

SYDNEY DANCE COMPANY
1987 SEASON



SHÉHÉRAZADE
LATE AFTERNOON OF A FAUN
RUMOURS
AFTERWORLDS

SHÉHÉRAZADE
LATE AFTERNOON OF A FAUN
R U M O U R S
A F T E R W O R L D S



Cover: Alan Oldfield's backcloth for Scene 3 of *Afterworlds*.



Left: Ross Philip, Janet Vernon, Susan Barling and Graeme Murphy at a dress rehearsal for *Shéhérazade* in the Canberra Theatre (1980).

Below left: Graeme Murphy and Janet Vernon at Ballet '79.

Below right: Ross Philip, Sheree da Costa, Janet Vernon and Graeme Murphy in the original staging in the Drama Theatre (1979).

Photos: Branco Gaica



SHÉHÉRAZADE

Choreography GRAEME MURPHY

Music MAURICE RAVEL *Shéhérazade*
Words by Tristram Klingsor

Design KRISTIAN FREDRIKSON

Fragrance *Dioressence* by Christian Dior

Cast JANET VERNON and ALFRED WILLIAMS
CHRISA KERAMIDAS and ROSS PHILIP

or

LOUISE DOWLING and GLEN MURRAY
FRANCOISE PHILIPBERT

or

ANDREA TOY and BILL BATCHELER

NOTE:

Graeme Murphy choreographed his *Shéhérazade* 'on the road' during a busy touring period in 1979. The work premiered in the Drama Theatre of the Sydney Opera House on August 9, 1979, at a Gala Performance to mark the change of name from The Dance Company (N.S.W.) to the Sydney Dance Company. The original cast consisted of Janet Vernon, Graeme Murphy, Sheree da Costa and Ross Philip. In October, 1979, the Sydney Dance Company presented the work at *Ballet '79*, an annual ballet festival which displayed the talents of Australia's five major companies. On this occasion, *Shéhérazade* was performed to live orchestra with soprano Lauris Elms. During 1980–81, *Shéhérazade* was a feature of most of the Company's major tours. The work was given in Canberra, Melbourne, Hobart, Launceston, Adelaide, Perth, Brisbane and throughout Italy. In 1981, *Shéhérazade* became part of the repertoire for New York and London. After 1979, the role originally danced by Sheree da Costa was most often performed by Susan Barling. For the 1987 season, Graeme Murphy has been rehearsing with a number of alternate casts. Murphy himself will not dance the work this season because of his role in *Late Afternoon of a Faun*, but Janet Vernon and Ross Philip will each appear in the roles created especially for them eight years ago.

DESIGNER'S NOTE:

Ravel's images are more of desire and erotic anguish than the hedonistic passions conjured up by the title "Shéhérazade". This intensely private composer has created an exquisite sensuality out of melancholy — where longing itself threatens in orgasmic chaos. The dilemma is the ever present struggle between Self and The Lover — that ideal One who will confirm our existence yet will invite us to merge Soul in Soul. For Ravel a look, a backward glance, is an intense caress.

Klimt, on the other hand, is vibrantly erotic — his joy in the female nude, gauzed and glitteringly patterned, is uninhibited. The few times the male appears in his paintings, nude or part wrapped in bold decoration, he is conjoined with the female, overwhelming her in an embrace that metamorphoses two figures into a single gorgeously embroidered phallic image. There is in Ravel an ambiguity of sexuality — in Klimt this sexual force is clarified and fulfilled.

Where the two apparently disparate artists meet is in their stylistic ornamentation. The Klimt sinuous golds and shimmering transparencies are echoed by Ravel's ornate orchestrations and the arabesques for voice and solo instruments. Both colour the ideal of physical love with a languorous mystique and pursue the seemingly unattainable.

Maurice Ravel, in his music, covets that which Gustav Klimt reveals in his painting, the quivering light and dark of the human heart.

Kristian Fredrikson

Kristian Fredrikson's original designs for *Shéhérazade* are in the Theatre Arts Collection of the Australian National Gallery in Canberra.



"AFTERNOON OF A FAUN"
SYDNEY DANCE COMPANY '87

Fredrikson

LATE AFTERNOON OF A FAUN

Choreography GRAEME MURPHY

Music CLAUDE DEBUSSY
Prelude a L'Après-midi d'un Faune

Design KRISTIAN FREDRIKSON

Cast GARTH WELCH
GRAEME MURPHY
STEPHEN PAGE
JANET VERNON or CHRISA KERAMIDAS
or ANDREA TOY
NINA VERETENNIKOVA
VICTORIA TAYLOR

HISTORICAL NOTE:

Claude Debussy wrote his *Prelude a L'Après-midi d'un Faune* in 1892 based on the poem of Stéphane Mallarmé, written first in 1865 as a dramatic monologue and refined to pure poetry in 1876. Debussy saw his score as a 'free interpretation' of Mallarmé's poem and followed it verse by verse. Mallarmé was known to have admired the composer's exquisite score, which became a favourite with the public. The first choreographic interpretation of the music was by the great Russian dancer Vaslav Nijinsky for the Ballets Russes de Serge Diaghilev in 1912. This historic version, surrounded by controversy at its Paris premiere, remains the basic inspiration to each of the choreographers who have attempted it since. Most new interpretations attempt a different view of the music, such as Jerome Robbins' much admired production for the New York City Ballet which can be found in the repertoires of companies around the world, including The Australian Ballet. But there is little doubt that it is the mystique surrounding Nijinsky's *L'Après-midi d'un Faune*, compounded by the remaining photographs of the dancer in the title role, that moves new choreographers to do their own 'Faune'.

The precise choreography of Vaslav Nijinsky is now lost forever, but satisfactory stagings of his version have been made by dancers who had seen the ballet performed, and aided by memory and the famous photographs of Nijinsky as the *Faune* by Baron Adolf de Meyer, as well as consultation with Bronislava Nijinska who had been her brother's chief assistant when he first began to choreograph the work — we have been able to glimpse Nijinsky's *L'Après-midi d'un Faune*. Such restagings have been made by the London Festival Ballet and by The Joffrey Ballet in New York. There is a fascinating televised record of Rudolf Nureyev in The Joffrey Ballet's production that seems in every way, especially through Mr Nureyev, to capture the spirit of Nijinsky's extraordinary choreographic debut. His *L'Après-midi d'un Faune* was the first truly contemporary ballet. Its choreographic style completely broke away from the classical mode. Nijinsky may have been the first choreographer to have insisted that his dancers adhere to every nuance in the steps, the gestures and even the facial expressions that he had set. His faune and nymphs moved with parallel and often flexed feet, almost always in profile in the manner of a Grecian frieze. It was precisely this break with tradition, this static interpretation of a score which seemed to cry out for flowing movement that aroused the controversy — all of this, combined with the sexual implications of Nijinsky's pelvic thrust at the conclusion of the ballet, caused an outcry from the audience and from the ballet critics equalled only by the effect of Nijinsky's *Le Sacre du Printemps* the following year.

CHOREOGRAPHER'S NOTE:

To me the Faun has always represented that spirit which is unbound by conventional morals, disciplines or social and political conditionings. The Faun is poetic and instinctive. He is an endangered species — threatened by shrinking Arcadia, expanding social taboos and a distressing disbelief in his very existence.

Graeme Murphy

GARTH WELCH

GUEST ARTIST

LATE AFTERNOON OF A FAUN



Photo by Calvin Studios

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

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

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

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

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

In 1981 he was awarded the Order of Australia for services to the Dance. Together with Marilyn Jones, O.B.E., he launched a ballet school in Sydney in 1983 while continuing to choreograph — *Love Sonnet* for The New Zealand Ballet and *Janiculum* for the Sydney Dance Company. In 1984 Garth created choreography for The Australian Opera's new production of *Aida*. Early in 1985 he danced the role of Aschenbach in *After Venice* at the Festival of Perth and at New York's City Center Theatre. Following his return from the United States Garth mounted his *Othello* for the West Australian Ballet, choreographed a new work for Dance North — *In the Heart of the Maze* — and created a version of *Beauty and the Beast* for the Queensland Ballet Theatre. After performing in a return season of *After Venice* in the Sydney Opera House he travelled to Brisbane to create a new production of *Giselle* for the Queensland Ballet, receiving excellent reviews.

In 1986, Garth performed in seasons of *After Venice* in Melbourne, Adelaide and at the Athens and Spoleto Festivals in Europe. He is currently Dean of Dance at the Victorian College of the Arts in Melbourne.

