# SYDNEY DANCE COMPANY

## GRAEME MURPHY'S

# Fornicon

Fornicon

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| | |
|---|---|
| Choreography | GRAEME MURPHY |
| Scenario | MARTIN ARMIGER & GRAEME MURPHY |
| Creative Associate | JANET VERNON |
| Music Composed by | MARTIN ARMIGER |
| Lyrics by | MARTIN ARMIGER & MARK WILLIAMS |
| Production Design | BRIAN THOMSON |
| Costume Design | JENNIFER IRWIN |
| Lighting Design | JOHN RAYMENT |

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# Cast of Characters

| | |
|---|---|
| *The Author* | Graeme Murphy |
| *The Author's Wife / Helene* | Janet Vernon |
| *The Don* | Mark Williams |
| *Paris* | Carl Plaisted |
| *Zerlina* | Jan Pinkerton |
| *Masetto* | Simon Turner |
| *Leporello* | Patrick Harding-Irmer |
| *The Bishop of Condo* | Bill Pengelly |
| *Madame D, Guardian of the Innocents* | Lea Francis |
| *Eros* | Bradley Chatfield |
| *Prison Warder / Bouncer* | Xue-Jun Wang |
| *Two Youths* | Christopher Harris<br>Timothy Heathcote |
| *Opium Mists* | Xue-Jun Wang  Wakako Asano |
| *Innocents* | Wakako Asano  Annastacia Flewin<br>Katherine Griffiths  Jasmin Lind |
| *Dorm Boys* | Bradley Chatfield  Christopher Harris<br>Timothy Heathcote  Martin Lewis<br>James Taylor |
| *Statues:* *Aphrodite* | Annastacia Flewin |
| *Hera* | Katherine Griffiths |
| *Athena* | Wakako Asano |
| | *and* |
| | Christopher Harris  Timothy Heathcote<br>Martin Lewis  James Taylor<br>Xue-Jun Wang |

# *Scenario*

## ACT I

Imprisoned for his subversive writings, the Author is visited by his wife. Suspicion of her infidelity ignites his creativity - he embarks on a new work: *Fornicon.*

The story begins in a boys' dormitory. The enigmatic Bishop of Condo keeps a strict discipline over his young charges. Outside, Madama D, guardian of the innocents, is unaware that Zerlina has a clandestine meeting with Masetto.

The Author's key protagonists, the Don and Helene, are preparing for a party. Leporello, the Don's offsider, organises the guests and instructs the bouncer that he should exclude all potential rivals to the Don; in particular, an unwelcome visitor called Paris.

Helene and the Don survey the field and select the hapless Zerlina and Masetto as the imminent victims of their predatory games.

The Author allows the Bishop his own fantasies, in a page of graphic imaginings. Horrified by the Author's writings, the gaoler administers his own form of criticism. The Author, defiant, lets the Bishop continue the tale.

The Don attempts to seduce the entranced Zerlina. Masetto intervenes but is distracted by Helene. In the Don's garden, the intrigue continues. Paris now finds Helene the focus of his love and with the help of his ally Eros, is able for once to humiliate the Don.

## ACT II

Watched over by Eros, Paris lies dreaming. The statues awake. The Goddesses of Wisdom, Power and Love each offer themselves to Paris. He chooses love.

The Don, a dab hand with a brush, paints Zerlina; but before the paint is dry he is bored with her. She has now lost her innocent friends, as well as Masetto who has become besotted with Helene.

Seeking new conquests, the Don pursues the mysterious Madama D, and together they encounter the Bishop.

The timeless cycle of longing, loving and rejection culminates in the passionate union of Paris and Helene.

The Don is infuriated by this romance. With the aid of the insidious Leporello he first eliminates the jealous Masetto, then terminates forever the relationship between Helene and Paris.

The Don has despatched his rivals but in doing so has lost Helene, his favourite adversary in the game of love.

To the Author's horror, the Don is returned to his creator.

# Fornicon

**A Ballet of the Affective Life in Twenty-Five Scenes and a Prologue**

## ACT 1

| | |
|---|---|
| *Prologue* | Condemned by the authorities to a lengthy imprisonment on account of various works held to be obscene, visited only by his wife and his gaoler, The Author conceives a new work. |
| *Scene 1* | *Nights in the Dormitory*<br>The Bishop's disciplinary measures. |
| *Scene 2* | *Processione innocente*<br>Madama D and her charges. |
| *Scene 3* | *La ci darem*<br>The Don and Helene prepare for the party. |
| *Scene 4* | *The Don's Rave*<br>Dress restrictions apply.... |
| *Scene 5* | *Processione dei cazzi* |
| *Scene 6* | *The Author and his Critic* |
| *Scene 7* | *The Bishop's Playthings* |
| *Scene 8* | *Quasi Una Fantasía*<br>Trance Dance. |
| *Scene 9* | *Posso Entrare?*<br>Can I come in? |
| *Scene 10* | *Fornicon - The Song* |
| *Scene 11* | *The Garden of Earthly Delights*<br>Parasol...parapluie...against the sun, against the rain. |

**INTERMISSION**

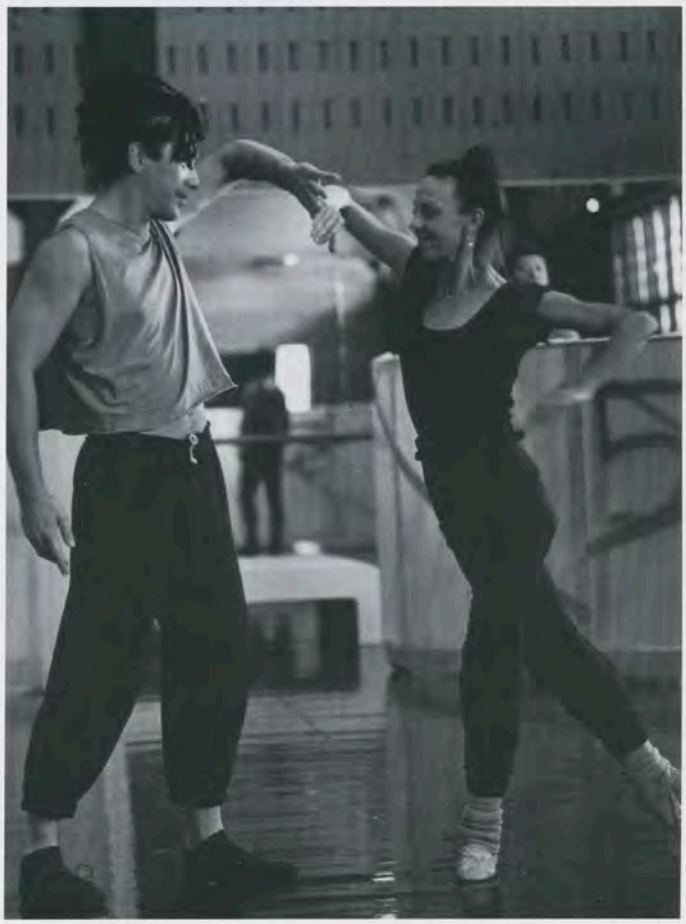
# ACT 2

| | |
|---|---|
| *Scene 12* | *The Garden at Night*<br>Gift of The Love Goddess |
| *Scene 13* | *Come Unto Me*<br>A life study. |
| *Scene 14* | *Out of Innocence.* |
| *Scene 15* | *Entwined* |
| *Scene 16* | *The Author's Inferno*<br>"I came to myself in a dark wood<br>Where the way ahead had been lost.." |
| *Scene 17* | *Back to Fornicon* |
| *Scene 18* | *Tides of Desire*<br>A little death |
| *Scene 19* | *Love Me Only*<br>A rondo of longing. |
| *Scene 20* | *Paris and Helene in 2 Part Harmony* |
| *Scene 21* | *Once in my life*<br>The Don and I. |
| *Scene 22* | *Opium*<br>Misted visions. |
| *Scene 23* | *Vendetta*<br>The angry losers in love take their revenge. |
| *Scene 24* | *Helene's Lament* |
| *Scene 25* | *For the term of his unnatural life*<br>Fact meets Fiction. |

**END**

# THE MAKING OF FORNICON

BY GILLIAN WAITE



When Graeme Murphy first discussed his ideas for his new full length work Fornicon with composer Martin Armiger nothing was further from his mind than a role for himself. There wasn't one. However when Martin came back to Graeme with the music and played it to him, Graeme Murphy told him he would dance. For Martin "...it was a glorious moment. We looked for a part and then we realised that the way this whole piece about love, sex and power could be put in context was in the mind of a writer - The Author."

Martin sees the work as a debate which is actually a meditation going on in the mind of a writer in prison. For Graeme Murphy "...the role was right. I think that's the important thing. We were talking about the author who cannot stop his flight of imagination and I thought 'as my imagination is creating the characters in the studio therefore why don't I create the character as a physical being on stage?' Physically I am the author in a sense. Although all the author's philosophies or sexualities are not personal to me, I think of the person who has actually created the steps as the instigator of the thoughts. Sometimes the author has that fabulous power of ripping a page, saying 'I don't like that ending, I want another one.' That's what you do as a choreographer too. You can chuck, you can change. So I feel like the puppetmaster of it. Yet a puppeteer is, to a large extent, out of view."

It's four years since the revival of *Poppy* that Graeme Murphy was last seen dancing."Hitting the boards again is a huge challenge for me, obviously, and I'm incredibly nervous about it because I have the work to care about too. The work and finding my place in the work, I wish I had a choreographer that would do it for me. I wish someone would choreograph my bits."

Graeme Murphy had barely finished his work with The Australian Opera, directing *The Trojans* by Hector Berlioz, when he had to think of the two new full-length premieres for the Sydney Dance Company's 1995 season. His work in opera has influenced his view of theatre. "When you deal with opera you're so frequently dealing with reality magnified forty times and that operatic grandness - the gesture, not physical gesture so much theatrical gesture, can be very pronounced. Also I am a bit sick of the pretty safeness we're being dealt in dance. Dance is often given the role of doing pretty things. I think that also the AIDS thing has brought about a moral cautionary tale approach to a lot of theatre and the joy and freedom of sexuality is now being suppressed to an extent. No-one is preaching unsafe sex we hope, but at the same time sex as joy, sex as pleasure, as abandon is something one hopes hasn't gone for ever. I think young people especially are living in an era where that joy has very much been coupled with the negativity of danger and warnings. Theatre is using our times as a very interesting inspiration but it's becoming a fairly recurring theme. In *After Venice*, all those years ago, I was making a statement about the AIDS epidemic, likening it to the plague back then. But I don't want to join a bandwagon of theatrical doomsday making. Maybe the stage is one of the few places where you can look and see the magic of wild abandon."

"For *Fornicon* I wanted sensuality of line. I wanted flexibility and mobility so that we can go quickly from scene to scene. The set looks like a series of beautiful blank pages and that wasn't particularly intentional. They are huge white mobiles that are just empty spaces on which the author writes his dance, his story. What an incredible thing to be allowed to write your own stories and produce them. You're not having to do someone else's play that they've written and you're just doing an interpretation. We're finding our own story for better or for worse."

## The Story So Far.....

In the beginning was the book. And the book was called *Fornicon*.

It was found in New York many years ago by a young Australian dancer who wanted to do a ballet about everything he discovered there, and who now has the chance to do it.

