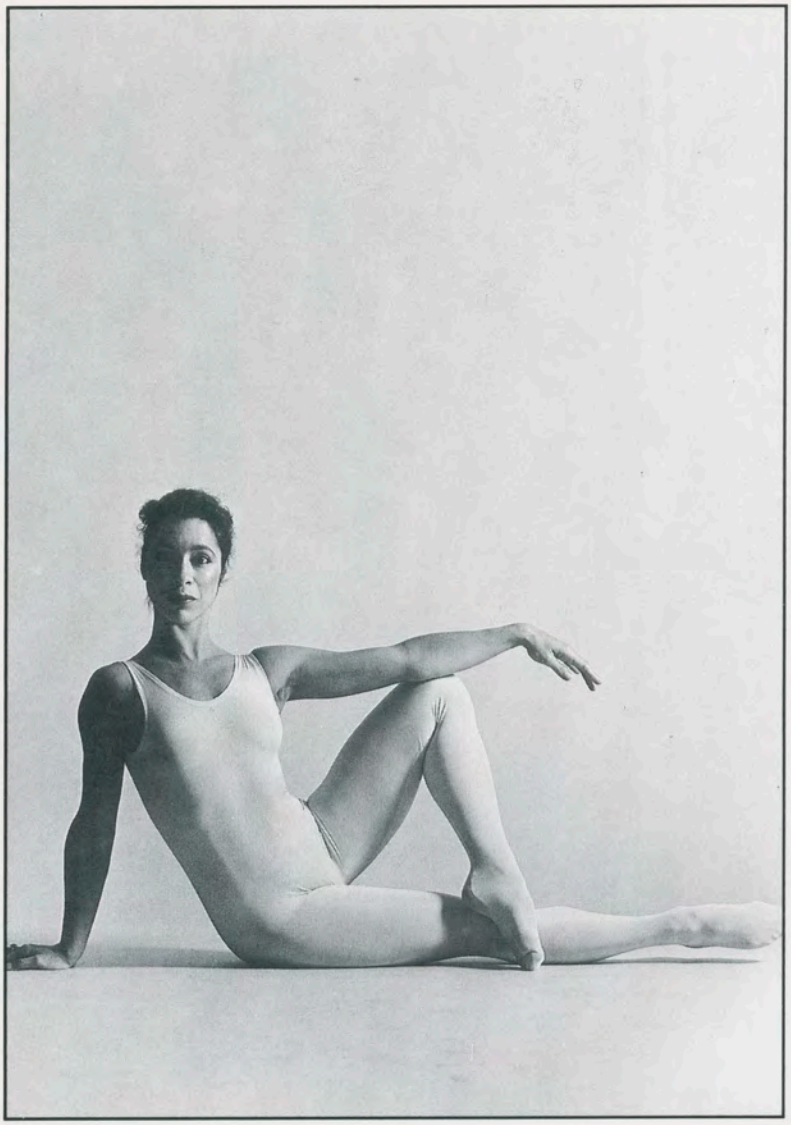


KIM WALKER

Sydney born Kim Walker commenced his training in dance with his mother, well known Australian teacher Margaret Walker. In 1977 he enrolled in the three year graduate dance course with the Aboriginal Islander Dance Theatre under the direction of Carol Johnson. After graduating from A.I.D.T. Kim was invited by Graeme Murphy to join the Sydney Dance Company in 1980. His first principal role was as the skateboarding Cupid in Murphy's *Daphnis and Chloé*, creating an image which went on to symbolise the Company's seasons in New York and London the following year. Kim has left his special stamp on many roles including those in *Homelands, Deadly Sins, An Evening, The Selfish Giant*, in Barry Moreland's *Daisy Bates* and in Louis Falco's *Black and Blue*. Among his strongest roles in the ballets of Graeme Murphy are as Jashu in *After Venice* and as the leading protagonist in the recent highly successful *Boxes*, first seen on stage in Sydney last year and later on national television for ABC TV and on Channel 13 in New York and in Washington and Boston. Kim was awarded the Performing Arts Scholarship by the New South Wales Government in 1985 and, as a result, spent three months studying the Lester Horton Technique of Modern Dance at the Alvin Ailey American Dance Theater School in New York.