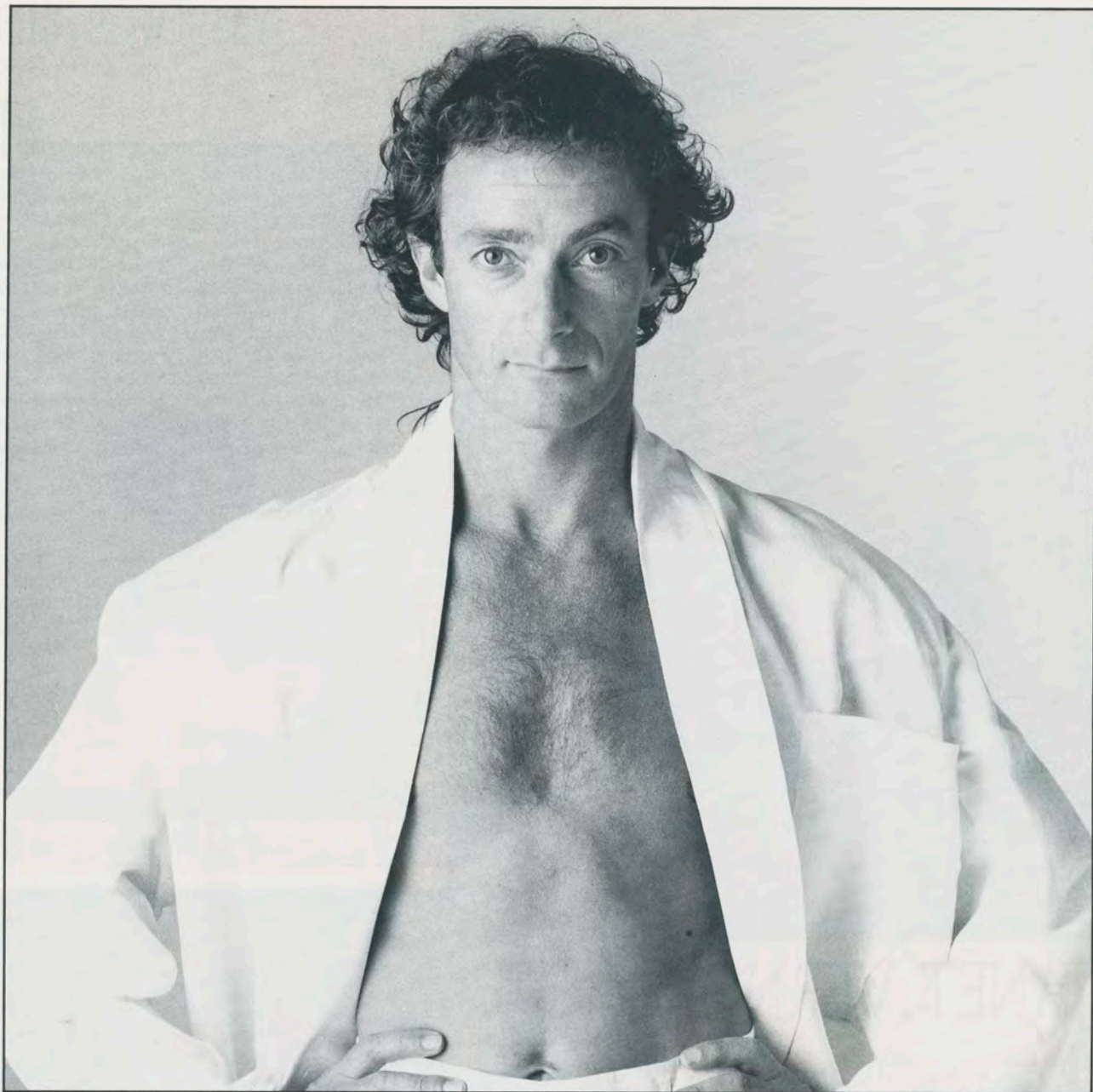


Photo by Greg Barrett

GRAEME MURPHY A.M. *Artistic Director*

Melbourne-born Graeme Murphy studied classical ballet with Kenneth Gillespie in Launceston, Tasmania before becoming the youngest boy to enter The Australian Ballet School. After joining the Company he seized the opportunity, in 1971, to choreograph his first ballet *Ecco* for a choreographic workshop. He successfully applied that year for an Australia Council Grant to study overseas. Classes in New York were followed by six months as a member of the Sadler's Wells Royal Ballet before Graeme Murphy elected to join Ballets Felix Blaska, a contemporary company based in Grenoble, France. After two years with Blaska, he returned to Australia and worked throughout 1975 as a freelance choreographer, before rejoining The Australian Ballet as a dancer and resident choreographer in 1976. He was appointed Artistic Director of the Sydney Dance Company (at that time known as The Dance Company N.S.W.) in November, 1976 and began to build an extensive repertoire of original Australian works. Murphy created his first full-length work, *Poppy*, in 1978, establishing a reputation as the choreographer of highly theatrical full evening ballets. In November, 1986, he celebrated ten years as Artistic Director of the Sydney Dance Company, a name change implemented by Murphy in 1979. He has choreographed over thirty original works for his Company, including twelve full-length productions. In addition, he has choreographed for The Australian Ballet, The Royal New Zealand Ballet, The Canadian Opera Company and the Torvill and Dean World Tour Company. Graeme Murphy's ballets also appear in the repertoire of The West Australian Ballet and are frequently performed at graduation by the students of The Australian Ballet School and the Victorian College of the Arts. In 1985 Graeme Murphy produced his first opera, Brian Howard's *Metamorphosis* for The Australian Opera.

Murphy is one of the busiest choreographers in the world, ably balancing the demands of creating along with the responsibilities of his role as Artistic Director. In 1986, he led the Sydney Dance Company on its sixth international tour; choreographed an hour long television special for Torvill and Dean titled *Fire and Ice*; choreographed a two-act cabaret for his own company, *Sirens*, followed by two full-length ballets, *Nearly Beloved* and *Shining*. He will appear nightly this season, dancing throughout the seven weeks in *Poppy*, *Late Afternoon of a Faun* and *Rumours III*. He is currently preparing to create a new fifty-minute work for The Australian Ballet to a commissioned score by Graeme Koehne as well as a new work, commissioned by Jiri Kylian for the Netherlands Dance Theatre.



Photo by Greg Barrett

JANET VERNON *Assistant Artistic Director*

Janet Vernon was born in Adelaide and studied there with Cecil Bates before entering The Australian Ballet School in Melbourne to complete the two-year training course that would result in her selection, by Sir Robert Helpmann, to join The Australian Ballet at graduation. Janet excelled not only in the classics but in the contemporary and modern works in The Australian Ballet's enormous repertoire. She was promoted to Soloist in 1970, but in 1973 decided to join the Ballets Felix Blaska in France and left The Australian Ballet to share the experience of working and touring throughout Europe with her friend Graeme Murphy.

Within months of joining Blaska, she received an invitation from The Australian Ballet to join them on their tour of Russia, Poland and Czechoslovakia. Blaska granted her leave for the tour, after which she returned to his Company, dancing until the end of 1974. Janet Vernon returned to Australia and spent 1975 working freelance alongside Graeme Murphy, who had begun to choreograph in Queensland, Victoria and Tasmania. When Murphy created new works he and Janet often danced as Guest Artists, and the experience further prepared them for what would be a future filled with choreographing, performing and touring.

In 1976, Janet Vernon rejoined The Australian Ballet as a Senior Soloist dancing in ballets as diverse as Fokine's *Les Sylphides* and Tetley's *Gemini*. Towards the end of that year, when the news came that Graeme Murphy had been successful in his application to become Artistic Director of the Sydney Dance Company, Janet was immediately invited to accept the position of Assistant Artistic Director. Instinctively, both Janet Vernon and Graeme Murphy knew that the opportunity was extraordinary. She held a deep conviction concerning his future as a choreographer and knew that for her, working with a creator was the most satisfying outlet for her performing skills. In addition, she now had the exciting prospect of moulding and shaping a contemporary company that would be completely Australian.

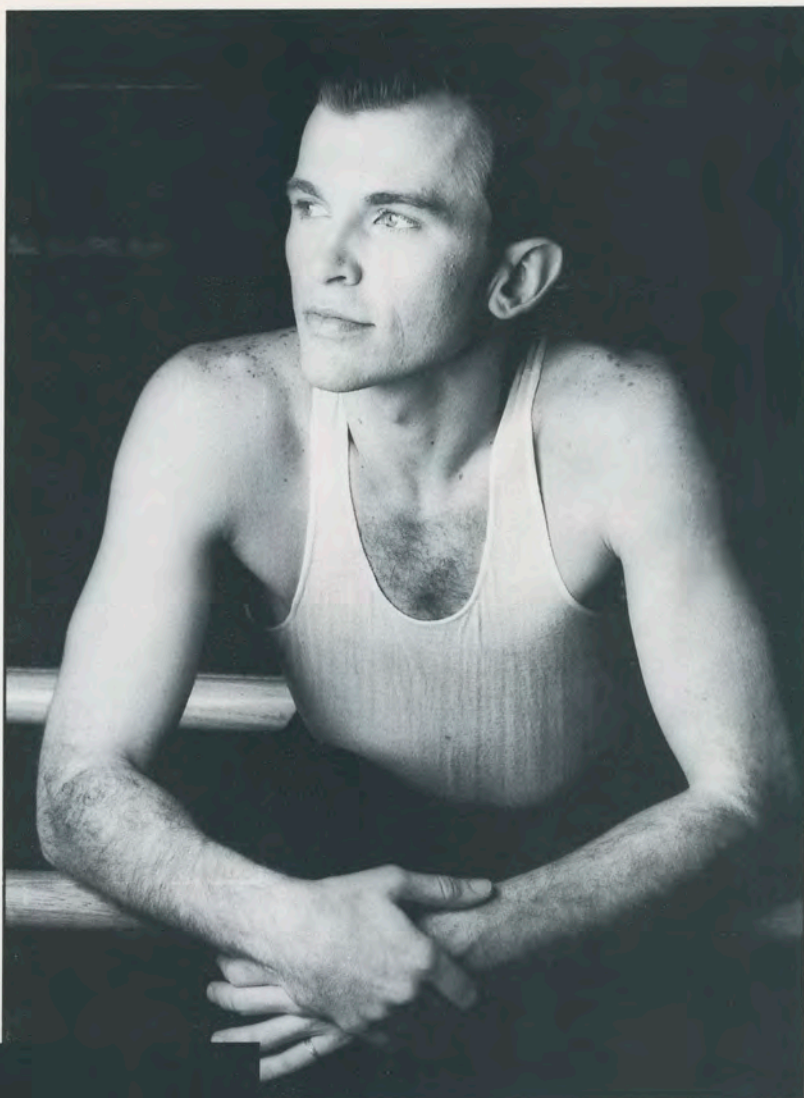
In November, 1986, Janet Vernon celebrated her tenth anniversary as Assistant Artistic Director of the Sydney Dance Company. In the years that she has danced with the Company throughout Australia and overseas she has shared both the difficult task of establishing an audience for contemporary dance in Australia, as well as the satisfaction of watching the Company triumph over often insurmountable odds.

Graeme Murphy has created countless roles around Janet's luminous talents as a dancer, outstanding among which are *Glimpses*, *Shéhérazade*, *Daphnis and Chloé*, *An Evening*, *Homelands*, *Some Rooms*, *After Venice* and *Nearly Beloved*. Together, they have given audiences some of their most potent memories of great dance and great theatre.

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 1986 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 *Poppy* as well as lead roles in *Wilderness*, *Janiculum*, *Some Rooms* and *Black and Blue*.



Dancers' photos by Branco Gaica



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. More recently, Nina danced in Graeme Murphy's *Shining*.