"It was a book of line drawings which were both erotic and humorous. They were incredibly mechanistic, sort of loveless in a way. It got me thinking about a million things. It got me thinking about lust and greed and romance and sexual acts

Photos Branco Gaica

devoid of love being sort of rather meaningless. How lust is a form of greed, a need for more and more; yet it is mechanical connections which are found within our genetics, our needs, our physicalities. But we deny it, we suppress it. And this took me into thinking about the area of censorship and about forced suppression of artists. In many countries if an artist's inspiration is sexual, it is totally repressed, be it painting or writing or depicted on stage. We're very lucky here that we're not subject to such repression and I think we have to preserve our lack of censorship. We have to fight for it. All those subjects are very dear to me and all this came out of one book that I glimpsed in my early twenties and forgot about. But like many of my works it lay in deep storage - the memory of this book by the artist Tomi Ungerer, who does children's books mostly, and is the most extraordinary illustrator, just fabulous. The drawings were intriguing, amusing, sometimes horrific in their lack of humanity and it had a huge effect on me.

Then came the collaborator, the composer and more books.

"Martin Armiger was really instrumental in taking it and running. He started looking at the great erotic literature for added inspiration."

Martin was reading Anais Nin, Georges Bataille and Roberto Calasso. "Anais Nin had a job writing pornography, for a dollar a day, for an American collector, who had previously hired Henry Miller until he couldn't stand doing it any more. She took it on for a while and later published a collection of these works in a book called *Delta of Venus*. It's erotica, beautifully written, very funny, not exploitative - it embodies an early feminist attitude. She gave us images and ideas. Georges Battaille's famously dark piece called *The Story of the Eye* is a kind of work of literature which is also pornography. It's a very strange piece and it moves from moments of sexually heightened ecstasy into frenzy, into absolute violence and death and then back again, very rapidly and unpredictably. It gave us ideas about the subconscious and its deep mythic structure. Roberto Calasso wrote a book about the Greek myths called *The Marrige of Cadmus and Harmony*, published about two years ago. He looked at Helen of Troy and what she means - what she and Paris meant in the context of her entire life, a life of seduction. What does being hugely attractive to men do to your life? She'd been abducted as a child by Theseus, then there was a contest to decide whom she should marry. After the marriage and the seduction and the war and Menelaus taking her back to Greece, she ends up in the underworld with Achilles. So we were trying to get a view of the life of 'woman' as seen through Helen. We've just found it totally absorbing. Then, eventually, the other source which was inescapable is Mozart's *Don Giovanni*.

"The story of Don Juan, *Don Giovanni* has many manifestations in art and in Freudian analysis, he is an archetype. It's become Don Juanism. Da Ponti's libretto for Mozart was really a medieval morality play about a rascal who got his shocking come-uppance. When you put that libretto with Mozart's music, you get this transformation into a celebration of Don Juanism. And it's inspirational for any musician to see what effect Mozart's music has. It's staggering. It just makes everything light and funny and triumphant which, without that music, could be heavy and tedious to a modern audience."

The texts came to stay.

"The texts that I've been working with, which go to make up our libretto, are from extant sources. They're from these writers that I've mentioned and from found materials, Byron and De Sade particularly, and some Italian comic books that I picked up while I was there."

Now read on.....

# Casting Helene, The Don and The Author

Rehearsal photos Branco Gaica

Helen of Troy, Don Giovanni and a writer who is imprisoned under a repressive regime provided the stimulus for the three main characters in Graeme Murphy's *Fornicon*. Helen has been transformed into Helene and is played by Janet Vernon, Don Giovanni has beome The Don played by Mark Williams and Graeme Murphy is The Author. They come to represent much more than historical, literary or political figures. One stands for the anti-romantic, pragmatic, cynical use of sex as gratification. When taken to its extreme it represents the de Sadian notion that personal pleasure is the only reason to do anything. The other stands for the romantic idea that love is the supreme value, that romantic love is what makes everything including sex better and life worthwhile.

When Graeme Murphy and Martin Armiger started visualising Janet Vernon as Helene, they already had the writer in prison suspected of having written subversive material, possibly a book called *Fornicon*, being visited in his cell by his wife. To The Author she is Helen of Troy, his muse, his archetype, the woman he makes all of his female characters out of. Graeme Murphy says of Janet Vernon's work throughout "She's very much an active part of the creative process. The nice thing about working with Janet is that, from the beginning, you see not only the steps but the intention. The thought comes first, then the step looks right. This special ability gets to the audience. She's one person who can telegraph her deepest, innermost thoughts to the darkest, back corner of a theatre. That's a very special quality. There's an economy too, that I find with Janet, less is more. I don't have to give her wildly pyrotechnical movements because a little gesture can do it. This is less exhausting for everybody, for the audience too. I can put a single quiet thought through a mad chaotic scene and you'll still be able to follow its train. It's like a single incredible crystal thread."

When it came to casting The Don Graeme Murphy "...wanted The Don to be a manipulator. He uses his art, the art of the voice. He sings and, in this production, he paints. But it's all used for seduction, not for art. In life I find art is often used for seduction." Martin Armiger was very keen to have some element of the music 'live' and so was Graeme. They were not sure at first which musical element would be live, but Mark Williams, as the singer/

performer playing the Don, quickly became the central live element. "Mark is just a great find. I've been working with him for a few years. He's had a career in pop music and in rock music. He's had his own band and his own records out. He's also very well known here as a top male session singer and I've been trying to do something with him for a while. So it was great that he got on really well with Graeme. As soon as he said he'd like to do it, he started going to the gym and he's been getting fit. He's working very hard and has become a key part."

Graeme describes one of the many ways his role as The Author co-incides with his role as choreographer. The way The Author relates to the characters whirling around him is that "...it's like finding material for five sketches for five different novels. That's how it should be. I think, as a creator, I always have at least four or five things on the boil. The Author has such a wicked and fertile imagination that every now and again he'll go off on a tangent. You'll see this, I guess, if you are in prison, a lot of your thoughts are sexual. You are denied many of the things you'd have on the outside world and hence the great rush of energy. But he's brought back to himself in prison when he's visited by his wife. Or is he? And is Helene the femme fatale who induces his imagining all sorts of wild things? That's the departure point."

"It was the most inviting brief I've ever had in my life."

# Collaboration: Film Composer meets Filmic Choreographer.

When Martin Armiger asked Graeme Murphy what sort of music he wanted for his new work *Fornicon*, the reply had been "Whatever you'd like to do."

Martin Armiger has worked as a composer mainly in television and film. "I'm very used to working with a narrative and with a structure laid out by writers and then fitting my music to the needs of producers and directors. This was the first time in a long while that I'd actually be able to just indulge my own imagination. To be given carte blanche is exciting but terrifying."

When Martin got back from Italy at the end of January, the two spent the next month talking every day, playing the music in sketch form and working things out. "Graeme is remarkable to work with. He's very generous and very open. He's just not scared. I think that's what it is - he's not scared of anything. As you play him a piece of music he just takes it in, he gives himself time to absorb it, he thinks about it and the meaning of it and what it could be and then fits it into the pattern."

Thinking in filmic concepts formed a bond between the two collaborators. Graeme Murphy acknowledges that most of his works are filmic and that he thinks in terms of close ups, freeze frames and wipes. Martin Armiger was used to looking at a film scene prior to scoring it and he would watch Graeme move a scene and see what more he could do.

Graeme needed Martin on several counts; he wanted the mechanistic aspect of heavy rock and he wanted a vocal aspect to the score. "I knew that he was the man to find the right people for the project. He has been fantastic but has also grabbed the inspiration and gone with it in a big way. Because the source materials for a ballet like this are endless, everybody had a ball researching for it."

He brought something more than his music. "I gathered a whole lot of texts and threw them at him and he threw a few things at me. There are a lot of texts. We really collected every story about lovers and looked at archetypes of lovers. If you're looking at stories of lovers, you're looking at stories of adultery and you're looking at young love and repressed love and love-hate love and every variety of love."

For Graeme "This is convoluted and operatic in that sense in that there are plots and sub-plots and characters that jump history and there are Don Juan type characters, characters from Greek mythology, very contemporary characters; there's the whole repressed author syndrome and this turned out to be the starting point."

For Martin "The creation of the author character gave us the freedom to do what we wanted with all these stories. We could use them as coming from his library. This character was perfect for Graeme and I didn't have to write a whole lot of new music for him. I found I had written a whole strand which kept cropping up. We weren't sure what it was until we settled on the fact that this was a meditation on escape. The whole thing is the Author's escape from his situation. It all made sense. The story made sense of the music. What a piece of luck. This has never happened to me before."

The meeting of composer and choregrapher last October came at exactly the right moment. Martin had been planning to spend some time away and had been imagining what music he would be writing. "The sort of music that I've really been inspired by over the last couple of years was Stravinsky's music for the Ballets Russes. I realised that a lot of music written for dance had a characteristic sense of change, of movement, of jump cutting or of collage. This was something that seemed to me very much in line with the sort of music that I was wanting to write. It has the sense of putting together different styles, different rhythms, different melodic ideas in a very abrupt way and then trying to resolve the differences between these styles. There's the feeling that you're slapping them up against each other."

Martin Armiger's thoughts were running parallel with the desires of the choreographer. Graeme Murphy likes "...dance to have more theatricality than most people like to have. I like dance to have more layering. I'm constantly putting textures on textures on textures on textures and saying 'Don't try to see every detail. Try and see the whole tapestry not the individual stitches.' "

In their early conversations Graeme recalls that he "...talked about images, which is what I always do. That is all I can do really. I had an image of shadows and people fleeting in and out of the dream shadows of their sexuality. As the music appeared, it came complete with little vignettes and little thoughts Martin had. Then once the characters were there, we both started running with them. So it's the most blurred collaboration and the most wonderful. The sort of collaboration I adore really. Normally if you've got an existing score, you let it be your absolute guide and dictator. But when you've got someone like Martin to whom you can simply suggest a feeling and he comes back with something better that you ever imagined, but very much in the vein of what you imagined, it's really a lovely way to go."

# MARTIN ARMIGER

## *Composer and Music Director*

Martin Armiger was born in England and educated there and at Flinders University in South Australia. For ten years after finishing his degree he played guitar for a living with various groups, touring Australia, the UK and USA, and recording four albums with the Melbourne-based band, The Sports. During this period he was voted Best Songwriter in Australia by the readers of *Roadrunner Magazine*.

In 1983 he came to Sydney as Musical Director and score composer for the ABC TV series *Sweet and Sour*. The show found a wide audience, the album sold double platinum, and Martin was judged Best Record Producer at the Countdown Music Awards of 1984.

Since then he has worked mostly as a composer for film and television. His credits include the mini-series *Cyclone Tracy*, *Dancing Daze*, *The Challenge*, *Rainbow Warrior*, *Fremantle Conspiracy*, *The Body Surfers*, *Ring of Scorpio*, *Stringer*, *Come in Spinner*, *Children of the Dragon* (Best Score for a mini-series 1992 ACSC Awards) *The Other Side of Paradise* and two parts of the series *Seven Deadly Sins*.

Movies for television include *Cody*, *Two Friends*, *The Lizard King*, *Displaced Persons*, and *White Man's Legend*; and feature films *Pure S*, *The Empty Beach*, *I Own the Racecourse*, *Sweetie*, *Young Einstein* and *The Crossing*.

The soundtrack album to the series *Stringer*, called *You've Always Got the Blues* and featuring Kate Ceberano and Wendy Matthews, was a critical and commercial success, voted Best Soundtrack Album of 1986. Similarly, the soundtrack to *Come in Spinner* featuring Grace Knight and Vince Jones was voted Best Adult Contemporary Album at ARIA 1988.