ALFRED WILLIAMS

Born in New Zealand, Alfred Williams commenced his formal dance training in Auckland. He travelled to England and studied with Alan Hooper before being accepted into The Royal Ballet School in 1978. Alfred spent a year dancing with Frankfurt Theater Ballet before returning to New Zealand in 1980. He joined the Limbs Dance Company and toured with them to Japan, Hong Kong, the United States and Australia. It was during the Limbs Australian tour that Alfred's work first attracted the notice of Graeme Murphy resulting in an invitation to join the Sydney Dance Company in 1983. Alfred made his debut in Murphy's *The Selfish Giant*. Since then Alfred has emerged as one of the Company's strongest male principals, with roles in *Some Rooms* (*The Changing Room*), as Boris in *Deadly Sins*, as Kid Lefty in Louis Falco's *Black and Blue*, as the Villain in *The Little Matchgirl*, Spoof in *Sirens* and as Death in *After Venice*. For the 1985 Opera Theatre season, Graeme Murphy choreographed *Shimmering* for Alfred and Andrea Toy, a work which he performed extensively on the Company's recent tour to Greece and Italy.

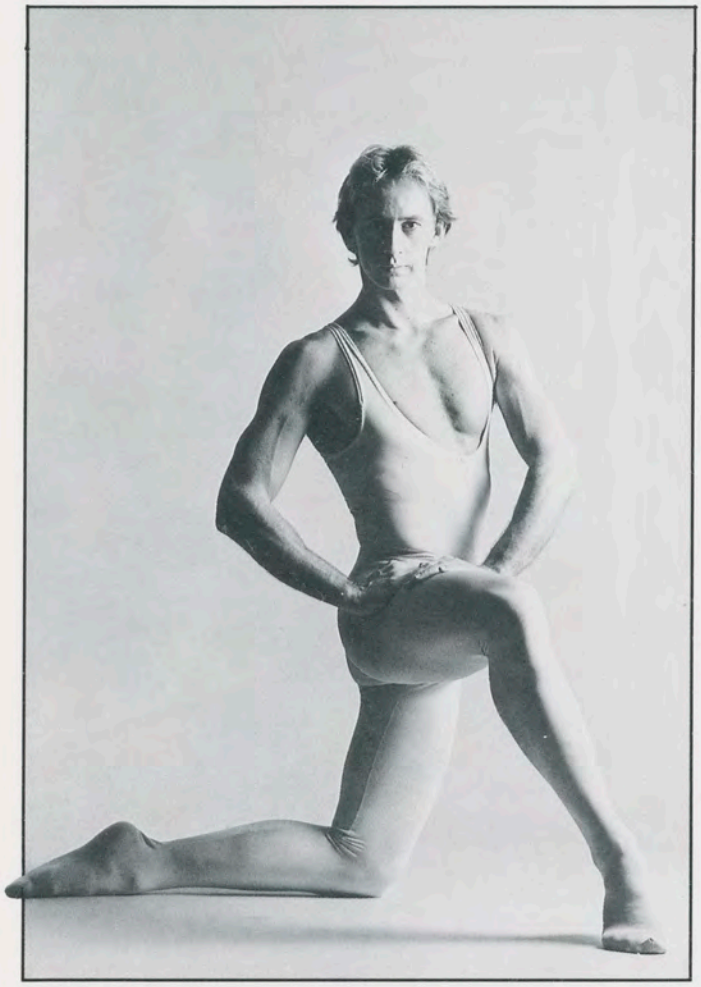


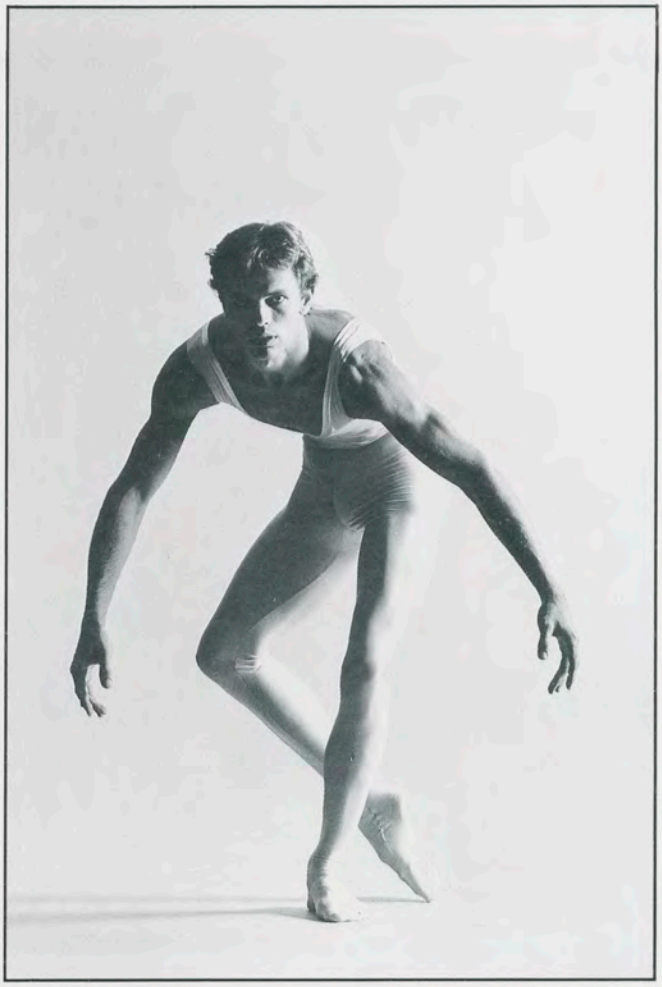
FRANCOISE PHILIPBERT

Francoise was born in Kayes, Mali. She studied dance in Dakar, Senegal, and later in several European countries, especially France where she was a pupil of Mme Besobrasova in Monte Carlo. Francoise performed with the Opera Ballet in Monte Carlo before setting off to make Australia her home in 1975. Her professional career in Sydney began with Kinetic Energy Dance Company where her work was brought to the notice of Graeme Murphy. She was invited to join the Sydney Dance Company in 1979. Special roles for Francoise include those in *Signatures*, *Rumours*, as Karsavina in *Poppy*, *Shéhérazade*, *Daphnis and Chloé*, *Some Rooms*, *Deadly Sins* and as Jashu's Girl in *After Venice* — a role she performed recently in Greece and Italy. For the 1986 Kinselas cabaret, *Sirens*, Graeme Murphy cast Francoise in the role of "Peruvian Princess" Yma Sumak, calling upon Francoise's considerable talents as a dancer, actor and singer. In *Nearly Beloved* Francoise will recreate her role from *Old Friends, New Friends*, which forms Act 3 of the new production.