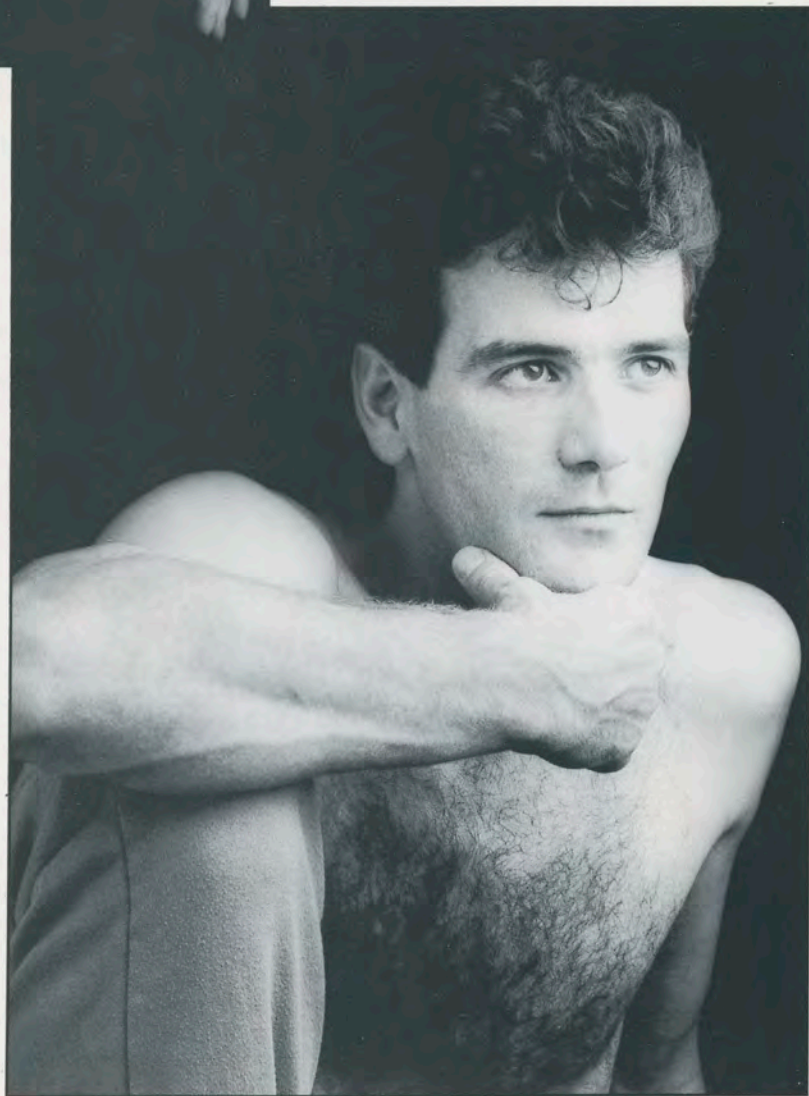


ANDREA TOY

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. 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*. Late in 1985 Murphy choreographed *Shimmering* for Andrea, partnered by Alfred Williams. This extraordinary duo was later incorporated into the three-act work *Shining* for the Company's 10th Anniversary Season late in 1986. In Murphy's *Nearly Beloved*, Andrea danced the role of The Wife in the second act in both Sydney and Melbourne. Andrea has spent the past three months in Europe, observing dance and ballet companies, rejoining the Sydney Dance Company for its first 1987 season at the Opera House.

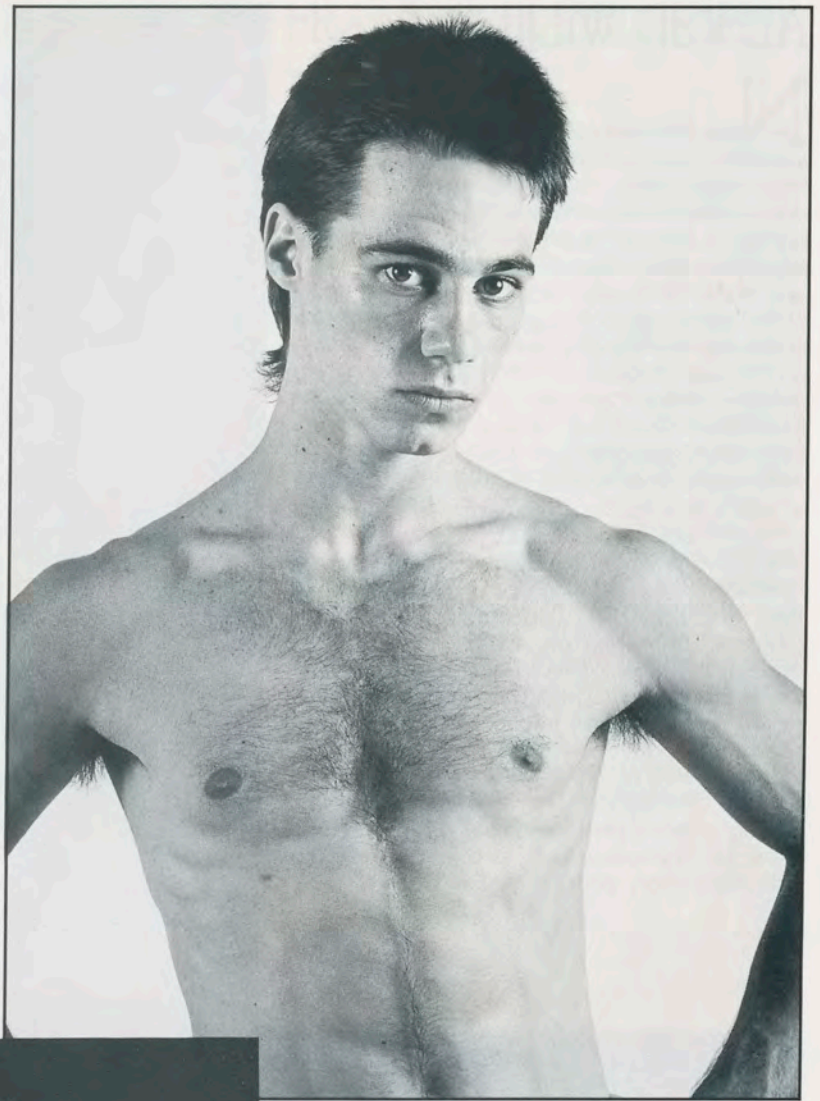
ROSS PHILIP

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.



PAUL MERCURIO

Paul was born in Swan Hill, Western Australia and commenced his dance training on a scholarship with the W.A. Ballet in 1979. In 1981 he entered The Australian Ballet School. After only a year at the school Paul was offered a position with the Sydney Dance Company. He made his debut during the *New Additions* season of 1982. Within a few months he was cast in important roles in both Barry Moreland's *Daisy Bates* and Murphy's *The Selfish Giant*. Since that time Paul has danced a broad spectrum of soloist roles including those in *An Evening*, *Wilderness*, *Black and Blue*, *Boxes* and *Daphnis and Chloé*. Undoubtedly his most successful roles have been as *The Voyager* in Murphy's *Some Rooms* and as Tazio in Murphy's *After Venice*, both of which he has performed throughout Australia and in New York, Athens and Spoleto. Paul's interest in choreographing began in Perth with the workshop piece, *Just Another Poor Boy*. He created *Still Life* for the *Risks* Season for the Sydney Dance Company in 1983 and in 1986 contributed choreography to Brett Cabot's multi-faceted theatre piece, *There's Always Time, Always Space*. Paul has been in Europe since July 1986, observing and studying various contemporary choreographers and companies as a result of a grant provided by the Grace Bros Theatre Awards in celebration of International Youth Year. He returned to the Sydney Dance Company in early March.



CHRISA KERAMIDAS

Chrisa Keramidas was born in Greece. After settling with her family in Melbourne Chrisa studied with Xenia Borovansky and later at The Australian Ballet School before joining The Australian Ballet Company in 1972. Promoted first to Coryphee and then to Soloist, Chrisa toured the world with the Company dancing a wide range of works. She left The Australian Ballet at the end of 1977 and travelled to the United States to join the American Ballet Theatre in New York, at that time directed by Lucia Chase. In 1981, Mikhail Baryshnikov became Artistic Director of ABT and soon after, Chrisa was made a Soloist. In her years with ABT, Chrisa danced principal roles in many of the Balanchine works in ABT's repertoire including *La Sonambula*, *Apollo* and *Theme and Variations*, as well as in the classics such as *Les Sylphides*, *The Sleeping Beauty*, *Romeo and Juliet*, and roles in Makarova's stagings of *Paquita* and *La Bayadere*. Contemporary roles included those in MacMillan's *Concerto*, Tetley's *Contradances*, and David Gordon's *Murder*, choreographed in 1986 in which Chrisa danced with Baryshnikov. Before returning to Australia to take up her contract with Sydney Dance Company Chrisa worked in Bari, Italy, dancing in Herbert Ross' new feature film *A Time to Dance*, starring Mikhail Baryshnikov.

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 in what Murphy has described as his "definitive" interpretation of the role of Death in *After Venice*. In 1985 Graeme Murphy choreographed *Shimmering* especially for Alfred with Andrea Toy. The work was performed throughout the season in the Opera Theatre (together with *Boxes*) and was given frequently on the Sydney Dance Company's tour to Greece and Italy. At the conclusion of 1986, Graeme Murphy incorporated *Shimmering* into the complete work *Shining* — each new movement also created to music by Szymanowski — in celebration of the 10th Anniversary Season.



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.

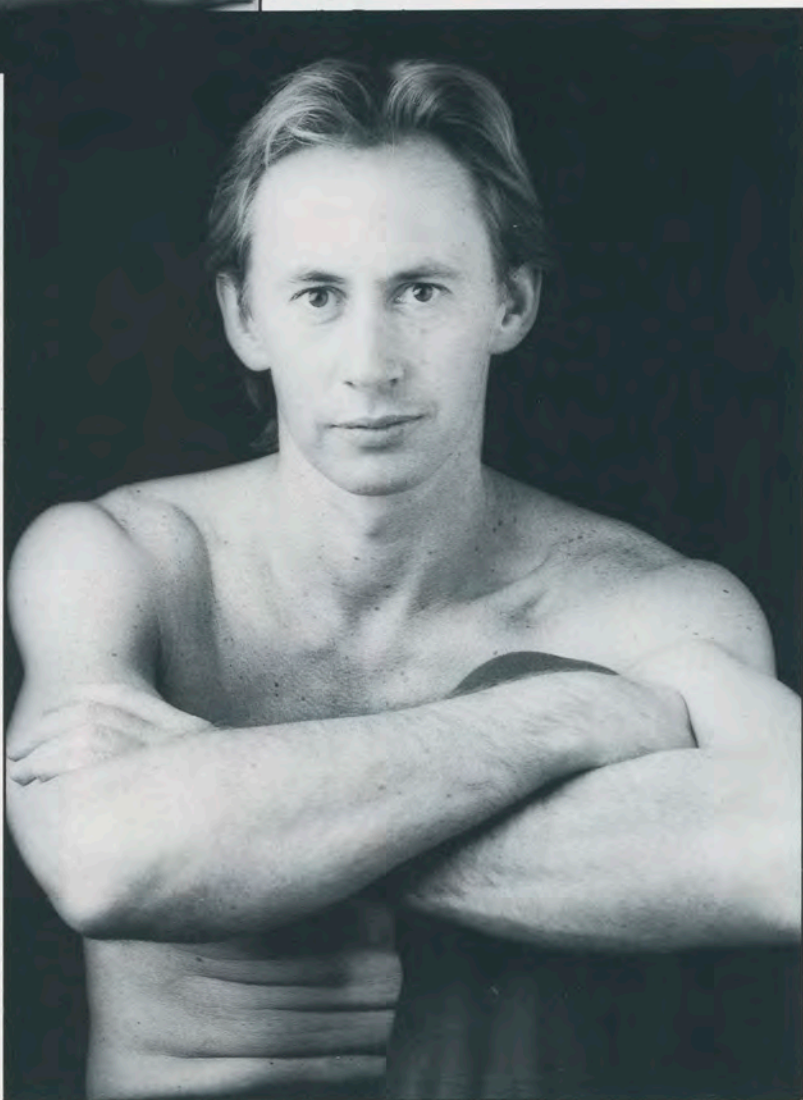


FRANCOISE PHILIPBERT

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.

