DANCE NORTH PRESENTS

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@dancenorth.com

www.dancenorth.com

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PROGRAMME
Opposites Attract is a collaboration with Dr. Steve Campbell, Head of the Music Department at James Cook University. Steve has developed a multi-media environment triggered by movement for five years and convinced me that it would be ideal for dance. Opposites Attract relies almost completely on computer technology, a decade space and of course the dancers. The dancers mix the sounds using a palette of sounds and phrases composed by Steve simply by moving. Every time the sensor identified a dancer as being in a sound piece, the sound changes. This creates a state of sounds that the dancers “detonate” when they hit the mark. Spatial awareness takes on a new meaning.

Dancers are very spatial aware. To work out where they are meant to be at any given moment they use a combination of control mechanisms such as the other dancers, choreographed patterns, named parts of the stage (centre, opposite and prompt opposite, downstage, upstage, left, right, proscenium and entrances). Generally, dancing doesn’t see the space as a grid or any logical order. Thus, they are thought to not be to the left or to the floor. However, the sensors are positioned and function as if the space is divided into grids. This grid is drawn on the floor by the dancers in their mind. The easiest way to plot both coordinates is to use the sensors along the CP side of stage to represent x and y axis of a graph and the sensors along the front side of stage to the z axis. The dancers can then find the coordinates in their own way to “detach” their sound.

Choreographically, from the outset the work was based on magnetic fields and was divided into six parts: Magnetic Fields, Opposites Repel, Magnetism, Captured Radiation, Magnetic Bodies and Field Force. As we worked over the past two months it became evident that the work was more about finding and capturing the sound rather than the space of the dancers in mind the new idea for each section was as follows: 1) Attracting Sound 2) Hearing Sound 3) Capturing Sound 4) Trapped Sound 5) Following and 6) Exposing Sound.

Choreography: Jane Plisson
Composer: Dr. Steve Campbell
Costumes: Jane Plisson
Lighting Design: Norman Kupke
Dancers: Caroline Hamilton, Kevin Prinitz, Robert Street and Karin Llewellyn
(foot-in-the-door grant - Australia Council)

COMPOSERS NOTES - STEVE CAMPBELL

The musical “instrument” utilized in Opposites Attract is an electronic synthesizer using four sensors to detect the positions of the dancers in the performance space. The data from the sensors is relayed to a computer and used to trigger individual sounds and musical events in the synthesizer. The sensors themselves are arranged to form a grid, and work like eight large invisible piano keyboards that fire theAccent. As the dancers move nearer to and further away from each piano section, differing sounds are heard, just as higher and lower sounds are heard as one moves up and down on a keyboard. In Opposites Attract the dancers control 72 points of sound, creating sound in the performance space, the 72 points triggering differing sets of sounds as the work progresses from one section to another.

The primary compositional basis of Opposites Attract is a focus on magnetism; on attraction and opposition, the music composed for this work is extended to the idea of opposition to the new, and the way in which the new (seemingly) magically attracts and eventually finds itself.

The performance of Opposites Attract itself is a similar reflection; primarily the five dancers in opposition to the new computer music system in which they dance. Further, there is a programmable aspect to the opposition to give the new a different order of time, the creation of which the attraction to an ever-changing destruction on collision; a reimagining and, finally, a return to their original state.

In the music itself, opposite four occur between taillights and two violin timbres and textures, between lightness and normality, between rhythmic and three-like, movement. Each musical element is imagined through the other, and each modular system in the movement of the dancers. As work for dance is a new technology-based idiom, work towards a focus on simple concepts, that allow the dancer to make the music through their movements, and indeed, to become the actual performer of the music through the insights provided by their choreography, and the insights provided by the dancers themselves through their own performance.

The dancers, examined on a number of conceptual/aural movements: the accent (as attuned to and aligned to space and time) and the musicians’ activity as reflected in the movement of the dancers. As work for dance is a new technology-based idiom, the work towards a focus on simple concepts, that allow the dancer to make the music through their movements, and indeed, to become the actual performer of the music through the insights provided by their choreography, and the insights provided by the dancers themselves through their own performance.

Danes for Orchestra is a collaboration with the Barricade Reef Orchestra who play Richard May’s new music. The theme of the Baricade Reef Orchestra is a stage is a rare opportunity that allows the artists from the two art forms to converse with each other in their own expert languages. The performance space is, in essence, an orchestra, the dancers in their need to be heard and seen. These visions cannot be reproduced in a recording; neither can the vision between the musicians and the dancers, the potential for a slight deviation and that which it becomes thrilling for the performers and consequently the audience.

My inspiration for the movement is the music itself: the rhythms, the melody, the dynamics. Each of the Spanishellidamasked dancer features 2 soloists and a conductor, and is introduced by the ten soloists. The first dance features an electronic solo melody set over a haunting cello odyssey. The second dance is a very liquid and beautiful version of a Spanishellidamasked version of the Spanishellidamasked dance unit. The work contains special effects and even include a “Jornada-in-chief” tago. The fourth and final dance dance is in the style of a wild cascade, buildings into quiet and themes from the previous dances before ending in an emotive conclusion.

