

Rita Kalnejais studied acting at VCA where she played a lot of elves and grandmothers. Since then she has been in 'Mr Kolpert', 'Life is a Dream', 'Morph (STC)', 'Midsummer Night's Dream' and 'Lieutenant of Inishmore (Belvoir)', 'Disco Pigs' (Belvoir Downstairs); 'Presence (Griffin Theatre)', 'Moving Target (Malthouse Theatre)', amongst others. She has also acted in various quite wonderful short films and music videos including 'Fuel', (dir. Nash Edgerton). Rita will be seen next year in the STC/Malthouse collaboration 'The Trial', Lou Fox's adaptation of the Kafka story, which Matt Lutton will direct. She is just completing her first short film 'Great Acts of Kindness: acts 2 and 4' which she has written and directed. Rita makes her debut as a playwright with 'BC', a play about the Immaculate Conception, to be performed at the Arts Centre November/December of this year as part of Full Tilt which Simon Stone of Hayloft directs.

James Wardlaw's theatre credits include 'Grapes of Wrath', 'Lady Windemere's Fan', 'The Balcony', 'Three Sisters' (MTC), 'A Return to the Brink', 'Crazy Brave', 'Baby X', 'Baby X', 'Violet Inc', 'Falling Petals' (Playbox), 'Taming Of The Shrew', 'My Night With Reg', (EHJ Productions), 'The Barretts of Wimpole St', (QTC) and 'The Normal Heart' (Theatre Works). James was a foundation member of the Bell Shakespeare Company where he has appeared in 'Hamlet', 'The Merchant of Venice', 'Richard III', 'Romeo and Juliet', 'Much Ado About Nothing', 'Two Gentlemen of Verona' and 'The Tempest'. Previously James has worked with Anna Tregloan on BLACK (Malthouse Theatre). His television credits include 'A Country Practice', 'Blue Heelers', 'Good Guys Bad Guys', 'Stingers', 'Janus', 'MDA', 'Howard', and 'The Mild Colonial Boy'. Film credits include 'Riverstreet', 'Inspector Gadget 2', 'Redball', 'The Real Thing' and 'Dark Love Story'.

STORE ROOM THEATRE

2009 marks our 10 year Anniversary, we are very excited to be honoring this milestone by producing Anna Tregloan's work as part of this year's festival. I would like to thank Anna and her team for their amazing work and the Melbourne International Arts Festival for their commitment to programming **The Dictionary of Imaginary Places**. Thanks also to Arts House whose development and production support has been brilliant. We look forward to 2010, where we have an exciting program of work in development and we are set to continue engaging the arts community in important discourse with our Salon Series.

Thank you for your support,

Todd MacDonald

(Artistic Director)

Store Room Theatre (SRT), is a collective of Associate Artists based out of Melbourne's award-winning venue, The Store Room. SRT seeds and supports new work, and is dedicated to rigorous practice development. Since its inception in December 1999, The Store Room has become an integral part of Melbourne's theatre community. The company has been at the forefront of the growth and cohesion of Melbourne's Independent theatre scene, providing much advice and support to emerging artists and companies. Since 2006 the company completely shifted its model from one of presentation to a development focus – Store Room Theatre. SRT supports a handpicked group of Artistic Associates with a three year tenure, the focus of which is to develop work with extended time frames and without the pressure of presentational outcomes.

The Store Room Theatre Artistic Associates are:

Gorkem Acaroglu, Clare Bartholomew, Talya Chalef, Wesley Enoch, Kit Lazaroo, Rebecca McIntosh, Ross Mueller, Luke Pitther, Robert Reid, Kelly Ryall, Daniel Schlusser, Ben Speth, Anna Tregloan.

We Need Your Help. Please join our journey and help us achieve our goals and continue to produce works like **The Dictionary of Imaginary Places** we are seeking donors to buy a Store Room Theatre Seat for \$100 or more. This is a tax deductible donation, see the front of house staff for a form or go to our website: www.thestoreroom.com.au You can also donate directly to us by emailing: manager@thestoreroom.com.au

Thanks to: The Malthouse Theatre, Broken Mirror, all Arts House staff, Phil Mcloud, Julie Wright, Jesse Lewis, Ross Garff, Daniel Harvey, Leah Landan, Braden Keir, Fiona McHugh, Paul Bongiorno, Garry Topp, Brad Martin, Sarah Greentree, Michael Jankie, Richard Watts, Katherine Branch, L'Hibou Homung, Emily Adinolfi, Robbie's dad – Tony, Charlie Hall, Ryan Hodge, Aidan Fennessy, Damien McLean, Marcus Schutenko, Anne Harrington, John-Paul Fischbach and Auspicious Arts Incubator, Ian Enright, Ben Speth.

