

SYDNEY DANCE COMPANY

TENTH ANNIVERSARY SEASON

SHINING

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November 1986 marks the tenth anniversary of the appointments of Graeme Murphy as Artistic Director and Janet Vernon as Assistant Artistic Director of the Sydney Dance Company. Graeme Murphy has created *Shining* in celebration of this anniversary and as a showcase for the talents of the dancers. Set to the music of Karol Szymanowski, *Shining* is a vivid illustration of the exuberance and energy of the Company and of the choreographic style of its Artistic Director.

Graeme Murphy succeeded Dutch choreographer Jaap Flier as Director of The Dance Company (N.S.W.) as it was then called, in November 1976. The Dance Company was formed by Suzanne Musitz and became the first ballet company to perform in the newly opened Sydney Opera House in 1973.

The challenge for Janet Vernon and Graeme Murphy was to conquer the apathy felt by the majority of theatre-going Australians toward contemporary dance in the seventies. To build a repertoire that was exciting, uniquely Australian and relevant to the times, Graeme Murphy began to commission the finest choreographers, composers and designers available, encouraging each to take risks and knowing that what could emerge might become an intrinsically Australian style of dance theatre. The policy may not have been new, but the results have been astounding. In his second year of operation Graeme Murphy created *Poppy*, the first fully Australian full-length dance work. This was followed in 1979 by *Rumours*, a work focused firmly on Australian lifestyles.

Shining, in 1986, is the eleventh full-length work produced by the Sydney Dance Company along with numerous short works. The Sydney Dance Company is now noted for its large repertoire of mostly Australian ballets and for its consistent policy of commissioning.

The following is a chronology of the works presented or produced by the Sydney Dance Company since Graeme Murphy and Janet Vernon staged their first public performances in the Sydney Town Hall during the Festival of Sydney in January, 1977. Their first Sydney Opera House season was given in the Opera Theatre in March, 1977 and, soon after, the first of many seasons was staged in the Drama Theatre.

Many of the works enjoyed return seasons in the years subsequent to their first stagings. *Some Rooms*, for example, which premiered in 1983, was presented again in Sydney, interstate and overseas, in 1984, '85 and '86. The chronology gives only the first year of presentation of each work by the Sydney Dance Company under Murphy and Vernon.

1977

<i>A Clear Space</i>	Chor/Daniel Maloney	Music/Mussorgsky
<i>Solo for Mich</i>	Chor/Jaap Flier	Music/Peter Sculthorpe
<i>Mabler Pas de Deux</i>	Chor/Norman Morrice	Music/Gustav Mahler
<i>Sequenza VII</i>	Chor/Graeme Murphy	Music/Luciano Berio
<i>3rd Conversation</i>	Chor/Graeme Murphy	Music/Bela Bartok
<i>Volumina</i>	Chor/Graeme Murphy	Music/Gyorgy Ligeti
<i>Mirage</i>	Chor/Leigh Warren	Music/Tangerine Dream
<i>Glimpses</i>	Chor/Graeme Murphy	Music/Margaret Sutherland
<i>Deserts</i>	Chor/Anna Sokolow	Music/Edgar Varese
<i>Papillon Duet</i>	Chor/Graeme Murphy	Music/Offenbach
<i>Carmina Burana</i>	Chor/John Butler	Music/Carl Orff
<i>Constant Reach</i>	Chor/Christine Koltai	Music/Michael Carlos
<i>Two Numbers</i>	Chor/Ian Spink	Music/Cameron Allen
<i>Tip</i>	Chor/Graeme Murphy	Music/Carl Vine
<i>Medieval Malics</i>	Chor/Graeme Watson	Music/Ian Farr

<i>Solo for Nina</i>	Chor/Graeme Watson	Music/John Cage
<i>Hy-Kyo</i>	Chor/Jaap Flier	Music/Kazuo Fukushima
<i>Scintillation</i>	Chor/Graeme Murphy	Music/Carlos Salzedo
<i>A Gathering of Vagrants</i>	Chor/Graeme Watson	Music/Collage
<i>Toccata</i>	Chor/Andris Toppe	Music/Carlos Chavez
<i>Fire Earth Air Water</i>	Chor/Graeme Murphy	Music/John Tavener

1978

<i>Poppy</i>	Chor/Graeme Murphy	Music/Carl Vine
<i>Everyman's Troth</i>	Chor/Don Asker	Music/Carl Vine
<i>White Women</i>	Chor/Graeme Watson	Music/Luciano Berio
<i>Jada</i>	Chor/Eleo Pomare	Music/Pointer Sisters
<i>Regale</i>	Chor/Graeme Watson	Music/W. A. Mozart
<i>Rumours II</i>	Chor/Graeme Murphy	Music/Barry Conyngham



1979

<i>Chore Blues</i>	Chor/Ross Philip	Music/St. Preux
<i>And You Came Too</i>	Chor/Paul Saliba	Music/Yoshihisa Taira
<i>Soft But Still Firm</i>	Chor/Graeme Watson	Music/John Cage
<i>The Perils of Pauline</i>	Chor/Graeme Watson	Music/Frank Zappa
<i>Signatures</i>	Chor/Graeme Murphy	Music/Alexander Scriabin
<i>Sheberazade</i>	Chor/Graeme Murphy	Music/Maurice Ravel
<i>Random Harvest</i>	Chor/Graeme Watson	Music/Beethoven
<i>Rumours I & III</i>	Chor/Graeme Murphy	Music/Barry Conyngham



1980

<i>Viridian</i>	Chor/Graeme Murphy	Music/Richard Meale
<i>Dialogues</i>	Chor/Barry Moreland	Music/Gustav Mahler
<i>Daphnis and Chloe</i>	Chor/Graeme Murphy	Music/Maurice Ravel
<i>Interiors</i>	Chor/Paul Saliba	Music/Arthur Honnegger
<i>Animus</i>	Chor/Joseph Scoglio	Music/Claude Debussy
<i>One</i>	Chor/Paul Saliba	Music/Don Cherry



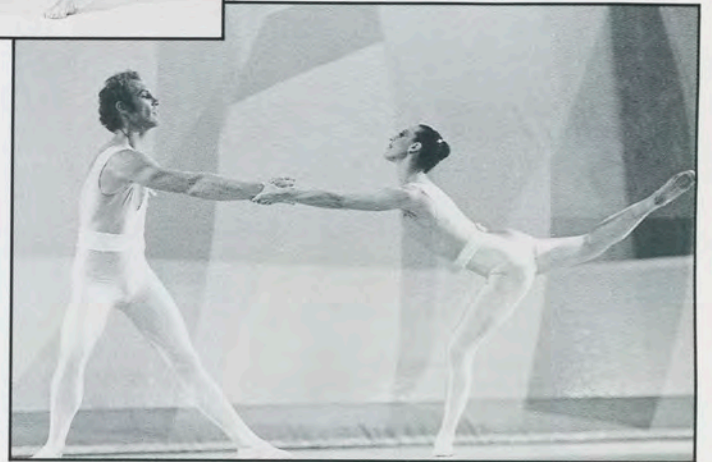
1981

<i>An Evening</i>	Chor/Graeme Murphy	Music/Collage
<i>Eclipse</i>	Chor/Carl Morrow	Music/Bill Fontana



1982

<i>Homelands</i>	Chor/Graeme Murphy	Music/Leos Janacek
<i>Suite for a Lonely Child</i>	Chor/Andris Toppe	Music/Judy Bailey
<i>Strangers</i>	Chor/Carl Morrow	Music/David Adams
<i>LM514</i>	Chor/Graeme Watson	Music/Collage
<i>Mansions</i>	Chor/Barry Moreland	Music/C. P. E. Bach
<i>Hate</i>	Chor/Graeme Murphy	Music/Carl Vine
<i>Limited Edition</i>	Chor/Graeme Murphy	Music/Graeme Koehne
<i>Daisy Bates</i>	Chor/Barry Moreland	Music/Carl Vine
<i>Wilderness</i>	Chor/Graeme Murphy	Music/Bela Bartok



1983

<i>The Selfish Giant</i>	Chor/Graeme Murphy	Music/Graeme Koehne
<i>Flashbacks</i>	Chor/Graeme Murphy	Music/Collage
<i>Triquetra</i>	Chor/Peter Matthews	Music/Bela Bartok
<i>Cockyrot</i>	Chor/Ross Philip	Music/Diva Soundtrack
<i>Phases</i>	Chor/Mike Mullins	Music/Collage
<i>Snow White</i>	Chor/Kai Tai Chan	Music/Collage
<i>Still Life</i>	Chor/Paul Mercurio	Music/John X
<i>On Your Mark</i>	Chor/Helen Simondson	Music/Collage
<i>Janiculum</i>	Chor/Garth Welch	Music/Vincent Persichetti
<i>Some Rooms</i>	Chor/Graeme Murphy	Music/Collage

1984

<i>Deadly Sins</i>	Chor/Graeme Murphy	Music/Collage
<i>Old Friends, New Friends</i>	Chor/Graeme Murphy	Music/Graeme Koehne
<i>Black and Blue</i>	Chor/Louis Falco	Music/Harry Nilsson and Randy Newman
<i>After Venice</i>	Chor/Graeme Murphy	Music/Gustav Mahler and Olivier Messaien

From top: Sheree da Costa, Janet Vernon and Graeme Murphy in *Sequenza VII*; Janet Vernon, Jennifer Barry, Francoise Philipbert in *Glimpses*; Jennifer Barry in *Rumours*; Christopher Morley and Janet Vernon in *Rumours*.