Photo Branco Gaica

In addition Martin composed the theme and score for the long-running ABC police series *Rescue* (which also won awards for Best Score for a Series), documentaries such as *Cane Toads - An Unnatural History*, *The Wonderful World of Dogs* and *Whistleblowers - Nice Guys Finish Last*, the hotel drama *The Last Resort*, the teenage game show *Vidiot*; themes for *Arts Today* on Radio National.

For theatre, Martin composed music for the Peter Carey/Mike Mullins performance piece *Illusion* in Adelaide in 1984, for Tim Robertson's *A Night in Rio and Other Bummers*; with George Drayfus and David King for Manning Clark's *History of Australia-The Musical* directed by John Bell in 1988; and with Max Lambert for Gail Edwards' 1994 Sydney Theatre Company production of *Coriolanus*.

As record producer and arranger he has worked with Wendy Matthews and Kate Ceberano, Paul Kelly, Vince Jones and Grace Knight, Stephen Cummings, Deborah Conway, Renee Geyer, Austen Tayshus, Los Trios Ringbarkus, The Allnighters, Club Hoy, The Teen Queens and Penny Flanagan.

His *Missa Brevis* for unaccompanied voices was performed by The Song Company at St Mary's Cathedral and at Wollongong University in 1994, and his first string quartet is being performed for the first time this year by The Elektra String Quartet. *Fornicon* is Martin's first ballet.

# MARK WILLIAMS

Photo Ben Watts

Mark Williams was born in Te Kopuiru in New Zealand. He has sung as far back as he can remember, through school and the church choir. He formed a college band and was runner-up in New Zealand's Battle of the Bands in 1970. In 1974 he signed as a solo artist with EMI Records. From 1975-79 Mark scored numerous Top 10 hits in New Zealand, with two songs achieving the No. 1 chart position. He recorded four gold albums, and toured extensively, supporting artists such as Gary Glitter, The Hollies and numerous disco artists of the time. In 1979 he signed to CBS Australia and worked with pop artists including Renee Geyer, Tim Finn, Eurogliders, Jenny Morris and the Rockmelons. Mark recorded two albums with CBS, one under his own name and the second with a band called Boy Rocking. In 1987, he worked under the direction of Graeme Blundell appearing in cabaret musicals at Kinselas in Sydney and around Australia. In 1988, he signed to Albert Productions and in 1989 toured nationally with Ian Moss, formerly of Cold Chisel.

In 1990, Mark Williams scored a Top 10 hit with *Show No Mercy*. The single went platinum and was followed up by a successful self-titled album. Mark's numerous recording credits include a guest appearance on the *Strictly Ballroom* soundtrack, dueting with actress Tara Morice. In addition, he has worked on CDs by Rockmelons, Diesel, Peter Andre, Marcia Hines and Margaret Urlich. Mark Williams is currently working on material for a forthcoming CD release.

Photo Branco Gaica

***Processione Innocente*** - Katherine Griffiths, Jan Pinkerton and Annastacia Flewin

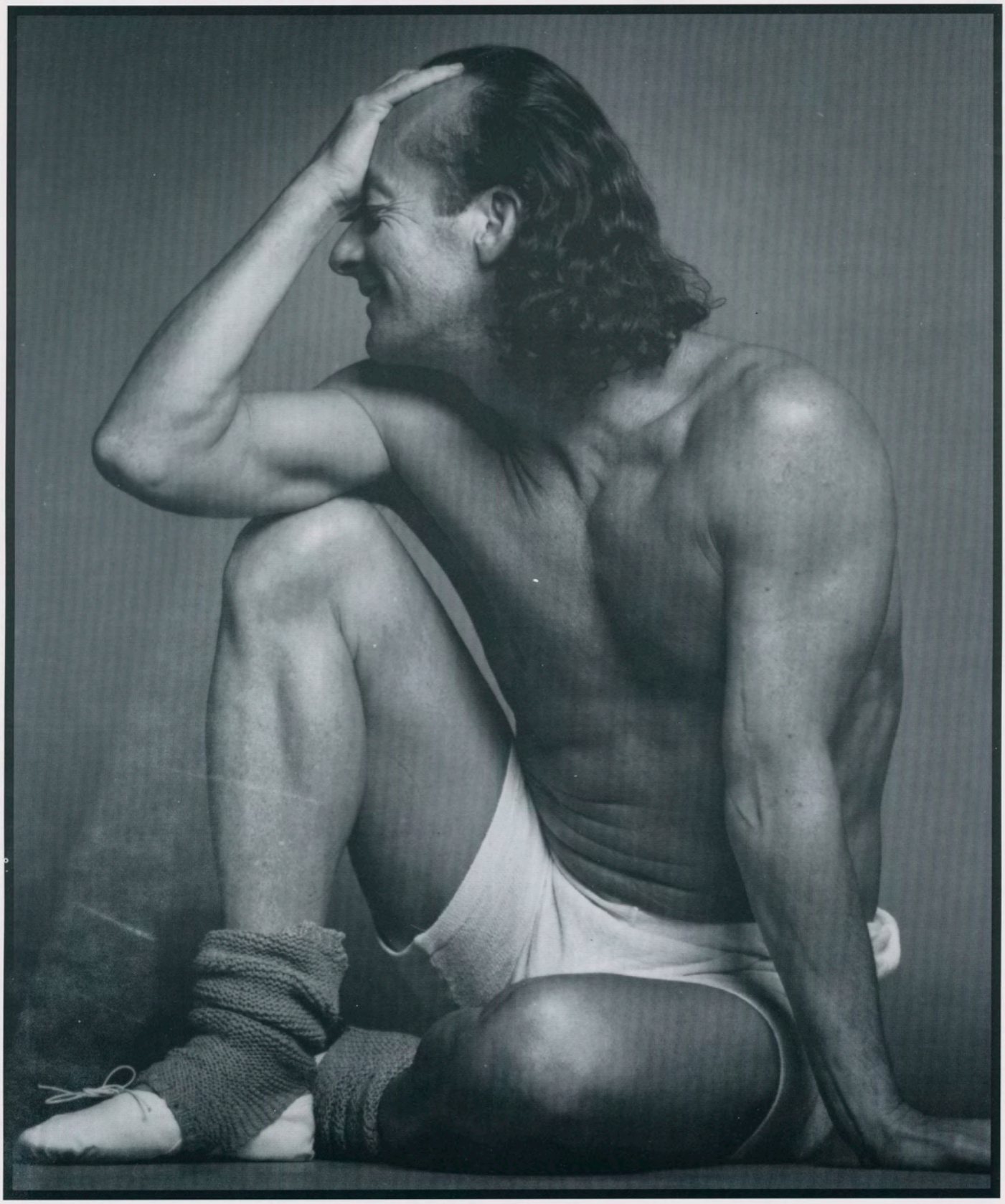


Photo Branco Gaica

# GRAEME MURPHY

Artistic Director

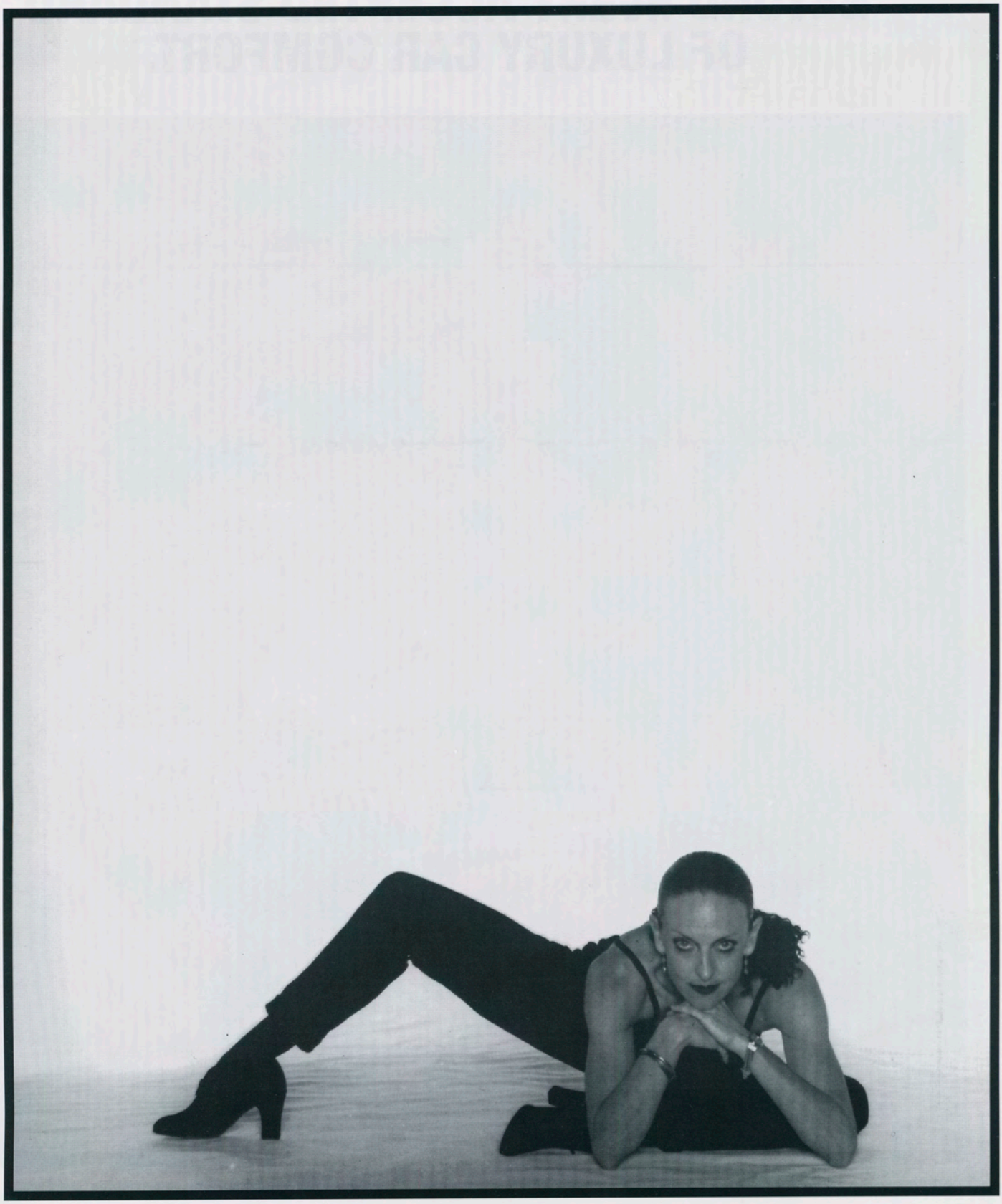
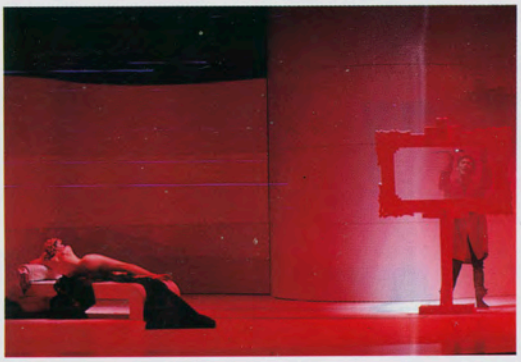


Photo Greg Barrett

# JANET VERNON

Associate Artistic Director

Graeme Murphy's *Fornicon* was photographed on the stage of the Opera Theatre at the Sydney Opera House by Branco Gaica.