LOUISE DOWLING

Adelaide born Louise Dowling 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 under Anne Woolliams and Jan Stripling, receiving her Diploma of Dance in 1981. Immediately after graduation she was accepted into the Sydney Dance company at the commencement of its 1982 season. For several years the Company's youngest member, Louise has now blossomed into one of its strongest performers. She has danced in much of the Company's most important repertoire of recent times including *Wilderness*, *After Venice*, *Deadly Sins*, *An Evening*, *Daphnis and Chloé* and *Boxes*. Special roles for Louise include Salome in *Sirens*, the principal role in Garth Welch's *Janiculum*, *Some Rooms* (*Changing Room*) and in Louis Falco's *Black and Blue*.





MICHAEL HENNESSY

Michael was born in Rutherglen, Victoria. He graduated with a Degree in Physical Education from the Footscray Institute of Technology in 1976. A natural facility for dance led him to work with the Melbourne State Dance Theatre during 1977-78. Michael then commenced formal dance training under the tuition of Anne Woolliams at the Victorian College of the Arts in 1979, receiving his Diploma of Dance in 1981. During his time at college, Michael seized every opportunity for professional experience, performing with Human Veins Dance Theatre and touring interstate. He was invited to join the Sydney Dance Company in 1982, fresh from graduation. Special roles created for Michael began when he portrayed Breaker Morant in Barry Moreland's *Daisy Bates*. He has created numerous character roles in works by Graeme Murphy including those in *The Selfish Giant, Old Friends, New Friends* and the part of Mitch in *A Streetcar Named Desire* from *Sirens*. He has danced in many of the Company's most exciting works including *Daphnis and Chloé, An Evening, Wilderness, Black and Blue* and *Some Rooms*. In 1984 Graeme Murphy created the role of Lust in *After Venice* especially for Michael. For the season of *Sirens* at Kinselas, Michael contributed choreography for the Yma Sumak sequence of the two-act cabaret show.