1985

Boxes

Chor/Graeme Murphy

Music/Iva Davies and
Bob Kretschmer

Shimmering

Chor/Graeme Murphy

Music/Karol Szymanowski

1986

Sirens

Chor/Graeme Murphy

Music/Collage

Nearly Beloved

Chor/Graeme Murphy

Music/Graeme Koehne

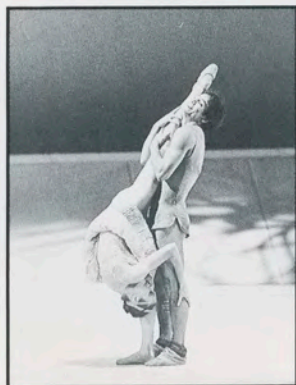
Shining

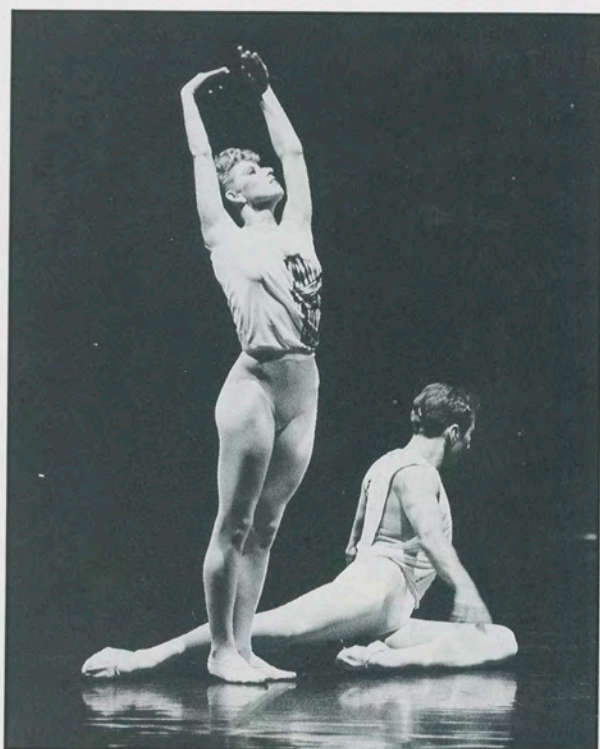
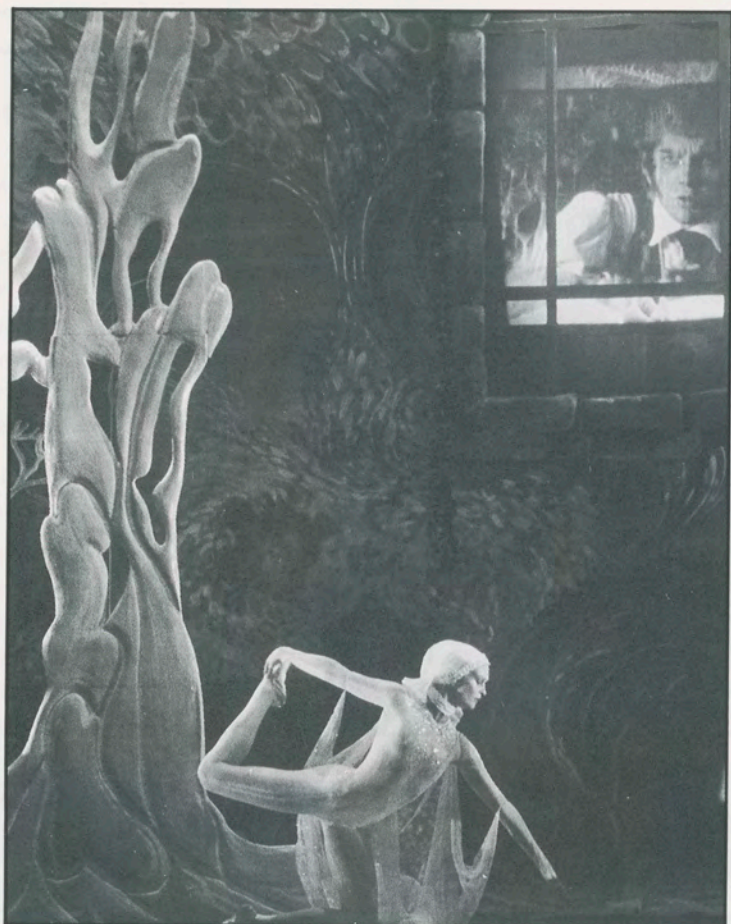
Chor/Graeme Murphy

Music/Karol Szymanowski



Main photo: Ross Philip, Sheree da Costa, Janet Vernon, Graeme Murphy in *Sheherazade*.
Above left: Sheree da Costa in *White Women*.
Left: Graeme Murphy with the "Nurses" in *Poppy*;
above: Graeme Murphy as Cocteau in *Poppy*.
Below, from left: Kim Walker in *Daphnis and Chloe*; Victoria Taylor and Carl Morrow as *Daphnis and Chloe*; Janet Vernon and Geraldine Turner in *An Evening*; Geraldine Turner in *An Evening*.

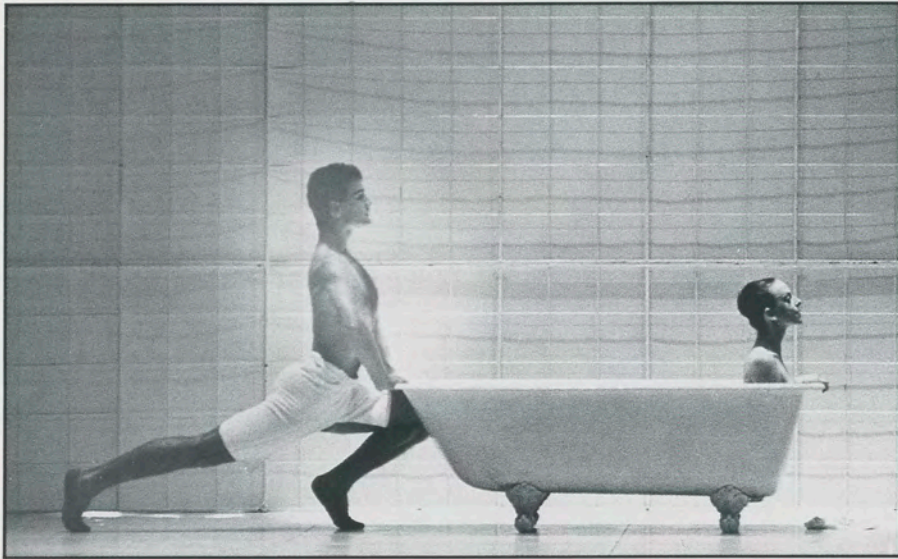




Top left: Susan Barling and Bill Pengelly in *The Selfish Giant*. Top right: Nina Veretennikova and Kelvin Coe in *Mansions*. Left: Nina Veretennikova and Neil Grigg in *LM514*. Below left: Janet Vernon and Kim Walker in *Daisy Bates*; Mary Duchesne, Kelvin Coe, Kim Walker and Janet Vernon in *Homelands*.



TENTH ANNIVERSARY SEASON



Top: Ross Philip and Janet Vernon in *Some Rooms*. Centre: Shane Carroll, Alfred Williams and Kim Walker in *Black and Blue*. Above right: Janet Vernon and Iva Davies in *Boxes*. Below left: Garth Welch and Paul Mercurio in *After Venice*. Below right: Janet Vernon (centre) in *Nearly Beloved* with Nina Veretennikova and Tonia Kelly.



SHINING

CHOREOGRAPHY GRAEME MURPHY MUSIC KAROL SZYMANOWSKI

Shining celebrates my gratitude for ten wonderfully exciting years with the Sydney Dance Company. Years affording me association with established and blossoming talents from varied areas of the arts, introduction to new audiences in Australia and overseas and, above all, the joy of working in uncompromising proximity to the dancers. Ten years has seen the consolidation of the Company team in a magnificent home and we have gathered a power of friends that give Janet Vernon and myself an unflinching belief in the future — a future shining with promise.

Graeme Murphy

ACT 1 — DAWN

- Sextet* Tonia Kelly Darren Spowart
Jan Pinkerton Glen Murray
Victoria Taylor Roger Bennett
- Duo* Susan Barling Louise Dowling
- Quartet* Susan Barling Ross Philip
Louise Dowling Adrian Batchelor
- Trio* Janet Vernon Kim Walker Michael Hennessy
- Solo/Duo* Alfred Williams
Andrea Toy Alfred Williams
- Solo* Nina Veretennikova
- Duo* Janet Vernon Graeme Murphy
- Group* Shane Carroll Adrian Batchelor
Francoise Philipbert Michael Hennessy
Susan Barling Ross Philip
Jan Pinkerton Glen Murray
Tonia Kelly Darren Spowart
Victoria Taylor Stephen Page
Lea Francis Roger Bennett
Louise Dowling Kim Walker
- Ladies* Shane Carroll with
Nina Veretennikova Jan Pinkerton Tonia Kelly
Susan Barling Lea Francis Louise Dowling
Francoise Philipbert Victoria Taylor
- Duo* Shane Carroll Nina Veretennikova
- Solo* Graeme Murphy
into
Full Company