Composer: Richard Meyer
Vocals: Jane Plisson
Lighting Design: Norman Kupke
Violins: Julia Boudon, Khalid Slih
Cellists: Hanako Kamimasa-Smith, Andrew Vallicter
Dancers: Paula Bula, Eleanor Campbell, Steven Gelling, Caroline Hamilton, Kevin Prinitz, Robert Street and Karin Llewellyn
(foot-in-the-door grant - Australia Council)

BARRICADE REEF ORCHESTRA

The Barrier Reef Orchestra continues to make a valuable contribution to our city’s musical life. During 2003’s celebrations of the Civic Theatre, the orchestra worked with the St. Andrew’s College and Dance North to perform “Carmen Burana.” Following this success our local artistic groups decided to develop this collaboration.

The most recent and enjoyable experience for BPO was “MUSIC WORK” conducted by Jonatha Green, who will direct this smaller ensemble next year. Jonatha has been working with the Barrier Reef Orchestra for many years as a principal conductor, and has also employed as an instrumental instructor of woodwind instruments with Education Queensland. The seven players are delighted to be working with the artists from Dance North.

Graham Woods

Graham S. Woods received the BSc (hons), MSc and PhD degrees in Electrical Engineering from James Cook University, Townsville, Queensland, Australia, in 1989, 1990 and 1993, respectively. He has taught at James Cook University since 1989 where he currently teaches Communication Systems, Digital Signal Processing, and other courses. He is a Senior Lecturer and was the acting Head of Electrical Engineering at James Cook University in 2003. He has also worked as a principle researcher for Marconi Instruments Ltd, in 1995. His current research interests include signal and image processing, time delay estimation and ocean radio propagation studies.

PRODUCTION TEAM & DANCERS

Jane Pyatt - Artistic Director
Jane Pyatt was a founding member of the North Queensland Ballet Company, the forerunner to Dance North. Her mother, Ann Roberts, founded Dance North, and Jane has been the artistic director of Dance North since its formation in 1968. Jane has travelled extensively, including the Adelaide Fringe Festival, Come Out International Youth Festival, and the World Dance Festival in the Netherlands. Jane has performed internationally and continuously since 1969 until 1992, when she founded and worked with Dance North in contemporary company, Lord. She has created works for Brisbane’s Expressions, Perth’s Two Dance Plus (now Buzz Dance Theatre), Queensland Ballet, and most recently toured Australia with the third Australian dance company, Dance North in November 1997. During this time she has created for Dance North.

Norman Kupke - Lighting Designer/Production Manager
Norman joined Dance North in 1983 as a production manager and lighting designer. In 1994 he left to pursue a freelance career in lighting design and travelled widely throughout Queensland. Norman rejoined Dance North in 1998. The opportunity to work closely with Jane Pyatt saw him lay down to rest his freelance production company First Stage Productions and channel his 20 years experience in show business back into Dance North.

Olivia Brady - Stage Manager
Olivia Brady has been the stage manager of Dance North since 1998. In 1999 she was appointed to stage manager for the Queensland Youth Ballet and was again appointed to stage manager for the Queensland Youth Ballet in 2001. Olivia has had the pleasure of working closely with Jane Pyatt to fulfill her role in Brisbane, Olivia joined Dance North in 1998.

Debbie Clements - Rehearsal Director
Debbie Clements began working with Dance North in 1997. She then went on to complete an Advanced Certificate in Performance Management at the Centre For Performing Arts in Townsville. Debbie first joined Dance North in 1995 as a dancer and left in 1995 to take a position with Two Dance Plus, North. In 1994 she left the dance studio in northern Queensland to pursue her passion for teaching. She returned to Townsville in mid-1996 to work as Acting Coordinator of Education and was appointed Rehearsal Director for Dance North in February 1995.

Rachelle Bliss - Dancer
Rachelle began dance training at 8 years of age at the Ann Robins School of Dancing. She became an active member of theest Dance Company in 1993. Rachelle joined Dance North in 1999 and is currently completing a Bachelor of Educational Studies in social work. Rachelle has performed extensively nationally and internationally with Entertain and Dance North, and performed leading roles in Glass Heart, her Passion, Truly Marry Beauty, 2005 with Nagqa and Edgar.

Peta Bull - Dancer
Peta has been with Dance North for 17 years. She began her HSC at the McDonald College of Performing Arts. Three years later she graduated from the Queensland University of Technology with a University Certificate in Dance. In 2002, Peta was invited to join the company. Peta has danced with several dance companies including Merry Tanne’s Australian Dance Theatre, Patricia Nation Dance Theatre and the recently World Dance Company’s. Peta has also performed extensively nationally and internationally with the Australian Dance Company and various other dance companies in Australia and overseas. Peta joined Dance North in September 2005.

Steven Gelling - Dancer
Steven began dance training at 16 and completed a Bachelor of Arts (Dance) at the University of Adelaide in 1994. He moved to Townsville in 1995 and performed with Extensive Youths Dance Company for 4 years. In 1998 he moved to Sydney to tour with Tasca Dance and later with Australian choreographer Amanda Phillips touring throughout England and Portugal. This is Steven’s fifth year with Dance North.