ARTS HOUSE

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Arts House develops, produces and presents dynamic cultural experiences, which enable people to make meaningful connections on a local, national and international level. Each year Arts House presents a curated program of contemporary art featuring performances, exhibitions, live art, installations and cultural events, which are programmed to inspire dynamic community engagement.

Australia is home to the oldest living culture on earth. Respect and engagement with this ancient culture and its contemporary lineage continues to make a unique contribution to creativity in this place and inspire our collective consciousness and understanding. The presenters acknowledge and respect the customs and traditions of Indigenous Australians and their special relationship with the land. The artists and organisers respectfully acknowledge that this program takes place on the land of the traditional owners of the Kulin Nation.

Arts House has made every effort to offer wheelchair and limited mobility access throughout the program. Please contact Arts House on 03 9322 3719 for further information.

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HOTEL



THE DICTIONARY OF IMAGINARY PLACES

CREATED BY ANNA TREGLOAN
PRODUCED BY STORE ROOM THEATRE

Arts House, Meat Market
Thursday 15 - Sunday 18 October 2009





ARTISTIC AND CREATIVE CREDITS

Direction/Design: Anna Tregloan
Sound Design: J. David Franzke
Lighting Design: Niklas Pajanti
Producer: Todd MacDonald
Production/Stage Manager: Darren Kowacki
Wardrobe Construction: Amanda Carr, Kate Aubrey
Head Electrician: Tristan Bourke
Design Assistant: Ben Landau
Physical Consultant: Stephen Burton

Performers: Heather Bolton, Christopher Brown, Rita Kalnejais, James Wardlaw

65 minutes no interval

Every piece of spoken or written text appearing in **The Dictionary of Imaginary Places** is from direct transcriptions of conversations that took place on trains between January 2008 and July 2009. Places and names are the only alterations.

The Dictionary of Imaginary Places is a Store Room Theatre production presented by Arts House and the Melbourne International Arts Festival. It was developed with the assistance of Arts Victoria and supported by the Australian Government through the Australia Council, its arts funding and advisory body. **The Dictionary of Imaginary Places** was developed in the CultureLAB.

Arts House is a City of Melbourne contemporary arts initiative.

READING BETWEEN THE LINES: THE DICTIONARY OF IMAGINARY PLACES

An interview with Anna Tregloan by Urszula Dawkins

Travelling on a train, we look out the window, or read, or SMS, or close our eyes and switch off. But the conversation taking place opposite, or behind, can yank us out of reverie, distract us from study or the paper, and elicit the guilty pleasure of eavesdropping – imagining the gaps and peeking into the private worlds of others.

In **The Dictionary of Imaginary Places**, director Anna Tregloan recreates these real yet imaginary worlds on stage by replicating, verbatim, conversations recorded on Melbourne's rail system. The result is a rich layer of further imaginings that extend from the 'real life' stories themselves to the narratives that the stage itself creates.

Anna Tregloan's previous work has often taken the premise of a single narrative and exploded it in order to bring out multiple interpretations; while time has frequently been rendered notionally 'endless' in works with no definite 'beginning' or 'end', allowing the audience to choose their points of entry and exit. **The Dictionary of Imaginary Places**, she says, inverts these previous approaches in a sense, by taking something complex and framing it in a simple form. Like a traditional performance, the audience enters, sits down and leaves; but the piece nevertheless operates at many levels across its many 'conversations' and depending on the imagination of the audience.

"I describe the work as a collage," says Tregloan, "and in ways it was inspired by the Dada photo-montages of people like Hannah Hoch or Johannes Baargeld. It is made from found objects which remain intact, and it is the placement and framing of these objects that inform the reading." Here, however, the 'found objects' are conversations collected on the metropolitan rail network. "We did our utmost to not dismiss conversations because they were not the ones that were apparently dramatic or potent," Tregloan says. "What was already interesting in the early stages was that conversations that seemed at first to be rather banal would become potent once they were solidified into type, and many that had seemed exciting in the moment revealed a banality once they became words that were separated from the situation."

Reflecting a fascinating combination of "mundanity and passion", the recordings, says Tregloan, illustrate "the contrast of the complexity of the individual's life within a system that dictates repetition." Rather than describing an arc that takes in the reality of the train carriage or the city through which the rail lines run, examining the words, she says, revealed the very specific detail of individuals, as well as "the gaping chasm of what we didn't know and could only imagine." "Words tell us a lot and they are often perceived as the most prevalent form of communication. However, what is rapidly apparent when we just take someone's words, as I have done here, is that the amount we don't know outweighs what we do manifold."

