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TOMORROW BANG TO RITES

"I nearly lost my mind at one point", says Michael Keegan-Dolan of choreographing the Stravinsky works he's bringing to Melbourne.



more than 100 years on



ne Symphony Orchestra, in
 h he will trace the composer's
 lopment from the early opera
hauser to the last, *Parsifal*.
 eath in music has always pro-
 d the most beautiful, senti-
 tal and pensive music -
 anni, when he kills the Commen-
 re [Mozart's *Don Giovanni*] or

Tosca with Scarpia [Puccini's *Tosca*].
 But when Fafner kills Fasolt [in Wag-
 ner's *Das Rheingold*] it is basically
 ugly music, but the situation is
 aggressive. Wagner reflects not on
 sorrow but the act of murder.

"The music in the shower scene
 from Hitchcock's film *Psycho* - it took
 film 60 years to catch up."

Review More at theage.com.au

Fascinating opera for flight seekers

THEATRE

TURBULENCE ★★ ★★

By Juliana Hodgkinson, libretto
 by Cynthia Troup, Chamber
 Made Opera, A Living Room In
 Northcote, Until October 12.
 Reviewed by Cameron
 Woodhead

Chamber Made Opera has been
 around for 25 years, but seems
 to have undergone a renaiss-
 sance lately. It has ratcheted up
 its output of avant-garde lounge
 room operas, broadened its pool
 of collaborators, and boosted its
 profile by performing on main
 stages and at last year's
 Melbourne Festival.

To generalise about its cham-
 ber operas is impossible, be-
 cause the work is so experi-
 mental. I've seen pieces that
 made me feel like I'd been ab-
 duced by aliens, and others
 that charmed the senses. Then
 there was *The Minotaur Trilogy*,
 which provoked one of the most
 open-minded critics I know to
 declare, "What a wank!" (I
 walked out.)

Fortunately *Turbulence*, al-
 though clearly intended for ad-
 venturous souls, takes us on an
 intriguing flight. Ushered into a
 loft-style Northcote apartment,
 a small audience is seated in
 serried ranks, facing a detached
 white wall. A "flight attendant"
 appears, offering warm hand
 towels before take-off.

The piece starts with discom-
 bobulating minimalism. The
 lights go out. A collection of
 desk fans is switched on, mim-
 icking the sound of an aircraft's
 engine. Two performers,
 Deborah Kayser and Anneli
 Bjorasen, have taken their seats
 among the audience.

Kayser is sitting next to me
 and, disconcertingly, clicks her
 tongue and makes soft whirring
 noises as the fans thrum.

A recording of a baby's cry
 shatters the quiet. The lights go
 up and the singing starts.

Juliana Hodgkinson's com-
 position is unusual, full of trem-
 ulous glissando and non-
 standard vocal technique
 against a synthesised score and
 a libretto (Cynthia Troup) using
 the metaphor of aeroplane flight
 to explore the subliminal eddies
 that underlie the mother/daugh-
 ter relationship.

Kayser applies a delicate sop-
 rano and projects a nervy, bird-
 like presence, while Bjorasen's
 speaking role embodies the
 brashness of a younger woman
 stepping in the world.

There's panicked announce-
 ments and a final billowing of
 smoke into the cabin and, des-
 pite the odd misstep that has
 you eyeing the emergency exit,
 most of *Turbulence* distills priv-
 ate poetry and sonic fascination
 from that insight.

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