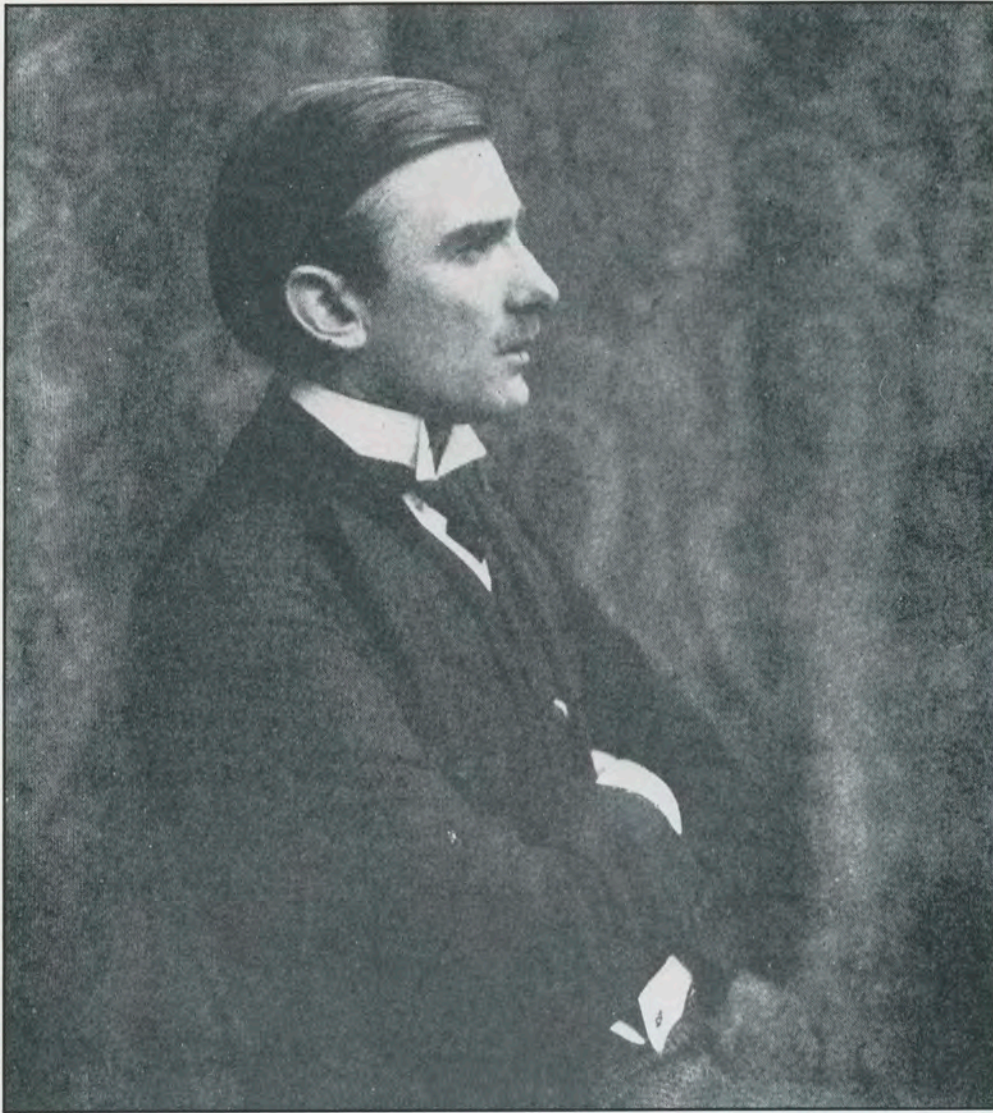
ACT 2 — PRE-DAWN

- Duo* Andrea Toy Alfred Williams

ACT 3 — NIGHT

- Prelude* Andrea Toy Alfred Williams
Nina Veretennikova Roger Bennett
Jan Pinkerton Glen Murray
Tonia Kelly Stephen Page
Victoria Taylor Darren Spowart
Francoise Philipbert Michael Hennessy
Susan Barling Ross Philip
Louise Dowling Adrian Batchelor
Janet Vernon Kim Walker
- Duo* Susan Barling Ross Philip
- Duo* Darren Spowart Glen Murray
- Quartet* Tonia Kelly Louise Dowling Lea Francis Shane Carroll
- Sextet* Kim Walker Darren Spowart Alfred Williams
Glen Murray Michael Hennessy Roger Bennett
- Six Couples* Victoria Taylor Darren Spowart
Jan Pinkerton Glen Murray
Janet Vernon Kim Walker
Francoise Philipbert Michael Hennessy
Nina Veretennikova Roger Bennett
Andrea Toy Alfred Williams
- Quartet* Susan Barling Ross Philip
Louise Dowling Adrian Batchelor

Finale



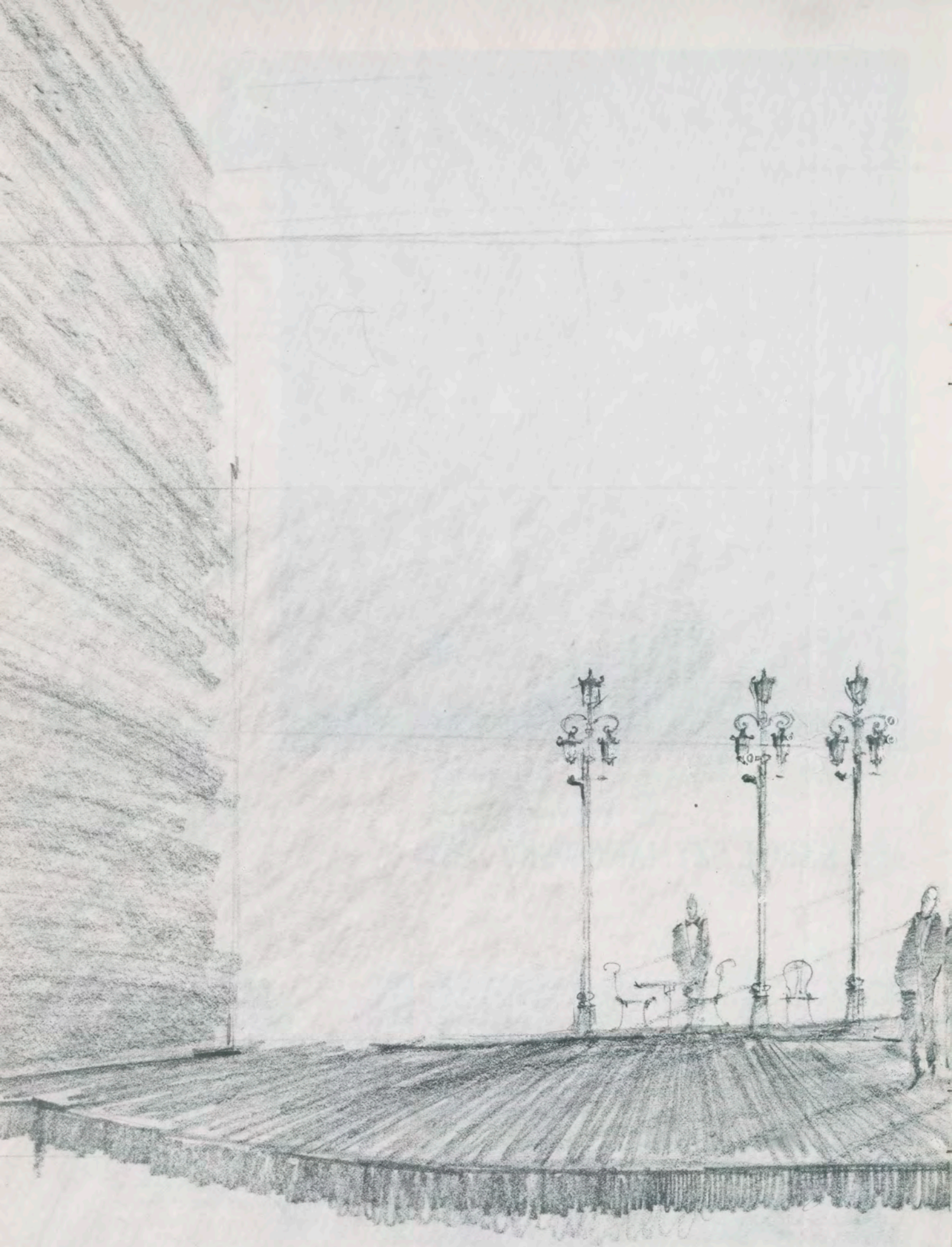
MUSIC KAROL SZYMANOWSKI 1882-1937

Karol Szymanowski was born in Tymoszwka in the Ukraine in 1882. His works form the most important accession to Polish music between those of Chopin and the present day modern composers of his native country such as Lutoslawski and Penderecki. Szymanowski was the child of a wealthy family and enjoyed their support of his musical talents which emerged in no uncertain terms while he was still a child. Even so, Karol Szymanowski could never claim serious attention for his work in his own lifetime. It was not until his death, in complete poverty in Switzerland, that his music began to receive the recognition it truly deserved.

Szymanowski's innovative music is found in various forms: Instrumental works for piano or violin and piano, Preludes, Mazurkas, Sonatas, Etudes, Metopes, Masques, Variations, Mythes, String Quartets, Symphonies, Violin Concertos, Opera, Ballet and Songs. His early works were derived from several discernible influences which later fused together to produce in his later years an extremely personal national style which almost certainly went on to influence other composers after him.

Szymanowski's music is rich and dramatic, often touched with a mystic quality. The Fourth Symphony, or *Symphonie Concertante For Piano with Orchestra, Opus 60*, which is heard in the opening scene of *Shining*, is now considered the peak of the composer's output from the final years. Essentially lyrical, this Fourth Symphony is at the same time symbolic of all Szymanowski's works.

No other composer could more sensitively capture and reflect the stylistic trends of the time. In his own words: "Music is enlivening by its proximity to nature, by its force, by its directness of feeling, by its undisturbed racial purity. Each man must go back to the earth from which he derives. Today I have developed into a national composer, not only subconsciously, but with a thorough conviction."