BIOGRAPHIES

Anna Tregloan is a designer of staging and costumes for dance, theatre and circus, and creator of her own work. Recent creations include the performance installations 'BLACK' (Malthouse Theatre, nominated for Best Production, New Work, Greenroom Awards, 2007), 'Contemptuous Perplexity' (Chunky Move Studio), 'The Long Slow Death of a Porn Star' (Hush Hush Gallery), 'Skin Flick' which placed the audience at the performers' feet (nominated for a Green Room award for Innovation in Form) and 'Mach' an aerial performance within a kinetic sculpture staged at the Melbourne Museum as part of the 2000 Melbourne International Arts Festival. She also co-created 'Sleeping Beauty' for Malthouse Theatre. Fourteen of her designs have been nominated for Victorian Green Room Association awards and five have been awarded. She has also won a Helpmann award for Best Design. Her devised works have been nominated for Best Production and Innovation in Form. In 2006 she was awarded the prestigious John Truscott Award for Excellence in Design. She has a Masters by Research in Animateuring at the University of Melbourne Faculty of the Victorian College of the Arts (VCA). She spent two years as a resident artist at Malthouse Theatre and two as an Artistic Associate of the Store Room Theatre Workshop.

2007 and 2008 credits include designed staging and costumes for Meow Meow's 'Vamp' and Jenny Kemp's 'Kitten', 'Venus and Adonis' (with Bell Shakespeare Company), 'Tartuffe', 'Hamlet', 'Sleeping Beauty', 'The Tell-Tale Heart', 'Criminology' at Malthouse Theatre. Staging for 'Holiday' with Ranter's Theatre. Along with assistant directing 'Through the Looking Glass' for Malthouse Theatre. Other credits include ChamberMade's production of 'The Hive', 'Eldorado' and 'La Douleur', 'The Odyssey', 'Ham Funeral' and 'Journal of Plague Year' for Malthouse Theatre. 'Gotharama' with Moira Finucane, 'Subclass 26A' with Bagryana Popov and 'A View from Here' for Danceworks. Previous to this, she designed work for Playbox, Melbourne Theatre Company (MTC), Arena Theatre Company, Melbourne Worker's Theatre, I.C.E., Back to Back, Danceworks, Handspan, Chunky Move, Lucy Guerin Inc. and Circus Oz along with other work for numerous independent artists.

J. David Franzke is a sound designer and composer. Recent credits include: 'Venus and Adonis' - nominated for best sound design Helpman awards 2008, 'The Wonderful World of Dissocia' (2009), (Sydney Theatre Company). 'The China Incident', 'The Pitch', Anna Tregloan's 'BLACK', 'The Spook', 'The Odyssey' - nominated for best sound design Helpmann awards 2006, 'Drink Pepsi Bitch!', 'The Proscenium' (Malthouse Theatre), 'August: Osage County', 'Don Juan in Soho', 'Birthrights', 'The Recruit' (MTC), For Ranter's Theatre; 'Holiday', Anna Tregloan's 'Skin Flick' - 2000 Green Room Award winner for outstanding contribution to design and technology in Fringe Theatre. 'Cate Blanchett Portrait' National Portrait Gallery – Canberra with David Rosetzky. 'Playing in Time' Melbourne Symphony Orchestra collaboration with Corrections Victoria Music from the Melbourne assessment Prison. Producer/Composer 'Static no. 11 (man running)' by Daniel Crooks (composer). Winner Basil Sellers Sports/Arts Prize 2008. 'Joyride' Melbourne International Arts Festival 2004, Film Soundtracks in collaboration with Jonathan Mills. Melbourne International Arts Festival Award Winner with 'Ocular'. David has also been working and collaborating with Cologne-based composer Bernd Friedmann since 1996 on various album projects to which he contributes compositions, soundscapes and atmospheric textures.

Niklas Pajanti works as a theatrical lighting designer across all forms of performance and events. He has designed for The Eleventh Hour, Chunky Move, Company B, Brink Productions, Sydney Theatre Company, Malthouse Theatre, Ranter's Theatre, BalletLab, Token Events, not yet it's difficult (NYID), Melbourne International Arts Festival and The Commonwealth Games Festival 06. He has been nominated for seven Victorian Green Room Awards and one Helpmann Industry Award. He is the recipient of a Green Room Award. Niklas is a graduate of the VCA and holds postgraduate qualifications in lighting engineering from RMIT. Currently Niklas is principal lighting designer for trafficlight, an independent specialist design and management studio based in Melbourne.