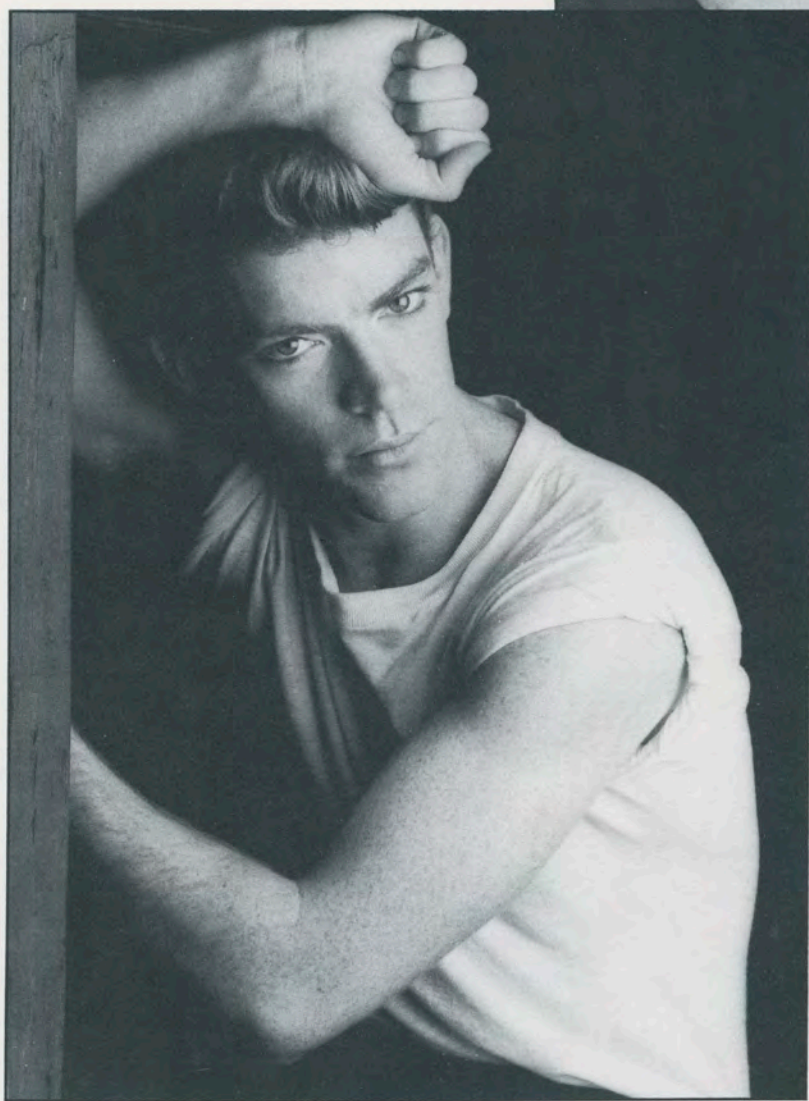
MICHAEL HENNESSY

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 recreated 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.



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 Strippling, 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 Chloé*, *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)*, Louis Falco's *Black and Blue* and in Graeme Murphy's *Shining*.

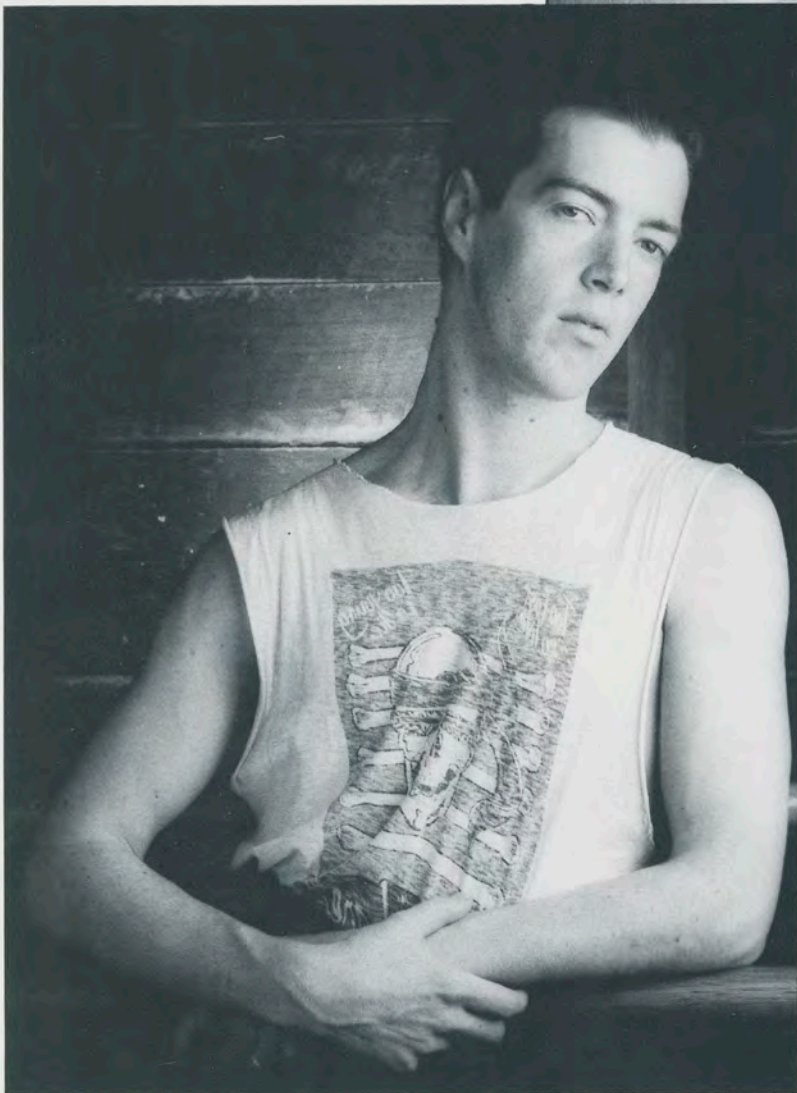


DARREN SPOWART

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*. This was followed by his role as Master Bryant in the *Little Matchgirl* scene from *Sirens*, the duo from *An Evening Part 3*, which he danced in Greece and Italy last year, and soloist role in *Shining* for the Sydney Dance Company's 10th Anniversary Season. Darren began to study aerial work for his role in *Boxes* in 1985, and has recently been learning trapeze from Scott Grayland of Circus Oz, for his role as Barquette in *Poppy*.

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 in 1986. More recently, Tonia danced a soloist role in *Shining* for the Company's 10th Anniversary Season at the Sydney Opera House.



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 1986 seasons of *Nearly Beloved* in Sydney and Melbourne. *Shining* was the first work in which Graeme Murphy has created choreography especially for Glen, displaying his smooth technique and strength as a performer.