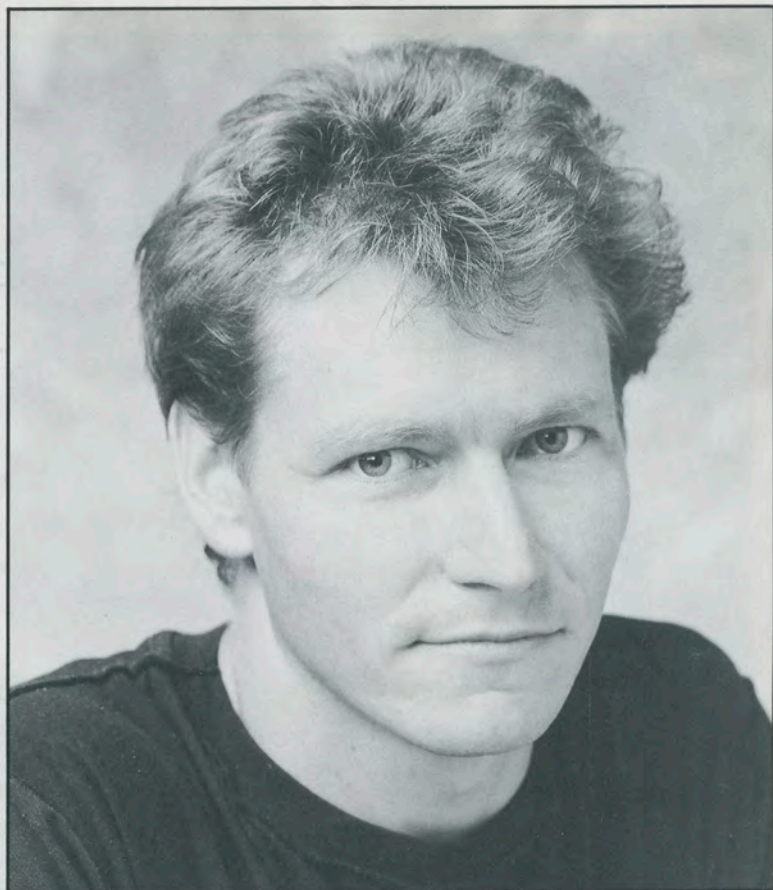


Scenery built in the Workshop of the Sydney Theatre Company at The Wharf

Scenic Artist Cliff Simcox Set Construction Rick Harrison
Acrylic Sculpture executed by Rivka Ashkenazi

1/100

SET DESIGN ANDREW CARTER



Andrew Carter was born in Goomalling in rural Western Australia. He received his Bachelor Degree in Fine Arts in 1979 from the Western Australian Institute of Technology and his Masters Degree in Fine Arts from Yale University in 1984, studying with Ming Cho Lee. Andrew obtained a scholarship from the Western Australian Arts Council in 1982. He has worked regularly with the Western Australian Ballet designing sets for productions of *Cinderella*, *Pulcinella* and *The Owl and the Pussycat*.

Andrew is currently working on a new piece with Barry Moreland, Artistic Director and choreographer of the W.A. Ballet. In addition, he has designed for the Western Australian Opera, The State Theatre Company of W.A., the Western Australian Academy of Performing Arts and The Royal Queensland Ballet. In 1987 Andrew Carter will be appointed Resident Designer of the Western Australian Ballet, creating new works for both Barry Moreland and Garth Welch.

A watercolour painter, Andrew also works in pencil, charcoal and pastel. He spends a great deal of his free time travelling in the outback, painting and sketching.

Shining is Andrew Carter's first commission from the Sydney Dance Company.

SHINING I

ACT II

FAIRLY MORNING.

2300 500

COSTUME DESIGN JENNIFER IRWIN

Sydney born designer Jennifer Irwin received her Diploma of Applied Art from the Riverina College of Advanced Education. She commenced her professional career with the Riverina Trucking Company from 1977 to 1979. Jennifer attended the Technical Theatre Course at the Centre for the Performing Arts in Adelaide in 1980. She went on to work in the Wardrobe Department of the Australian Dance Theatre and the South Australian Opera Company for two years before returning to Sydney.

She joined the Sydney Dance Company in 1982 and was promoted to Costumes Supervisor in early 1983. Since that time Jennifer has worked with the top Australian theatre designers commissioned to create works with Graeme Murphy, including Kristian Fredrikson, Kenneth Rowell and Anthony Jones. In January 1984, Jennifer received a Theatre Board Grant to study with the scenic artists at La Scala Opera House in Milan, Italy. In 1985 she was invited by Graeme Murphy to design costumes for *Sirens* at Kinselas.

Shining is her second commission to design costumes for a major Sydney Dance Company production.

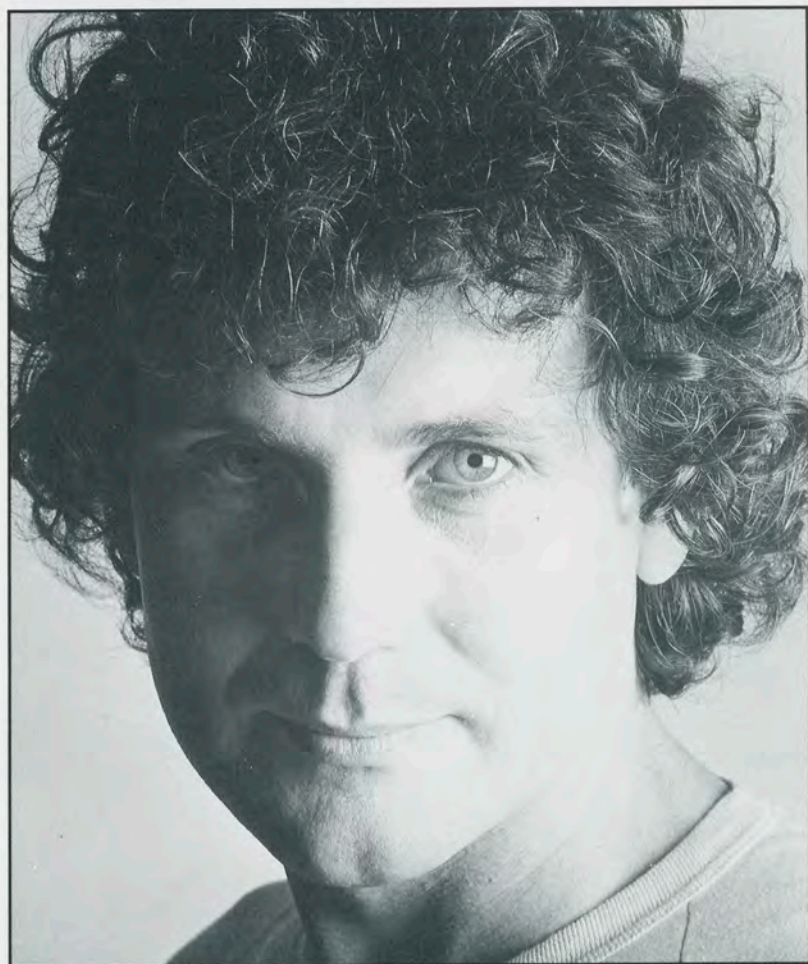


LIGHTING JOHN DRUMMOND MONTGOMERY

John Drummond Montgomery was appointed as Production Manager and Lighting Designer in Residence to the Sydney Dance Company early in 1984. Since that time he has lit each of the Company's new productions and has overseen the mounting of the repertoire in theatres throughout Australia and on each of the Company's overseas tours. John obtained his Bachelor of Arts at Flinders University in South Australia. He commenced his professional career in the theatre as stage manager of The Dance Company (N.S.W.). In those early days he worked with the N.S.W. Theatre of the Deaf and the Bondi Pavilion Theatre as Technical Director.

In 1979 he was appointed Technical Stage Manager to the Australian Dance Theatre and soon began lighting ballets. During the years 1981 to 1983, John worked extensively in Europe before his appointment as 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 early in 1984.

As Production Manager of the Sydney Dance Company, John is responsible for the execution of new productions as conceived by the Set Designer and by Graeme Murphy. Outstanding achievements in lighting for the Company include *Deadly Sins*, *After Venice*, *Sirens*, *Nearly Beloved* and *Boxes*. During his time with Sydney Dance Company John has also found time to light productions for The Royal New Zealand Ballet and for The Australian Opera.