Todd Macdonald has worked extensively in film, television and theatre as a professional actor and voice over artist since graduating from NIDA in 1994. As an actor Todd has worked in theatre in both Sydney and Melbourne touring nationally and internationally, credits include: 'Construction of the Human Heart' (The Store Room), 'Julia 3' and 'The Language of the God's' (Playbox), 'Tour of Duty' (Playbox, Dili- East Timor), 'apoliticaldance', 'Blowback', 'The Dispossessed' and 'Training Squad' (NYID, Sydney, Denmark, Germany, Korea), 'The Judas Kiss' (National Tour, Company B/Belvoir). In 1999 Todd co-founded the Store Room Theatre in North Fitzroy, Melbourne. He has coordinated and artistically directed seasons of comedy, cabaret and theatre for the Melbourne Fringe and the Melbourne International Comedy Festival as well as co-artistically directing The Store Room's 'INSTORAGE Seasons' from 2003-2005. He directed 'Conquest of the South Pole' in 2004. In 2002 he received a Green Room Award for 'Outstanding Contribution to Melbourne Fringe' as one of the Artistic Directors of The Store Room and was nominated for 'best male performer' for 'Construction of the Human Heart' in 2005. In 2007 he completed a Besen Family directing scholarship with Malthouse Theatre's production of 'Sleeping Beauty' and in 2008 completed an Asialink residency with the Wuturi Players of Seoul, South Korea. In 2009 Todd returned as Artistic Director of the Store Room Theatre and has programmed The Store Room Presents season and The Store Room Salon Series. Currently he is in development with four Store Room Associate Artist projects.

Darren Kowacki is a graduate of the VCA (Production) and works as a stage manager and lighting designer. Recent stage manager credits include: 'Knives In Hens', 'A Commercial Farce', 'Goodbye Vaudeville Charlie Mudd', 'The Tell-Tale Heart' (Sydney Festival tour), 'Venus & Adonis', 'Kitten', 'The Spook' (tour), 'Tartuffe', 'Exit the King', (Malthouse Theatre), 'The Children's Bach' (ChamberMade Opera), 'Shadow Passion' (Chapel off Chapel), 'Fully Committed' (McLaren House), 'Miss Saigon', 'Cabaret', 'Lano & Woodley: Goodbye' (Australian Tour), (Her Majesty's Theatre), 'Dave Hughes: Dave Hughes Live' (Adelaide Festival), 'Pretty White Lies' and 'The Velveteen Undertow', 'Radicals and Misanthropes', 'The Wild Blue', 'When Sand Becomes Glass' (St Martins Youth Arts Centre). Darren has also worked as a lighting designer for St Martins, Oz Opera, VCA, CVP and Scouts Australia. Darren was also the Production Manager for St Martins Youth Arts Centre (2005-2007).

Heather Bolton's recent productions as an actor include Ariette Taylor's 'Lower Depths' and The Production Company's 'Little Me'. A member of Melbourne's Ranter's Theatre, Heather has performed in the company's 'The Wall', 'Affection', 'Roulette', and 'St Kilda Tales' touring Europe and Australia. Other theatre includes David Mamet's 'Boston Marriage' for Downstage Theatre; MTC's 'Assassins' and 'Into the Woods'; Playbox Theatre's 'Ruby Moon', 'Blak Inside', 'Salt', 'Miracles' and 'Speaking in Tongues' and Eleventh Hour's 'Brecht', 'Beckett' and 'Kane'. She has appeared in local TV series; recently in the telefeatures 'Monash' and Tony Ayres' 'Saved'. Films include Michael Rymer's 'Angel Baby', Fred Schepisi's 'Evil Angels', Gaylene Preston's 'Mr Wrong' for which she won a GOFTA Best Actress award and Oscar Redding's 'The Tragedy of Hamlet, Prince of Denmark'.

Christopher Brown graduated from the VCA in 1997 and has worked as an actor in theatre, film, television and voice. He has worked with MTC, STC, Malthouse Theatre, Eleventh Hour, Arena Theatre, Back To Back, Stuck Pigs Squealing and Playbox. He is also a theatre maker having created and performed his own works including 'Mr Phase' (Melbourne International Arts Festival 2003) and 'Mr Sardonicus' (Malthouse Education 2008/09). He is currently developing a new work, 'Urchin', for presentation at Full Tilt in 2010. Screen work includes: 'Forget The Rules', 'Satisfaction', 'Neighbours', 'Blue Heelers', 'Stingers', 'Sit Down Shut Up', 'High Flyers' and 'Shortland Street'. Christopher received a 2003 New Zealand Film Awards Jury Prize for his performance in the feature film 'Orphans and Angels'. He was nominated for a 2004 Green Room Award for his performance in Eleventh Hour's 'Yet Each Man Kills The Thing He Loves'.