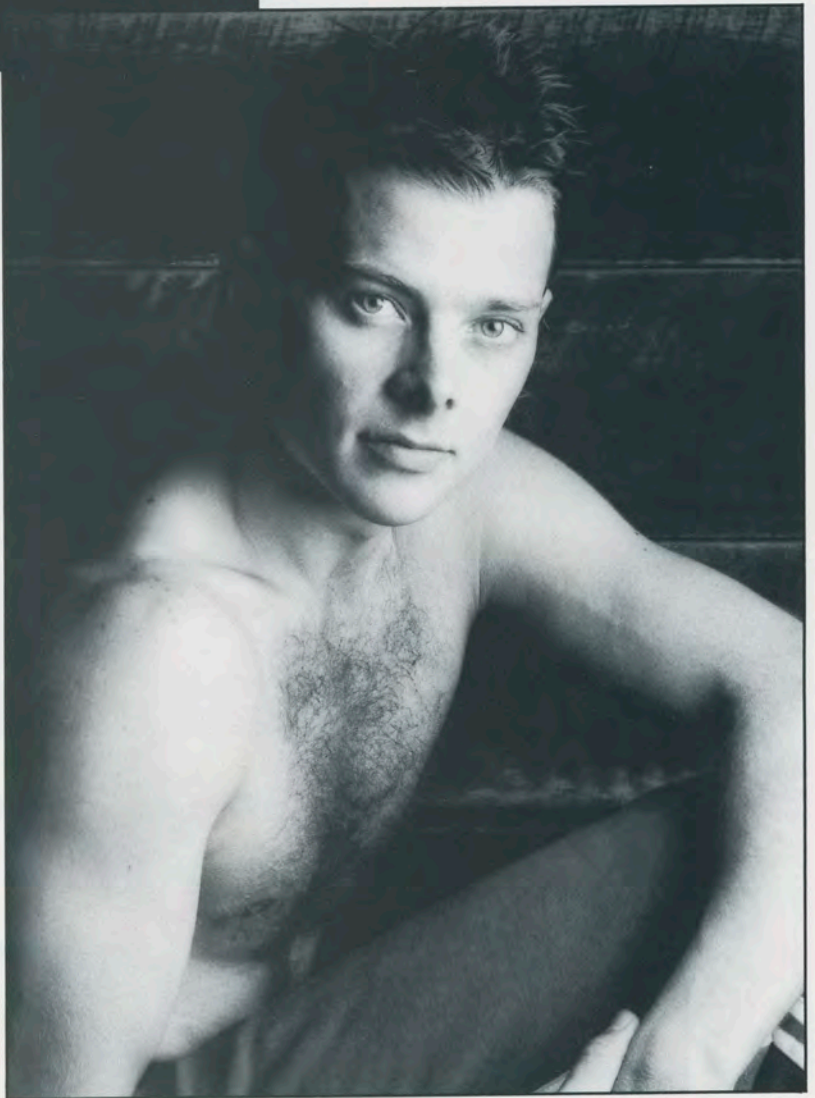


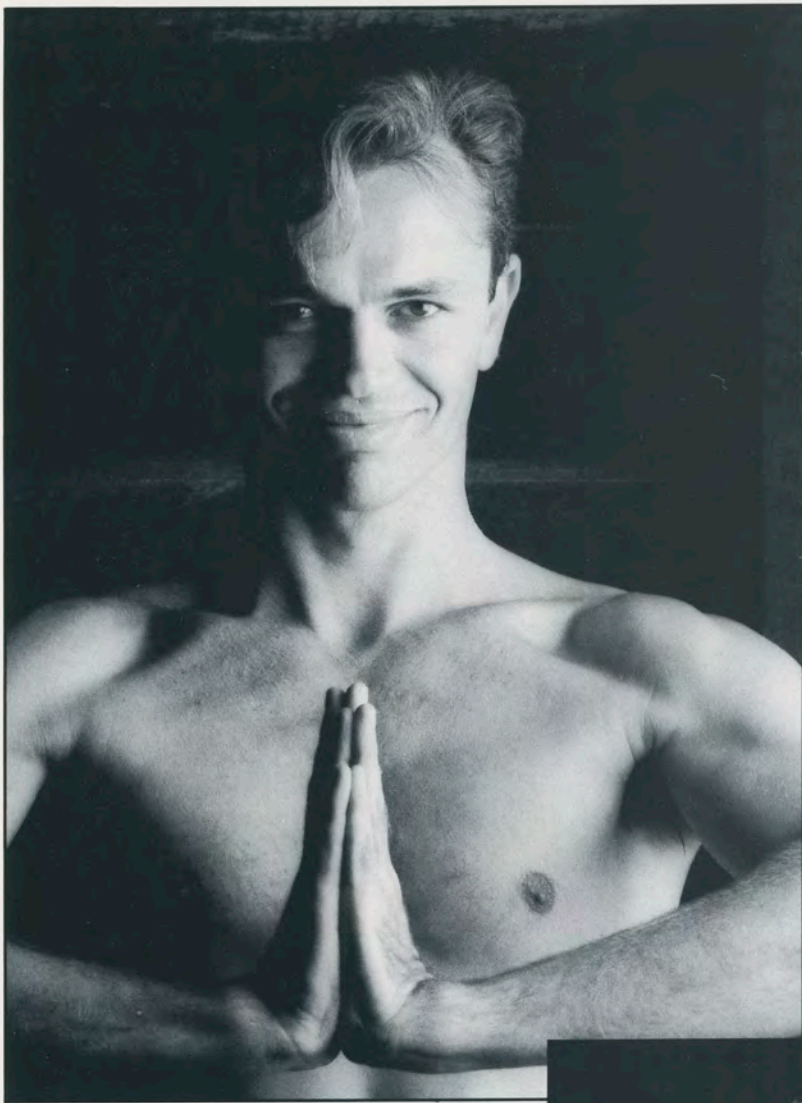
JAN PINKERTON

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.

BILL BATCHELER

Bill was born in Sydney and trained for eight years with the Prudence Bowen Academy of Dance before studying at the Sail Academy. He entered The Australian Ballet School at the commencement of 1980, graduating in 1981. He was immediately accepted into The Australian Ballet company in 1982 and promoted to Coryphee the following year. Bill often danced in soloist roles whilst with the company as well as principal roles which include Gad in Seregi's *Spartacus*, the Young Man in Tudor's *Pillar of Fire* and the Outsider in Sir Robert Helpmann's *The Display*. He left The Australian Ballet at the end of their 1983 season and joined The Queensland Ballet as a Principal Dancer the following year. After six months, he travelled to the United States and successfully auditioned for The Washington Ballet, being made a Principal Dancer by its Artistic Director, choreographer Choo San Goh. As a principal with Washington Ballet, Bill danced in many of Choo San's ballets including *Double Contrasts* and *In the Glow of the Night* as well as roles in the classical repertoire such as the Prince in *The Nutcracker*. A foot injury forced him to leave The Washington Ballet for a prolonged rest. He returned to Australia in mid-1986 and began dancing on the commercial circuit and doing classes with the Sydney Dance Company. He was invited by Graeme Murphy to join the Sydney Dance Company at the beginning of 1987.





ADRIAN BATCHELOR

Auckland born Adrian Batchelor commenced his dance training with Dorothy Ashbridge in New Zealand. In 1976, he performed with a small group known as Movement Theatre, formed especially to tour to schools. Adrian joined the Limbs Dance Company, New Zealand's premier contemporary dance company, in 1977, touring with them to Japan, Papua New Guinea, Hong Kong, the United States and Australia. During his time with Limbs, Adrian choreographed six short works for the repertoire. In 1982, he took a leave of absence in order to study dance in New York 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. Since that time he has toured extensively with the Sydney Dance Company including three overseas tours, dancing in many of the major works in repertoire including *Wilderness*, *Black and Blue*, *After Venice*, *Homelands*, *Boxes*, *Nearly Beloved* and *Shining*. Special roles created especially for Adrian include Narcisse in *Deadly Sins* and John the Baptist in *Sirens*.

LEA FRANCIS

New Zealand born Lea Francis travelled to Australia in 1970 and settled with her parents in Sydney before the family made Canberra their home. Lea then studied dance for seven years with Janet Karin and Bryan Lawrence at their Canberra School of Ballet, one of Australia's finest. She was invited by Janet Vernon and Graeme Murphy to join the Sydney Dance Company late in 1984. Since that time Lea has danced in *Some Rooms*, *After Venice*, *Boxes*, *Sirens*, *Nearly Beloved* and *Shining*. She has toured throughout Australia with the Company including overseas tours to New York, Shanghai, Beijing, and more recently to Athens and to Spoleto, Italy, for the Festival.



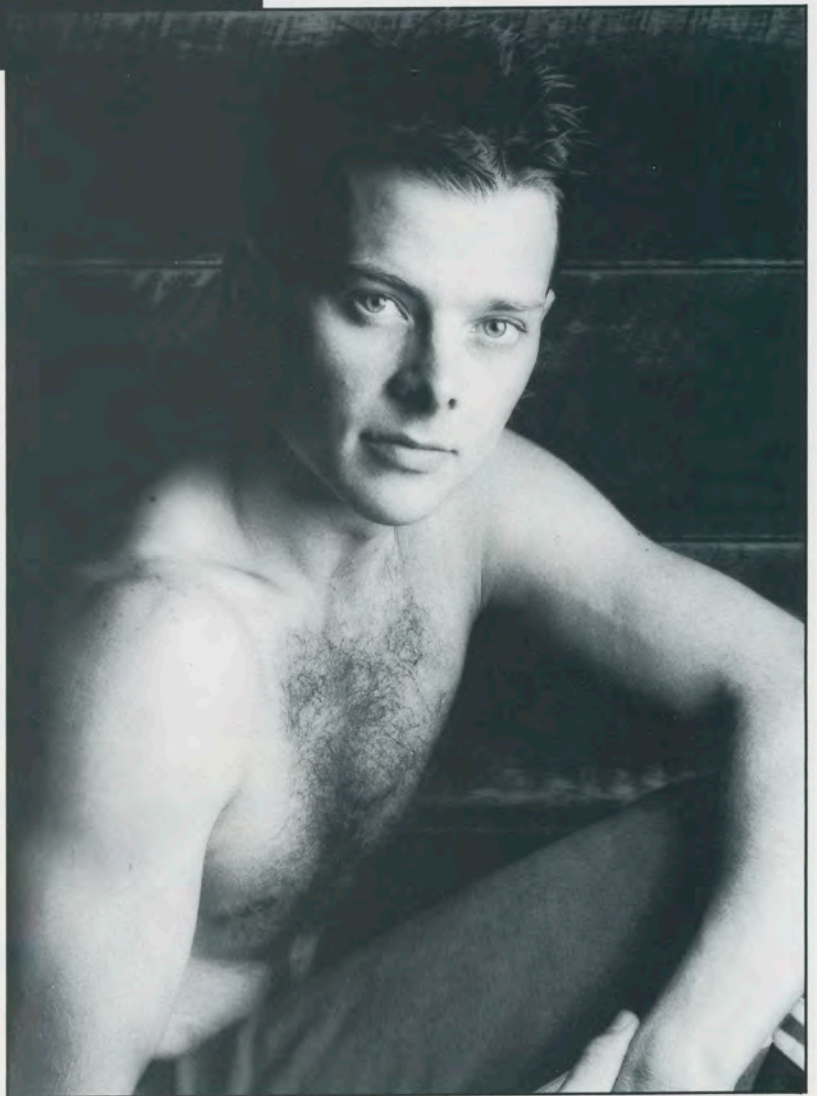


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BILL BATCHELER

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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.



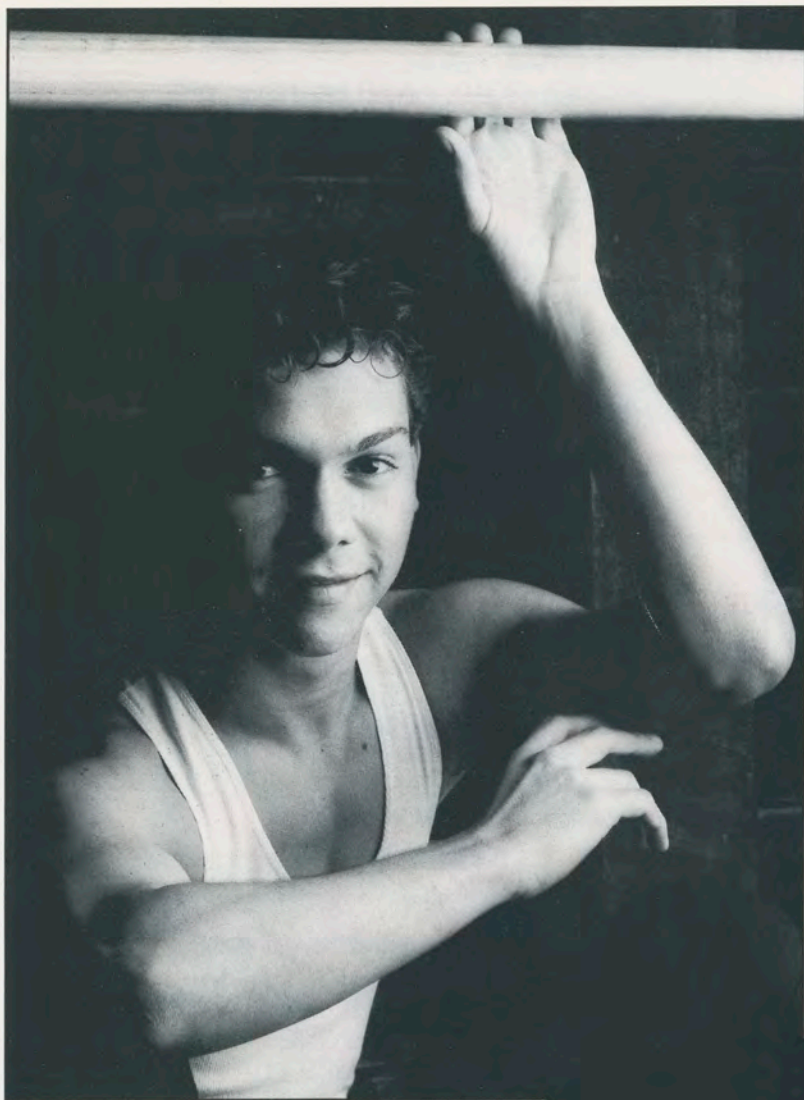
DAVID PRUDHAM

David Prudham was born in Sydney. He studied classical ballet with Valma and Patricia Saill before entering The Australian Ballet School in 1982 for a three-year training course. David graduated with distinction at the conclusion of 1984. During his final year he had danced as a member of The Dancers Company, touring throughout Victoria and to Launceston, Tasmania. He joined The Australian Ballet at the beginning of its 1985 season. David went on to dance such roles as the Drummer Boy in *Graduation Ball*, Gypsy Boy in *Don Quixote*, and in Peasant pas de deux in *Giselle*. After two years with The Australian Ballet, David opted for a change of direction in his career. He had met Graeme Murphy in 1978, when David danced the role of the child Cocteau in the original staging of *Poppy*. Graeme Murphy and Janet Vernon had long admired his work and happily accepted him into the Sydney Dance Company in January 1987. Ironically, David now makes his debut with the Company, dancing in *Poppy*.