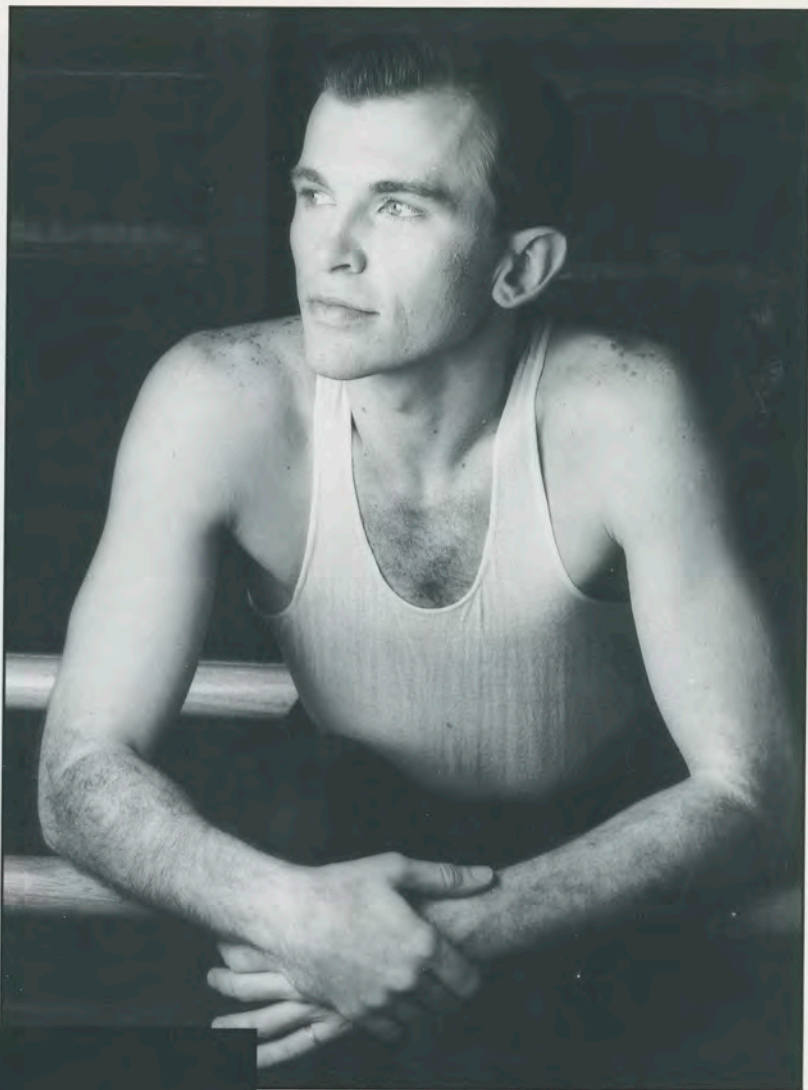
THE DANCERS

Photos by Branco Gaica

BILL PENGELLY

Dance Master

Bill Pengelly joined the Sydney Dance Company as a dancer in 1980. He was appointed Dance Master to the Company early in 1985 and began teaching daily classes on a regular basis as well as assisting in the re-teaching and rehearsal of repertoire. In his role as Dance Master, Bill is often called upon to travel interstate to mount the ballets of Graeme Murphy on other professional companies. He has recently returned from Perth after producing *The Selfish Giant* for The West Australian Ballet. Born in Townsville, Bill commenced his career with The Queensland Ballet. He first worked with Graeme Murphy on the original production of *3 Conversations*, created on The Queensland Ballet in 1975. As a dancer with the Sydney Dance Company 1980-86, Bill danced in an impressive variety of principal roles from works in repertoire including Dorkon in *Daphnis and Chloé*, the Giant in *The Selfish Giant*, the Young Aschenbach in *After Venice*, the Best Man in *Nearly Beloved*, Raymond Radiguet in *Poppo* as well as lead roles in *Wilderness*, *Janiculum*, *Some Rooms* and *Black and Blue*.



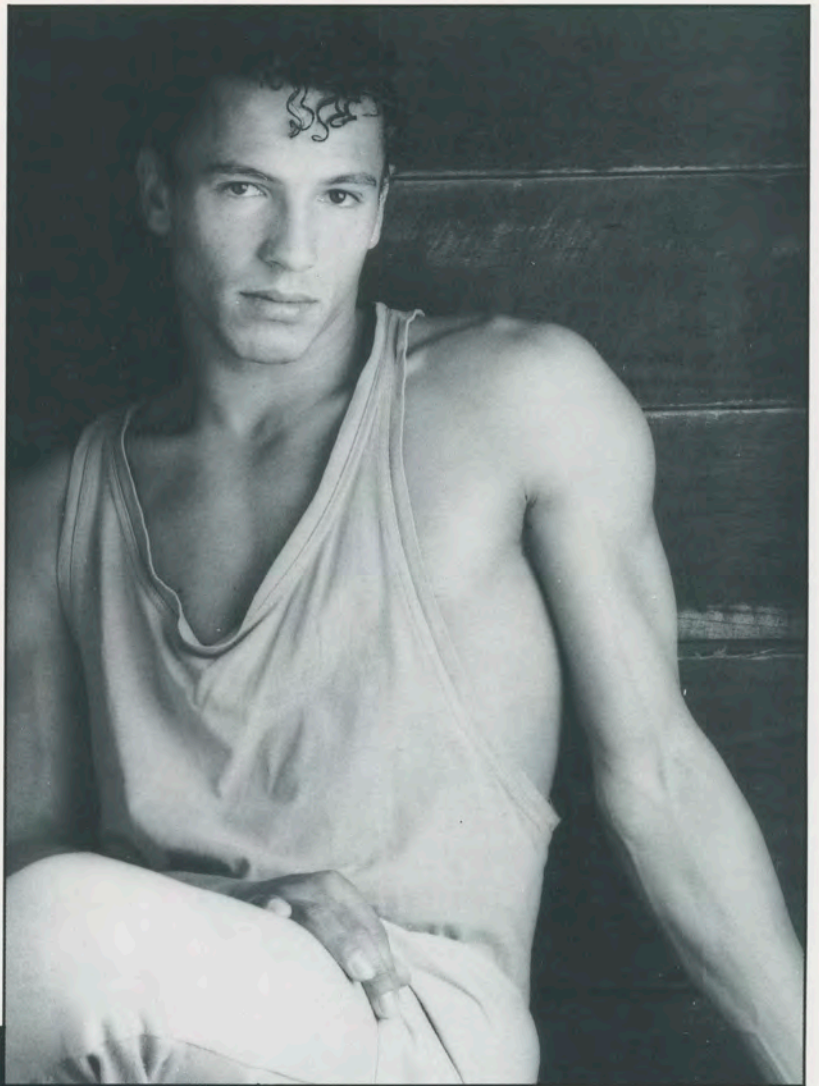
SUSAN BARLING

Susan Barling joined the Sydney Dance Company late in 1978. A student of The Australian Ballet School, she had been working in France under the tuition of Mme Besabrasova in Monte Carlo. She quickly established her ability to tackle leading roles in the repertoire. Susan danced in the premiere staging of *Rumours* soon after joining the Company. Principal roles from the early years include those in *Shéhérazade*, *Signatures* and as Lykanion in *Daphnis and Chloé*. Graeme Murphy created numerous roles especially for Susan, outstanding among which are those in *An Evening*, *Viridian*, *Wilderness*, *The Selfish Giant* and *Some Rooms*. Susan also danced roles for choreographers Barry Moreland (*Mansions*), Kai Tai Chan (*Snow White*), Helen Simondson (*On Your Mark*) and Graeme Watson (*Regale*). In early 1984 Susan left the Company to broaden her horizons and began to study at Brian Syron's City Acting Studio in Sydney. She is married to prominent lighting designer John Rayment. It was shortly before her scheduled return to the Sydney Dance Company for its 1984 season that Susan and John discovered that she was expecting their first child, Nicholas Casper, born in May 1985. Susan has recently completed filming her first featured role in Colin Eggleston's film *Cassandra*. She was invited by Janet Vernon and Graeme Murphy to dance in *Shining* as part of the Tenth Anniversary Celebration.

Vivian Zink

KIM WALKER

Kim Walker joined the Sydney Dance Company in 1980 after graduating from The Aboriginal Islander Dance Theatre's three year course under the direction of Carol Johnson. His early dance training was encouraged by his mother, well known Sydney teacher Margaret Walker. In his six years with the Sydney Dance Company Kim has emerged as one of its most popular performers. His first principal role was as Cupid in *Daphnis and Chloé*. Kim has danced in almost all of Graeme Murphy's major works including *Rumours*, *Viridian*, *Wilderness* and *An Evening*. Outstanding roles choreographed especially for Kim include those in *Homelands*, *Deadly Sins*, *The Selfish Giant* — all by Graeme Murphy — as well as in Barry Moreland's *Daisy Bates* and the principal role of Bull Washington in Louis Falco's *Black and Blue*. In 1984 he was cast by Murphy as Jashu in *After Venice* and in 1985 Graeme Murphy choreographed *Boxes* with Kim in the central role, dancing with Janet Vernon. Kim was awarded the Performing Arts Scholarship by the New South Wales Government late 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. He has danced with the Sydney Dance Company on all of its six international tours and is widely regarded as one of the finest modern dancers produced in Australia.



NINA VERETENNIKOVA

Nina was invited to join the Sydney Dance Company by Janet Vernon and Graeme Murphy at the commencement of 1977. She danced in the very first seasons staged by Janet and Graeme, appearing in Murphy's *Glimpses*, *Sequenza VII*, *Tip* and *Fire Earth Air Water* as well as Andris Toppe's *Toccata*, Graeme Watson's *A Gathering of Vagrants* and John Butler's *Carmina Burana*. During her early years with the Sydney Dance Company Nina Veretennikova worked with most of the leading choreographers in Australia. Her versatility and radiant performing qualities have made her one of the Company's most popular artists. Nina has created many memorable roles including those in Graeme Watson's *Regale* and *LM514*, Barry Moreland's *Mansions*, Don Asker's *Everyman's Troth*, Garth Welch's *Janiculum* and of course the numerous roles she has danced in Graeme Murphy's works in recent years including those in *Rumours*, *An Evening*, *Poppy*, *Wilderness*, *Deadly Sins*, *Nearly Beloved*, as Mme Aschenbach in *After Venice*, as The Outsider in *Boxes*, and as Annie Lennox in *Sirens*, for which she contributed choreography. During the Sydney Dance Company's 1986 tour to Greece and Italy Nina made her debut in the demanding duet from *An Evening Part 3*, dancing with Darren Spowart.

