

# Immerse yourself in classic dance movie magic

CATHERINE LAMBERT

AT Kellerman's resort the friendships last as long as the mountains stand.

Soon friends will be able to share the dream of every *Dirty Dancing* fan by living their own Kellerman's experience.

The first Immersive Cinema will screen *Dirty Dancing* after three-and-a-half hours of recreating life at Kellerman's like the movie.

Immersive Cinema creative director Tamasein Holyman expects 5000 guests at each performance over the three days from March 22-24.

"*Dirty Dancing* is a favourite film for women and they are really passionate about it and we really honour that," Holyman says.

"It was really important in the casting of Johnny in particular that he would make women feel a certain way



Patrick Swayze in *Dirty Dancing*.

when they were in a room with him. He had to be an amazing human and we auditioned 400 people to find the perfect Johnny."

There are 50 other performers involved, playing Kellerman's staff, and there are 15 professional dancers on hand to both perform and teach classes in the vein of Penny and Johnny.

This will all take place at the Flemington Racecourse Wetlands near the lake, and Holyman says it will look like the image of Kellerman's. "When you come on site, you will see everything like

you were in the film such as the moment Baby sees Penny on the dance floor," she says. "This is happening at the exact same time that we have performers creating the world of Kellerman's."

The event starts at 5pm and the film is screened from 8.30pm under the stars.

**IMMERSIVE CINEMA: DIRTY DANCING. FLEMINGTON RACECOURSE, MARCH 22-24**

# UNIFIED IN MOVEMENT

## MAKE YOUR OWN WORLD

★★★

Details: Arts House, until tomorrow  
Reviewer: Stephanie Glickman

LUCY Guerin is one of Australia's most well known choreographers. Her new work, *Make Your Own World*, premieres in the Dance Massive program.

It is an abstract sextet, based on both set sequences of choreography and improvised scenarios. On a bare stage, there are no theatrical bells and whistles other than the neon accents and shiny disco top scattered within the costumes. In a democratising of bodies, blurred gender lines mean dresses and jumpsuits kit out both sexes.

From an opening image of six bodies posed separately on the floor in stillness, frequently shifting group patterns eventually pit clumps of bodies against or around an individual dancer. Despite the ever-changing spatial arrangements, there is an overall singularity of tone and emotional dynamic.

Musical score by Daniel Jenatsch is understated, with quiet bursts, light bird sounds and atmospheric rustles. It predictably swells into thunder sounds when the ensemble movement takes on a more driving pulse.

Guerin's skill is in the incredible attention to detail in the isolations of limbs, flicks of hips and tiny hand gestures. The choreographic vocabulary is intricate and layered.

Danced by an ensemble well versed in the micro-movements of Guerin's style, *Make Your Own World* has glimpses of pure abstract choreographic brilliance. It's closer to a choreographic study than a complete, fully-contextualised work.

Gabriela Tylesova (below) is helping to bring *Muriel's Wedding The Musical* to life.



ANNA BYRNE

BORN in the Czech Republic, Gabriela Tylesova first saw *Muriel's Wedding* when the costume and set designer was a student in Prague.

She said she was instantly mesmerised by the bold, brash and adorably kitsch snapshot of Australia.

"I remember thinking Australia does things so much lighter and brighter; the colour was so vivid," she recalls

Decades later, Tylesova has helped to bring *Muriel* to the Melbourne stage after the high-spirited new musical premiered to Sydney audiences last year.

Tylesova moved to Australia in 1996 and she says she is acutely aware of being entrusted with such a beloved story.

"I didn't want to disappoint anyone," she says.

"Having PJ Hogan (the original film's director) on board for the musical has helped to keep it true."

"Film is such a different storytelling medium to stage; we have kept it very bright and bold, but Porpoise Spit is much more stylised, rather than naturalistic."

Tylesova says some of the more complex and emotional scenes also had to be carefully translated onto stage.

"In film you have camera techniques like zooming in on intimate scenes. We have tried



to replicate this effect by seamlessly moving the sets in closer to bring the audience in."

Tylesova says while Hogan and the team have remained faithful to the bold and brash dramedy, they have still brought *Muriel* into the modern day.

"In the film she was trying to find a husband in the newspaper advertisements. Today she would look for someone online," she says.

"Social media becomes a big part of the storytelling and we use projections to strengthen this component of the story."

Tylesova says the other important component of the storytelling are the costumes. "This is the story of a girl who finds herself. While she remains partial to bold colours and eclectic styles, as she grows, her costumes become more sophisticated."

**MURIEL'S WEDDING THE MUSICAL OPENS AT HER MAJESTY'S THEATRE ON MARCH 23**

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