STEPHEN PAGE

Brisbane born Stephen Page commenced his dance training with the Aboriginal Islander Dance Theatre in Sydney in 1983, studying with Carole Johnson and Paul Saliba. 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, assisted by the Aboriginal Employment Training Branch of the Department of Employment and Industrial Relations. Graeme Murphy and Janet Vernon quickly recognised his potential as a performer when Stephen made his debut in *Sirens* at Kinselas just weeks after joining. Stephen has now toured with the Company throughout Australia and on the June/July '86 tour of Greece and Italy, dancing in *After Venice* and *Wilderness*. For Graeme Murphy's production of *Nearly Beloved* Stephen danced the role of the Groomsman in seasons in Sydney and Melbourne last year and appeared in the Company's 10th Anniversary production *Shining*. His principal role in Murphy's only new work this season, *Late Afternoon of a Faun*, marks the first time that Stephen has had an important role created for him in a new Murphy work. In *Faun*, Stephen dances alongside premier danseurs Garth Welch and Graeme Murphy.



URSULA FERNANDEZ

Ursula Fernandez was born in Calcutta in India in 1967. She travelled with her family to settle in Australia while still an infant and grew up in Gosford in New South Wales. Ursula commenced her formal dance training with the Sydney City Ballet School, studying under Tanya Pearson and John Byrne. She danced with the Sydney City Ballet in their productions of *Les Sylphides*, *Coppelia* and *The Nutcracker*. In January, 1986, Ursula travelled to New York and enrolled in The Joffrey Ballet School studying with the Joffrey's ballet mistress Trinette Singleton. She travelled to Canada and spent two months in Toronto, studying with Richard Sugerma at his school, before returning home to Australia. Late last year Ursula began doing classes with the Sydney Dance Company and was soon offered the chance to further her studies through a performing traineeship with the Company





SYDNEY DANCE



This retrospective season of key works from the past ten years gives me the opportunity to express some "thank you's": to the wonderful dancers for their dedication; to our generous "Friends" group; and not least to you, our enthusiastic audience.

Behind the scenes, there has always been the incalculable support of the Australia Council and the N.S.W. Office of the Minister for the Arts and in more recent years our loyal and adventurous corporate partners whose support has enabled the Company to take the artistic risks essential to its growth.

I believe that the next ten years will be just as exciting as our first decade of dance and that the support of all these groups and individuals will not only remain steadfast but continue to grow.

1987 is already emerging as one of our busiest touring years. Following the March/April Drama Theatre season the Company will perform in Melbourne and Canberra in May. Immediately afterwards we commence an extensive tour of the Pacific region, including seasons in Tokyo and Hong Kong, returning to Australia in early July for performances in Darwin, followed by a six-week tour to Tasmania and New Zealand. We return home in mid-September to prepare for our regular season in the Opera Theatre commencing on November 5, to which I am hoping to bring a very special surprise programme.

In addition to seeing the Company in live performances, you will be able to catch a behind-the-scenes glimpse of our '86 European tour in a documentary called "Two Worlds of Sydney Dance Company" to be shown on the ABC later this year. It is our aim to bring you more of Sydney Dance through the media of film and television.

1988 represents not only a celebration but also an opportunity to bring you landmarks in dance. We plan to present two of the most exciting and ambitious productions that have ever been mounted by an Australian arts company as well as embarking on the most extensive international tour we have ever undertaken.

It is your support that gives us the conviction and enthusiasm to make these ambitious plans and to contribute to the exciting promise that is dance in Australia.

SYDNEY DANCE COMPANY
THE WHARF, PIER 4/5
HICKSON ROAD, WALSH BAY NSW 2000
PO BOX 5 MILLERS POINT NSW 2000
TELEX AA176678 SYDANC
TELEPHONE (02) 221 4811

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Assistant Director JANET VERNON
Dance Master BILL PENGELLY

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Assistant LAUREN EYRE
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Lighting Designer JOHN DRUMMOND MONTGOMERY
Stage Manager SUE McINTYRE
Head Mechanist RICK HARRISON
Costume Supervisor JENNIFER IRWIN
Lighting Assistant ANGUS DENTON

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Sydney Dance Company Friends gratefully acknowledge the support of Alan Butcher at CITY FORD.

GOVERNMENT SUPPORT

Sydney Dance Company acknowledges support from the following organisations:

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THE NEW SOUTH WALES GOVERNMENT THROUGH THE OFFICE OF THE MINISTER FOR THE ARTS

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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.

Sydney Dance Company gratefully acknowledges the initiative by
THE NEW SOUTH WALES GOVERNMENT THROUGH THE OFFICE OF THE MINISTER FOR THE ARTS
in providing the funding for the restoration of The Wharf.

SYDNEY OPERA HOUSE TRUST

Sydney Opera House Trust, Bennelong Point, SYDNEY
GPO Box 4272 SYDNEY 2001 NSW AUSTRALIA

Telegraph Address: SYDOPHOUSE
Sydney Telephone: (02) 250 7111 Telex: AA25525

Chairman: DAVID BLOCK, A.O.
General Manager: LLOYD MARTIN
Deputy General Manager: WAYNE MADDERN
Assistant General Manager: IAN STEPHENS

RUMOURS

Week-Day Dreaming

Choreography GRAEME MURPHY
Music BARRY CONYNGHAM *Sky*
Design ALAN OLDFIELD

Cast

Ladies VICTORIA TAYLOR TONIA KELLY
NINA VERETENNIKOVA or CHRISA KERAMIDAS JAN PINKERTON
FRANCOISE PHILIPBERT LOUISE DOWLING

Couples FRANCOISE PHILIPBERT DARREN SPOWART
with
NINA VERETENNIKOVA or CHRISA KERAMIDAS ALFRED WILLIAMS
TONIA KELLY ROGER BENNETT
JAN PINKERTON GLEN MURRAY
LOUISE DOWLING BILL BATCHELER
VICTORIA TAYLOR ADRIAN BATCHELOR

Cricket ROSS PHILIP BILL BATCHELER
ADRIAN BATCHELOR DARREN SPOWART DAVID PRUDHAM

Trio NINA VERETENNIKOVA ALFRED WILLIAMS LOUISE DOWLING
or
TONIA KELLY BILL BATCHELER CHRISA KERAMIDAS

Tennis VICTORIA TAYLOR DAVID PRUDHAM or DARREN SPOWART
LEA FRANCIS

Duo JANET VERNON ROSS PHILIP
or
NINA VERETENNIKOVA ADRIAN BATCHELOR

Boys' Dance BILL BATCHELER
ADRIAN BATCHELOR or PAUL MERCURIO
ROGER BENNETT MICHAEL HENNESSY
GLEN MURRAY STEPHEN PAGE DAVID PRUDHAM
DARREN SPOWART ALFRED WILLIAMS

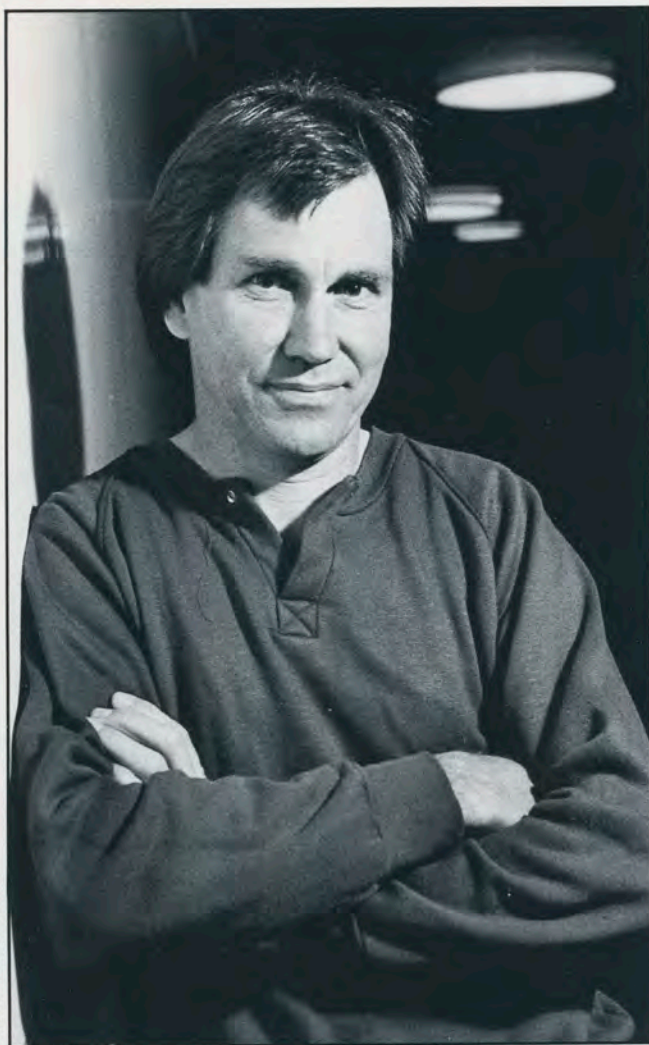
NOTE:

Graeme Murphy's trilogy, *Rumours*, premiered in the Drama Theatre of the Sydney Opera House on March 28, 1979. The second part, known as *Rumours II*, was a witty exposé of Sydney's obsession for nude sunbathing. *Rumours II* had been staged for the *Ballet '78* Festival at the Opera House. Its overwhelming success inspired Graeme Murphy to expand the work to three parts, each section exploring different facets of Australian social behaviour through the special language of dance. *Rumours* was choreographed to four separate compositions by Australian composer Barry Conyngham and designed by artist Alan Oldfield.

Rumours I deals with the Australian preoccupation for the outdoor life enjoyed to the fullest throughout the weekend: sunshine, sailing, tennis and 'night cricket'; with the familiar lights from the SCG spilling out over the night sky in Sydney. *Rumours I* has a dreamlike quality enhanced by Alan Oldfield's colourful spinnaker backcloth and Barry Conyngham's music — *Sky*. *Rumours I* is the more abstract of the three parts with a strong emphasis on pure dance and the establishment of mood.