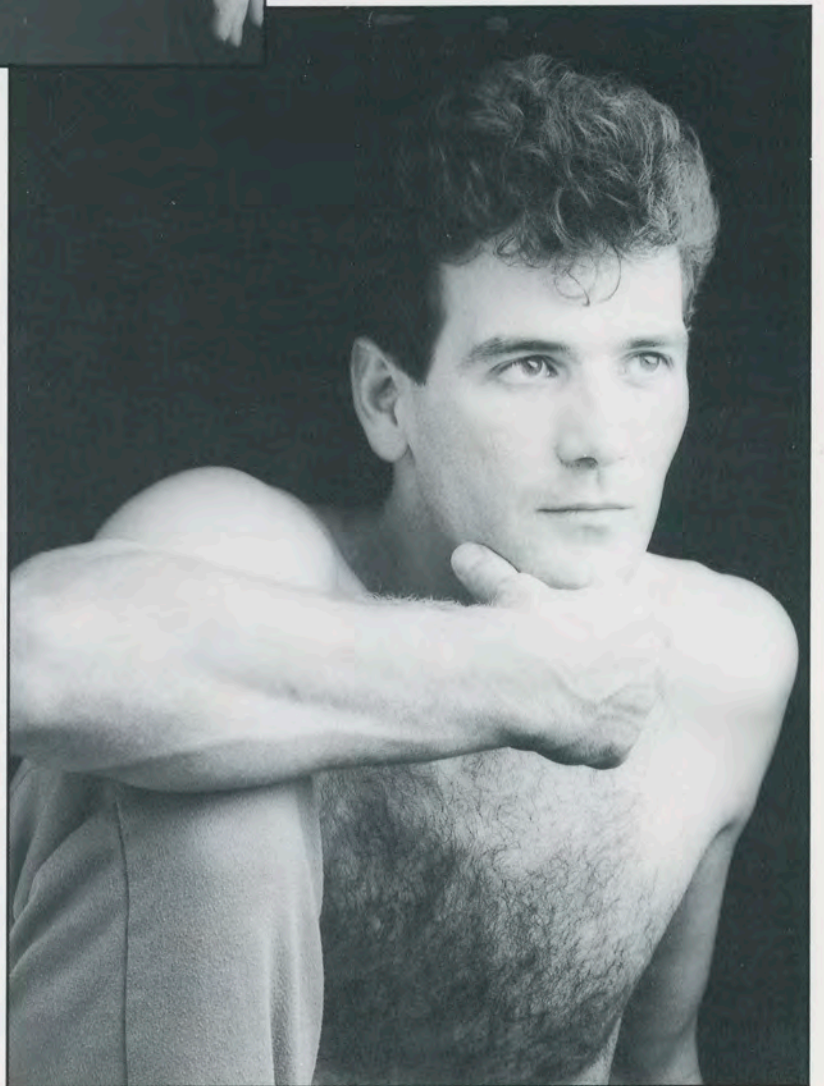


ANDREA TOY

Andrea Toy was born in Darwin, commencing her dance training in Melbourne with the legendary ballerina Kathleen Gorham. After graduating from The Australian Ballet School Andrea was accepted into The Australian Ballet in 1978. She was promoted to coryphee in 1979 and to soloist in 1983 before being made a Senior Artist of The Australian Ballet in 1984. During her career she has danced an impressive variety of roles from the classical repertoire including *Odette/Odile* in *Swan Lake* and *Aurora* in *The Sleeping Beauty*. Her fluid technique and long-limbed torso made her a versatile artist, suitable for the wide range of styles found in the works of The Australian Ballet in recent years. When Graeme Murphy was commissioned to choreograph *Tekton* for that company in 1978 he cast Andrea — it was her first year. Graeme Murphy asked Andrea to consider joining the Sydney Dance Company for the commencement of the 1985 season. Her decision to do so meant a radical departure but held exciting prospects. After joining, Andrea danced with the Sydney Dance Company in New York, Beijing, Suzhou and Shanghai, performing the principal role in Murphy's *Wilderness* as well as dancing in *Some Rooms* and *After Venice* both in Australia and overseas. Later that year he created *Shimmering* for Andrea and Alfred Williams, which has now been incorporated into *Shining*. Following the Company's recent tour to Athens and Spoleto, Italy, Graeme Murphy produced his *Nearly Beloved*, casting Andrea as *The Wife* in Act 2.

ROSS PHILIP

Ross Philip danced with Ballet Victoria before joining the Bat Dor Dance Company in Israel 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)*, *Sirens* and more recently in Graeme Murphy's *Nearly Beloved*. Ross has left a special stamp on many roles choreographed especially for him during his years with the Sydney Dance Company, most notably *Shéhérazade*, *Poppy* (Dargelos and Oedipus), *Glimpses*, *Toccata*, *White Women*, *Some Rooms (The Bathroom)*, as *The Outsider* in *Boxes*, as Stanley Kowalski in *A Streetcar Named Desire* from *Sirens*, and in the leading role from *Nearly Beloved*, considered the peak of his achievements. During 1981–82 Ross was absent from the Company studying Fine Arts at University. He has accompanied the Sydney Dance Company on each of its six international tours. Ross maintains an interest in choreography and is an active painter and sculptor despite his busy schedule and plans a sculpture for the foyer at The Wharf.



ALFRED WILLIAMS

New Zealand born Alfred Williams commenced his studies in Auckland and attended The Royal Ballet School in London during 1978. He danced with Frankfurt Theater Ballet in Germany before returning to New Zealand in 1980. Alfred 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 attracted the notice of Graeme Murphy in 1983. Alfred made his debut with the Company in *The Selfish Giant*. Since then Alfred has grown into one of the Company's strongest principal male performers, with roles in *Some Rooms*, as Boris in *Deadly Sins* — which revealed his considerable comic talents — as Kid Lefty in Louis Falco's *Black and Blue*, in *Sirens*, and what Murphy has described as his "definitive" interpretation of the role of Death in *After Venice*. For the final 1985 season in the Opera Theatre last year Graeme Murphy choreographed *Shimmering* for Alfred and Andrea Toy, now incorporated into *Shining*.



SHANE CARROLL

Sydney born Shane Carroll graduated from The Australian Ballet School in 1974 and decided to pursue a career in Europe. She was successful in securing a contract with Europe's finest contemporary dance company, the Nederlands Dans Theater in Holland. Shane danced with Nederlands from 1975 until 1982, working with the leading choreographers in the world under the artistic direction of Jiri Kylian. Kylian himself is now regarded as the most influential of all the European choreographers. Shane danced in many Kylian works during her seven years with the company as well as ballets by Hans van Manen, Margot Sappington and Glen Tetley. Shane toured Europe with the Nederlands Dans Theater and danced with the company on their highly successful American tours of recent years. She returned to Australia late in 1982 and joined the Sydney Dance Company in 1984. Shane Carroll has enhanced the Company's ranks considerably with the experience and understanding she brings to each role. When Louis Falco was asked to mount his *Black and Blue* for the Sydney Dance Company he chose Shane for the leading role of Babyface the Third. Soon after Shane was cast by Graeme Murphy in the role of Love in his production of *After Venice*. These are roles Shane has performed not only in Sydney but throughout Australia and for seasons in New York, Beijing, Shanghai, Athens and Spoleto. Other roles for Shane include those in *Sirens*, *Deadly Sins*, *Some Rooms* and *Nearly Beloved*.

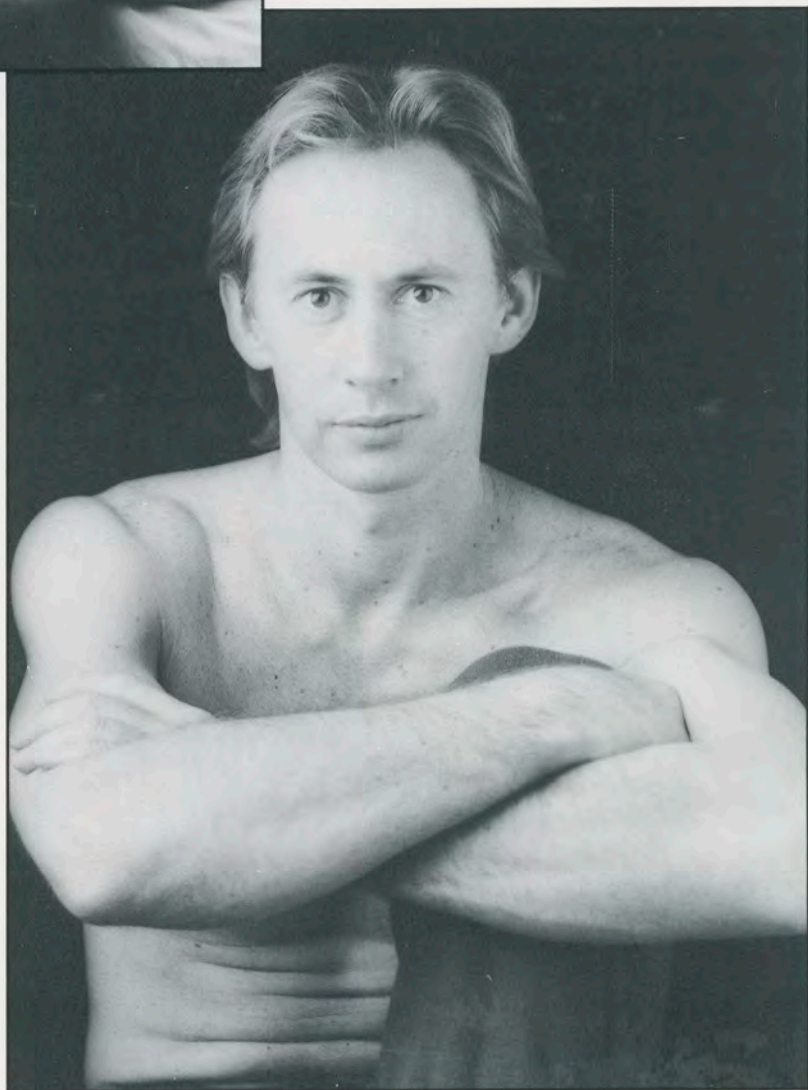


FRANCOISE PHILIPBERT

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 the legendary Mme Besobrasova in Monte Carlo. Francoise performed with the Monte Carlo Company and in Germany 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*, *Karsavina* in *Poppy*, *Shéhérazade*, *Daphnis and Chloé*, *Some Rooms*, as the torch singer in *Deadly Sins* — revealing considerable singing talents — and as Jashu's Girl in *After Venice*, a role she has danced with great success in Australia and in New York, Athens and Spoleto. For the 1986 cabaret season of *Sirens* at Kinselas, Graeme Murphy cast Francoise as Yma Sumak giving her the freedom to contribute choreography to her interpretation of the "Peruvian Princess" and again calling on her talents as a singer and actor. More recently Francoise appeared in Murphy's *Nearly Beloved* as the Usherette/Hostess character for which she was singled out by the critics.