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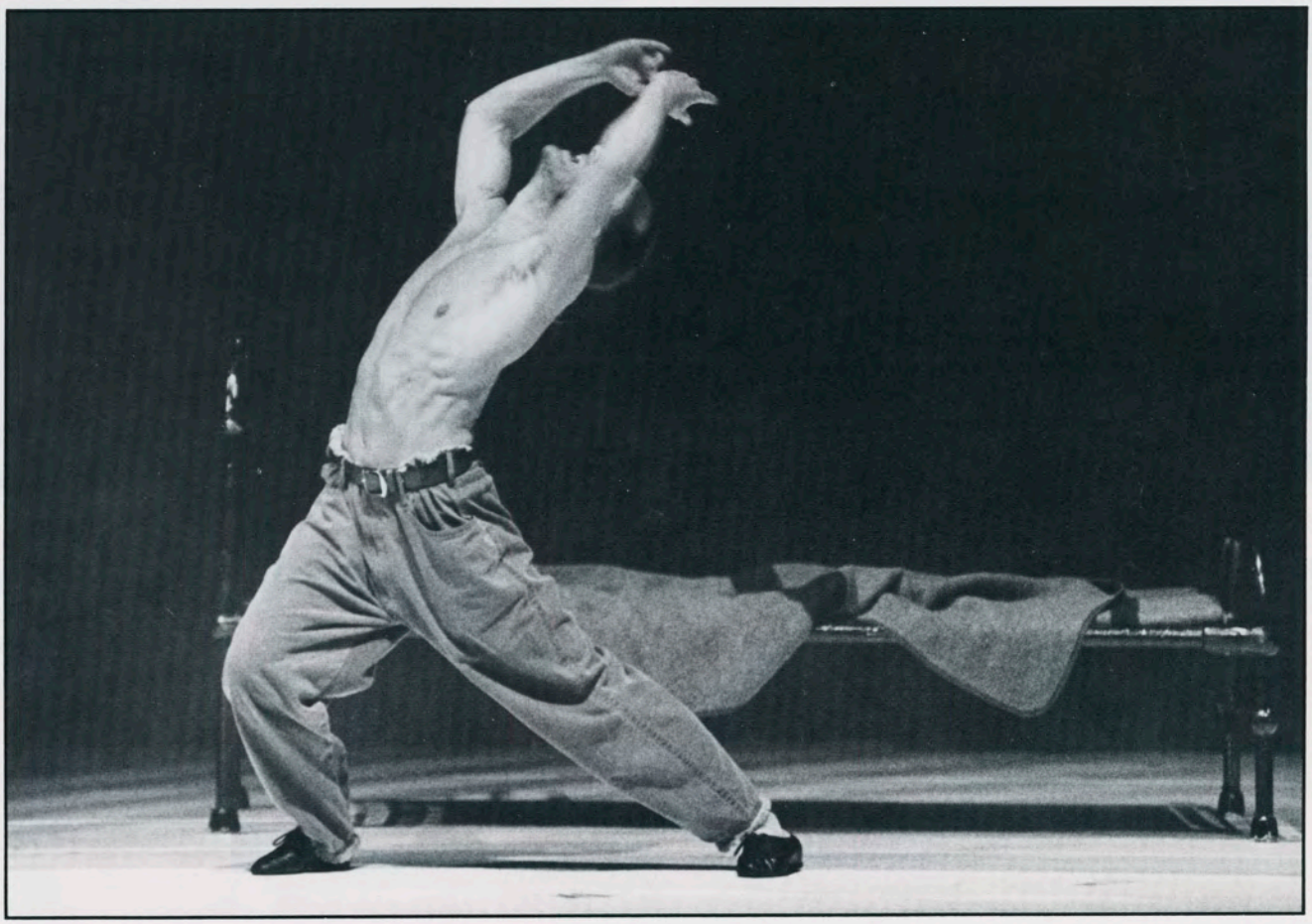
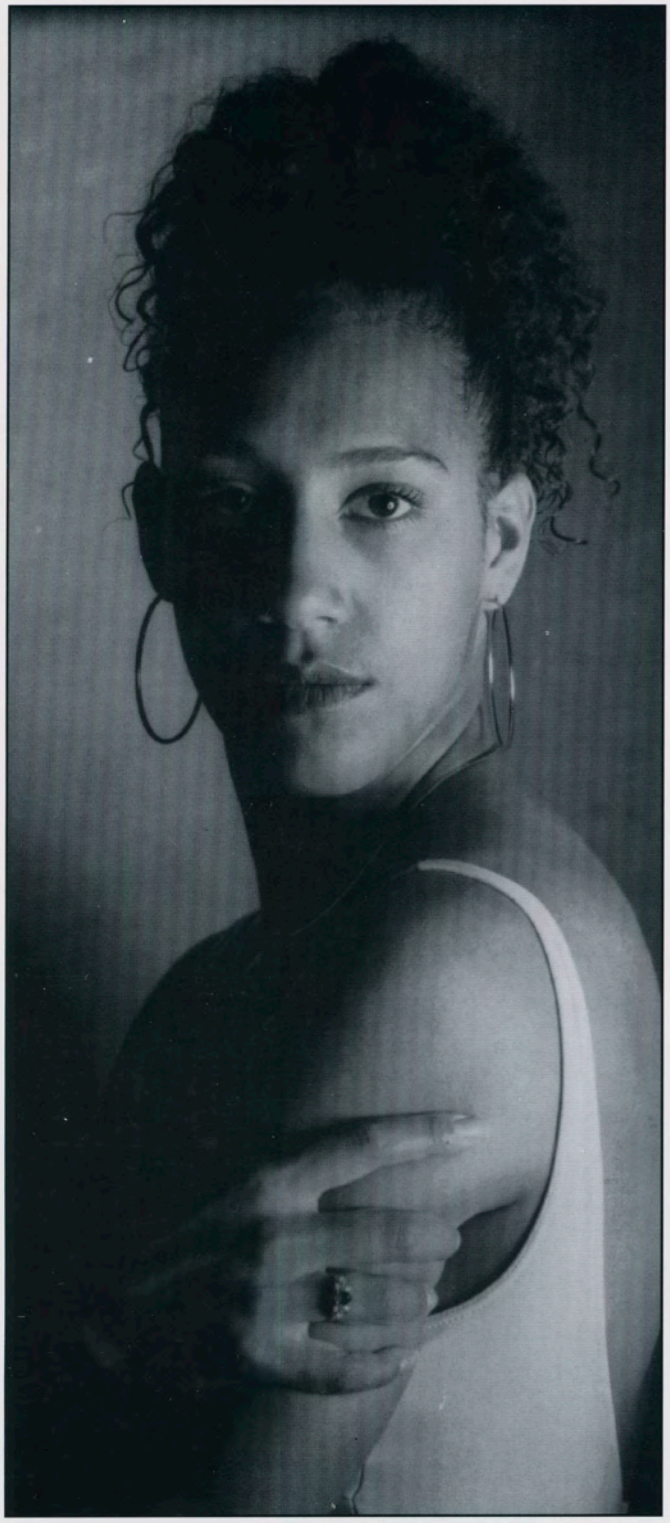
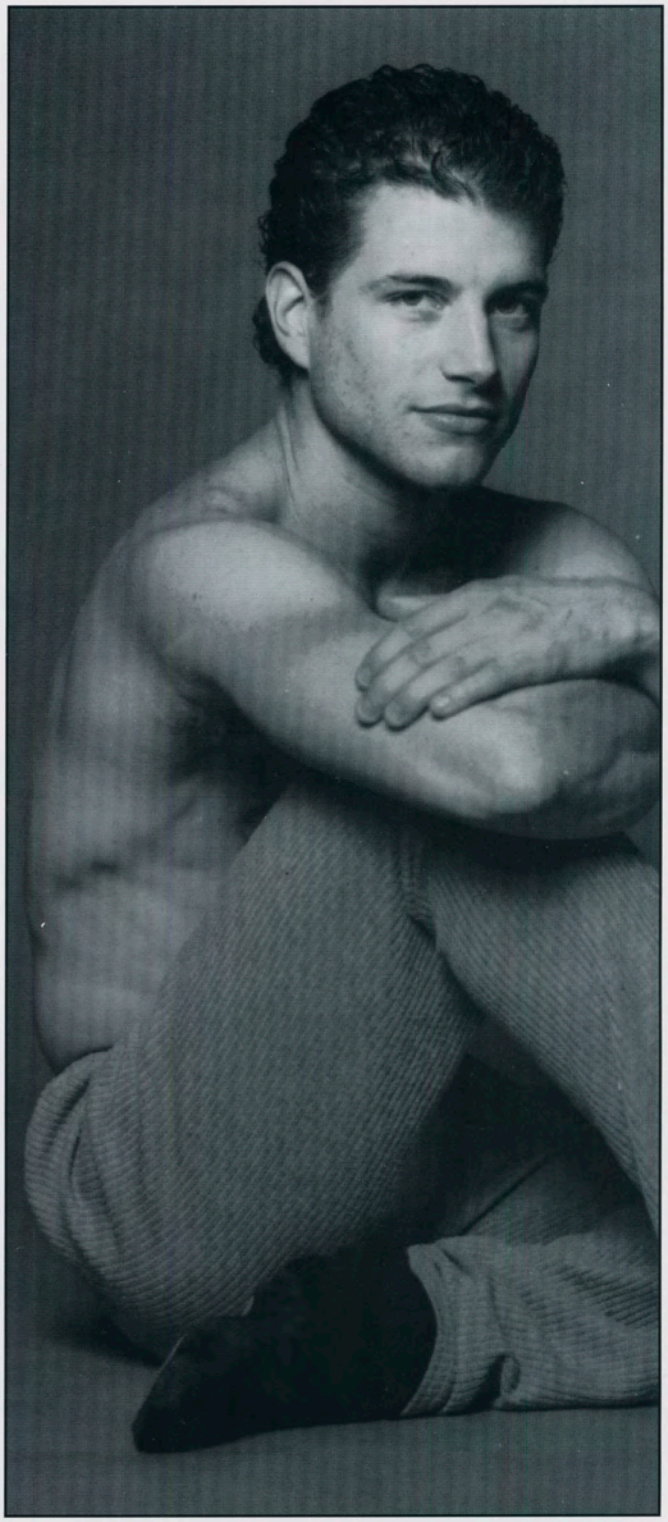