ADRIAN BATCHELOR

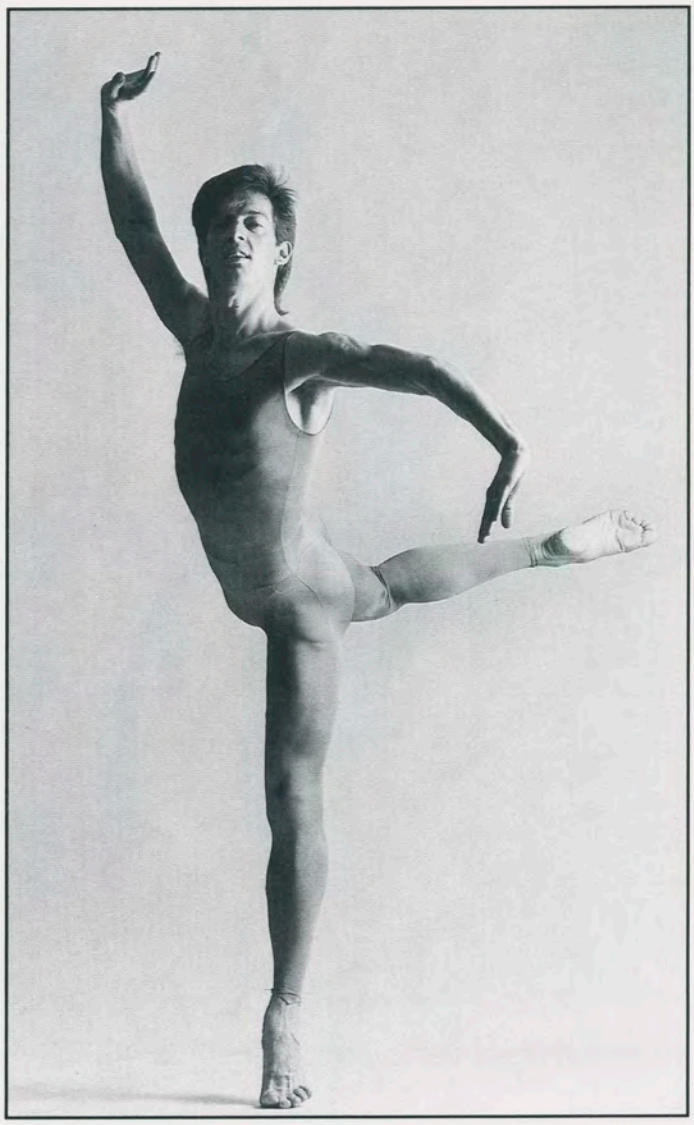
Auckland born Adrian Batchelor commenced his dance training with Dorothy Ashbridge. In 1976 he performed with a small group known as Movement Theatre, formed especially to tour schools in New Zealand. Adrian joined the Limbs Dance Company in 1977, touring with that Company to Japan, Papua New Guinea, Hong Kong, the United States and Australia. During his time with Limbs, Adrian choreographed six short works for the company's repertoire. In 1982, he took a leave of absence and studied in New York for six months with a variety of teachers. He was invited to join the Sydney Dance Company in 1983. Adrian made his debut in the premiere season of *Some Rooms* in the Drama Theatre of the Sydney Opera House. He has danced in many important works in the repertoire, including *Wilderness, After Venice, Black and Blue, Homelands* and *Boxes*. Special roles created especially for Adrian include Narcisse in *Deadly Sins* and John the Baptist in the *Salome* sequence from *Sirens* at Kinselas in 1986.

DARREN SPOWART

Darren Spowart began his ballet training with Kira Bousloff in Perth, entering The Australian Ballet School in 1981 and graduating with honours in 1983. He was immediately accepted into The Australian Ballet where, when Graeme Murphy came to choreograph the commissioned work *Meander*, Darren was cast in a principal role. His easy rapport with the choreographer's style left Darren impressed with the experience of working first hand with a creator and the seeds of interest in Murphy's Company were sown. At the end of Darren's first year with The Australian Ballet he decided to join the Sydney Dance Company at the beginning of its 1985 season. Since that time Darren has been with the Company on major national tours, and three international tours to the United States, the Peoples Republic of China and Greece and Italy. Darren's first principal role was as The Helper in *Boxes*. More recently he has appeared as Master Bryant in *The Little Matchgirl* from *Sirens* at Kinselas. In Europe this year he made his debut in the duet from *An Evening Part 3*, partnering Nina Veretennikova.