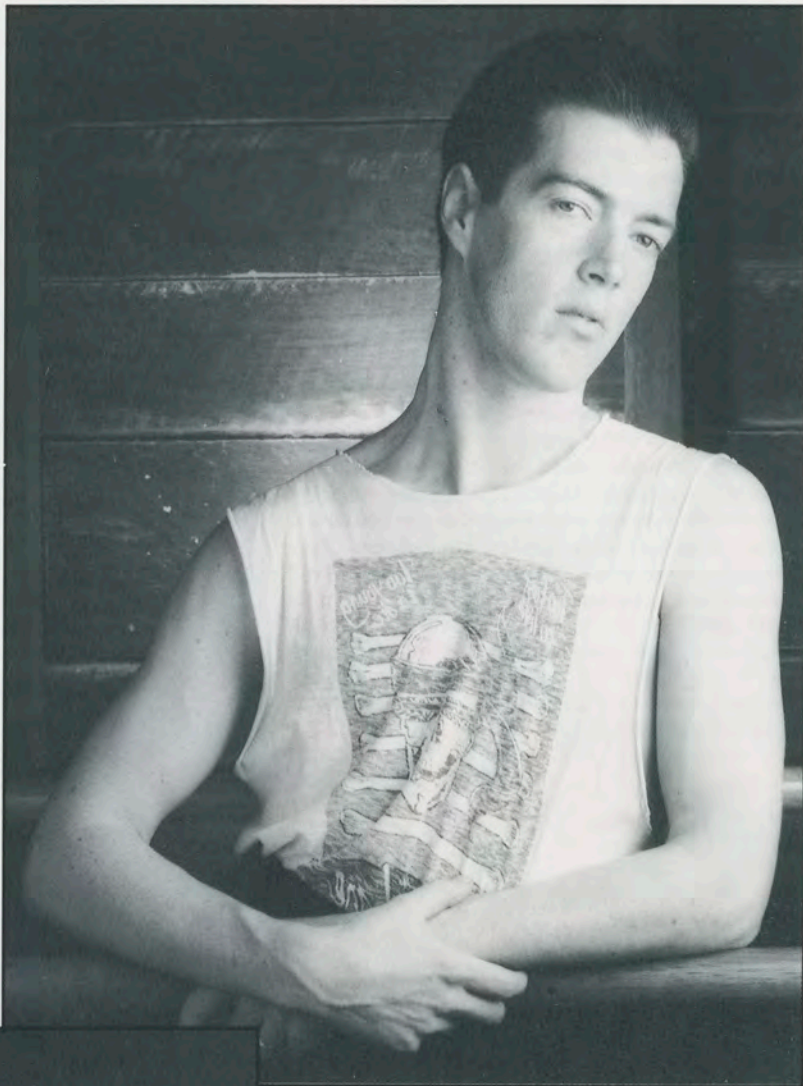
MICHAEL HENNESSY

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. Michael recently re-created his role as the Emcee in *Old Friends*, *New Friends* in its new staging as the three-act *Nearly Beloved* for seasons in Sydney and Melbourne.



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 Internationales 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. He was invited by Graeme Murphy to join the Sydney Dance Company especially for the seasons of *Nearly Beloved* in Sydney and Melbourne. *Shining* is the first work in which Graeme Murphy has created choreography especially for Glen, displaying his smooth technique and strength as a performer.

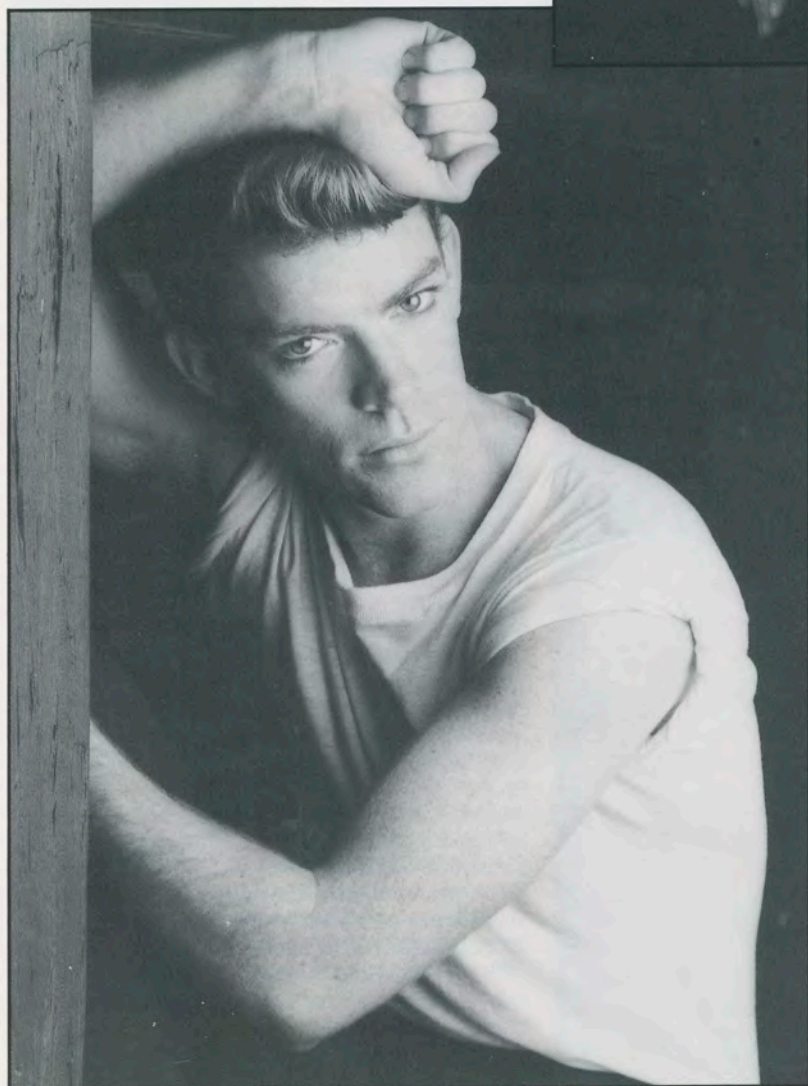


VICTORIA TAYLOR

Victoria Taylor graduated from The Australian Ballet School and entered the Sydney Dance Company at the commencement of Graeme Murphy's term as Artistic Director in 1977. She has worked with the leading choreographers in Australia today, helping to build the repertoire of the Sydney Dance Company as we now know it. Special roles from those early days include those in *Scintillation*, *White Women*, *Everyman's Troth*, *Regale*, *Galahad* in the premiere staging of *Poppy*, and the Fat Lady in *Rumours II*. Victoria danced the role of Chloé in Murphy's *Daphnis and Chloé* at its Australian premiere and in seasons in New York and London in 1981, including the television production filmed in London at Sadler's Wells Theatre. She freelanced during 1982 and joined the Western Australian Ballet in 1983 dancing a wide variety of leading roles for Artistic Director Barry Moreland including those in *Spirals*, *Romeo and Juliet*, *Dialogues*, *Desert Angels* and Graeme Murphy's *Viridian*. Moreland created the role of Alice in his *Alice in Wonderland* especially for Victoria. She returned to the Sydney Dance Company in 1985 and toured Australia with the Company as well as joining it for its tours to New York, Beijing and Shanghai. Since that time Victoria has danced in *After Venice*, *Boxes*, *Some Rooms*, *Wilderness*, *Shimmering* and *Nearly Beloved*. For the highly successful season of *Sirens* at Kinselas in January 1986, Victoria scored a personal triumph for her role as Madonna, for which she also contributed choreography.

LOUISE DOWLING

Adelaide born Louise Dowling studied in South Australia before successfully auditioning to enter the Victorian College of the Arts in Melbourne. 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 the 1982 season. Louise made her debut with the Company during the *New Additions* programmes at the Sydney Opera House. 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*, *Hate*, *An Evening*, *Deadly Sins*, *After Venice*, *Daphnis and Chloe*, *Boxes* and *Nearly Beloved*. Special roles for Louise are Salome in *Sirens*, the principal role in Garth Welch's *Janiculum*, *Some Rooms (The Changing Room)* and in Louis Falco's *Black and Blue*.



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 People's 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. Darren recently appeared in *Nearly Beloved* for seasons in Sydney and Melbourne.