Photos Branco Gaica

LEA FRANCIS CARL PLAISTED

Photo Greg Barrett

**JAN PINKERTON**

*Guest Artist*

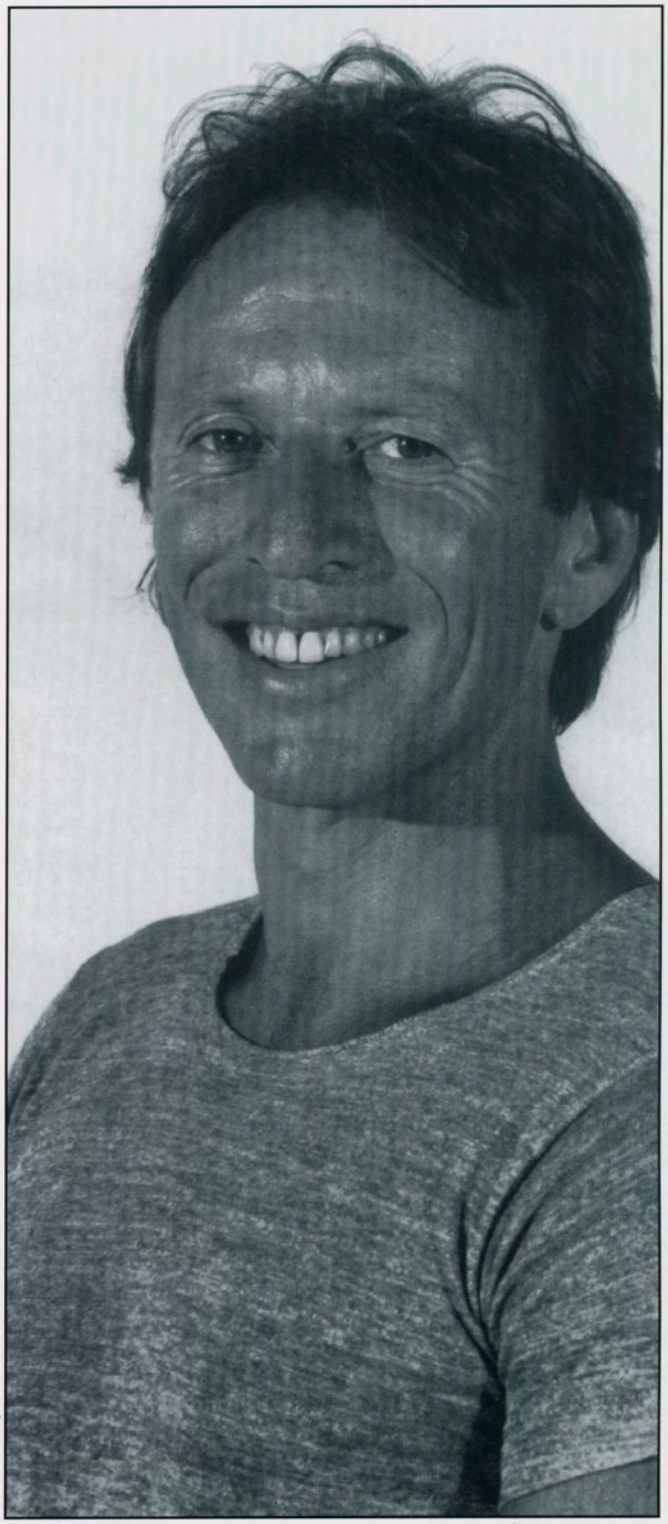


Photo Terry Smith

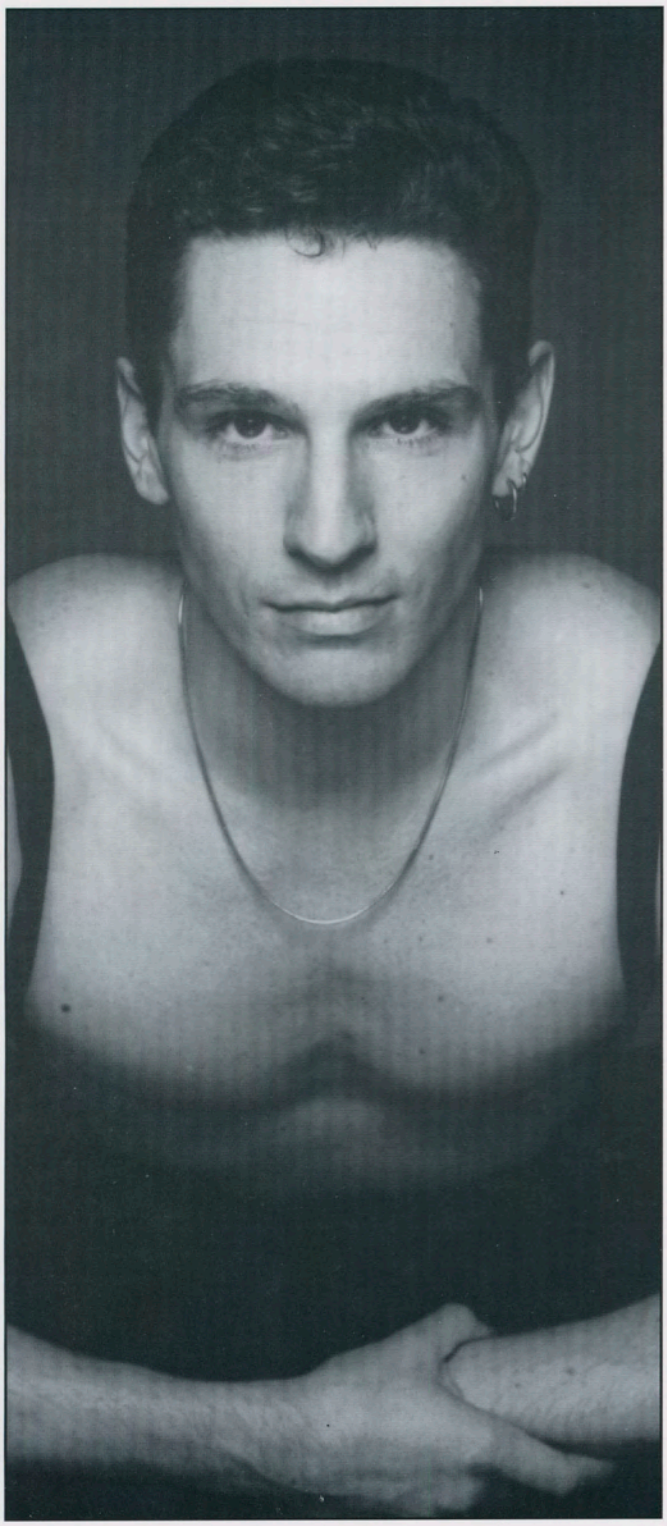
**PATRICK HARDING-IRMER**

*Guest Artist*

Photos Branco Gaica

**WAKAKO ASANO**

**XUE-JUN WANG**



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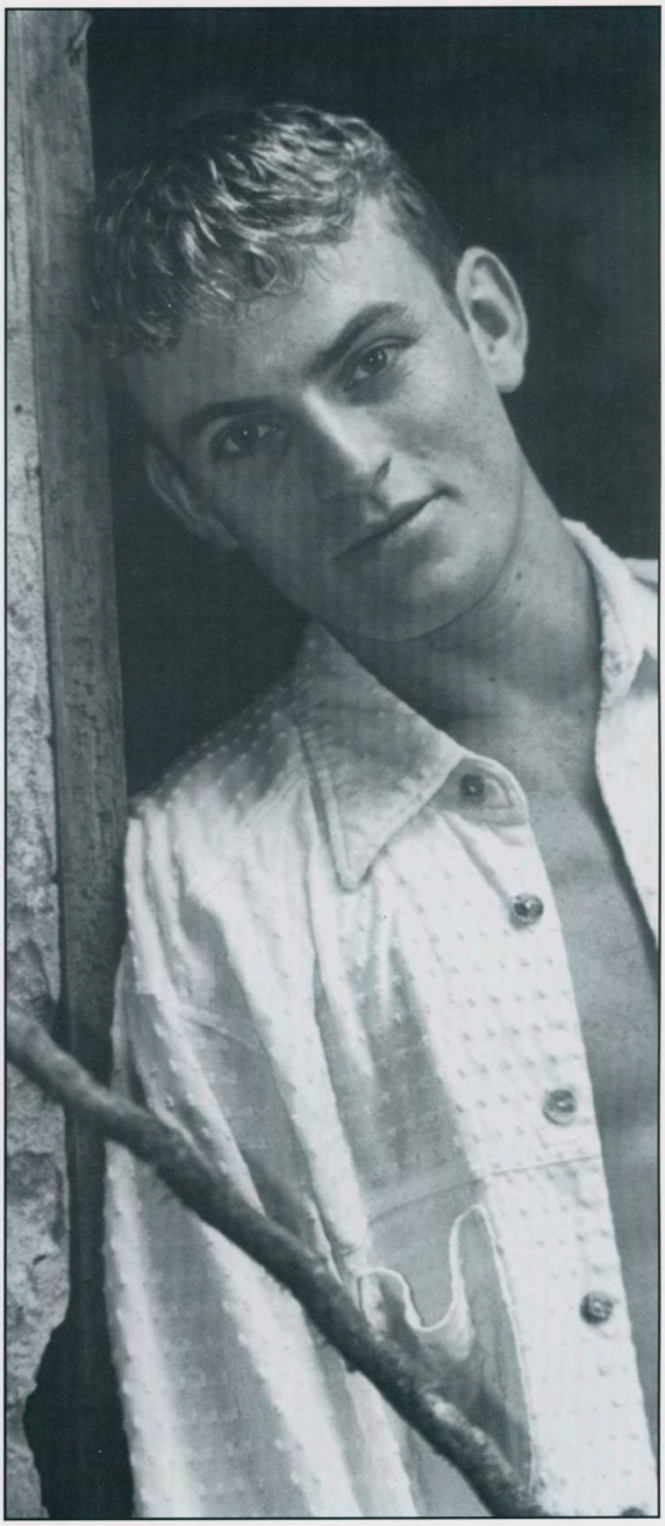
JAMES TAYLOR



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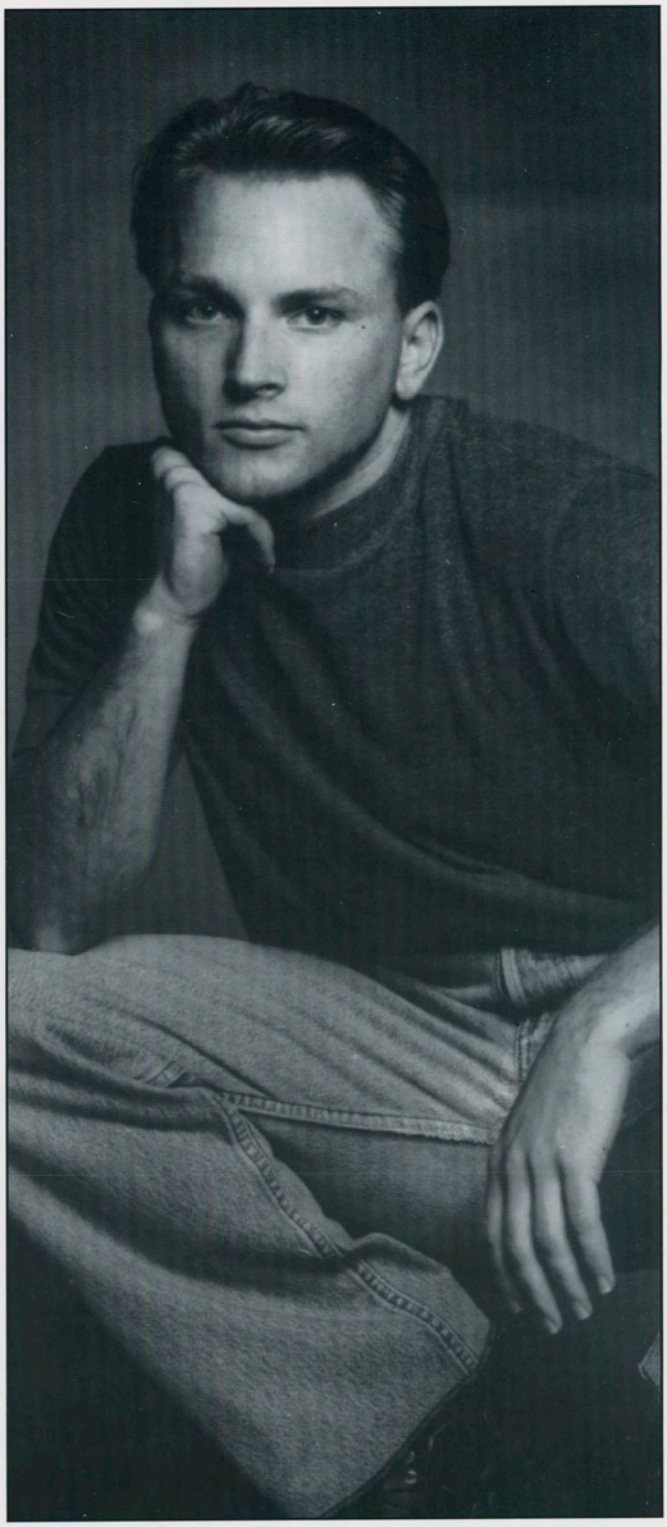

