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 Kelleman'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 Doncing.

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 Kellermao'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



MAKE YOUR OWN WORLD

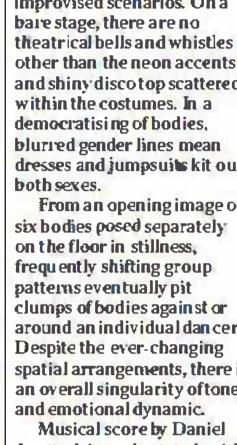
Details: Arts House, until tomorrow Reviewer: Stephanie Glickman

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 discotop 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 around an individual dancer. spatial arrangements, there is an overall singularity of tone

Musical score by Daniel



thunder sounds when the ensemble movement takes on a more driving pulse. Guerin's skill is in the incredible attention to detail

flicks of hips and tiny hand gestures. The ch oreographic vocabulary is intricate and lavered. Danced by an ensemble well versed in the micro-

Make Your Own World bas glimpses of pure abstract choreographic brilliance. It's closer to a choreographic study than a complete, fullycontex tualised work.

movements of Guerin'sstyle,

Jenatsch is understated, with quiet bursts, light bird sounds and atmospheric rustles. It predictably swells into

in the isolations of limbs.

Gabriela Tylesova (below) is helping to bring Muriel's Wedding The Musicaltolife.

ANNA BYRNE

ORN in the Czech Republic, Gabriela Tylesovafirst saw Muriel's Wedding when the costume and set designerwas a student in Prague

She said she was in stantly mesmerised by the bold, brash and adolably kitsch snapshot of Australiana

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

Decades later. Ty lesova bas helped to bring Muriel to the Melbourne stage after the high-spirited new musical premiered to Sydney audiences lasty ear

Tylesova moved to Australia in 1996 and shesays 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 keptit very bright and bold but Porpoise Spit is much more stylised, rather

than naturalistic." Tyleseva says some of the more complex and emotional scenes also had to be carefully

translated onto stage "In film you have camera techniques likezooming in an intimatescenes We have tried



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

Tylesova says while Hogan and the team have remained faithful to the bold and brash dramedy,

they have still brought Mur iel into the modern day.

"In the film she wastrying to find a husband in the newspaper advertisements Today she would look for someone on line," she say s.

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

important component of the story telling are the costumes

"This is the story of a girl who finds herself. While she remains partial to bold colouis 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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