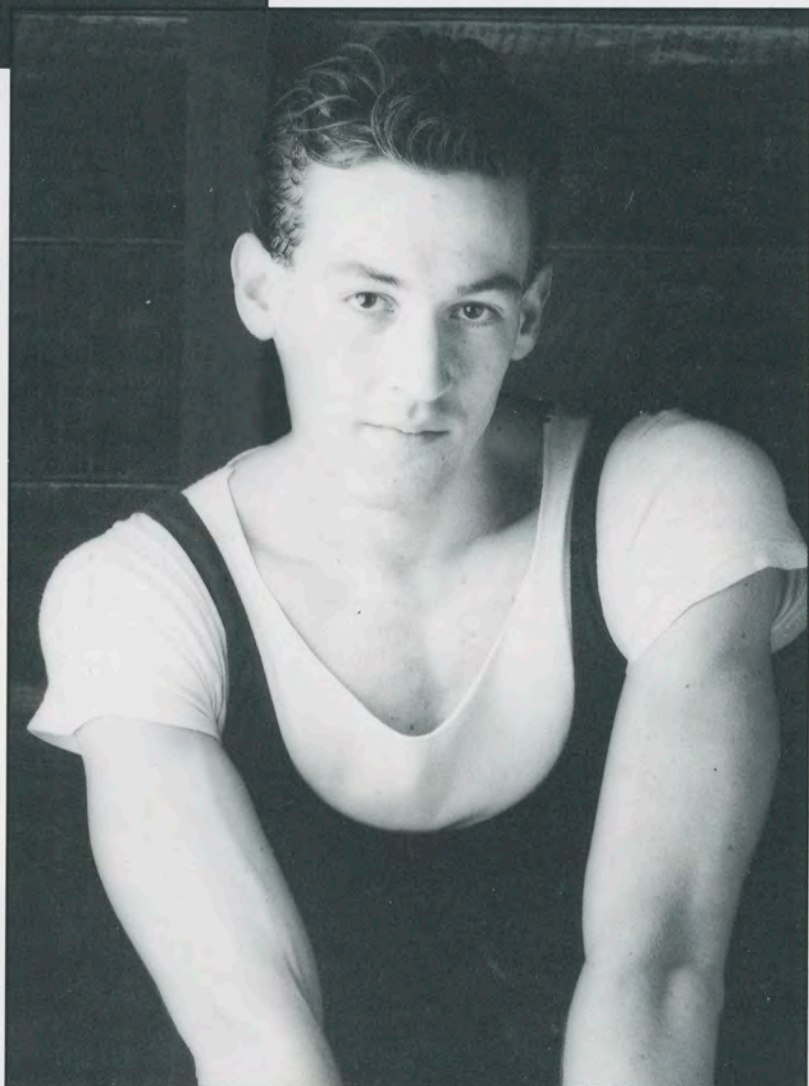


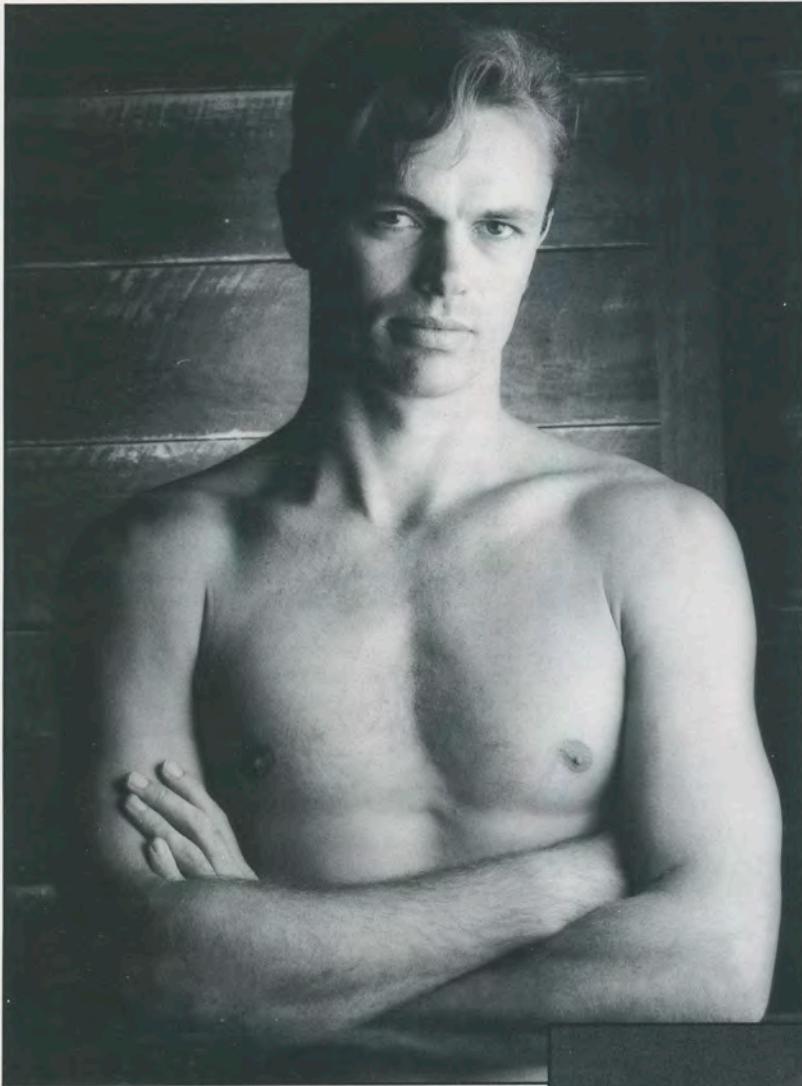
JAN PINKERTON

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. She recently danced in *Nearly Beloved* as one of three glamorous Flirts and, during the Melbourne season of the production for the Spoleto/Melbourne Festival, Jan danced the demanding role of *The Wife* in Act 2, partnered by Ross Philip.

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. Roger enjoyed great success with his role as Donald, the Photographer in *Nearly Beloved*, receiving special praise from the critics for the accuracy of his brilliant and witty portrayal.





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*, *Boxes* and *Nearly Beloved*. 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.

TONIA KELLY

Tonia was born in Penang, Malaysia. She entered The Australian Ballet School in 1978 and was invited by Janet Vernon and Graeme Murphy to join the Sydney Dance Company for the commencement of its 1980 season. Tonia has toured with the Company throughout Australia and on each of its six international tours. Her first special role was as the roller-skating Nymph in Murphy's *Daphnis and Chloé*. Tonia has danced in each of the works that make up the Sydney Dance Company's essential repertoire of recent times; these include *Viridian*, *An Evening*, *Wilderness*, *The Selfish Giant*, *Boxes* and *After Venice*. Solo roles for Tonia include the Secretary in *Rumours II*, Ideal Love in *Some Rooms (The Bedroom)* which she has danced all over Australia and in New York, Athens and Spoleto; the Bridesmaid in *Nearly Beloved* and May the Redhead Matchgirl in Murphy's spoof of *The Little Matchgirl* in the second act of *Sirens* at Kinselas earlier this year.





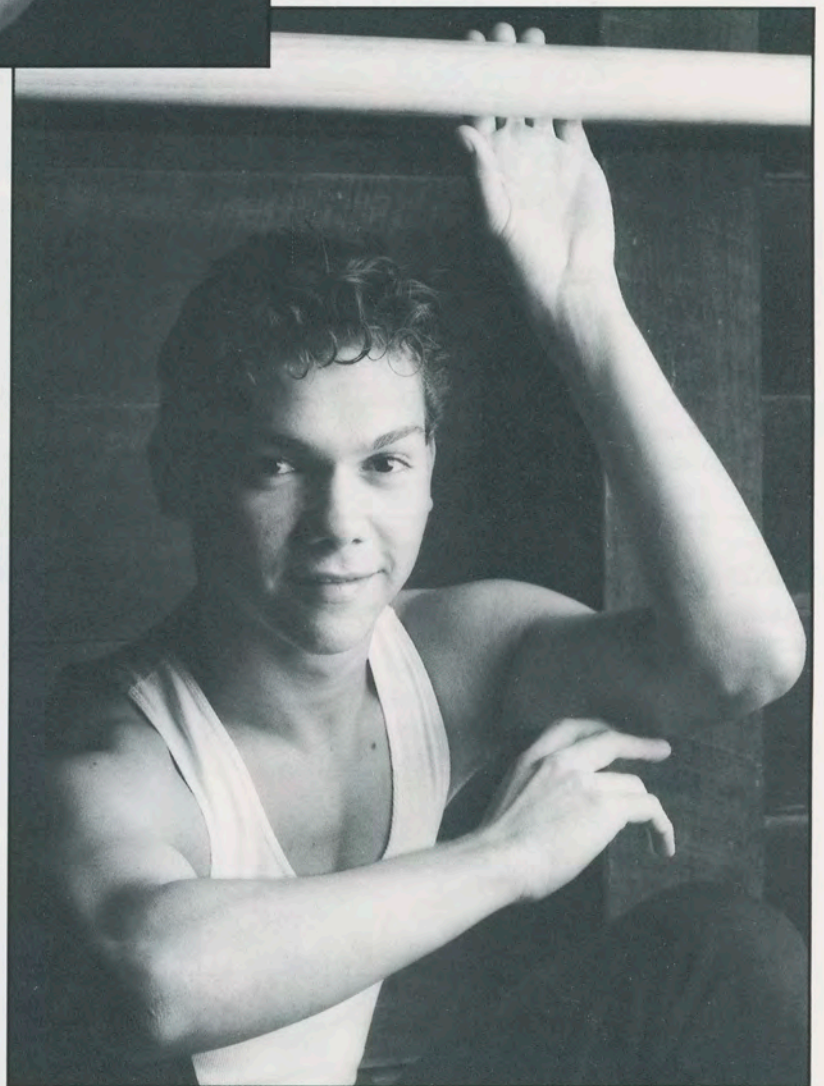
LEA FRANCIS

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. In her two years with the Company Lea has toured Australia and danced in seasons in New York, Beijing, Shanghai, Athens and Spoleto. In Graeme Murphy's *Nearly Beloved*, seen in both Sydney and Melbourne in recent months, Lea played the role of the Ice-cream Seller in Act 1 and the Town Flirt in Act 3.

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*. For Graeme Murphy's production of *Nearly Beloved*, Stephen played an integral part in the three-act production, dancing the role of the Groomsman in the work's poignant finale.





SYDNEY DANCE

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Left to right: Angus Denton, Sue McIntyre, Jeffrey Broadfield

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SYDNEY DANCE COMPANY AT THE WHARF

The Company's new Studios and Offices were officially opened on 8th October, 1986
by the HON. BARRIE UNSWORTH, PREMIER OF NEW SOUTH WALES.

The restoration of the Sydney Dance Company's premises at The Wharf is a project of:
THE NEW SOUTH WALES GOVERNMENT THROUGH THE OFFICE OF THE MINISTER FOR THE ARTS

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