ROGER BENNETT

Melbourne born Roger Bennett entered The Australian Ballet School in 1982. As a student at the school, Roger was invited to perform in productions staged by The Australian Ballet and was a member of The Dancers Company in 1984, touring to regional centres in Victoria and Tasmania. Roger worked with choreographers Pamela Buckman, Leigh Warren and Robert Ray and studied under Gary Norman before graduating from the three year course. He was offered a contract with the Sydney Dance Company and joined at the commencement of the 1985 season. Since that time Roger has toured extensively with the Company including three major international seasons. He has danced in many of Graeme Murphy's most important works of recent times including *Some Rooms*, *After Venice*, *Homelands*, *Wilderness*, *Boxes* and *Sirens* at Kinselas.

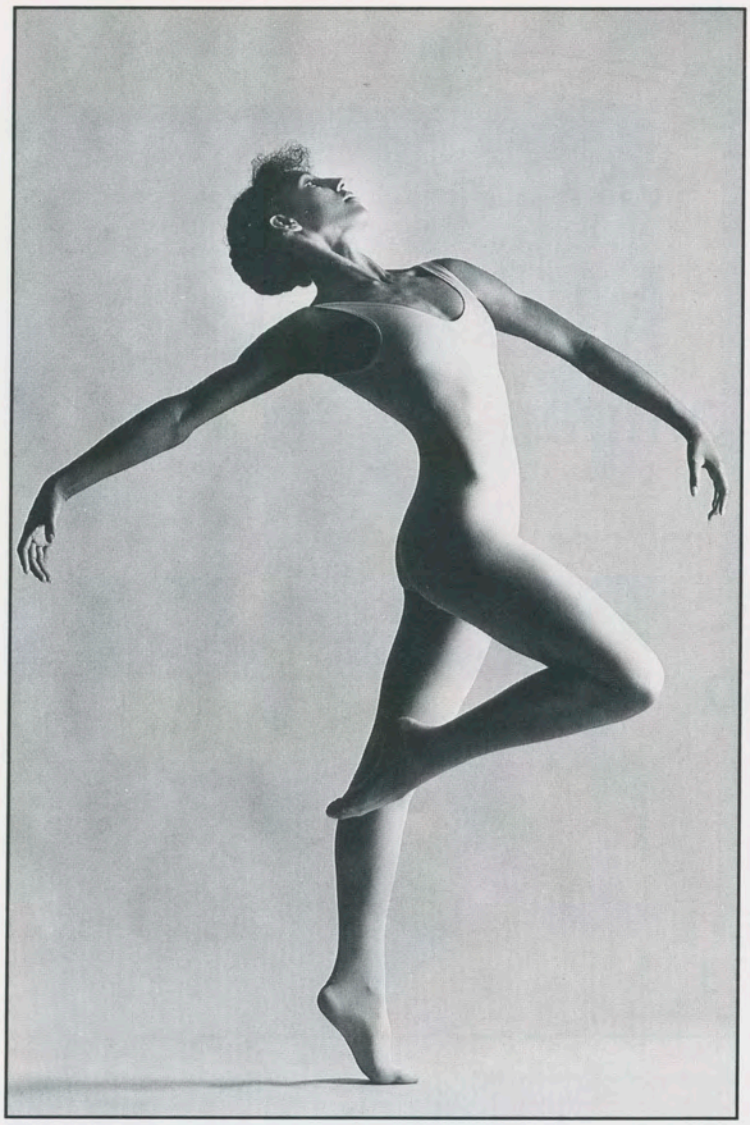


JAN PINKERTON

Jan commenced her training with Wendy Kennedy in Lismore before studying with Robert Pomie. She travelled to Sydney in 1980 and entered the Northside Ballet Academy under the tuition of Tanya Pearson. Jan became a member of Ms Pearson's Sydney City Ballet Company in 1983, touring the eastern states of Australia, dancing in productions of *Giselle* and *The Nutcracker*. In 1984 Marilyn Jones, O.B.E. was appointed Artistic Director of the Sydney City Ballet. Ms Jones cast Jan in soloist roles in productions of *The Sleeping Beauty, One in Five* and *Swan Lake*. Jan was invited to join the Sydney Dance Company for the premiere season of *After Venice* at the end of 1984. Since then she has toured extensively with the Sydney Dance Company, appearing in many of its major works including *Some Rooms, Boxes, Wilderness* and *Black and Blue*. In 1986 Jan was cast in the role of Stella Kowalski in Murphy's *A Streetcar Named Desire* sequence of *Sirens* at Kinselas.