BRADLEY CHATFIELD

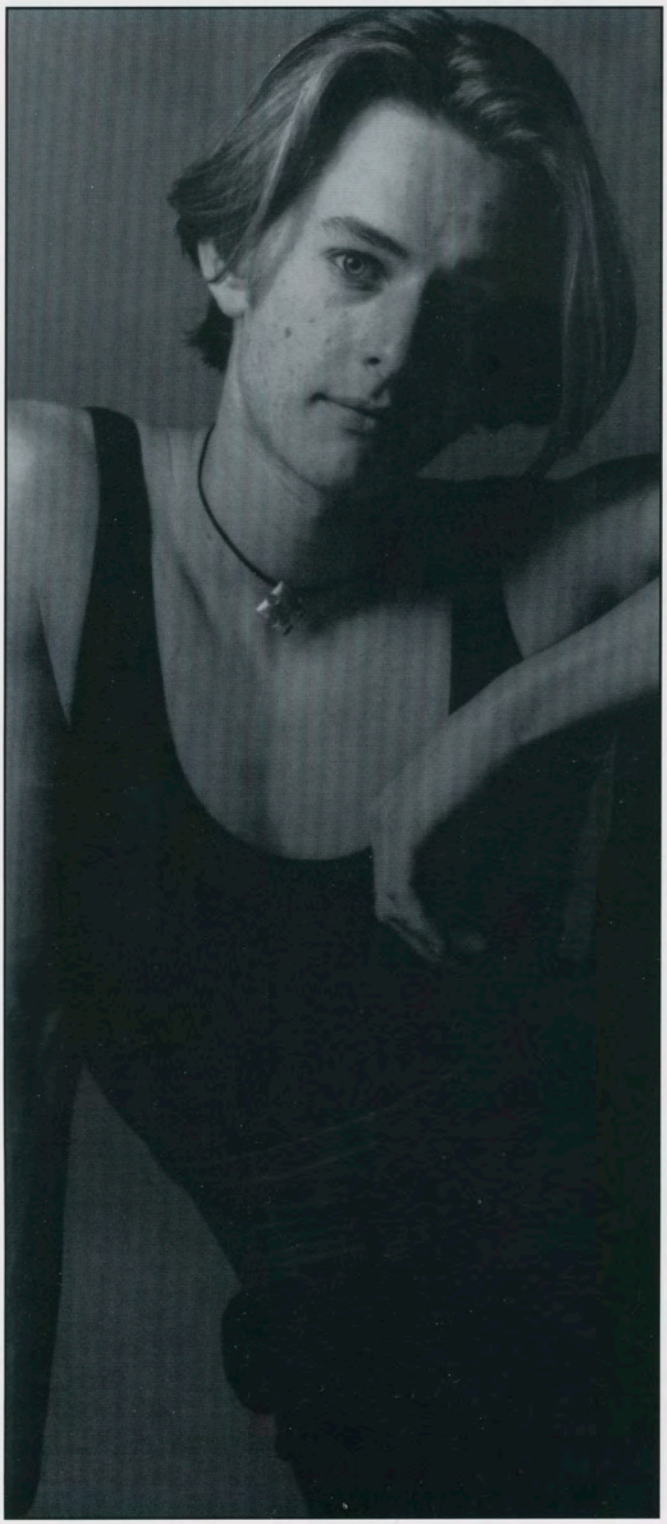

Photo Branco Gaica

TIMOTHY HEATHCOTE

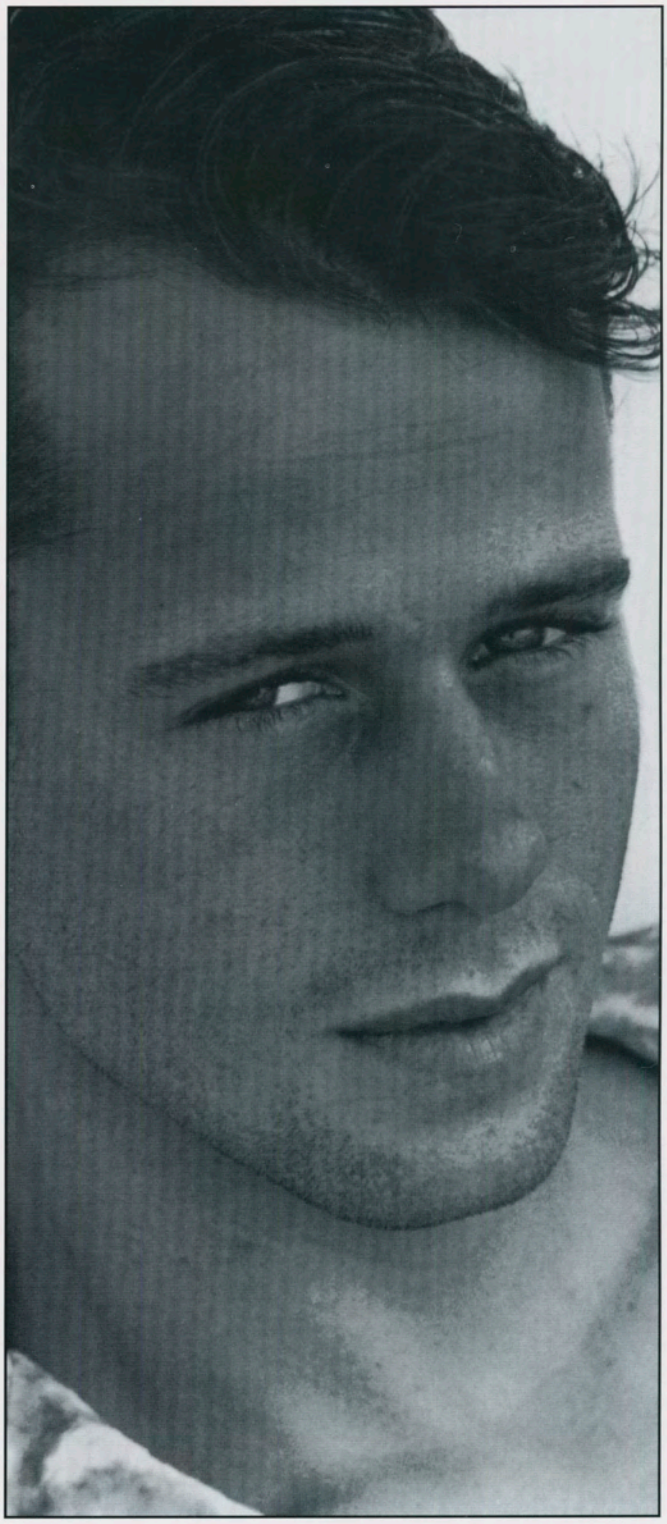

Photo Richard Arthur

CHRISTOPHER HARRIS

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**JASMIN LIND**

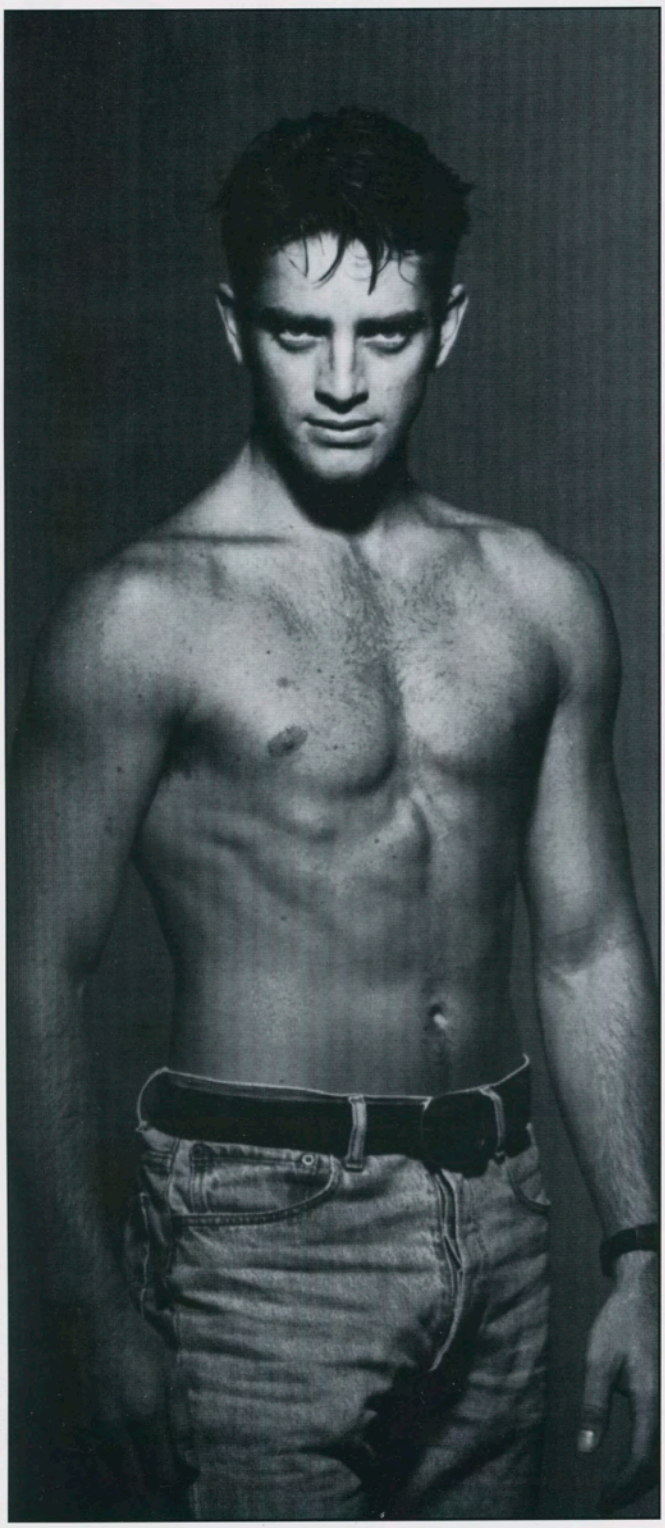
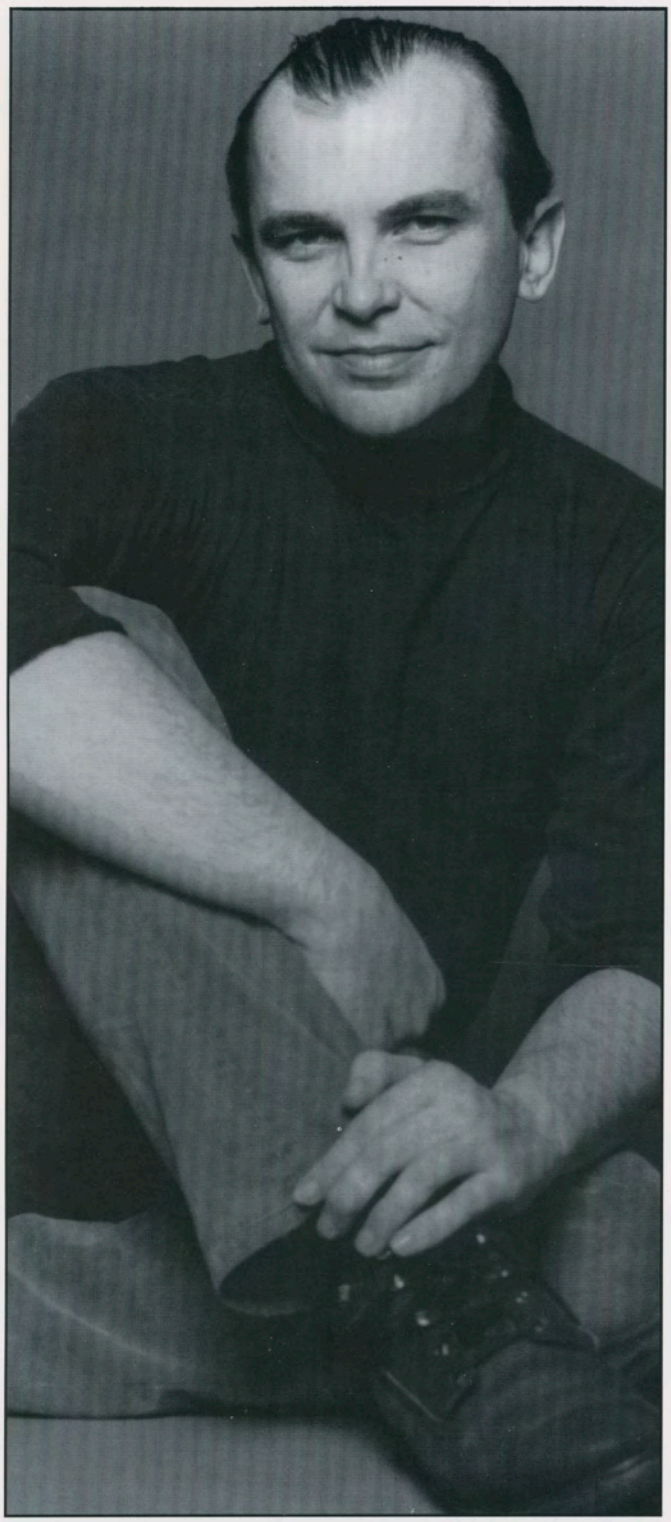