Barry Conyngham's *Sky* used by permission of Boosey & Hawkes (Australia) Pty. Ltd.

Photo: Athol Smith



BARRY CONYNGHAM

COMPOSER
SKY/RUMOURS

Barry Conyngham was born in Sydney in 1944. He is currently Reader in Composition at the University of Melbourne.

After an initial involvement with jazz and popular music, he studied with Peter Sculthorpe at Sydney University and with renowned composer Toru Takemitsu in Japan. Over the past twenty years he has spent periods working in the United States, England, Japan and France. He has received numerous awards, prizes and grants for composition including a Churchill Fellowship in 1970, a Harkness Fellowship (1972-74), an Australia Council Fellowship (1975) and a Senior Fulbright Fellowship (1982). Barry Conyngham recently received an Achievement Award from the 1987 Australia Day Committee, and the Aria Award for best classical recording for 1986. In 1985, his Double Concerto *Southern Cross* was awarded the highest place yet achieved by an Australian composer at the International rostrum of Composers in Paris.

To his orchestral works, which include *Ice Carving* (1970), *Mirages* (1978), *Horizons* (1981) and *Southern Cross* (1982) may be added a large number of chamber works including *Basho* (1981) and the *Cello Concerto* (1984) and a growing repertoire of works for the theatre such as *Edward John Eyre* (1973), *Bony Anderson* (1978) and the opera *Fly* (1984). Other pieces indicating the range of Conyngham's output include *Voicings* (1983) for ensemble and computer-generated tape, and *Imaginary Letters* (1981) for unaccompanied voice. Works in progress are *Diamantina Ghosts* — a theatre piece, and, for the Bicentenary, *Bennelong*, a theatre work for the Australian Chamber Orchestra. Barry is also currently working on a commission for a full-length piece to be choreographed by Graeme Murphy in 1988.

ALAN OLDFIELD

SET AND COSTUME DESIGN
RUMOURS

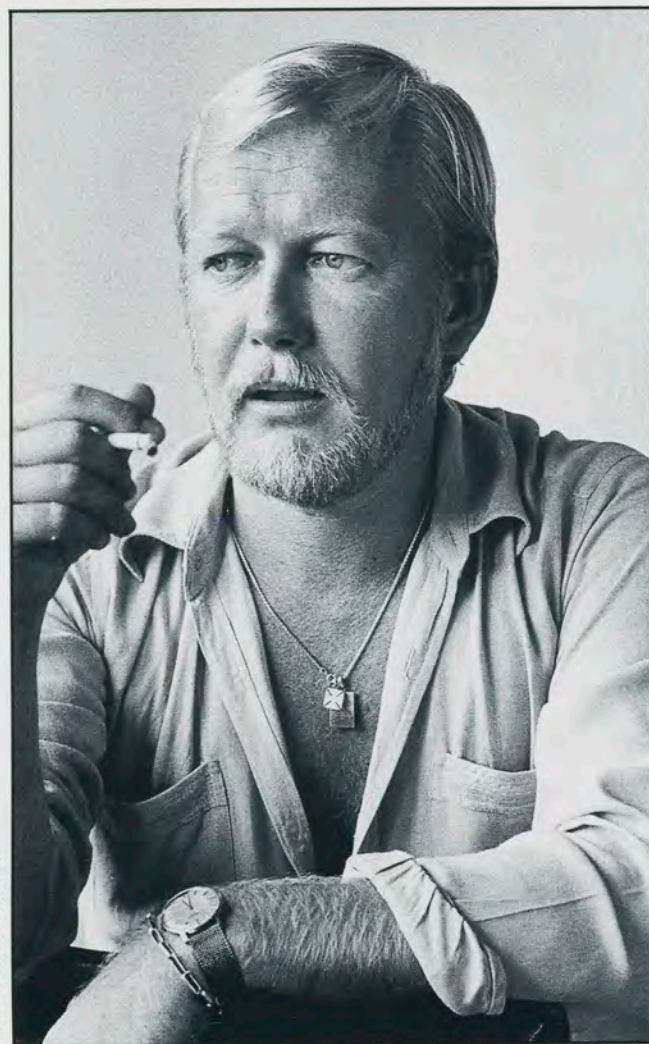
SET DESIGN
AFTERWORLDS

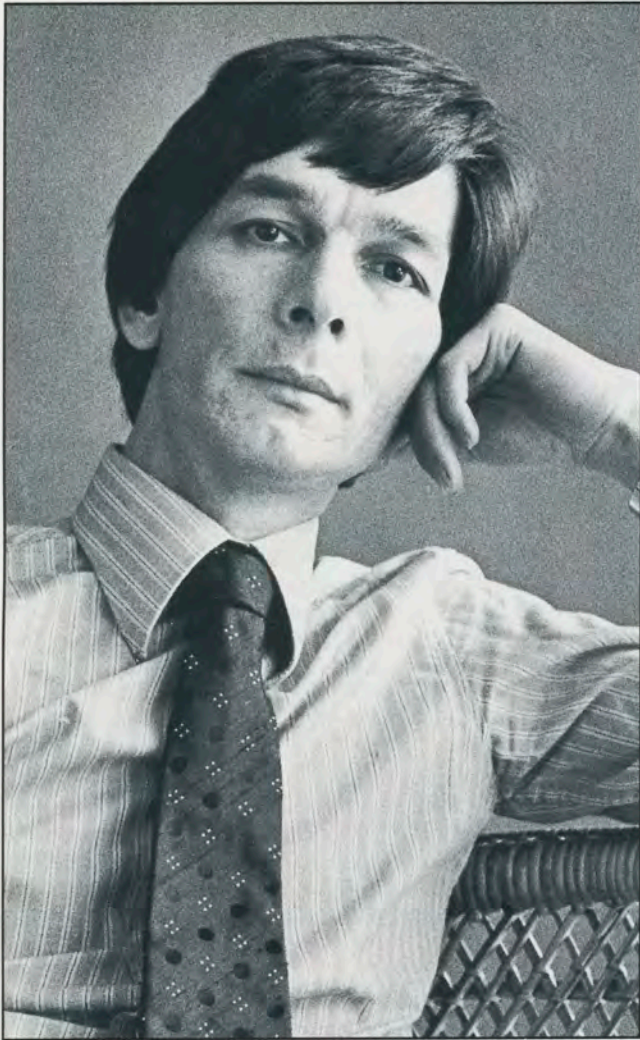
Alan Oldfield was born in Sydney in 1943. He studied at the National Art School, Sydney, from 1963-66 and later taught there. From 1974 to late 1975 he painted and studied in Rome through a grant from the Visual Arts Board of the Australia Council. Alan Oldfield is a Senior Lecturer at Sydney's City Art Institute. He has held sixteen one-man exhibitions and has received many art awards including the prestigious Sulman Prize. His work has thrice been sent overseas by the Australian Government in important travelling exhibitions. In 1981 the Art Gallery of New South Wales held a survey retrospective of his work.

In 1978 he was commissioned by the Australian National Gallery to design Graeme Murphy's ballet trilogy *Rumours*. The following year he was invited by Graeme Murphy to create set and costume designs for *Beyond Twelve*, a commissioned work for The Australian Ballet which will again be performed by the national company in 1987-88. *Afterworlds* thus represents Alan's third major collaboration with choreographer Graeme Murphy.

The work of Alan Oldfield is represented in the Australian National Gallery and in most State, regional and university collections. He is represented in private collections in Europe, and in the Von Bayern Collection in Munich and the collection of King's College at Cambridge. Alan was recently appointed Artist-in-Residence at Linacre College, Oxford University, for 1988-89.

Photo: Branco Gaica





KRISTIAN FREDRIKSON

DESIGNER

SHÉHÉRAZADE

LATE AFTERNOON OF A FAUN

Kristian Fredrikson is one of Australia's most prolific designers. He has worked extensively in every facet of production and costume design in the industry. His career began in earnest during his years in residence with the Melbourne Theatre Company resulting in numerous commissions to create stage designs for each of Australia's leading theatre companies since that time. He soon established his reputation for opulent and brilliantly evocative costumes for opera and has designed numerous productions for The Victoria State Opera, The West Australian Opera and The New Zealand Opera as well as The Australian Opera for which he has designed *Il Seraglio*, *Falstaff*, *Don Giovanni*, *Manon Lescaut*, *Manon*, *Lucrezia Borgia*, *The Merry Widow* and *Otello*. His intricate and exquisite designs led him to the world of ballet. Kristian has designed *Aurora's Wedding*, *Swan Lake Act II*, *Cinderella*, *Night Encounter*, *Coppelia* and *The Hunchback of Notre Dame* for The Australian Ballet; and *Orpheus* and *Swan Lake* for The Royal New Zealand Ballet.

More recently Kristian has concentrated on the film industry beginning with *Undercover*, for which he was nominated for Best Costume Design by the A.F.I. Subsequently he has worked as Production Designer for *Sky Pirates*, *The Magic Telescope*, *Vietnam* and *Short Changed*. He has just finished work on the television mini-series *The Shiralee* starring Bryan Brown. *Shéhérazade* (1979) was Kristian's first work with Graeme Murphy. This was followed by *Daphnis and Chloé* (1980), *An Evening* (1981), *Poppy* (1981), *Orpheus* (for The New Zealand Ballet in 1983) and *After Venice* (1984). *Late Afternoon of a Faun* is his most recent work with Sydney Dance Company. Later this year Kristian will design Murphy's new work for The Australian Ballet which will premiere in Melbourne.