GLEN MURRAY

Glen was born in Launceston, Tasmania. Like Graeme Murphy, Glen studied with Ken Gillespie. He was invited to join the Adelaide-based Australian Dance Theatre in 1979. Glen danced with ADT for three years, accompanying the troupe on its tours of South East Asia and Europe. In 1982 he worked for several months with the Dancers of The Australian Opera before successfully auditioning for The Australian Ballet. Glen danced with The Australian ballet for two years before leaving the company in mid '84. He then worked with Ron Deschamp, dancing with Les Folies Internationale in Singapore before travelling to London to further his studies. Glen returned to Australia and joined The West Australian Ballet in 1985 under the Artistic Direction of choreographer Barry Moreland. Whilst with WA Ballet, Glen danced the role of Mercutio in *Romeo and Juliet*, Albrecht in *Giselle* and the Prince in *The Sleeping Beauty*. He was invited by Graeme Murphy to join the Sydney Dance Company especially for this season of *Nearly Beloved*.



LEA FRANCIS

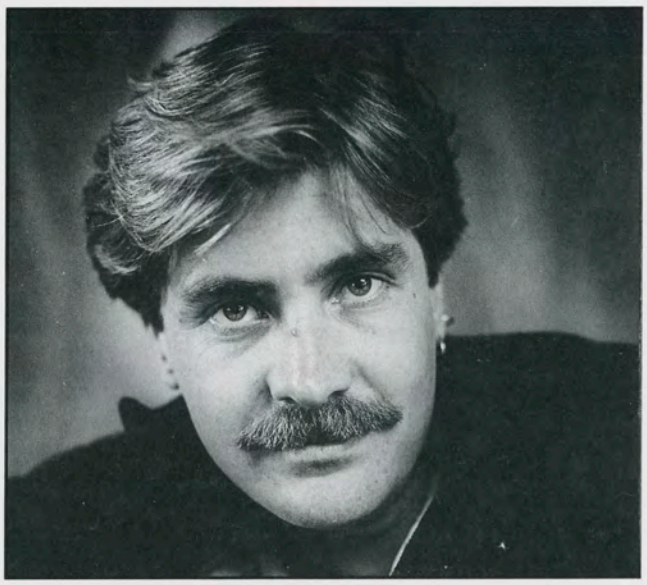
New Zealand born Lea Francis travelled to Australia in 1970 and settled with her parents in Sydney before making Canberra her home. Lea trained for seven years with Janet Karin and Bryan Lawrence at their School of Ballet in Canberra, one of Australia's finest. She was invited by Graeme Murphy and Janet Vernon to join the Sydney Dance Company late in 1984 at the age of sixteen, making her the Company's youngest member. Since taking up her contract Lea has danced in *Some Rooms, After Venice, Wilderness* and *Boxes* as well as in the recent season of *Sirens* at Kinselas.

STEPHEN PAGE

Trainee Dancer

Brisbane born Stephen Page commenced his dance training with the Aboriginal Islander Dance Theatre in Sydney in 1983. During his three year course, Stephen performed with A.I.D.T. in Sydney, Canberra, and Cairns before graduating at the end of 1985. He was offered a performing traineeship with the Sydney Dance Company at the commencement of 1986 and made his debut in *Sirens* at Kinselas. Stephen has now toured to major Australian capitals as well as on the Sydney Dance Company's tour of Greece and Italy in June-July this year, dancing in *After Venice* and *Wilderness*.

ROBERT INGRAM *First Violin*



MAX LAMBERT *Piano*

DAVID SAFFIR *2nd Violin*

JOHN GOULD *Viola*

SYDNEY DANCE COMPANY ENSEMBLE

CATHERINE FINNIS *Cello*

Sydney Dance Company

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Assistant Artistic Director — JANET VERNON
Dance Master — BILL PENGELLY
Guest Teacher — LING YONGYONG

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