Photo Derek Biermann

# MARTIN LEWIS

Martin Lewis has recently appeared in the Sydney production of *West Side Story* at the Capitol Theatre. He has returned to Sydney Dance Company for the premiere season of *Fornicon* and its national tour.



Photos Branco Gaica

**BILL PENGELLY**
*Rehearsal Director*

**BRETT MORGAN**
*Dance Master*

Brian Thomson is known internationally as a designer of plays and musicals, opera, film, television mini-series, rock videos, events and exhibitions. He designed the original London and Australian productions of the musicals *Jesus Christ Superstar* and *The Rocky Horror Show* (as well as productions in New York, Los Angeles, Sydney, Tokyo and touring productions in the UK, USA, Australia and Japan). Other musicals include *Hair*, *Chicago*, *The Stripper* (which he also directed and designed), *Company*, *Chess* and *Falsettos*. He designed *Barry Humphries' Housewife Superstar!!!!* in London and New York.

Major theatre credits include *As You Like It*, *Arturo Ui*, *The Threepenny Opera* and *Big Toys* for the Old Tote; *Rock-Ola* and *Arturo Ui* for Nimrod; *A Cheery Soul*, *Chinchilla*, *Macbeth*, *The Doll Trilogy*, *The Ham Funeral*, *Harold in Italy*, *A Midsummer Night's Dream*, *The Crucible*, *The Homecoming*, *Uncle Vanya*, *Six Degrees of Separation*, *Death and the Maiden*, *Coriolanus*, *King Lear* and *Arcadia* for the Sydney Theatre Company; *Lulu*, *Shepherd on the Rocks* and *Crow* for the State Theatre Company of South Australia; *Ghosts*, *The Tempest*, *Buzz*, *The Master Builder*, *Frogs*, *Aftershocks* and *Radiance* for Belvoir Street Theatre and *Angels in America Part 1: Millennium Approaches* and *Part 2: Perestroika* for the Melbourne Theatre Company.

He was awarded the 1989, 1992, 1993 and 1994 Sydney Theatre Critics Circle Awards as Best Designer and the 1994 Mo Award for his Contribution to Musical Theatre.

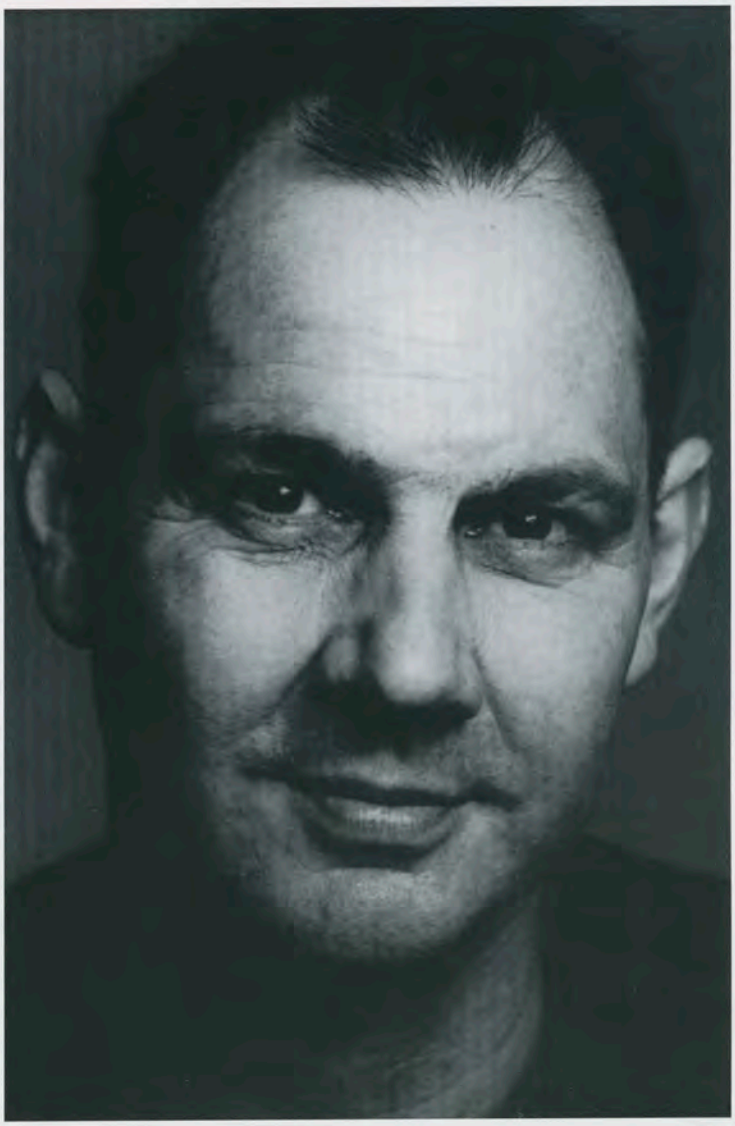
For television Brian designed the mini-series *Hills End*, *Shadow of the Cobra* and *Barlow and Chambers: A Long Way from Home*. Feature films include *Shirley Thompson vs The Aliens*, *The Rocky Horror Picture Show* (which is still showing throughout the world and is acknowledged as the ultimate late-nite "cult film"), *Starstruck*, *Rebel*, *Ground Zero*, *Turtle Beach* and *Frauds*. He designed and directed the featurette *Night of Shadows* and received the AFI Best Production Design Awards for *Rebel* and *Ground Zero*.

Opera designs include *Death in Venice* and *The Makropulos Affair* for the State Opera of South Australia; *Love Burns* for the Seymour Group and *Voss*, *Death in Venice*, *Tristan and Isolde* and *Katya Kabonova* for The Australian Opera.

Brian designed rock videos for Mental as Anything, The Hoodoo Gurus and Apollonia 6 (a long form video produced by Prince which Brian directed, designed and co-wrote), designed the controversial Bicentenary Birthday Cake and directed and designed the 1991 Australian Film Awards presentation.

For the Adelaide Festival Trust he designed the settings for the acclaimed production of *The King and I* (for which he was awarded a 1992 Victorian Green Room Award), *How to Succeed in Business Without Really Trying*, *South Pacific* and most recently, *Hello Dolly!*

*Fornicon* is Brian's second Production Design for Sydney Dance Company following the 1992 production, *Synergy with Synergy*, which subsequently enjoyed acclaim on tours to Taipei and Tokyo. Current projects include *The Eighth Wonder* for The Australian Opera, *South Pacific* in Chiang Mai (Thailand) and *The King and I* for Broadway.



# BRIAN THOMSON

## *Production Designer*

# JENNIFER IRWIN

## *Costume Designer*

Sydney born designer Jennifer Irwin has worked regularly at Sydney Dance Company since 1982 as both a designer in her own right and as a costumes supervisor, working alongside Australia's top designers who have been commissioned to design productions for Graeme Murphy, such as Kristian Fredrikson, Andrew Carter, Anthony Jones, Alan Oldfield and Kenneth Rowell. In 1984 Jennifer studied with the scenic artists at La Scala, in Milan, Italy. Her first costume design commission was for Sydney Dance Company's *Sirens* at Kinselas in 1986. Later that same year she designed costumes for *Shining* for the Sydney Dance Company's 10th Anniversary Season. In 1988 she worked with scenic designer Andrew Carter on Graeme Murphy's Bicentennial Dance Event, VAST, designing over two hundred costumes for seventy dancers. Since that time she has designed costumes for Graeme Murphy's *Kraanerg* and *soft bruising*, both productions in collaboration with set designer George Freedman. In 1991, Jennifer worked with set designer/dancer, Ross Philip, to create costumes for *The Shakespeare Dances*, a series of short works on themes from Shakespeare choreographed by six artists for a season at the Seymour Centre. Murphy's *Bard Bits* from *The Shakespeare Dances* remains one of her favourite projects along with her 1992 design success - *Piano Sonata*, a new Murphy work which premiered at the Sydney Opera House Drama Theatre. *Synergy with Synergy* was Jennifer's first collaboration with Production Designer Brian Thomson. In 1993 she supervised the making of Kristian Fredrikson's costumes for *Beauty and the Beast* and later that year designed costumes for Graeme Murphy's *The Protecting Veil*. Jennifer recently designed costumes for Bangarra Dance Theatre's *Ochres*.