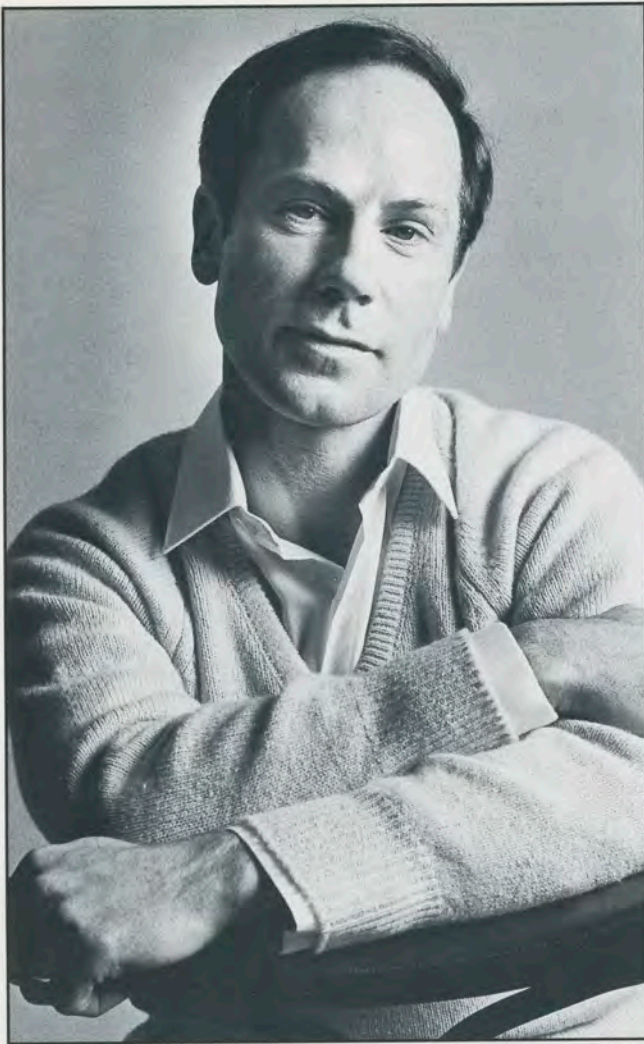
JOHN DRUMMOND MONTGOMERY

LIGHTING

John Drummond Montgomery was appointed Production Manager and Lighting Designer in Residence to the Sydney Dance Company early in 1984. Since that time he 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*, *Boxes*, *Nearly Beloved*, *Shining* and *Poppy*. Despite his busy schedule John has also found time to light productions for The Royal New Zealand Ballet and The Australian Opera.



ROBERT OLUP

GUEST ARTIST
AFTERWORLDS

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 Ballet Master to the Sydney Dance Company 1980–86. During this time he continued to perform with the Company and danced the role of Barquette in *Poppy* for seasons in Sydney, New York and London in 1981. In 1982 he was invited to perform as Guest Artist in the Sydney City Ballet's production of *Coppelia* and played Dr. Coppelius alongside ballerina Yoko Ichino of the Canadian National Ballet. In 1984, Robert danced the role of the Devil in Graeme Murphy's *Deadly Sins* at Kinselas and the role of the Father of the Bride in *Old Friends, New Friends*. Although Robert left the Sydney Dance Company early in 1986 to pursue other interests, he has twice been invited back as a Guest Artist. Last August, he recreated his role of Father of the Bride in the newly expanded version of *Old Friends, New Friends* now called *Nearly Beloved*. Coincidentally, his return this season to dance his role of the Devil also involves a work with a brand new title — *Deadly Sins Act 2* has become *Afterworlds*.



ANTHONY JONES

COSTUME DESIGN
AFTERWORLDS

Anthony Jones studied fine art and fashion design at the Royal Melbourne Institute of Technology. His extensive 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 then worked as Costume Co-ordinator on *Undercover* before commencing his career as Costume Designer in his own right with two films, *The City's Edge* and *The Disappearance of Azaria Chamberlain*. Since that time Anthony has been in constant demand as a designer for film and television productions. His credits include *Cowra Breakout*, *Emoh Ruo*, *Twelfth Night*, *Dead End Drive-In*, *Joe Wilson*, *The Movers* and, more recently, costumes for Heather Mitchell's role in Michael Thornhill's new film *Everlasting Secret Family*.

Anthony's innate understanding of the special needs of ballet costumes was obvious from his first collaboration with Graeme Murphy, *Some Rooms* (1983). Since that time, Anthony has worked regularly with the Sydney Dance Company and has created over two hundred designs for the dancers. These costumes have featured in such works by Murphy as *Deadly Sins* (1984), *Old Friends, New Friends* — which became *Nearly Beloved* (1986), *Boxes* (1985) and *Sirens* (1986). In 1985, Anthony designed costumes for The Australian Opera's production of Brian Howard's *Metamorphosis* which was produced by Graeme Murphy. When Murphy decided to restage the second act of *Deadly Sins* under the new title of *Afterworlds* he invited Anthony to review his original costume designs to blend with Alan Oldfield's set concept. Anthony has successfully retained the essence of the original designs while giving a fresh and exciting new polish to each of the three movements.

Afterworlds

Choreography GRAEME MURPHY
Music (in order) COLIN BRUMBY
The Phoenix and the Turtle
FRANCIS POULENC *Gloria*
4th and 5th Movements
PROPAGANDA *Dr. Mabuse*
Set Design ALAN OLDFIELD
Costume Design ANTHONY JONES
Scenic Artist CLIFF SIMCOX

Cast

PURGATORY

JANET VERNON ROSS PHILIP
with THE COMPANY

HEAVEN

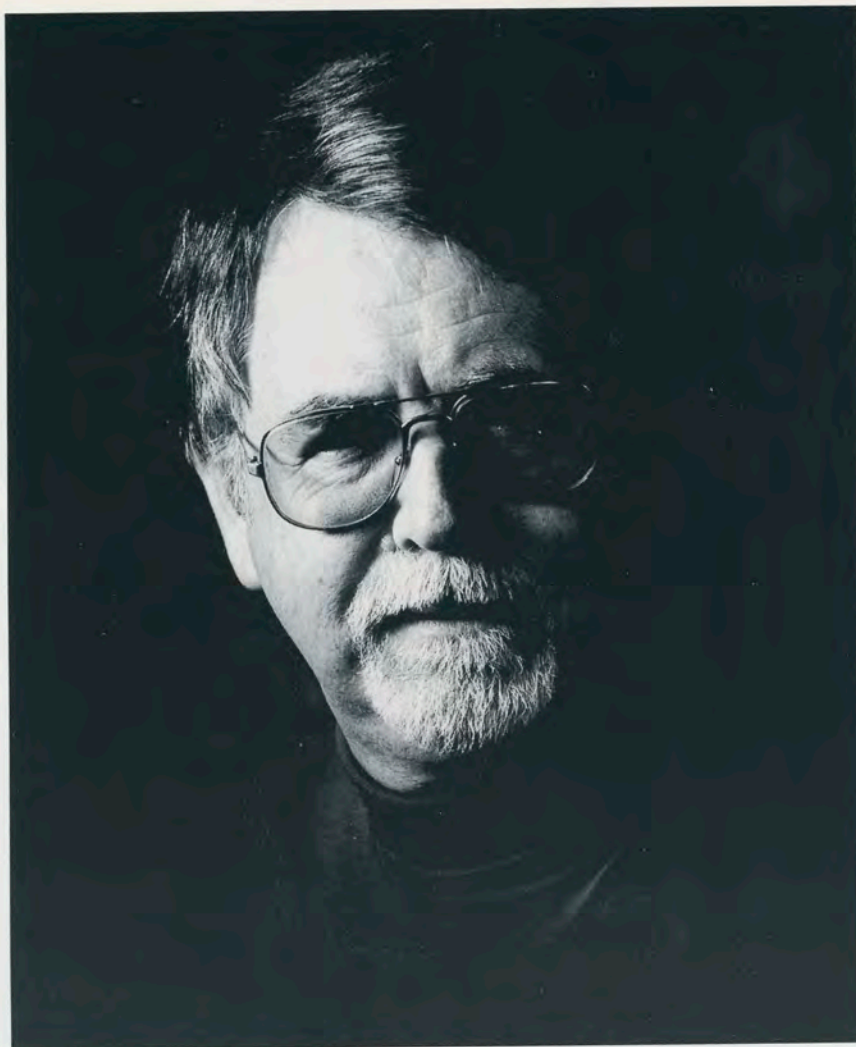
1st Trio LOUISE DOWLING FRANCOISE PHILIPBERT TONIA KELLY
2nd Trio CHRISA KERAMIDAS ADRIAN BATCHELOR
ALFRED WILLIAMS
3 Couples FRANCOISE PHILIPBERT and DARREN SPOWART
TONIA KELLY and GLEN MURRAY
LOUISE DOWLING and BILL BATCHELER

HELL

The Devil ROBERT OLUP
1st Solo NINA VERETENNIKOVA
Duo LEA FRANCIS LOUISE DOWLING or VICTORIA TAYLOR
2nd Solo BILL BATCHELER
3rd Solo ALFRED WILLIAMS
with THE COMPANY

NOTE:

The stage production of *Afterworlds* is the fulfilment of Graeme Murphy's wish to bring the second act of his cabaret *Deadly Sins* from the small stage of Kinselas into the Sydney Opera House. Choreographed in 1984, *Deadly Sins* enjoyed an eleven-week sold-out season at Kinselas. The first half of the cabaret explored the evils of gluttony, lust, greed, etc., with Graeme Murphy's characteristic humour. The second act dealt with the consequence of these actions through the quietly moving depiction of despair in the *Purgatory* scene, to the celestial and dreamy *Heaven* sequence followed by the explosive finale of *Hell*. When Graeme Murphy decided to present *Afterworlds* as part of this current season of mostly retrospective works, he invited artist Alan Oldfield to design new sets for the work and Anthony Jones, who had designed the costumes for the Kinselas production, to create brand new costumes.



COLIN BRUMBY

COMPOSER

The Phoenix and the Turtle/AFTERWORLDS

As one of Australia's leading composers, Colin Brumby enjoys frequent performances of his works both in Australia and overseas. After graduating from the Melbourne University Conservatorium of Music in 1957 he studied advanced composition in Spain and in London. He returned to Australia to take up a lectureship at the University of Queensland where he is now Associate Professor of Music. As Musical Director of the Queensland Opera Company until 1971 he laid the foundations for a permanent, professional opera company in Brisbane. In 1972 he received his Doctorate of Music from the University of Melbourne and in the same year studied further advanced composition in Rome. He was awarded one of the first Advance Australia awards in 1981 for his services to music.

In addition to composing, Colin Brumby is also active as a conductor, his work with the Queensland University Musical Society having made it into one of the best choral groups in the country. Under his direction it has appeared regularly with the Queensland Theatre Orchestra and broadcast frequently for the ABC. He resigned last year in order to devote himself more exclusively to composing. Nevertheless, with his wife, soprano Jenny Dawson, he is also a frequent performer on the concert platform, both as a baritone in duet programmes, and as her accompanist in solo recitals.

Many of Colin Brumby's compositions have been commissioned for specific occasions such as his *Paeon* for the ABC's 50th Anniversary celebrations, and his *South Bank Overture* for the official opening of the new Performing Arts Complex in Brisbane. His larger works include a symphony, three overtures, nine concerti for various instruments, ballet scores, and numerous works written in association with Australian poet and novelist Thomas Shapcott. His music is published in Australia, USA and England. EMI (Australia) have released a recording of his *Flute Concerto* as well as *The Phoenix and the Turtle*. The latter work was originally commissioned by Musica Viva (Australia) for the 1974 Australian tour of the Academy of St. Martin-in-the-Fields under Neville Marriner. It is based loosely on the poem of the same name by Shakespeare, but is evocative rather than literal in its relationship to the text; as such it admits a wide range of interpretation.

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