# JOHN RAYMENT

## *Lighting Designer*

John Rayment's work spans all disciplines and virtually all the major companies in the country. For Sydney Dance he has lit over thirty works including the premiere stagings of *Poppy*, *Rumours*, *Viridian*, *Shéhérazade*, *Daphnis and Chloé* and *Homelands* between 1978-82. During his early association with the company, John lit and staged its first major international tours including its premiere New York Season at City Center. In 1983 he began a prolific freelance career lighting productions such as *The Life and Adventures of Nicholas Nickleby*, *The Doll Trilogy*, *Chinchilla*, *Harold in Italy* and *A Midsummer Night's Dream* among twenty-one designs for the Sydney Theatre Company; *Norma*, *Aida*, *The Mikado* for The Australian Opera; and shows such as *A Star is Torn*, *Rocky Horror Show*, *An Imaginary Life*, *Steaming*, *Sweet Bird of Youth*, *My Fair Lady* and *Return to the Forbidden Planet*. In 1987 he accepted a two year contract as Technical Director for all entertainment presented by World Expo 88. He returned to Sydney and in 1990 lit Graeme Murphy's *soft bruising*. In 1992, John recreated his Design in Light for Murphy's *Viridian* for the company's 15th Anniversary at the Sydney Opera House. That season he also lit Kim Walker's *Monkey See* and Paul Mercurio's *Edgeing*. In June of 1992, John was invited to return to Sydney Dance Company on a full-time basis as Stage Director and Lighting Designer. John has since overseen the production of the company's seasons and tours and has created lighting designs for Graeme Murphy's *Synergy with Synergy*, *Beauty and the Beast* and *The Protecting Veil*. Other recent projects include lighting designs for Graeme Murphy's production of *Les Troyens* for The Australian Opera; *Death of an Anarchist* for The State Theatre Company of South Australia; *No Sugar* and *The Cars That Ate Paris* for the Northern Rivers Performing Arts.

Photos Branco Gaica

# Music Credits

Music composed and performed by Martin Armiger

Featuring Mark Williams

Also featuring
Renee Geyer
Angela Giblin
The Elektra String Quartet
*Violins*, Mirka Rozmus and Romano Crivici; *viola* Rudolf Crivici; *cello* Marcus Hartstein

Music recorded and mixed by Michael Paul Stavrou

## The Fornicon Band:

| | |
|---|---|
| *Drums* | Hamish Stuart |
| *Bass* | Victor Rounds |
| *Guitar* | Paul Burton |
| *Saxophones* | Jason Morphett |
| *Piano* | Maciek Pawela |

*Industry samples and drum loops by* Kirke Godfrey

| | |
|---|---|
| *Voice of the Author* | Heather Mitchell |
| *Voice of Helene* | Maureen O'Shaughnessy |
| *Voice of Leporello* | Antonia Murphy |

Recorded at Mars Studio, Mirage Studio and EMI Studies
Mixed at Mars Studio

| | |
|---|---|
| *Recording Assistant* | David Newman |

I would like to thank the following producers and directors for allowing me to use extracts and orchestral samples from recording sessions for the scores to various films and television programmes: Jan Chapman, John Edwards and Sandra Levy, Errol Sullivan, Southern Star Corporation and Grundy Television Pty Ltd. Thanks as well to the musicians involved in these sessions, particularly concertmaster Phillip Hartl, and my conductors and collaborators, Derek Williams and Edward Primrose.

M.A.

*La ci darem* extract from the opera *Don Giovanni*
by W.A. Mozart and L. Da Ponte.

*Freedom Song* in *The Don's Rave*,
Music by M. Armiger, Lyrics by M. Williams and M. Armiger.

*Fornicon* Words and Music by Martin Armiger

*Come Unto Me* Words and Music by Mark Williams.
Produced by Mark Williams, Mark Godfrey and Martin Armiger.

*Love Me Only* Words and Music by Martin Armiger

*Once in my Life* Words and Music by Martin Armiger

*Entwined* from the soundtrack to the telemovie *Displaced Persons*.
Flugelhorn: Kevin Dubbo.

*Duet in 2 Parts for Paris and Helene.*
The second part extract from *In Perpetuo Moto - Study for Maude*.

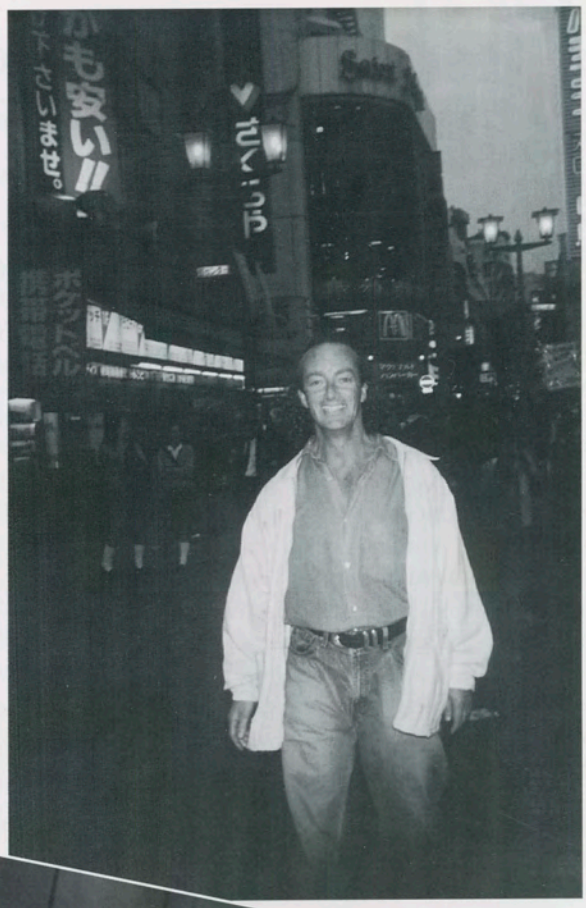
*Vendetta* incorporates extracts from the score to *The Other Side of Paradise*,
composed by M. Armiger, conducted by Edward Primrose.
Used with permission.

*Helene's Lament* incorporates extracts from the score to *Ring of Scorpio*
composed by M. Armiger, conducted by Derek Williams.
Used with permission. Concertmaster in both cases, Phillip Hartl.

All music published by © Picture This Music except *Come Unto Me* published by Greenstone Music/Warners and *The Don's Rave* published by © Picture this Music and Greenstone Music/Warners.

Soundtrack album available on MDS Records in all record stores.

# TOKYO TRIUMPH



QANTAS
THE AUSTRALIAN AIRLINE

Sydney Dance Company gave a return season in Tokyo at the behest of the Japanese Government, presenting a week of performances of Graeme Murphy's 2 Act percussion work *Synergy with Synergy*. Following the success of the work in Taipei at the Chiang Kai Shek Cultural Centre, *Synergy with Synergy* was selected to represent Sydney's cultural life at the Tokyo-New South Wales Friendship Festival. The season celebrated the 10th Anniversary of the Sister State Relationship between Tokyo and New South Wales. The Tokyo Metropolitan Government placed a renewed emphasis on cultural activities during the Anniversary celebrations through the auspices of Tokyo Renaissance. *Synergy with Synergy* was staged at the Theatre Cocoon, a leading performance venue for visiting international dance companies, situated in the modern Bunkamura Centre in the Shibuya district. The standing room only season was a major success, and a major breakthrough for Sydney Dance Company's future in Tokyo.

*Opposite page from top right*: Graeme Murphy explores in Shibuya; With the Misses Tokyo at the official welcoming ceremony; With Vice-Governor Kanehira and Australian Ambassador Dr Ashton Calvert; Dancer Wakako Asano with her ballet teachers Mr Iwao Nagae and Ms Kimie Sasamoto; Dancers Tamasin Nolan and Simon Turner.
*This page:* Backstage with the Tokyo Metropolitan Government's Noriko Kono and Akira Horigawa (on the right of the picture); Stage Manager Melinda Fedorow.

# SYDNEY DANCE COMPANY

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| BILL PENGELLY | *Rehearsal Director* |
| BRETT MORGAN | *Dance Master* |

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LEA FRANCIS
KATHERINE GRIFFITHS
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TIMOTHY HEATHCOTE
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ALFRED TAAHI *
JAMES TAYLOR
SIMON TURNER
JANET VERNON
XUE-JUN WANG

**Georgia Shepherd and Alfred Taahi are on leave*

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PATRICK HARDING-IRMER
GRAEME MURPHY
BILL PENGELLY
JAN PINKERTON
MARK WILLIAMS

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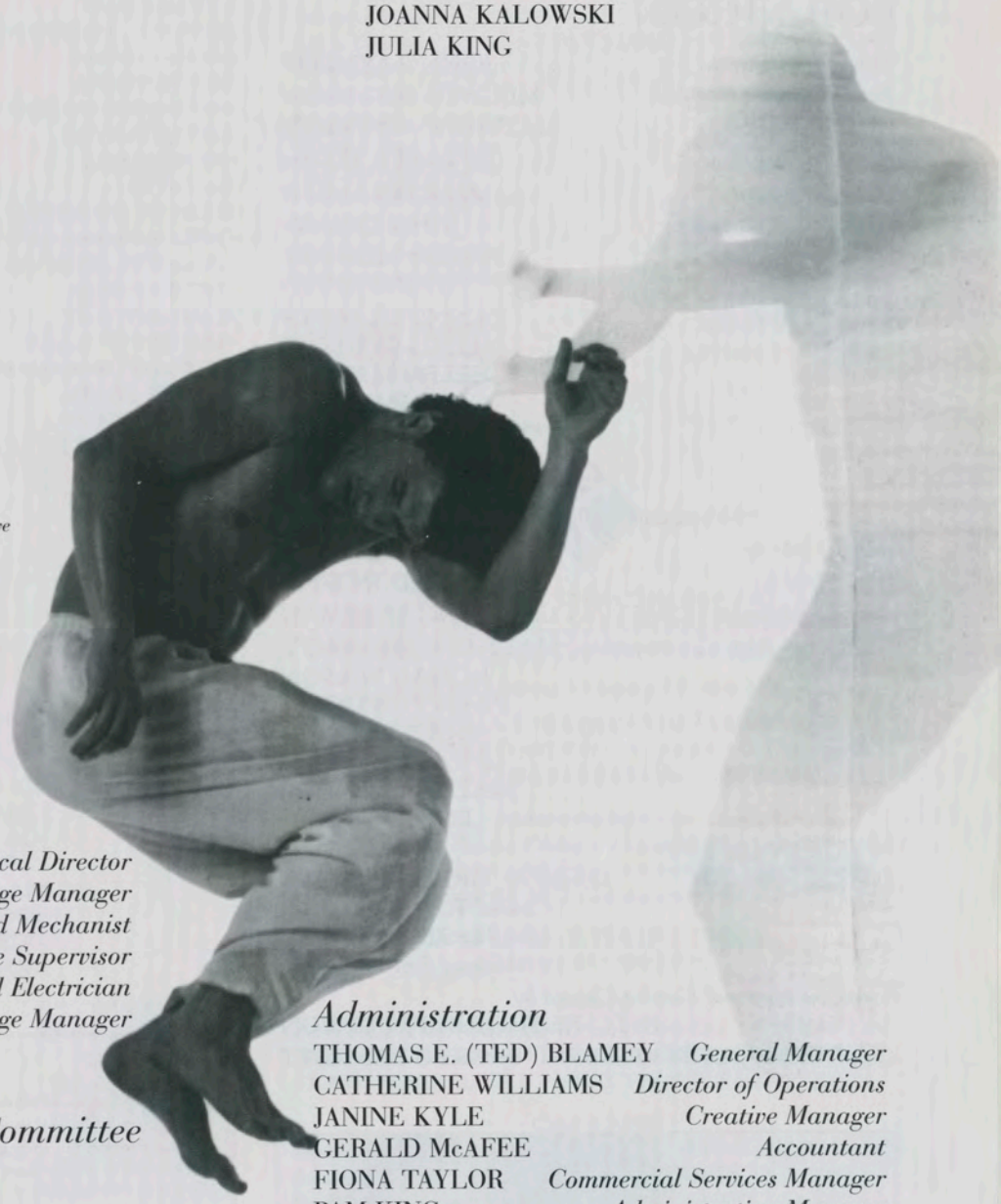

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SYDNEY DANCE

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